

# National Gallery of Australia Annual Report 2023–24







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## Locations and opening hours

National Gallery of Australia  
Ngunnawal and Ngambri Country  
Parkes Place East, Parkes, ACT  
10am – 5pm (closed Christmas Day)  
Free entry

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#nationalgalleryaus

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 [facebook.com/NationalGalleryofAustralia](https://www.facebook.com/NationalGalleryofAustralia)

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## Annual Report production

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The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri people of the Kamberrri/Canberra region. We recognise their continuing connections to Country and culture, and we pay our respect to their Elders, leaders and artists, past and present.

We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

## Aboriginal and Torres Strait Islander placenames

The National Gallery recognises Aboriginal and Torres Strait Islander cultural heritage by including First Nations placenames in publications. The spelling of placenames is current at the time of print but may change over time.

## Cultural warning

Aboriginal and Torres Strait Islander people are respectfully advised that this publication may contain images and words of, and references to, deceased people. Where possible, permission has been sought to include their names and images.

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# Snapshot of the National Gallery of Australia

## WHO WE ARE

The National Gallery of Australia opened to the public in October 1982 and is the Commonwealth of Australia's national cultural institution for the visual arts. Since its establishment in 1967, it has played a leadership role in shaping visual arts culture across Australia and its region and continues to develop exciting and innovative ways to engage people with the national collection.

## WHAT WE DO

The National Gallery provides experiences of Australia's rich visual arts culture. Through the national collection, exhibitions, educational and public programs, regional initiatives, research and publications, infrastructure and corporate services, the National Gallery is an advocate for excellence in furthering knowledge of the visual arts. The National Gallery makes art accessible, meaningful and vital to diverse audiences, locally, nationally and internationally.

## OUR PURPOSE AND OUTCOME

As Australia's pre-eminent visual arts institution, the National Gallery provides cultural and educational benefits for the community and strengthens Australia's international reputation. As defined in the *Portfolio Budget Statements 2023–24*, the National Gallery's one outcome is: 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'.

## OUR STAFF

The National Gallery has an inclusive workforce, employing people living with a disability and people with culturally diverse backgrounds, including Aboriginal and Torres Strait Islander peoples. Detailed staffing information is on pages 127–129.

## OUR COLLECTION

Over half a century of collecting, the National Gallery has achieved important outcomes in acquiring and displaying Australian and international art. The national collection is valued at \$6.86 billion and has reached millions of people around Australia and the world through displays, education and public programs at the National Gallery in Kamberri/Canberra, and through our Art Across Australia program which includes touring exhibitions and loans programs, our publications, film projects and the National Gallery website. See the collection reach map on pages 26–27.

## OUR SUPPORTERS

The National Gallery nurtures strong relationships with external stakeholders: artists and their representatives, public galleries, schools, universities, the business sector, the media, the Australian Government, international partners, philanthropists and private foundations, and the wider community. These relationships help us to present the finest exhibitions and public and education programs and add significant value to the national collection through gifts and donations. Find our supporters at Appendix E on page 193.

# Performance highlights

Below are some of the National Gallery's performance highlights of 2023–24. Details of our performance are provided from page 30 and how our performance is measured is explained in the reporting framework on pages 32–33.

## The national collection

# 382

works of art were acquired during the year, highlights of which are given on pages 46–61.

# 509

works were deaccessioned as part of an ongoing review to refine the national collection.

# 155,579

individual works of art are held in the national collection (30 June 2024)

# 1,131

works of art from the national collection were on loan, nationally and overseas. See the collection reach map on pages 26–27.

# \$3.7 million

works of art to the value of \$3.7 million were donated.

## Exhibiting art

# 14

exhibitions were held at the National Gallery in Kamberrri/Canberra.

# 8

National Gallery exhibitions toured nationally.

# 217,432

people visited the National Gallery's touring exhibitions around Australia and internationally.

# 122,422

People visited *Vincent Namatjira: Australia in colour*



## Connecting audiences with the visual arts

**2,784,299**

people visited exhibitions that included works from the national collection.

**455,088**

visitors experienced the national collection and exhibitions at the National Gallery in Kamberri/ Canberra.

**50,681**

people participated in the National Gallery's diverse range of public programs—online, onsite and through outreach programs.

**15**

partnerships were signed for Sharing the National Collection

**78**

Expressions of Interest were received for Sharing the National Collection

**201,500**

followers on Instagram

**138,942**

followers on Facebook

**39,200**

followers on Twitter

## Education, access, health and wellbeing

**67,866**

students and teachers participated in programs onsite, online and offsite.

**122**

First Nations arts workers are now alumni of the Indigenous Arts Leadership Program in partnership with Wesfarmers Arts.

**432**

students have participated in the National Gallery's Summer Art Scholarship since it began in 1997.

**2,290**

people participated in access programs including Art and Dementia, Auslan tours and Art by Description.

# Letter of transmittal

The Hon Tony Burke MP  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister,

On behalf of the Council of the National Gallery of Australia, I have the pleasure of submitting to you for presentation to each House of Parliament, the National Gallery's Annual Report covering the period 1 July 2023 to 30 June 2024.

This report is submitted to you as required by section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). It is consistent with the requirements set out in the PGPA Rule 2014, Division 3A, Subdivision B (17BB–17BF), and due consideration has been given to the resources issued by the Department of Finance: *Resource Management Guide 134: Annual performance statements for Commonwealth entities and Resource Management Guide 136: Annual reports for corporate Commonwealth entities*.

I also present the 2023–24 annual performance statements for the National Gallery of Australia, as required under paragraph 39(1)(a) of the PGPA Act. In my opinion, these annual performance statements are based on properly maintained records, and accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

The financial statements were prepared in accordance with the Finance Minister's Orders made under the PGPA Act.

Yours sincerely



**Ryan Stokes AO**

National Gallery of Australia Council Chair

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# **PART 1**

# **EXECUTIVE SUMMARY**

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# Chair's review

Our important remit enshrined in the *National Gallery Act 1975* is to develop and maintain the national collection of works of art. As custodians of the largest and most important cultural collection of works of art in Australia, we are pleased with the progress in the 2023–24 financial year. We have achieved many substantial milestones and accomplishments in the development of the national collection during this period, including a number of major acquisitions.

After many years of planning and much anticipation, we launched *Body Sculpture 2023* by Los Angeles-based artist Jordan Wolfson. This was the first solo presentation of Wolfson's work in Australia. As with his previous animatronic works *Female Figure 2014* and *Colored Sculpture 2016*, this new work combines sculpture and performance to generate emotional and physical responses in the viewer. *Body Sculpture* is a historic acquisition for the National Gallery,

We have also been delighted to see the arrival of *Ouroboros 2024*, an immersive public sculpture by Australian artist Lindy Lee, which commenced installation in the National Gallery Sculpture Garden after being fabricated at Urban Art Projects (UAP) foundry in Meanjin/Brisbane. *Ouroboros* will formally be unveiled in October 2024.

*Ouroboros* is based on the ancient image of a snake eating its own tail, an image seen across cultures and millennia, the symbol of eternal return, of cycles of birth, death and renewal. Through its location at the entrance of the National Gallery, visitors will be able enter the 'mouth' of the sculpture and walk into the curved space to experience darkness illuminated by light beams emanating from hundreds of perforations on its surface. A substantial sculpture made in Australia, *Ouroboros* will be a beacon at the front of National Gallery, where it will connect with, inspire and engage audiences.

It was a proud moment for the National Gallery to announce the acquisition of *The blue roof or Farm at Le Pouldu 1890* by Paul Gauguin, which was on display in our major exhibition *Gauguin's World: Tōna Iho, Tōna Ao*. Opening in late June 2024, the exhibition traced Gauguin's artistic journey and global travel, from his impressionist beginnings in France in 1873 to his final years in French Polynesia. This newly acquired painting is a key example from his Brittany period. Following the exhibition in late 2024 the painting will join the permanent collection displays of the National Gallery to be appreciated by audiences for generations to come.

The acquisition of *The blue roof or Farm at Le Pouldu* has been brought to fruition with the extraordinary support of the National Gallery of Australia Foundation.

The acquisition of *Body Sculpture*, *Ouroboros* and *The blue roof or Farm at Le Pouldu* builds on the Gallery's legacy of collecting groundbreaking works. We look forward to further developing the quality of the collection through acquisitions.

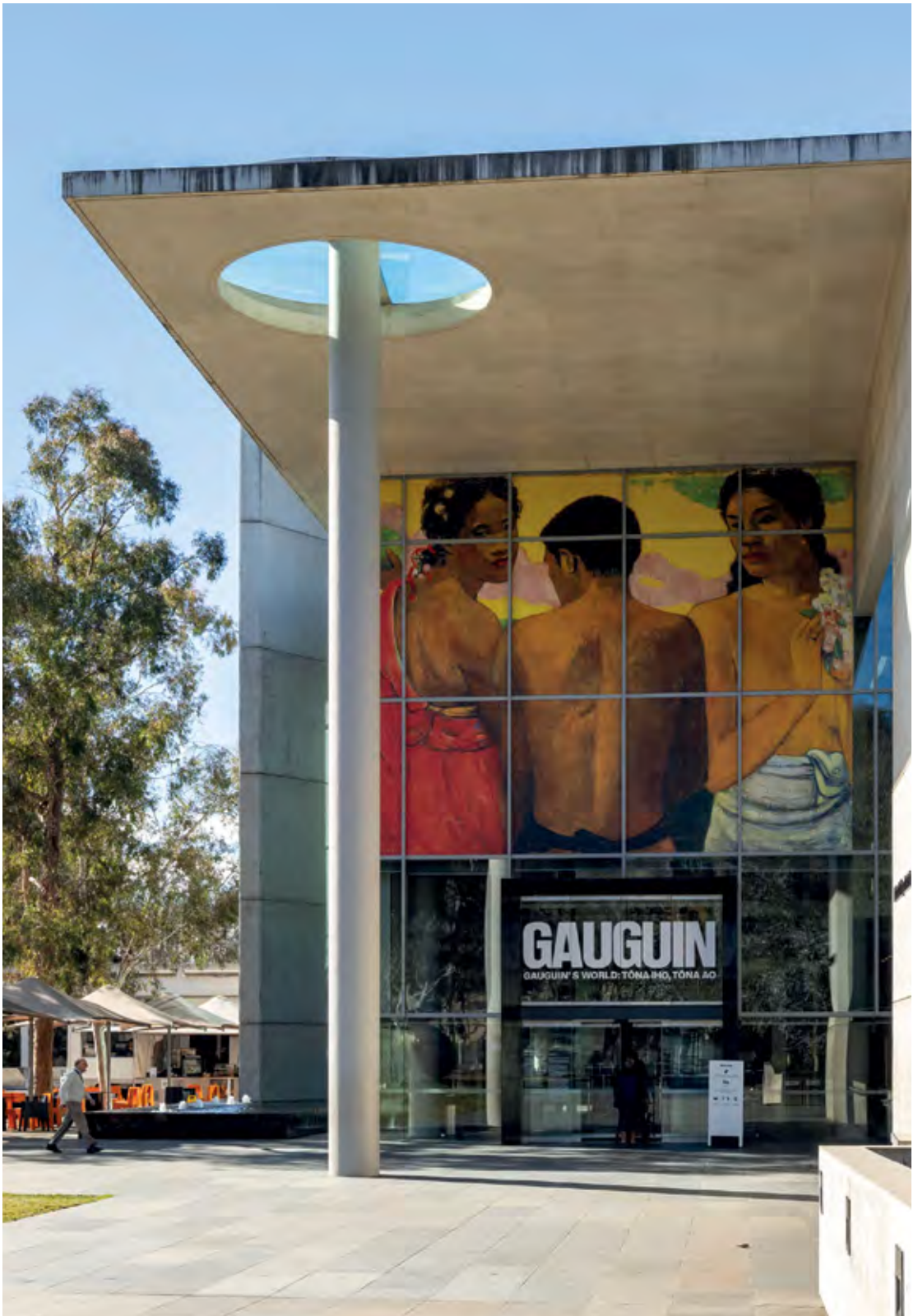
We have also made progress on deaccessioning through the year, following the ambition we set to build the quality of the national collection while reducing the quantity. At more than 155,000 works we have the opportunity to refine the collection. To fulfil our remit to develop and maintain a collection that is living and evolving means judicious and carefully managed deaccessions need to be part of our strategy.

The National Gallery makes every endeavour to use the national collection in ways advantageous to the national interest. This year has seen change with the Sharing the National Collection initiative, a four-year funded program of long-term loans. As a visible element of the National Cultural Policy, this program ensures we deliver increased access to the national collection by engaging with galleries across regional and remote Australia and becoming an international exemplar for public cultural institutions.

As of 30 June 2024, the National Gallery had received 78 expressions of interest from organisations interested in participating in this program. With every state and territory in Australia represented, 15 partnerships agreements had been executed and 10 partnership loans are now open to the public. I am proud of the sense of connection fostered by this program and look forward to its development for years to come.

In addition to Sharing the National Collection has been our broader activity under the banner Art Across Australia. Sharing art across the nation has always been part of the distinct identity of the National Gallery. It is part of our DNA. When Jackson Pollock's *Blue poles 1952* was acquired, it immediately toured around Australia as the National Gallery building was not yet completed. Art Across Australia, for the first time, enables a cohesive and visible program of offsite activities, by creating a new umbrella department to centralise planning, coordination and delivery, thereby amplifying the reach and impact of our loan programs.





Banner in National Gallery entrance, representing a detail of Paul Gauguin's *Three Tahitians* (*Trois tahitiens*) 1899 (detail), National Galleries of Scotland, Edinburgh. Presented by Sir Alexander Maitland in memory of his wife Rosalind 1960, NG 2221



The National Gallery Council celebrating the sod-turning for the outdoor commission by Lindy Lee, *Ouroboros* 2024. From left to right: The Hon Richard Alston AO, Stephen Brady AO CVO, Nick Mitzevich, Ryan Stokes AO, Lindy Lee, Abdul-Rahman Abdullah, Helen Cook, Sally Scales, Alison Kubler, Sally Smart, Esther Anatolitis, Ilana Atlas AO

Exhibitions are integral to conveying the value of the national collection and creating meaning through storytelling. The National Gallery's newest touring exhibition, *Know My Name: Australian women artists* has begun a two-year tour of regional Australia. *Know My Name* tells a new story of Australian art with over 60 works by 56 Australian women, many of them First Nations artists. Along with *Ouroboros*, this touring exhibition is part of *Know My Name*, an ongoing series of gender equity initiatives by the National Gallery to increase representation of women artists.

The *Know My Name* exhibition provides locals and visitors to the regions it tours a chance to see the art, hear the stories and get to know the names of some of the country's most influential women artists.

A major focus for the National Gallery during the year has been to revitalise the National Sculpture Garden. The National Sculpture Garden in Kamberri/Canberra is one of Australia's largest and most distinct sculpture gardens. In April 2024 we launched an open-call, two-

stage competition to select a design team to create an innovative design incorporating a public place for experiencing art, education, cultural and social events, while respecting the garden's original design intent and heritage values.

Set in the unique environment on the shores of Lake Burley Griffin, the garden features native plants suited to the severe winter and hot dry summers of the region. It is home to sculptures and installations by leading Australian and international artists, from early additions by Bert Flugelman, Clement Meadmore and Auguste Rodin to contemporary works by Thancoupie (Dhaynagwidh/Thaynakwith people), Lisa Roet and Fujiko Nakaya, and major site-specific works by Fiona Hall and James Turrell.

We look forward to announcing the winner of the competition in October 2024. The winner will lead a major redevelopment to revitalise the 3-hectare garden surrounding the National Gallery, reinforcing its position as the most significant sculpture garden in Australia.

Our national and international touring exhibition and loan programs continue to reflect our commitment to share the national collection as widely as possible through Australia and the world.

The *Emily Kam Kngwarray* exhibition was held at the National Gallery from 2 December 2023 to 28 April 2024. Curated by Kelli Cole (Warumungu and Luritja peoples), Curator, Special Projects, Aboriginal and Torres Strait Islander Art, and Hetti Perkins (Arrernte and Kalkadoon peoples), Senior Curator-at-Large, Aboriginal and Torres Strait Islander Art, the exhibition was an extensive survey of Kngwarray's work and continued the National Gallery's commitment to celebrating the work of First Nations Australian artists.

A significant moment for the National Gallery was the formation of an international partnership with Tate, which will present an *Emily Kam Kngwarray* exhibition at Tate Modern in London from 10 July 2025 to 13 January 2026. We have been collaborating closely with Tate in support of its exhibition planning and fundraising efforts. The National Gallery, along with the curators, will be acknowledged in the Tate exhibition and associated communications.

During the year the National Gallery continued to build a resilient governance culture, a robust approach to risk management, stronger core functions and improved resources for our priority work. In April 2024 the Council approved the National Gallery's *Financial Strategy 2024–2028*, which underpins its commitment to building financial sustainability, capacity and growth for its operations, the national collection, capital investment and balance sheet management.

I would like to thank the Hon Tony Burke MP, Minister for the Arts, for his support during the year. We continue to ensure that the National Cultural Policy is a strong focus and is incorporated into our planning and decision making. We are grateful to our colleagues at the Office of the Arts for their collaborative work, support and advocacy.

The many accomplishments of the National Gallery this year are also thanks to our many friends, volunteers, members and Partners. Without their generosity we would not be able to continue to carry out an ambitious range of activities, programs and exhibitions that have reached audiences across Australia and internationally.

On behalf of the Gallery and the Council, I thank our donors, supporters and friends, whose enduring support is greatly appreciated. Through your generous support the National Gallery is able to build our exciting ambitions and create a stronger National Gallery. I acknowledge the National Gallery's Foundation under the ongoing leadership of Stephen Brady AO CVO, for its leadership, investment and unwavering support of the National Gallery and its ambitions.

The National Gallery would not be able to continue to achieve its vision without the encouragement and guidance of the National Gallery Council and therefore I would like to extend my warmest thanks to my fellow Council members for their dedication and consistent contributions. I wish to acknowledge the excellent service and great generosity of Alison Kubler, who finished her term during the year, and welcome Abdul-Rahman Abdullah to the Council.

On behalf of the Council, I thank and recognise the Director Dr Nick Mitzevich and the leadership team, as they have continued to drive the National Gallery's goals along with our expert and dedicated staff and volunteers. Dr Mitzevich has expertly led the National Gallery on delivering these exciting initiatives during the year and setting the institution up for an exciting number of years ahead.

The National Gallery's landscape was very different when I took over as Chair of the National Gallery in 2018 and I am honoured to have been reappointed for a third term. Over the past years, change has been the one constant and although some years have been challenging it has also presented exciting opportunities.

The outlook for the 2024–25 year is constantly evolving and as we reflect on the achievements and progress made in the last year, we are reminded of vision of the National Gallery to be the international reference point for art in Australia, inspiring all people to explore, experience and learn.



**Ryan Stokes AO**  
Chair of Council

# Director's review

It was an honour to be reappointed in July as Director of the National Gallery for a further five-year term. During the year I took time to reflect on what the National Gallery has achieved over the past five years, and worked with the National Gallery Council to reassess our vision for the coming years to ensure that the National Gallery plans for, and adapts to, the challenges of our major capital works building rectification, while continuing to extend our reach and impact beyond Canberra.

I am proud that during this year we made major inroads on our commitment to making the national collection more accessible by embedding our Art Across Australia program. For the first time, Art Across Australia combines Sharing the National Collection, Touring Exhibitions, Regional Initiatives and Art Cases—our outward loan programs that provide access to audiences that live beyond city centres. Through our touring program and national engagement strategies, the collection is shared according to the inclusive principles of mutual benefit and exchange. We work closely with partners to deliver projects and collaborate to support audiences in different contexts and environments. During the year our touring exhibitions program reached the significant milestone of attracting 12 million visitors since the program began in 1988.

Inspired by *Revive: a place for every story, a story for every place* we have prioritised key pillars of the National Cultural Policy across our programming, with a particular focus on implementing the Sharing the National Collection program, elevating First Nations First, sharing relevant historical and artistic stories about our cultural heritage, and continuing to improve the infrastructure of the National Gallery.

We shared the national collection with cultural and educational organisations around the country and across the world, with 2,784,299 people visiting exhibitions that included collection works in 2023–24. Making the national collection accessible has continued to be our key priority.

## ARTISTIC PROGRAMS

First Nations art and artists and exhibitions by women artists continued to feature prominently in the National Gallery's exhibition calendar during the year, both onsite and touring.

We commenced the year by continuing to build on our initiative to elevate the profile of Australian women artists with *Know My Name: making it modern* opening in August 2023. This exhibition drew upon the rich assets

of the Australian art collection and celebrated the works of pioneering women artists who changed the course of modern art in Australia.

Another exhibition that continued the Know My Name gender equity initiative featured Nan Goldin, with her landmark series *The ballad of sexual dependency* on display in Canberra before touring to the Art Gallery of Ballarat. Nan Goldin is one of the world's most influential photographers and this rich and evocative series of 126 photographs is a defining artwork of the 1980s. It explores themes of sexual identity, community, love and loss against the backdrop of New York City and has shaped a generation who have fallen in love with the unvarnished intimacy of her storytelling.

Our major summer exhibition, a retrospective of one of Australia's most celebrated artists, *Emily Kam Kngwarray*, brought together works created over the span of her short but extraordinary career. Not only was she one of the most significant Australian artists to emerge in the twentieth century, she was also a pioneer who blazed a path for First Nations artists, women artists and Australian artists and her work continues to enthral audiences around the world. This was the first survey exhibition of the artist that was endorsed by, and curated with, the artist's family and Community. The culmination of many years of collaboration between the curators and the artist's family and Community, the exhibition featured works from both private and public collections. We are proud to partner with Tate Modern to stage a major Emily Kam Kngwarray exhibition in London in 2025, an opportunity to further elevate the voices and stories of First Nations artists to international audiences.

In December we unveiled the highly anticipated installation *Body Sculpture* by Los Angeles-based artist Jordan Wolfson. Wolfson's works reflect the situation of the world today and *Body Sculpture* combined sculpture and performance to generate emotional and physical responses in viewers. *Body Sculpture* was a historic acquisition for the National Gallery, marking a milestone in contemporary art in the way it pushes the boundaries in terms of scale, duration and complexity. Five years in production, the final work fuses abstraction and figuration with interacting robotic elements performing an intricate choreography that questions the intersection between human and machine, embodiment and symbolism, object and viewer.

In March 2024 we opened *Vincent Namatjira: Australia in colour*, the first major survey exhibition of Western





The Honourable Tony Burke MP and Dr Nick Mitzevich with Barnett Newman, *Broken Obelisk* 1963/1967/2005, National Gallery of Australia, Kamberri/Canberra, © The Barnett Newman Foundation, New York/ARS, New York/Copyright Agency, 2024



The Honourable Tony Burke MP, the Honourable Anthony Albanese Prime Minister, Jodie Haydon, Ryan Stokes and Nick Mitzevich at the opening of *Gauguin's World: Tōna Iho, Tōna Ao*, National Gallery of Australia, Kamberri/Canberra

Aranda artist Vincent Namatjira, which transformed our Aboriginal and Torres Strait Islander galleries with bold colour and powerful portraiture. This exhibition, presented in partnership with the Art Gallery of South Australia, brought together paintings, works on paper and moving image works from public collections nationwide. Vincent was also commissioned to create a new work for the 2024 Enlighten Festival, a projection titled *Indigenous All Stars* that featured Namatjira's Indigenous heroes.

Our final Know My Name initiative for the year was the exhibition *A Century of Quilts*, a unique opportunity to see a special collection of National Gallery textiles showcasing the imaginative artistic expression of women from 1840 to 1940. Featuring 22 works, the exhibition demonstrated the creativity and innovation of techniques in Australian quilt-making. *The Rajah quilt*, which is the most requested work from the national collection, returned to display. Made from around 3,000 pieces in 400 different fabrics, *The Rajah quilt* was handstitched by women prisoners on the *Rajah*, a British convict ship bound for Australia in 1841, and is the only known surviving convict shipboard quilt.

We were honoured in late June when the Prime Minister, the Hon. Anthony Albanese MP opened *Gauguin's World: Tōna Iho, Tōna Ao*, an exhibition curated by Henri Loyrette in partnership with Art Exhibitions Australia and the Museum of Fine Arts, Houston. *Gauguin's World* was the first major showing of the art of the

French Post-Impressionist in Australia, and offered new perspectives on his life and work, his artistic influences and networks, as well as his historical impact and contemporary legacies.

*SaVĀge K'lub: Te Paepae Aora'l—Where the Gods Cannot Be Fooled*, conceived by artist and scholar Rosanna Raymond, also opened in late June, and celebrated diverse art forms and cultures through collaborative efforts that explored notions of hospitality, sovereignty and queer identity.

Highlights of international engagement included the *Ever Present: First Peoples Art of Australia* exhibition touring to Auckland Art Gallery Toi o Tāmaki, New Zealand, and an invitation from the Artistic Director of the Museu de Arte de São Paulo, Adriano Pedrosa, to curate a group of 23 works from the national collection for the *Indigenous histories* exhibition on display in São Paulo, Brazil, and touring to Bergen, Norway. As custodian of the world's most significant collection of Aboriginal and Torres Strait Islander art, the National Gallery was delighted to participate in this landmark exhibition of First Nations art from across the world.

Implementing the National Gallery's Sharing the National Collection program has been a highlight of the year, with 15 partnerships delivered across Australia. This program provides an opportunity for regional communities to experience significant works by renowned artists, and is part of the National Cultural Policy *Revive*, with \$11.8

million over four years funding the costs of transporting, installing and insuring works in the national art collection so that they can be seen across the country for extended periods. It was exciting to see so many works leave Canberra and be enjoyed in places like Wanneroo Regional Gallery in Perth, where we sent more than 50 works by the master of Pop art, Andy Warhol; or Texas Regional Gallery in rural southeast Queensland, where we sent five bronze sculptures by Australian artist Jan Brown.

## GROWING AND CARING FOR THE NATIONAL COLLECTION

Our founding legislation requires us to develop and maintain a national collection of works of art and ‘to use every endeavour to make the most advantageous use of the national collection in the national interest’. Over the past year we have done so in multiple ways.

In 2023–24 the National Gallery acquired 382 works, of which 46 were purchases and 336 gifts. These acquisitions continued to reflect our ongoing commitment to improving and balancing the collection by prioritising works by First Nation and women artists. First Nations works acquired include *Mikantji and Tywerl* 1971 by Kaapa Mbitjana Tjampitjinpa (Anmatyerre/Warlpiri/Arrente peoples), an exceptionally rare and important painting from one of the earliest and most significant moments of the painting movement at Papunya, and *Not titled [Snake Dreaming]* 1972 by Clifford Possum Tjapaltjarri, a groundbreaking work from the beginnings of the Western Desert art movement. Another acquisition, *Visitors to Iwantja Arts* 2022 by Kaylene Whiskey, incorporates many of the artist’s favourite celebrities, including Wonder Woman, Michael Jackson, Dolly Parton, Tina Turner and Cathy Freeman. This work highlights Whiskey’s playful vision, expressing her thoughts and connections with her Community, where she hopes to inspire other artists and the next generation of young women and painters.

We acquired other major works by women artists, including *Slip* 1998 by Bronwyn Oliver, one of the most significant Australian sculptors to have emerged during the late twentieth century. *Slip* 1998 is a major example of her artistic output, adding depth to the National Gallery’s existing holdings of her sculptures in copper: *Garland* 2006, *Trace* 2001 and *Comet* 1996. We also acquired *Studio louvres with night reflection* 2023 by Cressida Campbell, an exceptional woodcut print continues the compositional experimentation and fascination with light that is emblematic of Campbell’s recent practice.

A highlight of the year was acquisition of *The blue roof or Farm at Le Pouldu* 1890 by Paul Gauguin, which was on display in *Gauguin’s World*. This is among a small number of paintings by Gauguin from 1890 at Le Pouldu on the Breton coast and is an exceptional addition that strengthens the Gallery’s holdings of post-impressionist paintings.

Major additions to the national collection through gift included three important Papunya boards donated through the Australian Government’s Cultural Gifts Program by Roslyn Packer AC, and a significant 9 by 5 painting by Tom Roberts, donated through the Cultural Gifts Program by Michael Blanche.

During the year our conservation team undertook several complex challenging projects. Jordan Wolfson’s *Body Sculpture* presented new challenges for our time-based media and object conservation teams, as a technically demanding artwork that required creative thinking and collaboration with external specialists and technicians.

One of the highlights for textile conservation has been the *A Century of Quilts* exhibition, where some old favourites such as *The Rajah quilt* were displayed after new treatment, in this case with a movable support mechanism designed to display the quilt at its best angle in a custom-built, dust-free room. Several quilts underwent extensive repairs to their shattered silk and one quilt was able to be washed.

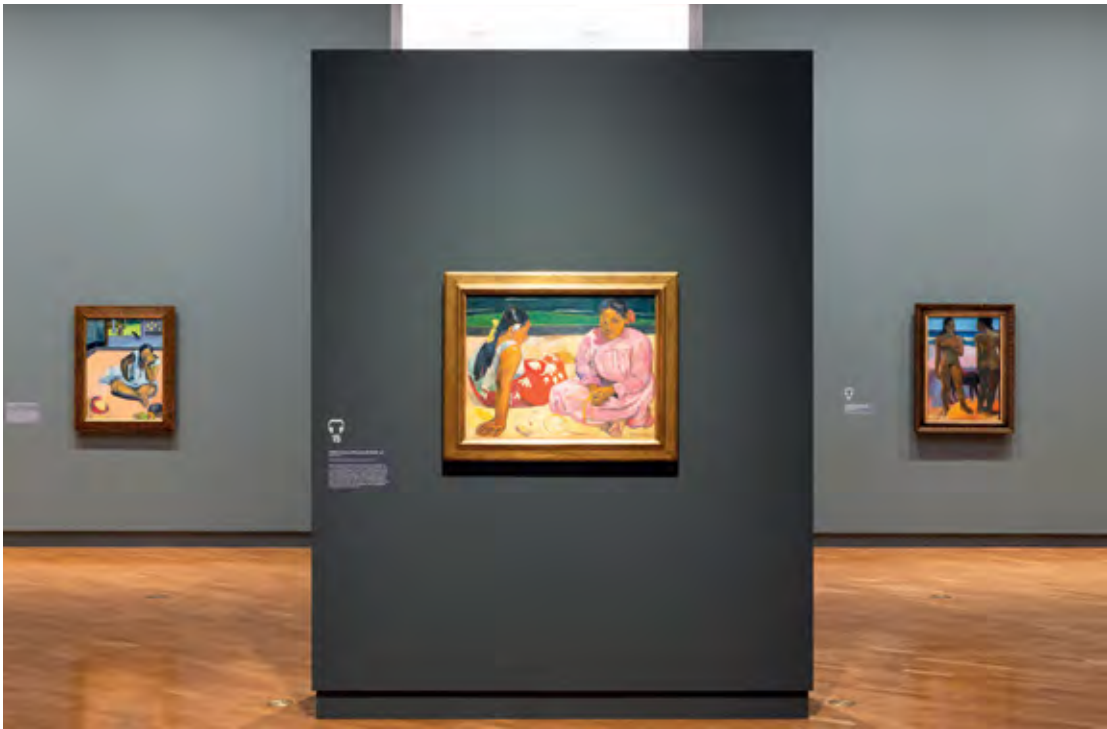
A highlight for the objects conservators was the opportunity to work on *SaVAge K’lub*, where they appreciated taking a First Nations–led perspective, an approach that developed ideas and practices around the cultural care of collections and will hopefully be the start of more work like this at the National Gallery.

## ENGAGEMENT

We continually expand the ways we engage audiences through educational and learning opportunities. The National Gallery has three distinct audiences: onsite visitors, those who engage with the collection across the nation, and online/digital users, each with an individual character and perspective. Given limitations on the onsite experience over the next decade during building rectification works, we will give increased focus to national engagement with the collection online and offsite.

Our partnership with oOh!media is a great example of how we are finding new platforms to share art with the public. In June 2024 a new digital artwork by Gumatj artist and filmmaker Gutinjarra Yunupinju from The Mulka Project in Northeast Arnhem Land featured on the Bourke Street 3DA billboard in Melbourne for one week. It was the first time a 3DA site has been activated with a work of art by a First Nations artist in Australia. Further information about this project can be found in the dedicated Case Study in this annual report.

The 2024 National Visual Art Education Conference (NVAEC) held in January 2024 brought together artists, educators and arts workers from across Australia and internationally to discuss critical issues in contemporary visual art education. The program was delivered in-person and online and prioritised First Nations artists and educators, including a keynote presentation from Tony Albert, and workshops led by Indigital Schools and the National Gallery’s First Nations educators. For the first time, regional teachers joined satellite programs from venues in Boorloo/Perth and nipaluna/Hobart.



Installation view, *Gauguin's World: Tōna Iho, Tōna Ao*, National Gallery of Australia, Kamberri/Canberra

The program for NVAEC focused on the theme 'Repositioning' and had a diverse range of speakers, artists, education academics and teachers presenting at the Gallery. The four focus areas were First Nations knowledges, ground-breaking technologies, gender equity, and access and wellbeing. International keynote speakers included the Director of the Columbus Museum of Art, Brooke Minto (USA), and artist Ming Wong (Singapore/Berlin). First Nations artist keynote speakers Tony Albert (Girramay/Yidinji/Kuku-Yalanji peoples) and Maree Clarke (Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung peoples) were a highlight, with several attendees saying that the focus on First Nations art and how it can be appropriately taught in the curriculum was a key driver for attendance.

Enlighten Up Late, held in February and March 2024, brought thousands of new visitors to the National Gallery through a free program of live music and creative making experiences. Designed to complement Vincent Namatjira's projection, *Indigenous All Stars*, a program of leading First Nations musicians, featuring Thelma Plum, Dan Sultan, Jem Cassar-Daly and Briggs, was presented by the National Gallery working in partnership with the Canberra Theatre Centre. Artist-led creative making workshops for kids and families extended the experience, focusing on the practices of First Nations artists Vincent Namatjira and Elizabeth Close.

We celebrated the opening weekend of the *Gauguin's World: Tōna Iho, Tōna Ao* and *SaVĀge K'lub: Te Paepae Aora'I—Where the Gods Cannot Be Fooled* exhibitions with a special three-hour symposium presented by contributors to the exhibition catalogue: Henri Loyrette, exhibition curator and French nineteenth-century art history scholar; Miriama Bono, Polynesian artist, curator and architect; Vaiana Giraud, who holds a PhD in French literature from the University of Poitiers in France with a dissertation titled 'Paul Gauguin: the role and place of writing in his work'; and Nicholas Thomas, Professor of Historical Anthropology, Director of the Museum of Archaeology and Anthropology at the University of Cambridge. They offered a range of perspectives on Gauguin's work as leading experts in nineteenth-century painting, Polynesian culture, Tahitian language and French literature.

Within our vision we have a goal of being the reference point for art and one of the key ways to achieve this is to review and reevaluate art history. The *Gauguin's World* exhibition raised ethical, art-historical and Pacific First Nations matters, and the National Gallery worked with art historian, Henri Loyrette, Nick Thomas and Norma Broude to explore Gauguin's historical legacy in the exhibition catalogue. The discussion on art, culture and society was further widened through a partnership with Rosanna Raymond, who began a conversation addressing the complex legacies of the Paul Gauguin story in her lecture *We need to talk about Gauguin?* This continued in



a four-part podcast by award-winning Samoan–Australian journalist Sosefina Fuamoli, which explored the social, political and art-historical themes surrounding Gauguin, asking: Can you love the art but loathe the artist?

In May, the National Gallery presented Katy Hessel, British curator and art historian, in a sold-out conversation about her book, *The story of art without men*, facilitated by artist Sally Smart. Katy Hessel is renowned for her podcast and Instagram accounts, *The Great Women Artists*, which foreground women artists of the past and present.

### **MAJOR INITIATIVE: NATIONAL SCULPTURE GARDEN**

Established in 1981, the National Sculpture Garden was designed by landscape architects Harry Howard and Associates to respond to and extend the building's triangular spatial configuration designed by Colin Madigan AO and his team. Spanning 3 hectares, the original design was never fully completed and has not seen significant investment over many years. The National Gallery has launched a major project to revitalise the Sculpture Garden and create a unique cultural destination in Australia which elevates sculpture and complements the design of the building and the iconic setting of the national capital.

During the year we launched a competition seeking design concepts for a renewed National Sculpture Garden. The first stage was an open international design competition seeking submissions from anonymous creative teams. From the 34 submissions received, a shortlist of five teams was selected and progressed to the second stage of the competition. They will further develop their designs for consideration by a jury in September 2024. The winning entrant is expected to be announced in October 2024.

The project will be funded by philanthropy with a fundraising target of \$50 million for construction plus an additional \$10+ million for a Sculpture Pavilion overlooking the Sculpture Garden and Lake Burley Griffin. The critical support the Australian Government has given, for both operational funding and capital infrastructure, has created an important investment encouraging further philanthropy. We have confirmed two founding pledges of \$5 million each for the project, an encouraging start to a fundraising program we will build on in the next two years to enable us to complete the project.

### **GENDER EQUITY ACTION PLAN**

The National Gallery's Gender Equity Action Plan (GEAP) achieved a 73% completion rate at the close of its second year of activity. With the appointment of Tracy Cooper-Lavery as the new Chair in December 2023, the GEAP Working Group transitioned to a focus on the administration of GEAP activity across the organisation. In April 2024, the Countess Report for 2022 was released and highlighted the National Gallery's improvement in gender equity across all reporting categories, recognising the important work that the Gender Equity Action Plan

Working Group have delivered, supporting the Know My Name initiative.

The Countess Report identified that the National Gallery was the top-performing major gallery with the highest proportion of women artists represented in exhibitions. This was a rise of 237.6% from the time of the last report in 2018, when women artists represented only one-quarter of those exhibited at the National Gallery.

### **DISABILITY INCLUSION ACTION PLAN**

As part of embedding the Disability Inclusion Action Plan into business-as-usual, the National Gallery made progress in improving the live captioning of talks and live streams. Online programs are now captioned in real time by live stenographers. We have established a process of liaison with captioners within event preparation and have developed a style guide to improve cultural representation and sensitivity.

The opening weekend for *Gauguin's World: Tona Iho Tona Aho* and *SaVĀge K'lub: Te Paepae Aora'i— Where the Gods Cannot Be Fooled*, demonstrated significant achievements in foregrounding access, inclusion and diversity, including Auslan interpretation of performances, music and song. Performance interpretation increases the participation of the deaf community in public programs and experiences that go beyond the spoken word. It also contributes to awareness raising within the general community.

### **ENVIRONMENTAL SUSTAINABILITY ACTION PLAN**

As a national institution, we have a key role to play in providing leadership on environmental issues, driving action on climate change and advancing adaption strategies. In fulfilling this role, the National Gallery has committed to reviewing its facilities and operations to achieve a 30% reduction in emissions by 30 June 2025. The National Gallery's Environmental Sustainability Action Plan provides a roadmap for the National Gallery to strategically focus its efforts across all aspects of its facilities and operations to achieve a more sustainable environmental footprint and responsible waste management practices over the next three years. Initiative rolled out this year included: new waste-streaming stations within administrative areas to increase waste diverted from landfill to recycling; water audits to identify possible water-saving activity; and using local art installers for Sharing the National Collection loan exhibitions, to reduce National Gallery staff travel and reduce our carbon footprint.

### **CHILD SAFETY**

The National Gallery is committed to safeguarding and promoting the welfare of children and ensuring that our staff, volunteers and external providers are educated and informed of their responsibilities to protect and look after children. In 2023–24 we updated our Child Safety Policy and developed a suite of practical guidelines to support the delivery of programs and services onsite, offsite and

online. We also reviewed our recruitment guidelines and tailored our training approach to cater for those who work directly with or around children. We align all our efforts to the Commonwealth Child Safety Framework and National Principles for Child Safe Organisations.

### **RECONCILIATION ACTION PLAN**

The National Gallery's Innovate Reconciliation Action Plan (Innovate RAP) was conditionally approved in May. Our Innovate RAP will help us centre First Nations voices and experiences in our programs and initiatives and uplift our engagement with Community both locally and across Australia. We celebrated National Reconciliation Week by offering staff and visitors an opportunity to deepen their understanding of First Nations culture and histories and explore how each of us can contribute to achieving reconciliation in Australia. We look forward to implementing our Innovate RAP in the coming two years, and continuing to champion First Nations First in all we do at the National Gallery.

### **PROVENANCE AND ETHICS**

The National Gallery has established an industry-leading practice in provenance research and ethical collection management. Three years after its introduction, the National Gallery's Provenance Framework continues to be the central pillar of the Gallery's commitment to ethical collection management.

In July 2023 three Southeast Asian bronze Buddhist figures were repatriated to Cambodia. The handover event was staged in conjunction with a visit to Australia by delegates from the Cambodian Ministry for Culture and Fine Arts, who the National Gallery has been working with since 2021. As a gesture of the collaboration between the Kingdom of Cambodia and the National Gallery, the works have been loaned back to the Gallery for three years.

The Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, supported by the Oranges and Sardines Foundation, continued to work to ensure that all available provenance information relating to every work of art in the Australian First Nations art collection has been reviewed and published online, with over 7,500 works reviewed. This work has been fundamental to connecting the national collections to Community and to demonstrating confident and ethical collection leadership.

### **CAPITAL WORKS**

The lighting project, completed in November 2023, saw the building's original lighting system replaced and facilities upgraded to a state-of-the-art LED system that is significantly more efficient and sustainable, and of higher quality. This involved replacing all end-of-life luminaires across all public gallery spaces with around 5,000 energy-efficient LED light fittings. This project created the opportunity to reconfigure the overall lighting design to best suit the National Gallery's needs, elevating the presentation of the national collection while respecting the architectural intent of the original 1982 design. It

was also an opportunity to enhance the presentation of the building by highlighting key features such as the triangular ceilings and large concrete columns throughout the gallery spaces. The design development process included approximately two years of testing and prototyping to realise bespoke triangular lighting tracks and luminaires in the coffered concrete ceilings in the galleries.

Building rectification works will be a constant presence for at least the next decade to resolve the significant backlog of building failures and end-of-life infrastructure. To date this work is only partially funded, and we are focused on securing forward funding to undertake critical capital works, particularly in waterproofing to resolve well-documented roof and glazing failures. We expect to have rolling temporary closures across both operational and public spaces over the coming decade while we rectify building infrastructure. To continue to strengthen our capability to deliver these rectification projects, we have created an in-house multi-disciplinary capital works project team.

In parallel, we have developed a short-term management plan to reduce the risks of water ingress affecting the national collection, visitors and staff, and a longer-term plan for funding to address water ingress, consideration by the Government.

### **PARTNERSHIPS AND SUPPORT**

As the National Gallery emerges from the challenging COVID-19 years, which disrupted fundraising across the world, we aspire to increase our philanthropic income stream. In 2023–24 our philanthropic community continued to play a major role in ensuring that the National Gallery could make art accessible to a wide and diverse audience. A major focus during the year was the development of our 2024–28 Fundraising Strategy, which will allow us to maximise private giving for projects of ambition.

I would like to acknowledge the ongoing support of two Visionary Benefactors. The first is Tim Fairfax AC, whose philanthropic endeavours across the country have transformed the lives of many Australians. Tim's support of the arts has elevated the capacity of the National Gallery to develop and deliver groundbreaking programs and initiatives via our website and innovative digital platform. The second Visionary Benefactor we warmly acknowledge is printmaker Kenneth Tyler AO, who maintained his commitment to support the research and display of the National Gallery's Kenneth Tyler Print Collection.

We recognise and sincerely thank our corporate partners and supporters. We are truly grateful for their enduring dedication and support and I would especially like to acknowledge VisitCanberra for their continued long-term partnership; ISPT Super, Qantas, oOh!media and Maddocks; and Seven West Media for its continuing commitment and support to assist reach audiences across the nation.

Stewardship of our partnership with our Indigenous Art Partner Wesfarmers Arts continues to be a focus for the National Gallery. During the year Wesfarmers confirmed support of the *Emily Kam Kngwarray* exhibition at Tate Modern, which commences in July 2025. The *Emily Kam Kngwarray* component of the partnership will support four Wesfarmers First Nations senior alumni to travel overseas during the exhibition to undertake invaluable professional development through visits and engagement opportunities with Tate and other international museums and galleries. This is a wonderful outcome and demonstrates the National Gallery and Wesfarmers' commitment to First Nations training and leadership.

In October we ran a Regional Art Forum, where 76 delegates from every state and territory met to discuss opportunities for partnership through Sharing the National Collection and the touring exhibitions program with regional and remote communities. Participants heard from guest speakers including Dennis Stokes (Wardamann, Luritja and Warramunga people of the Northern Territory and the Wagadam people of the Torres Strait); Caitlin McNaughton, Manager of Research and Insights at Patternmakers; and Kate Fielding, CEO of The New Approach. We are grateful to Metal Manufactures Ltd for their support of this forum.

I would lastly like to extend my gratitude to each donor who has contributed to the National Gallery this year. It is because of your support that we can build the national collection and can deliver our artistic programs.

#### **VALE**

As we know, farewells are difficult and this year we said goodbye to the former Council Chair Harold Mitchell AC, who was member of the National Gallery of Australia's governing Council from 1998 to 2005, serving as Chair from January 2001 to December 2005. Harold's leadership, personal generosity and commitment to the National Gallery as central to Australia's cultural landscape, elevated the Gallery's profile and achievements.

We were also deeply saddened by the passing of another giant of the Australian art world, Marc Besen AC, who was widely recognised as an eminent benefactor to the arts, as well as to health, education and social welfare.

The National Gallery is grateful to all artists who donate their works to the national collection and lastly would like to acknowledge the sad passing earlier this year of Rosemary Laing, who had recently donated her evocative work *where to from here #2* 2019 in memory of her father Bernard Laing.

#### **ACKNOWLEDGEMENTS**

I am deeply grateful to the National Gallery's dynamic Council for the significant contribution they make to the visual arts in Australia, particularly its Chair, Ryan Stokes AO. This year we welcomed Abdul-Rahman Abdullah to the Council and farewellled Alison Kubler. Alison made an enormous contribution over the past six years as Chair of

the Collections Committee and through her advocacy and stewardship of gender equity as Co-Chair of the Gender Equity Working Group.

Helen Cook and Ilana Atlas chaired Council sub-committees, and Sally Smart and Sally Scales chaired Advisory Groups and I thank them all for the impact this has on the governance and creative direction of the National Gallery. I warmly acknowledge Samantha Mostyn for her role as Chair of the Ethics Advisory Group over the past two years and thank her for her service to the Gallery.

The Hon. Tony Burke MP, Minister for the Arts, is one of this country's strongest advocates for art and culture and I thank him for his support over the past 12 months, and for his ongoing commitment and dedication to the National Gallery. I also thank our colleagues at the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, particularly Secretary Jim Betts, Dr Stephen Arnott PSM, Phil Smith, Ann Campton, Simon Kelly and Emma Shadbolt, with whom we enjoy a collegiate relationship.

I acknowledge the National Gallery Foundation and its Chair, Stephen Brady AO CVO, for their tremendous fundraising efforts, and all our donors, corporate partners and sponsors. Their support enriches our exhibition programs and contributes towards the acquisition of masterworks for the national collection for the benefit of generations of Australians.

Sincere gratitude is extended to the American Friends of the National Gallery of Australia (AFNGA), which promotes cross-cultural ties between Australia and the United States and secures gifts of works of art and contributions to support National Gallery exhibitions and programs, particularly President Michael Maher and Chair Daniel Tobin.

The National Gallery's Senior Management Group and all our extraordinary staff, guides and volunteers perform their roles with diligence and passion—your contribution to Australia's cultural landscape continues to inspire me.

This has been a memorable and productive year for the National Gallery and over the next twelve months we will continue to strive for excellence in furthering knowledge of the visual arts through the national collection and our artistic program of exhibitions, displays, educational and public programs, outreach initiatives, research and publications.



**Nick Mitzevich**  
Director

# PART 2

## AGENCY OVERVIEW

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# About the National Gallery of Australia

The National Gallery, Australia's national visual arts institution, is dedicated to collecting, sharing and celebrating art from Australia and from around the world.

The national collection is the most valuable collection of art in Australia and comprises over 155,000 works of art, including the world's largest collection of Aboriginal and Torres Strait Islander art. Our collection represents: the whole of Australian art; modern art worldwide, particularly from Europe and America; and art from across Asia and the Pacific.

The collection includes some of the finest examples in Australia of French Impressionism, Dada and Surrealism, the Russian avant-garde, Abstract Expressionism, Pop art, Minimalism and Conceptual art.

Our aim is to inspire all Australians. Central to our vision is elevating First Nations culture. Alongside our expansive collection displays, we present a dynamic program of temporary exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning in person and online.

The National Gallery has more than 300 employees (ongoing, non-ongoing and casual) and 150 volunteers working across two primary sites. The diverse workforce includes staff involved in caring for, researching and presenting art, as well as education guides, maintenance, security and administrative staff and management. Based in the nation's capital, the National Gallery sits on the southern shore of Lake Burley Griffin, on the lands of the Ngunnawal and Ngambri peoples, and within Canberra's National Triangle.

Our heritage-listed building, designed by award-winning architect Colin Madigan AO, is a beacon of experimental design and an exemplar of twentieth-century architecture.

## VISION

Our vision is to be the international reference point for art in Australia, inspiring all people to explore, experience and learn.

## CAPABILITY

### Infrastructure

The National Gallery continues to strengthen its internal capability and leadership to deliver a range of capital works rectification projects that address end-of-life infrastructure, safety and compliance works. With the expertise of an expanded in-house multidisciplinary team, infrastructure projects in planning and delivery also include the *Ouroboros* sculpture by Lindy Lee, design of a new public café, improvements to our grounds and an international design competition for the National Sculpture Garden.

A transformation in the provision of facility management services is underway with a procurement program to partner with industry under contracts that drive value for money, improve energy efficiency, increase maintenance levels and strengthen the strategic management of facility assets.

The National Gallery facility management and capital works teams have worked actively with industry to promote a culture of responsibility for safety, inclusivity and sustainability, to care for our people, our visitors and the national collection.

### Information and Communications Technology (ICT)

The National Gallery has delivered against the first year of our Cyber Security Strategy and Roadmap, focusing on continued maturity and resilience. In our commitment to strengthen our technological foundation, the National Gallery has established robust partnerships with vendors and undertaken upgrades to networks and infrastructure to improve performance and greater network resilience. The modernisation of our infrastructure not only supports our current operational demands but also enables us to scale up efficiently and better adopt future technologies.

As part of our commitment to improving information governance, staff have been provided training in Teams, Sharepoint and information management to empower them to handle information with greater diligence. The National Gallery has also focused on implementing robust information governance frameworks that ensure compliance with regulatory standards and promote data integrity, an initiative which has improved the information management maturity rating for the National Gallery in the National Archives of Australia Check-Up Survey.

## PEOPLE

The National Gallery has a diverse and talented workforce that brings the National Gallery vision to life. Our dedicated team of curatorial and technical staff care for, research and present art, and our broader team of educators, visitor support, facilities, security, maintenance and corporate teams fulfil our government obligations and enrich audience experience. Supporting our employees is a network of passionate and knowledgeable volunteers, who help our visitors make the most of their experience at the National Gallery and increasing their understanding, knowledge and enjoyment of the visual arts.

The National Gallery strives to uphold our organisational values in how we do our work, partner with our stakeholders and relate to each other.

Further information about the National Gallery's strategies for its workforce management and support is given on pages 125–127, including statistical information for the 2023–24 year, as required by paragraph 17BE (ka) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule).

See Figure 2 on page 29 for the National Gallery's organisational structure at 30 June 2024, as required by paragraph 17BE (k) of the PGPA Rule.

## LEGISLATION AND FUNCTIONS

The National Gallery of Australia is a Commonwealth entity established by the *National Gallery Act 1975*.

The National Gallery's functions under section 6(1) of the Act are 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.

In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest' (section 6(1)) and 'has power to do all things necessary or convenient to be done for or in connection with the performance of its functions' (section 7(1)).

As a Corporate Commonwealth Entity, the National Gallery is also subject to the *Public Governance, Performance and Accountability Act 2013*, which establishes a coherent system of governance and accountability across Commonwealth entities.

## MINISTERIAL RESPONSIBILITY, INSTRUMENTS AND DIRECTIONS

During the year, there was one minister responsible for the Arts portfolio, the Hon Tony Burke MP, Minister for Employment and Workplace Relations, and Minister for the Arts.

In accordance with limits on financial transactions, the Minister or the Minister's delegate approved the National Gallery to:

- acquire a work of art exceeding \$10 million
- vary an existing contractual agreement exceeding \$2 million for consultant RPS
- enter into a construction contract exceeding \$2 million with contractor Projex
- dispose of property bequeathed to the National Gallery.

During 2023–24 the Minister did not issue any instruments or directions but did issue a Statement of Expectations. Both this document and the National Gallery's Statement of Intent can be found on the National Gallery's website.

## SERVICE CHARTER

The National Gallery's service charter, published on the website, outlines our services and the level of service visitors can expect as well as visitors' basic rights and responsibilities and directions for how to provide feedback or make a complaint.

The National Gallery aims to meet public expectations by providing services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well informed, and by providing and maintaining accessible and public facilities.

# Collection reach

**Figure 1:** Exhibitions that included works of art from the national collection, 2023–24

## SUMMARY OF OUTWARD LOANS

**37**

Works loaned for the National Gallery Education Lending Program

**201**

Works loaned to official government and vice-regal establishments

**436**

National Gallery Touring Exhibitions Program

**96**

Other new and continuing loans

**320**

Works loaned to Australian exhibitions

**1,131**

Total outward loans

**41**

Works loaned to exhibitions presented overseas





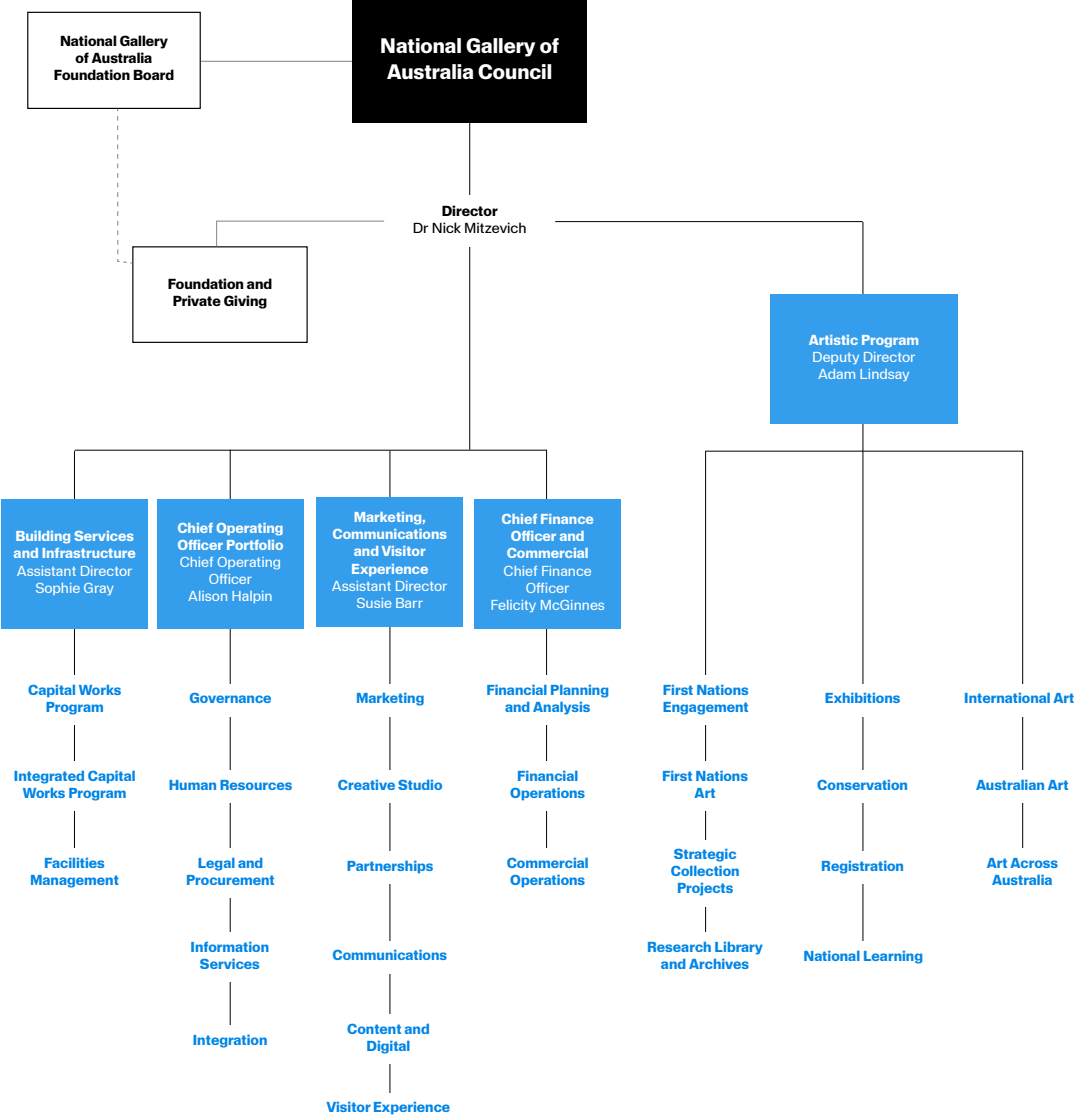




View of Janet Fieldhouse (Kalaw Lagaw Ya/Meriam Mir peoples), *Sister Charm* 2023, Sculpture Garden, National Gallery of Australia, Kamberri/Canberra, on loan from the artist and Art Makers © Janet Fieldhouse, courtesy the artist and Vivien Anderson Gallery

# Organisational structure

**Figure 2:** The National Gallery's organisational structure, 30 June 2024.

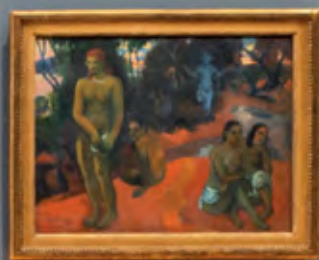


# PART 3

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Lightbulb icon  
Informational text block



# Reporting framework

The National Gallery achieves one outcome by delivering one program as outlined in its *Portfolio Budget Statements 2023–24* (PBS). Strategies for meeting this outcome and the National Gallery's priorities for the coming years are detailed in the *National Gallery of Australia Corporate Plan 2023–24*. These activities align closely to the performance criteria specified in the PBS.

## PORTFOLIO BUDGET STATEMENTS

The National Gallery's PBS identifies the outcome, associated program, performance criteria and targets that the Government uses to assess its performance for the financial year.

### Outcome

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

### Program

Collection development, management, access and promotion: The National Gallery aims to build and maintain an outstanding national collection of works of art, providing access locally, nationally and internationally. It achieves this through the ongoing development of the national collection and delivery of inspirational exhibitions, displays and publications supported by research, scholarship, education and public programs.

## STRATEGIES

Our performance measures are connected to our four key activities and align to the five pillars of the National Cultural Policy, Pillar 1: First Nations First, Pillar 2: A Place for Every Story, Pillar 3: Centrality of the Artist, Pillar 4: Strong Cultural Infrastructure and Pillar 5: Engaging the Audience.

### 1. Collection

We will maximise the potential of our collection, which is like no other in the world. We will refine and review the collection through commissioning and acquiring a targeted number of masterworks, responsible deaccessioning, and providing opportunities for scholarship and research. We will widen the public's understanding of art through sharing the diverse stories of our collection and designing innovative programs in collaboration with artists.

#### Performance measures

- 10 works of singular outstanding quality added to the national collection
- 500 works deaccessioned from the national collection

These activities both support and are underpinned by the National Cultural Policy (Pillars 1, 2, 3 and 5)

### 2. Connection

We will expand our reach to connect with more Australians on an emotional and intellectual level, by sharing the collection through loans, travelling exhibitions, education programs and events, digital initiatives and collaborative partnerships. We will enrich the visitor experience by modernising gallery spaces, providing an engaging journey through the collection, the building's architecture, and our unique Sculpture Garden.

#### Performance measures

Audience engagement with the National Gallery

- 350,000 visitors onsite
- 2 million users online
- 300,000 visitors on tour
- These activities both support and are underpinned by the National Cultural Policy (Pillars 1, 2, 3 and 5)

### **3. Distinct identity**

Through increased loan and exhibition activities across Australia, we will communicate our distinct role as the custodian of an exceptional national collection, including the world's largest and most important collection of First Nations art.

A new program of long-term loans and travelling exhibitions will honour our national remit, and expand our connections with rural, regional and remote communities across Australia.

#### **Performance measures**

- Sharing the National Collection, Phase One, implemented with 15 partnerships across Australia
- The 2023–24 artistic program delivered and meets financial and audience targets
- Establish partnerships to advance First Nations art internationally

These activities both support and are underpinned by the National Cultural Policy (Pillars 1, 2, 3 and 5)

### **4. Capability**

We will strengthen our organisation and improve long-term sustainability through targeted investments in upskilling our team, aligning staff capability and teams with current and future needs, and building confidence among funders and donors to partner with us to achieve our ambitions.

#### **Performance measures**

- Commercial revenue and philanthropic support increases by 2%
- Phase One of the Sculpture Garden masterplan developed

These activities both support and are underpinned by the National Cultural Policy (Pillar 4)

### **CORPORATE PLAN**

The *National Gallery of Australia Corporate Plan 2023–24* covers the four-year period from 2023–24 to 2026–27 and identifies strategies associated with a set of objectives, actions and performance measures that link to the National Gallery's outcome and program as stated in its PBS.

# Annual performance statements

The National Gallery's annual performance statements (pages 34–109) analyse its performance in 2023–24 against the measures in its corporate plan and the targets identified in its PBS. The statements clearly link targets to the relevant source document—the Corporate Plan, PBS or both—and have been developed in accordance with all relevant guidelines. Performance criteria are organised in relationship to the strategies outlined in the National Gallery's Corporate Plan.

Following each strategy, further analysis is provided, including narrative discussion of the National Gallery's performance, its activities, summary tables and charts. Case studies highlighting specific activities provide qualitative evidence of the breadth and variety of activities through which the National Gallery met its outcome and priorities during the year.



# Statement by accountable authority

As the accountable authority of the National Gallery, I present the 2023–24 annual performance statements of the National Gallery of Australia, as required under subsection 39(1) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and covering the reporting period 1 July 2023 to 30 June 2024.

In my opinion, these annual performance statements are based on properly maintained records. They accurately present the National Gallery’s performance in the current reporting period and comply with subsection 39 (2) of the PGPA Act.



**Ryan Stokes AO**  
Chair of Council

## READING THE ANNUAL PERFORMANCE STATEMENTS

The following annual performance statements provide the results and relevant analysis of the National Gallery’s performance in 2023–24 against the measures detailed in the *National Gallery of Australia Corporate Plan 2023–24* and the targets identified in its *Portfolio Budget Statements 2023–24* (PBS). The performance criteria have been organised according to the strategies set out in the Portfolio Budget Statements. The source document of each measure appears directly below the name of the measure, followed by a supporting statement that identifies significant developments or trends and other criterion-specific influences that may have affected the result. Page numbers for relevant analysis or case studies are also given for each criterion.

# Strategy 1: Collection



Installation view of *Deep inside my heart*, National Gallery of Australia, Kamberri/Canberra. In foreground: Sarah Lucas, *Tittipussidad* 2018, National Gallery of Australia, Kamberri/Canberra, purchased 2021 © Sarah Lucas, courtesy Sadie Coles HQ, London

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## RESULTS

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### THE NATIONAL COLLECTION IS DEVELOPED AND MANAGED

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**Our target:** 10 works of singular outstanding quality added to the national collection

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Source: 2023–24 Corporate Plan p 18, 2023–24 PBS p 396

#### What we achieved

Acquiring works for the national collection is an important cultural responsibility. The process for determining what works of art are of singular and outstanding quality is as much about informed judgement as it is about technical assessment, but connoisseurship lies at the heart of every decision.

The 2023–24 financial year was characterised by a distinctive set of acquisitions. Works by First Nations Australian artists depict ceremony, ancestry and stories; for instance, the innovative interpretation by Kaylene Whiskey of the Seven Sisters story in her *Visitors to Iwantja Arts*, 2022. Perhaps the most historically important work of art by a First Nations Australian artist purchased this year is Clifford Possum Tjapaltjarri's *Untitled – Snake Dreaming* 1972. The painting is an exceptional early example of the Western Desert art movement and deepens our existing holdings of Papunya board works.

A number of significant works on paper, from a variety of collecting areas, were acquired during the financial year. A unique woodblock print by Cressida Campbell, *Studio louvres with night reflection* 2023 is one of her most intimate and technically astonishing works to date, while the large painted screen by Masami Teraoka engages directly and poignantly with the global AIDS crisis. An historically significant drawing by Gustav Klimt, a 1901–02 study for his *Beethoven Frieze*, added a work of art by an internationally renowned artist to the national collection. Yuki Kihara's panoramic photograph *Fonofono o le Nuanua: Patches of the Rainbow (after Gauguin)* 2020 was acquired and displayed in a companion display to the major winter exhibition *Gauguin's World: Tōna Iho, Tōna Ao*, demonstrating the power of newly acquired work to enrich our artistic program.

Australian artists were also strongly represented in the past twelve months with the acquisition of an exquisite sculpture by Bronwyn Oliver and a remarkable 9 x 5 painting by Tom Roberts, the latter a generous gift, the result of a long and deep relationship between the National Gallery and the donors.

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### THE NATIONAL COLLECTION IS DEVELOPED AND MANAGED

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**Our target:** 500 works deaccessioned from the national collection

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Source: 2023–24 Corporate Plan p 18, 2023–24 PBS p 396

#### What we achieved

The National Gallery is committed to developing, maintaining and managing an outstanding national collection. Key to this vision is the ongoing review and refinement of collection holdings, achieved in the 2023–24 financial year through a program of responsible and ethical deaccessioning, the process of removing works of art from the national collection.

This year duplicates were prioritised for review. For a variety of reasons, the National Gallery has held multiple copies of some prints and photographs. These were examined by curatorial staff and if a duplicate did not contribute materially to the understanding of an artist's body of work or the National Gallery's ability to represent the artist, it was deaccessioned. The National Gallery recognises that while these duplicates may not offer additional scholarly purpose to the National Gallery, they can provide opportunities for public and educational engagement by being distributed to other collecting institutions, a process that will commence in the 2024–25 financial year. This review resulted in the deaccession of 509 works, slightly higher than the identified target of 500.

Provenance research across all curatorial departments is aligned with the strategic priorities of the national collection and the National Gallery's continuing work against Key Focus Area 1: Collection. This supports Pillars 1, 2, 3 and 5 of National Cultural Policy *Revive*, respectively First Nations First, A Place for Every Story, Centrality of the Artist and Engaging the Audience. Provenance research ensures that the quality of the collection is upheld, ethical considerations are addressed, international standards of documentation are met, and that the collection stays relevant and reflects stated acquisition priorities. In June 2021, the National Gallery created its Provenance Framework & Decision-Making Principles, by which to consider issues around provenance through both a legal and ethical lens. Three years after its introduction, the Framework continues to represent the core of the Gallery's commitment to ethical collection management.

This commitment was demonstrated in 2023–24 by the repatriation of four works of art. In July 2023 three Southeast Asian bronze Buddhist figures were repatriated to Cambodia. The handover event was staged in conjunction with a visit to Australia by delegates from the Cambodian Ministry of Culture and Fine Arts and the research team that the National Gallery has been working with since 2021. In association with the visit, all other works of Cambodian and Khmer origin were viewed

and discussed by the research team in order to advance research into their potential origins. A further ceremony was held at the Embassy of The People's Republic of China on 25 October 2023, at which the National Gallery returned to Chinese ownership a Ming or Qing dynasty Zun (Ceremonial vessel in the form of an animal) made of bronze with silver inlay and acquired in 1968. The focus of the ceremony—a collaboration between the Office for the Arts, the Chinese Embassy and the National Gallery of Australia—was to return three cultural objects that did not belong to the national collection and had been forfeited to the Australian Commonwealth under the *Protection of Movable Cultural Heritage Act 1986*.

The Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, a position supported by the Oranges and Sardines Foundation, ensured that all available provenance information relating to every work of art in the Australian First Nations art collection has been reviewed and published online. As with all aspects of provenance work at the National Gallery, this is fundamental to connecting the national collection to community, implementing the Vision for the national collection, and to confident and ethical collection stewardship. This work is emblematic of across-the-collection research into the histories of ownership of all works of art in the National Gallery's care. This care extends to works of art coming into the National Gallery on loan. This year, to meet the National Gallery's obligations under the *Protection of Cultural Objects on Loan Scheme*, the provenance team assisted exhibition curators in researching, compiling and publishing the chains of ownership of nearly 450 incoming loans for the exhibitions *Gauguin's World: Tōna Iho, Tōna Ao; SaVĀge K'lub: Te Paepae Aora'i—Where the Gods Cannot be Fooled*; and *Emily Kam Kngwarray*.

As the National Gallery continues to embed its active stance on provenance research, it looks forward in 2024–25 to assisting source countries to reclaim their stolen heritage and building positive relationships with colleagues around the world. Outreach work conducted as part of this project is helping the National Gallery nurture connections with colleagues and authorities internationally, particularly its relationships with the Cambodian Government and National Museum in Phnom Penh. The National Gallery's work in recent years to redefine its approach to provenance research and ethical collection management is being increasingly recognised for its sector-leading approach as well as raising its profile nationally and internationally.

## **ETHICS ADVISORY GROUP**

Members of the Ethics Advisory Group during the year were Sam Mostyn AC (Chair) and Dr Matt Beard, supported by staff members Cara Kirkwood, Head of First Nations Engagement, and Fiona McQueenie, Head of Communications.

The Ethics Advisory Group continued to provide valuable support and advice to the National Gallery throughout the year on issues including deaccessioning works by living artists, to help guide the development of a deaccessioning framework, and our response to contemporary issues raised by the *Gauguin's World* exhibition.

## **FIRST NATIONS ADVISORY GROUP**

From its inception the National Gallery has included the art of First Nations peoples. The Lindsay Report (1966), a foundation document for the National Gallery, expressly included the collection and display of Aboriginal works of art in the functions of the then proposed Gallery. The report also articulated that Aboriginal works should be acquired for their aesthetic merit, as opposed to their anthropological value. This clear and inclusive statement recognised the beauty and artistic value in the work of First Nations art, a sentiment that rings loudly in the activities of the National Gallery to this day. It is embodied in the decisions of the First Nations Advisory Group, chaired by Council member and artist Sally Scales, which advises, First Nations programs in the National Gallery and on matters concerning First Nations art and culture across the institution.

Members of the First Nations Advisory Group during the year were Sally Scales (Chair), Leah Flanagan Jennifer Reilly, Aden Ridgeway and Zoe Rimmer.

## **CENTRALITY OF THE ARTIST**

During the year the National Gallery has continued to embed the National Cultural Policy into everything the National Gallery does and in support of Pillar 3 of the National Cultural Policy, Centrality of the Artist the National Gallery continued to place artists and makers at the centre of what we do, whether they are living or no longer with us, is vital to creating authentic connections with art. Elevating artist voices and stories is central to the Gallery's approach, from exhibitions to public programs, from online content to marketing and promotion. The National Gallery ensures that fees paid to artists meet or exceed ASA, MEAA and NAVA rates. The exhibition *Vincent Namatjira: Australia in colour*, for example, contained only text written by the artist, bringing his voice to every one of the exhibition's visitors. Our Artists' Artists podcast includes the voices of living artists who select works from the national collection that inspire, move or intrigue them. Their perspectives allow audiences to gain understanding of the artists' practices, preferences and ways of interpreting art.

### ARTIST REFERENCE GROUP

Members of the Artist Reference Group during the year were Prof Sally Smart (Chair), Maree Clarke, Savanhday Vongpoothorn, Alex Seton, Julie Rrap and Zaachariaha Fielding.

The Artist Reference Group continued to provide valuable support and advice to the National Gallery throughout the year on issues including deaccessioning works by living artists, Sharing the National Collection, Sculpture Garden Design Competition and the Gender Equity Action Plan and Know My Name initiative. See the case study dedicated to the Artist Reference Group for more information.

### CONSERVATION

The role of the National Gallery's Conservation Department is to ensure the long-term legacy of the collection via the preservation of the works in the National Gallery and those on loan. Each work of art requires intimate and specialised care. Conservators use a range of processes for documentation, analysis, treatment and preparation for exhibition. They conduct research and scientific analysis into the unique histories, materials, methods of making and condition of works that come into the collection. Many of our conservators specialise in specific forms of art, such as paintings, textiles, work on paper, electric and kinetic works, or object-based works such as bark paintings, installations and sculpture. The National Gallery's Conservation Department staff are also responsible for maintaining the condition of the collection, ensuring a stable environment and providing advice on storage and display.



Gallery visitors viewing Ramingining artists and Djon Mundine (Bandjalung people), *The Aboriginal Memorial* 1987–88, National Gallery of Australia, Kamberri/Canberra, commissioned in 1987 and purchased with the assistance of funds from National Gallery admission charges © Ramingining artists/Copyright Agency, 2024





The members of the Artist Reference Group (left to right) Savanhdy Vongpoothorn, Julie Rrap, Alex Seton, Prof. Sally Smart, Zaachariaha Fielding, and Maree Clarke. Background Sidney Nolan *Ned Kelly*, 1946 National Gallery of Australia, Canberra, gift of Sunday Reed, 1977 © Sidney Nolan/Copyright Agency, 2024

#### CASE STUDY 1

## Centrality of the artist: Artist Reference Group

Art and artists sit at the very heart of the National Gallery's vision to inspire every Australian through creativity, inclusivity, engagement and learning. As an institution dedicated to promoting the work of artists, the National Gallery is committed to conveying the aspirations, desires and concerns of artists living and working in this country.

The Artist Reference Group (ARG) was established in 2023 to strengthen the National Gallery's engagement with Australia's vibrant and diverse artist community. Comprising six practising artists, this group provides advice that helps guide the institution in developing, supporting and promoting a wide range of art experiences. 'By drawing on the expertise of artists as representatives on matters of artistic significance,' said ARG chair Prof Sally Smart, 'this formal mechanism for consultation with the arts community will help guide and inform the future direction of art experiences developed by the National Gallery.'

The ARG offers diverse perspectives on the National Gallery's artistic, public and learning programs, interpretation practices and operational issues, to develop the quality and depth of connection with our audiences. It also works to affirm the centrality of the artist, as set out in the Australian Government's National Cultural Policy, *Revive*, while creating a platform to discuss key issues and concerns facing artists today.

Meeting three times annually, the ARG has discussed and provided advice on the *Revive* policy, the deaccession of works by living artists, Sharing the National Collection, the Gender Equity Action Plan and Know My Name initiative.

The group discussed how the National Gallery should build external partnerships around commissioned works of art; for example, the participation of the ANU School of Cybernetics in projects and events surrounding Jordan Wolfson's *Body Sculpture*.

## ARG MEMBERS

**Professor Sally Smart** (Chair and National Gallery Council member) is recognised internationally for her cutout assemblage installations that explore ideas around the body, the home and history.

Smart's work reflects a long engagement with avant-garde modernist women artists, including Sonia Delaunay, Hannah Hoch, Lyubov Popova and Sophie Taeuber-Arp, all of whom worked with performance, collage and textiles in a lineage that Smart continues.

Based in Melbourne, Smart has been a vice-chancellor's professorial fellow at the University of Melbourne and is currently an honorary professor in the Faculty of Fine Art and Music.

**Maree Clarke** is a Yorta Yorta / Wamba Wamba / Mutti Mutti / BoonWurrung woman who was raised in northwest Victoria, primarily in Mildura, on the Murray River. She is currently based in Melbourne.

As both a curator and multidisciplinary artist, Clarke is acclaimed for her work in regenerating south-eastern Aboriginal Australian art practices.

Clarke was the subject of a survey exhibition, *Maree Clarke: ancestral memories*, at the National Gallery of Victoria in 2021. In the same year, she was also represented in Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Island Art at the Art Gallery of South Australia and *The National 2021: New Australian Art* at the Museum of Contemporary Art Australia.

**Savanhdry Vongpoothorn** was born in Laos and emigrated to Australia with her parents as a child. She lives in Canberra.

Through her studies and travels, she has integrated Laotian, Vietnamese and Australian influences into her art, which typically takes the form of densely patterned painting on perforated canvas.

Vongpoothorn has exhibited widely throughout Australia and in Singapore, and in 2019 was the subject of a survey exhibition *All that arises*, at Drill Hall Gallery, Canberra.

**Alex Seton** is a Sydney-based artist renowned for his contemporary take on marble carving. He also works across sculpture, photography, video, augmented reality and installation.

Seton uses the forms of European classical sculpture to explore contemporary concerns surrounding power structures, memorialisation and the nature of memory.

Seton won the 2009 Woollahra Small Sculpture Prize and is a two-time Wynne Prize finalist.

In 2024, his major Sufferings of War and Service commission, *For every drop shed in anguish*, was unveiled in the Sculpture Garden at the Australian War Memorial.

**Julie Rrap** is a foundational figure in Australian feminist art, investigating representations of the body—including her own—across photography, painting, sculpture, performance and video.

Rrap has exhibited throughout Australia and internationally since the mid 1970s. An exhibition of her work over the decades since, *Julie Rrap: past continuous*, opened in June 2024 at the Museum of Contemporary of Art Australia. It closes 16 February 2025.

**Zaachariaha Fielding** is the charismatic vocalist of electronic music duo Electric Fields, which represented Australia in the 2024 Eurovision Song Contest—and winner of the 2023 Wynne Prize.

The oldest of nine children of a family in Mimili, in the APY lands of north-west South Australia, Fielding was living in Adelaide but returned to Mimili in 2020 during the coronavirus pandemic, where he began painting alongside his nieces and nephews.

Later, back in Adelaide, he joined a group of artists at the APY Gallery and began honing his talents, holding his first exhibition in late 2020. Fielding's work was selected as a finalist in the 2021 Ramsay Art Prize at the Art Gallery of South Australia.

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The establishment of the Artist Reference Group at the National Gallery responds to the Australian Government's National Cultural Policy, *Revive*, Pillar 3: Centrality of the Artist: Supporting the artist as worker and celebrating artists as creators.



Installation view, *Emily Kam Ngwarray*, National Gallery of Australia, Kamberri/Canberra, © Emily Kam Ngwarray/Copyright Agency, 2024

## CASE STUDY 2

# Centrality of the artist: *Emily Kam Ngwarray*

*Emily Kam Ngwarray* was held at the National Gallery from 2 December 2023 to 28 April 2024 and billed as the National Gallery's major summer exhibition. Curated by Kelli Cole, Warumungu and Luritja peoples, Curator, Special Projects, Aboriginal and Torres Strait Islander Art; and Hetti Perkins, Arrernte and Kalkadoon peoples, Senior Curator-at-Large, Aboriginal and Torres Strait Islander Art, the exhibition was ticketed and staged in the temporary exhibition galleries. An extensive survey of Emily Kam Ngwarray's work, it continued the Gallery's commitment to celebrating the work of First Nations Australian artists.

Complementing the exhibition was a major publication, public programs, digital engagement and content and merchandise offerings.

*Emily Kam Ngwarray* honoured an exceptional artist whose indelible attachment to Country —specifically, Alhalker, her place of birth—served as the driving force of her practice. Ngwarray (c.1914–1996) was a senior

Anmatyerr woman from the Sandover River region northeast of Mparntwe/Alice Springs in the Northern Territory. A law woman and Community leader, she took up the paintbrush in 1988 when she was about 74 years old. Over the next eight years she painted prolifically, amassing an exceptional body of work that led to national, and indeed international, acclaim. Ngwarray represented Australia posthumously at the Venice Biennale in 1997.

*Emily Kam Ngwarray* was the first survey exhibition of the artist endorsed by and curated with the artist's family and Community. The exhibition examined Ngwarray's works through a new perspective that considered her artistic practice, Country, Community and cultural knowledge. The culmination of many years of work between the curators and the artist's Community, the exhibition featured works from both private and public collections.

The exhibition featured 89 works including paintings, works on paper and textiles from the artist's short but prolific career. Also included in the exhibition was A Summer Project, an series of 81 paintings which includes the first canvas artwork painted by Kngwarray with her Community. The inclusion of the Summer Project highlighted a particular point in the genesis of the artist's career, positioning her alongside other artists from the region including those from her Community.

*Emily Kam Kngwarray* was officially opened by the Hon Linda Burney MP, Minister for Indigenous Australians, with senior women from Kngwarray's Community and family members performing an emotive awelye (women's ceremony). On display from 2 December 2023 to 28 April 2024, the exhibition attracted an audience of 50,012 and enjoyed a 96% visitor satisfaction rating.

The *Emily Kam Kngwarray* exhibition was accompanied by a 256-page hardback publication, which was available onsite at the National Gallery Art Store and sold online via our ANZ trade partner, through bookshops nationally and into the North American market via our distributor University of Washington Press.

The exhibition was supported by 46 learning and public programs, which were experienced by a total of 15,714 visitors. More than 1500 school and tertiary students, including educators, took part in facilitated programs.

The opening weekend program included a floor talk with Cole, Perkins, and Community members and staff from the Utopia Arts Centre, and a panel conversation that was streamed online. Daily guided tours took place at 11.30 am and 1 pm, and daily Art Chats with guides were offered twice daily. In total, 292 tours, 17 private tours and 292 Art Chats were presented to 2435 visitors. A further 20 programs were made available for visitors with disability or access needs.

The exhibition's audio tour enabled audiences to discover more about the artist's life and practice, including hearing about Kngwarray's close connection to her homelands and associated stories.

Visitor sentiment for the exhibition was high and common responses included an emotional reaction to the artist and technique; praise for an exceptional exhibition, including its curation and breadth of works; and acknowledgement of the National Gallery's work in celebrating Australian female artists:

*It's magical, I have never seen anything like that. I will definitely go to Europe for the next exhibition.*

*What an amazing woman Emily was. Everyone should experience her work to know the true meaning of country. Beautiful exhibition.*

A highlight of the public programs was the Batik in Focus workshop series, which showcased visiting artists Agus Ismoyo and Nia Fliam from leading Indonesian batik studio Brahma Tirta Sari in Yogyakarta. The program included two batik-making demonstrations, an artist talk and four workshops, and attracted 122 attendees. Artists also introduced a screening of director Hilary Furlong's documentary *The golden cord* 1996 at Arc Cinema, National Film and Sound Archive, an event attended by 77 people. The documentary tells the story of the cross-cultural friendship that developed when 10 women artists from Utopia—all skilled in batik making—travelled to Indonesia at the invitation of Ismoyo and Fliam, who subsequently visited the women in their central Australian community.

Located in the exhibition foyer, the Art Cart: Leaf Game was a participatory space designed to engage audiences, especially children and families, through storytelling and play by offering activities that resonated with works in the exhibition. The game was inspired by a sand drawing and storytelling game that Kngwarray played as a child and continued to play with children at Utopia as an adult. It was enjoyed by over 3000 people, with feedback including: 'The whole team were all so welcoming and fun. I love the way that the activities related back to the art in new ways. Not only was it a fun experience but also educational.'



Opening weekend, *Emily Kam Kngwarray*, National Gallery of Australia, Kamberrri/Canberra, © Emily Kam Kngwarray/Copyright Agency, 2024



# **Emily Kam Kngwarray's exhibit radiated inspiration, weaving rich, vibrant hues and cultural narratives into a captivating artistic tapestry. An immersive journey, it sparked creativity and admiration.**

*Emily Kam Kngwarray* exhibition visitor response

Also for young people were two Art Labs delivered by the artist Helena Geiger, (Gumbaynggirr people), who guided 32 participants through the process of creating their own batik tote bag.

In addition, over 8660 copies of the Emily Kam Kngwarray Kids & Families Art Trail were distributed. The trail was developed in consultation with the curators and Community members and focused on key themes of the artists' practice.

Kelli Cole presented the keynote lecture at the 2024 National Visual Art Education Conference on *Emily Kam Kngwarray* before giving attendees an exclusive tour of the exhibition. The conference was attended by 155 teachers and educators onsite, with a further 122 people engaging online.

*Emily Kam Kngwarray* was supported by a full national marketing campaign that promoted the exhibition across print and digital media, television, outdoor advertising, content partnerships and the Gallery's own channels. A commissioned TV commercial for the exhibition included footage of Kngwarray's Country, Community and culture, and represented many senior women from the Community who travelled to Canberra for the opening weekend.

The exhibition received extensive media coverage across Australian media outlets, with 588 mentions in media items recorded, equating to an estimated reach of 11.6 million. Articles focused on Emily the artist, her connection to Country and how this was represented in her art.

The exhibition was made possible by a major fundraising campaign that saw the involvement of patrons and supporters from the private giving and corporate spheres. Corporate Partnership highlights included two virtual events hosted by Major Partners ISPT and Maddocks as a national staff-engagement initiative. Major Partner Qantas ran media content across multiple platforms, screening the television commercial on 80% of their domestic flights across the exhibition period, as well as supporting additional flights for Emily Kam Kngwarray's relatives and Community members to travel to Kamberri/Canberra for opening week events.

A significant outcome from this exhibition is the formation of an international partnership with Tate, which will present an *Emily Kam Kngwarray* exhibition at Tate Modern in London from 10 July 2025 to 13 January 2026.



Opening weekend, *Emily Kam Ngwarray*, National Gallery of Australia, Kamberrri/Canberra, © Emily Kam Ngwarray/Copyright Agency, 2024

The exhibition strongly demonstrated our commitment to First Nations and gender equity as a Know My Name project. *Emily Kam Ngwarray* was the National Gallery's first ticketed exhibition celebrating the work of a First Nations artist, and one of the highlights was the engagement and consultation with Community that was at the heart of the exhibition and the publication. Also, in showcasing the work of a female First Nations artist, *Emily Kam Ngwarray* directly supported our continued commitment through Know My Name to celebrating the contribution of women artists to Australia's cultural life.

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*Emily Kam Ngwarray* responds to the Australian Government's National Cultural Policy—*Revive*, Pillar 1: First Nations First, to 'Support the telling of First Nations histories and stories in Australia's galleries, libraries, archives and museums.'

The exhibition continues the National Gallery's commitment to implementing its Gender Equity Action Plan.

# Acquisition highlights 2023–24

## **NONGGIRRNGA MARAWILI**

Madarrpa people  
Australia, born 1939-2023

### ***Baratjala 2022***

Yirrkala, North East Arnhem Land,  
Northern Territory  
natural earth pigments and binder  
and recycled print toner on  
eucalyptus bark  
170 × 85 cm  
Purchased 2023  
2023.143

Nonggirnga Marawili is one of Buku-Larrnggay Mulka Art Centre's most celebrated senior artists, whose practice is informed by a lifetime of cultural learning from her late father, Madarrpa warrior and leader Mundukul (lightning snake) and her Galpu mother, Bulunguwuy. Growing up, she lived nomadically with her family on her traditional Country. As an adult, she settled down near Yirrkala in the Northern Territory with her daughters Marrnyula and Rerrkirrwanga, both accomplished artists in their own right.

A self-taught artist, Nonggirnga assisted her late husband Djutjadjutja Mununggurr with his Djapu clan designs, before focusing on her own practice in the late 1990s. Her first solo exhibition was held in 2013 at Alcaston Gallery, Naarm/Melbourne.

A highly accomplished painter, Nonggirnga produces bold and organic renditions of her homelands and sites of significance for which she and her family are custodians. In 2014 she began to incorporate more of her Madarrpa clan designs instead of the Djapu clan designs of her late husband. She is especially known for her bark paintings and lorrkon (hollow logs) and late in her life had begun to experiment with the use of different mediums, including aluminium and magenta photocopier ink.

In her works she often depicts a sacred rock that lies in deep water at Baratjala. Here the immovable rock is the pink square, which is buffeted by yurr'yunna (rough waves) that fly into the sky as sea-spray and guykthun

(lightning) that Mundukul spits into the sky. 'Guykthun' can also translate as a curse, swear word or magic word. During the monsoon or wet season (October to May) this area records wild weather including large numbers of lightning strikes, evoking Mundukul's presence.

Marawili's use of vibrant pink began in late 2017 after using fuchsia in her etching with master printer Basil Hall. It was reinforced after seeing works by Balanggarra artist Karen Mills, also represented by Alcaston Gallery, who was using fuchsia at the time. Then, in 2018, she began to incorporate recycled printer toner into her works, which she continued to favour, and which distinguishes her art from that of her contemporaries. In many of Nonggirnga's most striking works, this introduced colour is used in bold fields or blocks within a larger composition of natural pigments, creating areas of intense difference and interest. *Baratjala* is exemplary, with its block of signature pink juxtaposed against a white circular form and charcoal black background to create a composition of visual intensity through which her Ancestral narrative plays out.





## KAAPA MBITJANA TJAMPITJINPA

Anmatyerre/Warlpiri/Arrernte peoples  
Australia, c 1925–1989

### *Mikantji and Tywerl* 1971

Papunya, Western Desert, Northern Territory  
synthetic polymer paint on composite board  
91.5 × 92 cm  
Purchased 2023  
2023.106



Kaapa Mbitjana Tjampitjinpa was born around 1926 at the Emu Dreaming site of Yaltjijira in the western area of Anmatyerr Country, northwest of Mparntwe/Alice Springs. He is one of the Papunya movement's most significant artists. Prior to the emergence of painting on boards at Papunya in 1971, Kaapa had already tried his hand as an artist, having learned landscape watercolour painting through his Anmatyerr-Aranda connections to the popular Hermannsburg/Aranda/Namatjira school. His fluency in the English language was crucial in the early stages of the Papunya movement, when he became a translator and spokesman for the men, many of whom had been resettled at Papunya from the desert. As a cultural broker, Kaapa was pivotal to the establishment of Papunya Tula Artists, and he served as the company's inaugural chairman in 1972 and as a board member throughout his painting life. His position as a leading figure in the early phases of the Western Desert painting movement was reinforced when he became joint winner of the Caltex Art Award on 27 August 1971, this event and his advocacy ensuring interest and knowledge of the Community and movement entered into mainstream awareness.

*Mikantji and Tywerl* 1971 is an exceptionally rare and important painting from one of the earliest and most significant moments of the painting movement at Papunya. It was produced in the few weeks following the completion of the *Honey Ant Dreaming* mural at the Papunya School, for which Kaapa was the principal artist.

Kaapa quickly set to work on a group of eight works that would help to define the trajectory of his painting career, and which set a course for much of the Western Desert painting movement. *Mikantji and Tywerl* was among this formative group of paintings, which illustrate elements of Anmatyerr ceremony in detail, often featuring ceremonial figures or Ancestral heroes at the centre of his schemata. These are usually surrounded by traditional objects and patterns—generally representative of lines of travel associated with the narrative—arranged in a classic Anmatyerr painting style, which values symmetry and perfect fine lines and dots.

At the centre of the work is a sole ceremonial performer (thought to be a self-portrait in ceremony). The figure is flanked by narrative elements, in this case two snakes with pictographic desert icons relating to the narrative. As the composition radiates from the central motif, ceremonial objects appear, about which little information has been shared, while at the edges of the painting two three-lobed helices—identified as Water Dreaming icons—indicate the journeys of the Ancestral heroes and songlines related to the narrative. The work specifically refers to two Tjukurpa (Ancestral origin stories): Mikantji (Water Dreaming), north-west of Yuendumu; and Tywerl (Carpet Python Dreaming), east of Napperby.

## CLIFFORD POSSUM

### TJAPALTJARRI

Anmatyerr people  
Australia, c 1932–2002

#### not titled [Snake Dreaming] 1972

Papunya, Western Desert, Northern Territory

synthetic polymer powder paint on composition board

78 × 45.5 cm

Purchased 2024

2024.39



Clifford Possum Tjapaltjarri was born on Napperby Station, on his Anmatyerr homelands in the Northern Territory. Following the Coniston Massacre of 1928 that his father Gwoja Tjungurrayi, also known as One Pound Jimmy, survived as a child, many Anmatyerr and Warlpiri families sought refuge by attaching themselves to the large cattle stations in the region, and Clifford Possum's family was among those who moved to Napperby Station, shortly before his birth. Clifford Possum's brother is the artist Tim Leura Tjapaltjarri and his mother also adopted and raised artist Billy Stockman Tjapaltjarri, whose family was killed in the Coniston massacre.

Along with his brothers, Clifford Possum one of the leading artists of the original painting group at Papunya in the early 1970s. The birth of the Papunya Tula movement in 1971–72 was a watershed moment in Australian art and culture where, for the first time, the artistic traditions of central Australia were seen and valued as art on their own terms. Recognised as an innovator within the group, Clifford Possum pushed the boundaries of contemporary Western Desert art from its inception.

Prior to the emergence of the painting movement, he had learnt watercolour landscape painting in the style of the Hermannsburg/Aranda/Namatjira school. By the 1970s he had also established himself as among the best wood carvers in Central Australia. He would carve and paint beanwood shields, and make sculptures of sinuous snakes wrapped around tree branches, which were both

totemic and lyrical. To supplement his small allowance paid by the settlement authorities and cattle-station owners, Clifford Possum sold these artefacts to support his family.

His untitled Snake Dreaming painting from 1972 is an exceptional work from the beginnings of the Western Desert art movement. In this work the lines represent snakes in many forms: their physical, Ancestral form; the tracks they leave on the land; and their travels as reenacted by ceremonial performers decorated with painted dots. Toward the centre of the painting, a circle of meticulously painted concentric lines acts as a barrier that strips the 'snakes' of their decoration as their dots are removed, transforming ceremonial performer or ancestral figure to their enduring trace as snake tracks on the land. In the centre of this circle the lines regain their body decoration and loop and double back on themselves, travelling once again to the edges of the painting.

As one of the most recognisable and celebrated artists from the early Papunya movement, Clifford Possum Tjapaltjarri's works gained recognition for their sophisticated approach to translating traditional narratives and designs in innovative new ways and his mastery was recognised by the National Gallery's acquisition of his epic painting *Warlugulong* 1977 in 2007.

**KAYLENE WHISKEY**

Yankunytjatjara people  
Australia, born 1976

**Visitors to Iwantja Arts 2022**

Indulkana, Anangu Pitjantjatjara  
Yankunytjatjara (APY) lands,  
South Australia  
water-based enamel on steel  
120 × 230 cm  
Purchased 2023  
2023.148



Kaylene Whiskey lives on the Anangu Pitjantjatjara Yankunytjatjara (APY) lands in the remote north-west of South Australia and works at Iwantja Arts Centre, Indulkana. She is one of Indulkana Community's most significant artists, whose joyful works are celebrated by audiences nationally and internationally.

The paintings of Kaylene Whiskey incorporate pop culture references alongside those of traditional Anangu culture, in a playful interpretation of the artist's personal experience of contemporary life in a remote Central Australian Indigenous Community. Her practice links the traditional culture of her Community's Elders with the experience of the younger generation who have grown up with external influences like Coca Cola and music videos. She regularly paints iconic figures such as Dolly Parton and Tina Turner, in a celebration of heroic women and the sisterhood. Frequently painted into remote desert Community landscapes, these pop icons interact with native plants and wildlife and engage in traditional Anangu activities like hunting, collecting bush tucker and cultivating mingkulpa (native tobacco plant). Painted to a soundtrack of classic rock, pop and country music, Kaylene Whiskey's works are rich in irreverent humour, with the artist bringing together two different cultures and generations, inviting everyone to come together to have fun.

In *Visitors to Iwantja Arts* Kaylene has incorporated many of her favourite celebrities, including Wonder Woman, Michael Jackson, Dolly Parton, Tina Turner, Cathy Freeman and Mother Mary. Painted over an old road sign for the Iwantja Arts Centre, this work is a bright, light and joyful work welcoming visitors alike to the Art Centre but also inviting audiences to celebrate and engage with the painting itself. This work highlights Kaylene's playful vision, expressing her thoughts and connections with her Community, where she hopes to inspire other artists and the next generation of young women and painters.

**BRONWYN OLIVER**

Australia, 1959–2006

***Slip* 1998**

Gadigal Nura/Sydney

copper

260 × 30 × 10 cm

Purchased 2023

2023.116



Bronwyn Oliver is one of the most significant Australian sculptors to have emerged during the late twentieth and early twenty-first centuries. Over her career—cut short due to her death at the age of 47—she developed a distinctive and poetic sculptural language expressed in the form of spheres, spirals and calligraphic lines through delicate networks of soldered copper. The National Gallery has been actively developing its holdings of late-twentieth-century sculpture for several years. Though the scale, materiality and physical labour involved in sculptural practice has traditionally carried masculine associations, Oliver’s work demonstrates the strength and ingenuity of women sculptors in this country, another key focus for collection development.

Over two-and-a-half metres tall, *Slip* combines two slender elongated forms which appear to converge near the top of the work and gently touch along their feathery edges at the base. There is a deliberate doubling—a pairing of components in dialogue with one another. The two curved forms are slightly offset, reaching into each other while also facing in opposite directions at the top. This sculpture is closely related to a work by Oliver of the year prior, *Cleft* 1997, which also included sinuous vertical forms with multiple fine lines along the edges that appear like bristling sensory feelers, adding an implicit energy to the work. Compared with the parallel forms in *Cleft*, however, *Slip*—as the title suggests—embodies an additional dynamism, one element sinuously travelling past the other.

The acquisition of exceptional works from Oliver’s oeuvre is an identified priority focus for collection development. *Slip* 1998 is a major example of her artistic output, adding depth to the Gallery’s holdings of her sculptures in copper, of which the national collection currently holds three: *Garland* 2006, *Trace* 2001 and *Comet* 1996. The process of deepening the holdings of Oliver’s work was progressed with the acquisition in February 2023 of ten rare sculptures from an early period in her career before she started working in copper, which give substance and context to her later practice. The addition of *Slip* will do much to augment the Gallery’s representation of Oliver’s later work. It reflects the development of her idiosyncratic ways of working, as well as her engagement with international developments in sculpture.

The acquisition of this remarkable work by Bronwyn Oliver is in accord with the National Gallery’s commitment, as part of the Know My Name initiative and Gender Equity Action Plan, to acquire the work of Australian women artists and amplify their role in Australian art history.





## CRESSIDA CAMPBELL

Australia, born 1960

### ***Studio louvres with night reflection 2023***

Bidjigal and Gadigal Country

woodcut, printed in watercolour; additions

in watercolour

155 × 77cm (sheet)

Purchased 2024

2024.25

*Studio louvres with night reflection 2023* is a major acquisition for the Prints and Drawings collection, that highlights the National Gallery's commitment to supporting the acquisition of key works by significant Australian women artists. Campbell's extensive practice was recently celebrated in her successful solo survey exhibition at the National Gallery in 2022 and she is now recognised as one of Australia's major colourists. For over forty years Campbell has closely observed natural arrangements of form, tone and pattern in her everyday surroundings, translating these details into extraordinary woodblock paintings and single-edition prints.

Born and raised on Sydney's lower North Shore on Cammeraygal Country, Campbell studied at East Sydney Technical College between 1978 and 1979, where she developed an idiosyncratic process that encompasses drawing, engraving, painting and printmaking. This unusual combination of techniques gives a visual energy to the mottled surface of the woodblock paintings, while the corresponding hand-printed work on paper is impressed with woodgrain from the carved plywood matrix then overlaid with further layers of watercolour to deepen colours and refine detail. The relationship between these elements highlights Campbell's eye for the subtle shifts between the visual and tactile. Over her extensive career, the artist has evolved a distinctly contemporary methodology, shifting her practice in the mid-1980s to produce a single print from each painted woodblock, with the intention of exhibiting both formats. In 1985 she undertook a focused study of historic printmaking methods at Yoshida Hanga Academy in Tokyo. Her lifelong admiration of Japanese ukiyo-e masters is reflected in the balance achieved within her compositions and continued focus on autobiographical content. Now based in the eastern suburbs of Sydney on Bidjigal and Gadigal Country, Campbell works assiduously from home in a backyard studio. Due to the increased level of detail, each new work now requires months to achieve Campbell's exacting standards of precise tone and texture.

*Studio louvres with night reflection 2023* is an exceptional woodcut print that continues the compositional experimentation and fascination with light that is emblematic of Campbell's recent practice. Within the narrow format, she reconstructs an evening tableau within her garden atelier, using precisely mixed pigment, flat patterning and stylised composition to give a tonal richness to the evening scene. The intricate composition offers a private insight into Campbell's complex studio process by depicting furniture and specialist equipment. The recognisable shapes of the easel, engraving table and industrial earmuffs contrast with autumnal foliage growing outside the adjacent louvre windows. Exquisitely detailed, the print has strong repeated diagonals that divide the studio/garden into wide bands of light and shadow. The artist plays with visual conundrums, using the transparency and solidity of the glass to move between inside and outside. The cropped format emphasises the painterly approach and strong design that underpins Campbell's process-based practice.

In 2021–22, Campbell's significant career was recognised with a survey at the National Gallery of Australia, which is the most successful solo exhibition to date of a living Australian artist. This confirmed the Gallery's commitment to the Know My Name gender equity initiative to promote women artists. Commenced during the busy preparations for the survey, *Studio louvres with night reflection* marks a pivotal turning point in Campbell's practice, when the artist begins to formally re-engage with elements of the natural world outside her home and studio.

## TOM ROBERTS

Dorchester, England 1856–1931

### ***La favorita* c 1889**

Naarm/Melbourne

oil on cigar-box lid

23.6 × 14.5 cm

Donated through the Australian Government's

Cultural Gifts Program by Michael Blanche in

memory of Lauraine Diggins OAM 2024

2024.71

*La favorita* c 1889 by Tom Roberts represents a major acquisition for the Australian art collection. The addition of this important painting from a critical point in the artist's career emphasises the National Gallery's commitment to acquire masterworks by major historical artists. Roberts was a leading member of the Australian impressionists, a pivotal group of artists who transformed painting in this country.

Roberts's output was broad, ranging from landscapes and cityscapes to narrative paintings, culminating in *Big picture* 1903, the history painting Roberts made of the opening of Australia's first parliament. He also painted portraits, which demonstrate his fine skills in modelling flesh and drapery. *La favorita* is a bold portrait demonstrating the artist's formative work in the genre, one that would later become a significant part of his career.

*La favorita* was first exhibited in the historically significant *9 by 5 impression exhibition*, which was organised by Roberts with Charles Conder and Arthur Streeton and opened on 17 August 1889 at Buxton's Art Gallery in Swanston Street, Melbourne. The exhibition's title referred to the size of the wooden panels themselves, which were nine by five inches (23 × 12.5 cm). Many were painted on cigar-box lids provided by Roberts's friend and fellow artist Louis Abrahams, whose family imported cigars. *La favorita* is named after the brand of cigars which can be seen on the verso of the painting. In the small catalogue produced by the artists they explained their interests and aims as impressionists, including a quotation from the French artist Gérôme on the title page: 'in painting, the first thing to look for is the general impression of colour ...' In *La favorita* this has been achieved with a limited palette, dominated by the red of the woman's dress, with a charcoal-brown background and cream skin tone.

This painting is an important addition to the National Gallery's collection of 9 by 5 paintings, works that represent a breakthrough moment in the history of Australian art of the late nineteenth century. Given Roberts's leading role in the *9 by 5 exhibition*, the addition of a rarely available third panel by the artist allows the National Gallery to balance its existing collection and more fully represent the variety of his subjects in these small works.

This portrait by Roberts is unusual among the National Gallery's broader collection of 9 by 5 paintings as most are landscape in both format and subject. It offers an interesting point of difference to those by Charles Conder and Arthur Streeton, which are predominantly landscapes, as is the small French beach scene by James McNeill Whistler that inspired the 1889 exhibition.

The opportunity to acquire this painting reflects the considered work undertaken by National Gallery staff in recent years to build relationships with important donors around Australia, and its commitment to collect exceptional works within an artist's oeuvre. *La favorita* exemplifies a period in the artist's body of work in which the intellectual ideas of Impressionism are rigorously applied and resolved, drawing in a broader cultural and art-historical moment that warrants further representation in the national collection.





**YUKI KIHARA**

Sāmoa, born 1975

***Fonofono o le nuanua: patches of the rainbow (after Gauguin) 2020***

Sāmoa

chromogenic photograph

139 × 375 cm

Purchased 2024

2024.12.A-D



Photography has played a significant role in the colonisation of the islands of the Moana Pacific. Since the late 1840s, when the first photographers began to arrive in the region, the diversity of cultures, islands, knowledge systems, languages and ecologies that comprise the Moana Pacific have been subjected to the flattening and simplifying effects of the camera's gaze. Recent photography from the region challenges the photographic stereotypes and conventions brought about through centuries of colonisation and tourism and represents some of the most dynamic and critically adventurous work in contemporary photographic practice.

Yuki Kihara is an artist of Sāmoan and Japanese ancestry whose work examines the impacts of colonisation on the peoples and cultures of the Moana Pacific. Across an interdisciplinary practice that engages performance, photography, film, installation and curatorial projects, Kihara seeks to challenge dominant narratives and stereotypes of race, gender and community imposed by colonial powers (particularly ideas of nationalism).

*Fonofono o le nuanua: patches of the rainbow (after Gauguin)* is the major work from Kihara's 2022 Venice Biennale presentation *Paradise camp*. This installation included twelve photographs in which Kihara reenacts and repurposes paintings made by the French painter Paul Gauguin while living on the islands of Tahiti and the Marquesas Islands between 1891 and 1903. *Fonofono o le nuanua restages* Gauguin's most famous painting, *Where*

*do we come from? What are we? Where are we going?* 1897–98, now held in the Museum of Fine Arts, Boston.

Kihara has been researching Gauguin's work in the Moana Pacific since she saw his paintings at the Metropolitan Museum of Art in New York City in 2008. Her research uncovered that many of Gauguin's images of Tahitian women were in fact based on photographs of Sāmoan women and *fa'afafine* (a third gender generally translated as 'in the manner of woman') by settler photographers, most notably Thomas Andrew, who lived in Sāmoa from 1891 to 1939. She also confirmed that some of the landscape features in Gauguin's paintings were taken from photographs made on Sāmoa. Gauguin's journals include photographs of Sāmoans that he probably saw when he visited the Auckland Art Gallery Toi o Tāmaki in 1895.<sup>1</sup> However, Sāmoa and *fa'afafine* remain unacknowledged in Gauguin's work, reflecting their social and legal invisibility since colonisation and suggesting that, for him, the places and people of the Moana Pacific were undifferentiated.

*Fonofono o le nuanua*, whose title and costuming refer to a poem celebrating the Sāmoan concept of *vā fealoa'i* (to nurture the space between things) by the poet Ruperake Petaia, 'repurposes and upscales' Gauguin's highly enigmatic, allegorical painting.<sup>2</sup> Gauguin's panorama constructed a fantasy of life on Tahiti, presenting it as a place of mystery and primordial truth—thus the fundamental questions posed in its



title. Kihara defiantly repositions the colonialism of Gauguin's picture, rendering it through *fa'afafine* and Indigenous perspectives. Each of the thirteen figures in Gauguin's painting is replaced with members of Sāmoa's *fa'afafine*, *fa'afatama* (in the manner of man) and queer communities, while the production process involved a wide community of gender-diverse and queer technical crew.<sup>3</sup>

Kihara also sees a direct line between Gauguin's colonialism (which enabled him to fabricate a fantasy of Tahiti as a paradise), the ways that the Moana Pacific continues to be marketed and sold as 'paradise', and the tangible impacts of climate change on the region. Her use of the terms 'upcycling' and 'repurposing' draws on the languages of queer 'shade' and environmentalism: she notes that 'in the context of sustainability ... old and discarded sources are improved to a higher quality'.<sup>4</sup> The languid, queer bodies and seductive beauty of *Fonofono o le nuanua* bring with them disruptive force, potentially lending transformative power to the problematical painting on which it is based. As Kihara has said, 'I think galleries and museums can address climate change by using Gauguin's work as a catalyst to highlight what is happening in the Moana Pacific rather than perpetuating myths that work against Indigenous peoples.'<sup>5</sup>

- 1 Yuki Kihara, interview, *Contemporary HUM*, 24 May 2022, viewed 13 September 2023, <https://contemporaryhum.com/writing/an-interview-with-yuki-kihara>.
- 2 Yuki Kihara, interview with Natalie King, in Natalie King (ed.), *Yuki Kihara: Paradise camp*, Creative New Zealand, Toi Aotearoa, Wellington & Thames & Hudson, Naarm/Port Melbourne, 2022, p 67; Yuki Kihara, quoted in Fiona Kelly McGregor, 'The big picture', *Sydney Morning Herald*, 11 March 2023, 'Spectrum' p 6.
- 3 See Kihara, interview with King, 2022, p 63.
- 4 Kihara, quoted in McGregor, 2023; Kihara, interview with King, 2022, p 64.
- 5 Yuki Kihara, interview with Moses Hubbard, "Paradise Camp" at the Venice Biennale', *Sleek*, 22 April 2022, viewed 15 September 2023, <https://www.sleek-mag.com/article/paradise-camp-at-the-venice-biennale>.



## GUSTAV KLIMT

Austria, 1862–1918

### ***Standing nude from the front* (*Stehender Frauenakt von vorne*)**

1901–02

black chalk on paper

45 × 32 cm

Purchased 2024

2024.44

*Standing nude from the front* (*Stehender Frauenakt von vorne*) 1901–02 is a drawing by Gustav Klimt depicting a mythical Gorgon. It is a study for his renowned *Beethoven Frieze*, a large allegorical painting that decorates the Secession Building in Vienna. The acquisition of this drawing brings into the national collection a key example of Klimt's confident draughtsmanship and enriches the early twentieth-century European collection with a work that embodies the story of the Vienna Secession movement and its artistic advances. The Gorgon is from the centre panel of the frieze, labelled 'the hostile forces', and is thought to symbolise the hostility that Klimt endured in 1901 as he defended his public commissions in the face of negative press and public opinion. These events were a turning point in Klimt's life and only propelled his commitment to decorative pattern and erotic subject matter.

In 1901 Klimt was ridiculed and censored by a cohort of university professors, art critics and the public over two paintings commissioned by the Austrian Education Department. These works were created to decorate the ceiling of New Vienna University and represented the disciplines of philosophy and medicine. As Klimt had developed his early reputation as an academically trained history painter, it was expected that he would paint the 'great men' of these disciplines and reflect the scientific rationalism of the university. But *Philosophy* and *Medicine* were dreamlike paintings: both depict nude men, women and children, pregnant and aged bodies floating in pictorial space. They symbolise the span of human life and our aspirations, desires and tribulations. These paintings shocked Austria: they were debated in parliament, labelled 'pornographic' and said to 'disfigure' the university building. The notoriously cynical journalist Karl Kraus wrote that it was 'tax-payer's money being squandered on some miserable botch'.<sup>1</sup> Klimt wrote at this time to Marie 'Mizzi' Zimmerman, one of his studio models, of how 'difficult, horribly difficult' life had become.<sup>2</sup> Soon after these attacks in 1901, he vowed never to accept a state commission again and to work independently, allowing himself greater artistic freedom and establishing his progressive practice. He even bought back his work from the Education Department in 1905 and explained:

I want to liberate myself ... disentangle myself from the ridiculous and unpleasant things that have stood in the way of my work.<sup>3</sup>

At this moment of radical change in 1901, Klimt prepared sketches, including *Standing nude*, possibly modelled by Zimmerman, for the fourteenth Vienna Secession exhibition. The Secession, a group of Austrian artists who turned against the academic style of the Vienna Künstlerhaus in favour of Art Nouveau, filled Joseph Maria Olbrich's Secession building with work celebrating the music of German composer Ludwig van Beethoven. Klimt's contribution, the *Beethoven Frieze*, was painted across three adjoining walls and completed in 1902. It is a poetic allegory on humankind's yearning for happiness in the face of 'hostile forces' and the role of the artist in society, visualising an 'ideal realm' of joy, happiness and love.<sup>4</sup> The frieze was thought to reflect the structure of Beethoven's Ninth Symphony, but the allegory of suffering under 'hostile forces' echoes Klimt's tribulations of the previous year.

*Standing nude* directly faces the viewer, as if to confront or torment. Klimt's sinuous black chalk line captures the diffuse stare and tense stance of the Gorgon, who embodies what the artist overcame to sustain his distinguished artistic life.

- 1 Karl Kraus, quoted in Angelica Baumer, *Gustav Klimt: Women*, trans Ewald Osers, Weidenfeld and Nicholson, London, 1985, p 8.
- 2 Gustav Klimt, letter to Marie Zimmerman, undated [August 1901], quoted in Tobias G Natter, Franz Smola and Peter Weinhäupl (eds), *Klimt: Up close and personal: paintings, letters, insights*, exhibition catalogue, Leopold Museum & Brandstätter, Vienna, 2012, p 10.
- 3 Gustav Klimt, letter to the Imperial Ministry of Culture and Education buying back his commissioned work, 3 April 1905, as translated in François Ducros, *Gustav Klimt*, English ed., Studio Editions Limited, London, 1994, p 22.
- 4 Statement on the Beethoven Frieze, likely written by Klimt in collaboration with Ernst Stöhr, exhibition catalogue for the fourteenth Vienna Secession exhibition, quoted in Christian M Nebehay, *Gustav Klimt: from drawing to painting*, Harry N. Abrams, New York, 1992, p 98.





## MASAMI TERAOKA

Japan, born 1936

### ***AIDS series / Makiki Heights disaster 1988***

watercolour on paper attached to a screen

197 × 392 cm

Purchased 2023

2023.132

Masami Teraoka's *AIDS series / Makiki Heights disaster 1988* offers a profound commentary on the AIDS crisis, addressing a critical moment of cultural and social concern. This work aligns with the National Gallery's focus on collecting works that address important social issues. The screen will play a significant role in bridging our historical and contemporary collections as well as creating a dialogue between the Japanese and Western collections, providing new opportunities to examine artistic themes across cultures and geographies.

Masami Teraoka is a contemporary Japanese–American artist known for his unique fusion of historic aesthetics with contemporary themes. Born in Japan in 1936, he initially studied Aesthetics before moving to Los Angeles in 1961 to further his artistic training. Teraoka's immersion in American culture profoundly influenced him artistically and personally, and he became an insightful observer and commentator on Japanese and American culture. From the early 1970s he adopted the traditional visual vocabulary of seventeenth- to nineteenth-century Japanese ukiyo-e woodblock prints, combining it with elements of American Pop art to reflect on issues such as globalisation and collisions between Asian and Western cultures.

Following the tragic death of a close friend's child from an HIV-infected blood transfusion, Teraoka redirected his artistic focus to the AIDS epidemic. Teraoka embarked on his AIDS series in 1986, aiming to humanise the epidemic and challenge the stigma, societal taboos and discrimination surrounding the disease, while also promoting safe sex practices.

To convey the epidemic's horrifying magnitude, Teraoka drew inspiration from the ukiyoe genre of *yūreizu* (ghosts, demons and supernatural beings). These prints showcase scenes of horror, mystery and the supernatural and often feature haunting imagery and allegorical motifs. By incorporating *yūrei-zu* and elements of *kabuki* theatre Teraoka further developed his narrative-driven style. He

effectively communicated the gravity of the epidemic while challenging governmental silence and societal prejudice, creating some of his most powerful and poignant works in the process.

His folding screen *AIDS series / Makiki Heights disaster 1988*, acquired by the National Gallery in 2023, stands out as one of his most significant works of the series. Its cautionary narrative about the dangers of the AIDS virus unfolds through a compelling composition. On the far right a woman tries to convince her partner to use a condom. She holds an enormous condom packet that reads: 'giant-size model, newly improved, special sale price (30% discount).' Her partner holds a book titled 'On the Use of Condoms,' which reads in part: 'Try not to be bitten by poisonous snakes; you must use a condom ...'.

On the left, three figures battle to contain a snake that has broken through a condom. The bearded figure depicts C Everett Koop, then US Surgeon General. He holds a scroll picturing phallic mushrooms and pine-needles, a reference to the 1988 *Understanding AIDS* pamphlet Koop had organised to distribute to every household in the United States—informing readers about intravenous needles and unprotected sex as the primary causes of infection. Hovering above are the ghosts of two fallen lovers, victims of the AIDS crisis, serving as a bleak reminder of the tragedy of the pandemic.

The screen will be a highlight of the National Gallery's exhibition *Masami Teraoka and Japanese Ukiyo-e Prints*, to be held from September 2024 to March 2025.

# Strategy 2: Connection



Opening weekend, *Emily Kam Kngwarray*, National Gallery of Australia, Kamberri/Canberra, © Emily Kam Kngwarray/Copyright Agency, 2024

## ENGAGING THE AUDIENCE

The National Gallery is committed to sharing the national collection with audiences across Australia and building engagement with its exhibitions and programs both in Kamberrri/Canberra and across the country. The National Gallery does this through the content we develop and a range of marketing and communication activities which supports Pillar 2: A Place for Every Story and Pillar 5: Engaging the Audience of the National Cultural Policy.

In 2023–24 the National Gallery has continued to attract and engage a diverse audience onsite, online and on tour. A significant visitor segment travels from outside of the region to Kamberrri/Canberra (just under two-thirds of all visitors), and approximately 10% of visitors come from overseas. Key audience drivers include major exhibitions, a specific kind of art or artist—including the largest collection of Aboriginal and Torres Strait Islander art in the world—the iconic architecture or the much-loved National Sculpture Garden.

Marketing initiatives include curators offering insights into the collection on social media videos; significant national advertising campaigns celebrating major exhibitions across print, radio, TV, cinema, and digital media; and dynamic partner activations, content creator collaborations and creative competitions to engage audiences.

The National Gallery has also continued to work closely with a range of local, national and international media outlets to ensure audiences have access to information about our exhibitions, programs and initiatives. In 2023–24 this included promotion of our major summer and winter exhibitions *Emily Kam Kngwarray* and *Gauguin's World: Tōna Iho, Tōna Ao*, as well as the 2024 projection commissions for Enlighten, the exhibition *Vincent Namatjira: Australia in colour* and Jordan Wolfson's *Body Sculpture*. These promotions helped to encourage greater audience participation and engagement.

Art Across Australia expands the National Gallery's reach beyond the Kamberrri/Canberra location and embraces our mandate as a truly national institution. For the first time, Art Across Australia combines our various outward loan programs of Sharing the National Collection, Touring Exhibitions, Regional Initiatives and Art Cases, providing access to audiences that live beyond city centres. Through our touring program and national engagement strategies, the collection is shared based on the inclusive principles of mutual benefit and exchange. The National Gallery works closely with partners to deliver projects and exchange ideas that support audiences in different contexts and environments.

In 2024, the Touring Exhibitions program reached a significant milestone of 12 million visitors. Since the program's commencement 36 years ago in 1988 the touring program has created 1,918 partnerships with galleries across Australia. 148 exhibitions have displayed over 10,000 artworks to art lovers across Australia and the world. The Sharing the National Collection program now includes loans in every state and territory. From Warhol's

in Wanneroo to Mueck in Maitland, and more than 70 expressions of interest from venues across the country, the success of the initiative continues to grow.

The Regional Initiatives Program made possible with the support of Metal Manufactures Pty Limited, partners with regional galleries to deliver programs, events and collection loans for exhibitions which enable and extend the creative ambitions of regional galleries across the country. In 2023–24 the Regional Initiatives Program partnered with seven galleries to share 205 works of art from the national collection with 192,000 regional gallery attendees. The program also hosted the inaugural Regional Art Forum and on-site mentorship opportunities for regional arts workers.

As a result of these programs, Australians are now more connected to the National Gallery than ever before.

The National Gallery remains dedicated to advancing the reach, impact and relevance of the national collection by continuing to deliver dynamic and bespoke content across its digital platforms. Growth in online engagement has responded to an increase in editorial commissioned for the National Gallery's website and social media platforms, which draws on a rich tapestry of stories and ideas from our local and global community.



Participants in Art Steps with artist Nicole Barakatin, *A Century of Quilts*



This content has also been the springboard for *Artists' Artists*, the National Gallery's first foray into podcasting, as well as the subsequent podcast *The Gauguin Dilemma*, launched to coincide with the Gauguin exhibition.

On site in Kamberri/Canberra the visitor experience has been expanded by digital offerings relating to the collection and exhibitions, including videos, audio tours and interactive iPad wall labels for *Emily Kam Kngwarray*, *Jordan Wolfson: Body Sculpture*, *Vincent Namatjira: Australia in colour*, *SaVage K'lub* and *Gauguin's World: Tōna Iho, Tōna Ao*.

Such material has also fostered a greater understanding of works of art and artists in touring exhibitions and works of art on loan; for instance, audio tours for *Know My Name* and the 4th National Indigenous Art Triennial: *Ceremony* and video content for *Ever Present: First Peoples Art of Australia*, *Clarice Beckett* and *Spowers & Syme*.

### **A PLACE FOR EVERY STORY**

The National Gallery of Australia invests significantly and thoughtfully in the idea of 'a place for every story' and "engaging the audience" by making sure our stories connect with people at home and abroad. Our commitment to storytelling is evident in all that the National Gallery does, from the labels that accompany works of art in the gallery to the programs presented and the content produced and shared online. In 2023–24 the National Gallery presented a huge range of artistic projects, alongside collection displays offering diverse perspectives on a wide range of projects by artists and makers. The inclusion and representation of work by women artists continues to be a focus leads the nation including artists who identify across the gender spectrum.

In the 2023–24 financial year, the exhibition *Emily Kam Kngwarray* presented the story of a senior First Nations Australian who found painting later in life and went on to global acclaim.

**We need to ensure that every person has access to their cultural rights and creative entitlement, not just those that we view as the majority. This will need strategic investment and authentic leadership.**

*A Place for Every Story, review panel National Cultural Policy, Revive*

## RESULTS

### AUDIENCES ACROSS THE NATION HAVE ACCESS TO THE NATIONAL COLLECTION

**Our target:** 350,000 visitors onsite

Source: 2023–24 Corporate Plan p 18, 2023–24 PBS p 396

#### What we achieved

The total number of visitors to the National Gallery in 2023–24 was 455,088 which exceeded the target. The National Gallery’s program of exhibitions, collection displays, public programs and special events contributed to this result, with numbers also driven by effective marketing, communication and engagement activities.

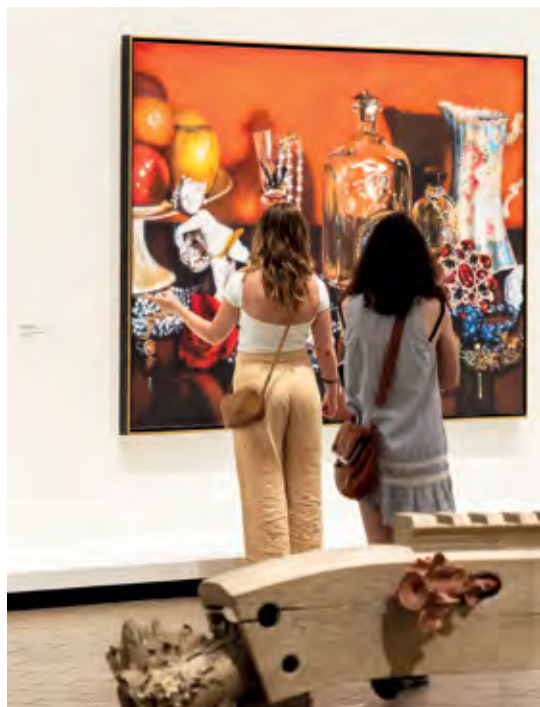
### AUDIENCES ACROSS THE NATION HAVE ACCESS TO THE NATIONAL COLLECTION

**Our target:** 2 million users online

Source: 2023–24 Corporate Plan p18, 2023–24 PBS p396

#### What we achieved

Online users totalled 4,773,584, exceeding the target with a strong performance across the National Gallery’s website, on social media and through email marketing. This result reflects growth in both traffic and engagement.



Viewing Audrey Flack, *Jolie madame (Pretty woman)* 1972–73, National Gallery of Australia, Kamberri/Canberra, purchased 1978 © Audrey Flack

### AUDIENCES ACROSS THE NATION HAVE ACCESS TO THE NATIONAL COLLECTION

**Our target:** 300,000 visitors on tour

Source: 2023–24 Corporate Plan p 18, 2023–24 PBS p 396

#### What we achieved

The number of visitors accessing the national collection totalled 2,784,299, comprising visitors to exhibitions including outward loans (2,415,942), touring exhibitions (222,758) and loans secured through the Sharing the National Collection program (145,599). The National Gallery is proud that its touring exhibitions and programs were attended by more than its target of 300,000 people, and of the success of Sharing the National Collection. This achievement conveys the vital importance of arts and culture in the hearts and minds of Australians across the country. At National Gallery regional audiences are prioritised when designing, producing and travelling for artistic programs.

**Table 1:** Social media audience data, 2023–24

	2023–24	2022–23
<b>Audience</b>	<b>345,035</b>	<b>386,788</b>
<b>Audience growth</b>	<b>13%</b>	<b>10.6%</b>
<b>New audience</b>	<b>50,319</b>	<b>38,410</b>
<b>Published posts</b>	<b>3,563</b>	<b>3,709</b>
<b>Impressions</b>	<b>38,277,815</b>	<b>30,855,625</b>
<b>User engagements</b>	<b>861,750</b>	<b>1,096,751</b>
<b>Engagement rate (per Impression)</b>	<b>2.2%</b>	<b>15.3%</b>
<b>Video views</b>	<b>4,462,683</b>	<b>3,111,598</b>
<b>Instagram followers</b>	<b>201,500</b>	<b>190,248</b>
<b>Twitter followers</b>	<b>39,200</b>	<b>39,857</b>
<b>Facebook followers</b>	<b>138,942</b>	<b>138,517</b>
<b>YouTube</b>	<b>38 videos uploaded; 5,210 followers</b>	<b>18 videos uploaded, 4,600 followers</b>



School group with Ramingining artists and Djon Mundine (Bandjalung people), *The Aboriginal Memorial* 1987–88, National Gallery of Australia, Kamberri/Canberra, commissioned in 1987 and purchased with the assistance of funds from National Gallery admission charges © Ramingining artists/Copyright Agency, 2024

## EDUCATION

- 67,866 students and teachers participated in onsite education programs.
- 13,001 students and teachers participated in offsite digital excursions.
- 898 teachers and arts professionals participating in professional learning onsite, online and offsite.
- 11,448 unique views of online learning resources.
- Five online learning resources developed: *Emily Kam Kngwarray*, *Single Channel*, *Vincent Namatjira: Australia in colour*; *The Role of the Artist* (including artist Jordan Wolfson); *Appropriation and Reclamation* (including Paul Gauguin).

### Digital excursions: highlights

- Transitioning to the Tessitura booking system in 2024 has increased visibility and the number of program bookings.
- A 35% increase in bookings for digital excursions and 169 more students participating in an online program than in the previous year.
- Five new digital excursions launched, with 20% of all bookings focused on First Nations content.

- Success in adapting digital excursions for adult audiences, with First Nations educators delivering the *Emily Kam Kngwarray* excursion to a Victorian U3A group and the Vincent Namatjira digital excursion to 264 staff from the federal Department of Employment and Workplace Relations.

### Teacher professional learning: highlights

- Four sessions delivered with ACT Education Directorate, Aboriginal and Torres Strait Islander Education Teacher Professional Learning for staff based in ACT schools, including teachers.
- 2023 NAIDOC week program delivered in collaboration with the National Portrait Gallery
- Two workshops presented in association with *Ever Present: First Peoples of Australia* at Auckland Art Gallery.
- Art Through Culture workshops presented at Western Plains Cultural Centre, Dubbo, and Samstag Museum of Art, Adelaide, in association with the 4th National Indigenous Art Triennial: *Ceremony*.
- Two-day teacher workshop presented in association with *Emily Kam Kngwarray*, an introduction to Art Through Culture and batik immersion.

## National Visual Art Education Conference, 22–24 January 2024

- Highest attendance since inception in 2014 at 277: 155 onsite and 122 online, 30 of whom were at in-person satellite events in Perth and Hobart.
- Keynote speakers included the director of the Columbus Museum of Art, Brooke Minto (USA), artist Ming Wong (Singapore/Berlin) and First Nations artist Tony Albert (Girramay/Yidinji/Kuku-Yalanji peoples).
- Art Through Culture workshops drove high attendance.

### Tertiary engagement: highlights

- Symposium with postgraduate students at Australian National University (ANU), in association with Jordan Wolfson's *Body Sculpture*.
- Facilitated programs on *Emily Kam Kngwarray* for first- and second-year students in Art History, ANU.
- A learning resource produced for creative arts preservice teachers at the University of Canberra, in partnership with RMIT University. Art Through Culture, the National Gallery's First Nations learning program
- In 2023–24, the focus has been on training National Gallery educators and guides in Art Through Culture principles, ensuring they inform all student programs.
- 6,326 students and educators participated in Art Through Culture programs in 2023–24.



Kids and families participate in Enlighten Up Late

## PUBLIC PROGRAMS

Total participants in overall public programs: 50,681

Total participants in Kids & Families programs: 10,510

Total participants in Young People programs: 1,484

Total participants in Access programs: 2,290

Total participants in adult programs: 32,843

Total participants in guided tours: 3,554

### Kids & Families: highlights

- 10,510 individuals participating in over 200 tours, workshops and events for children and families
- Two engagement spaces designed to support family engagement with exhibitions:
  - Emily Kam Kngwarray Art Cart: Leaf Game engaged 3,000 participants through storytelling and play.
  - Vincent Namatjira: All Stars Studio, a dedicated making space within *Vincent Namatjira: Australia in colour*, engaged 2,830 participants in making activities and encouraged connection with the exhibition.
- 8,600 copies of the Emily Kam Kngwarray Kids & Family Trail were distributed.
- Curious Corner was launched, a series of monthly programs tailored for specific groups: under 5s, parents and carers with babies in arms, and families.
- Art Steps, a school holiday activity for Kids & Families, attracted 800 participants to three programs focusing on women artists: Haegue Yang, Rochelle Hayley and Nicole Barakat. The artists wrote the open-ended activities themselves, inviting participants to respond creatively response to their own practice or to that of another artist or exhibition display.
- Art Steps is also recorded and presented online for national and international reach, focus program this year is Rochelle Hayley's Art Steps for *A Sun Dance*.

### Enlighten Up Late and Sunday Funday

Through our Kids & Families the National Gallery interacted with 4,014 attendees for the four Up Late events and Sunday Funday. Sunday Funday had 833 attendees, including two booked-out sessions to Our Corka Bubs, a First Nations performance group designed for 1- to 3-year-olds. New audiences collaborated with artists living with a disability through Hands on Studio. Art Together with Elizabeth Close (Anangu), a program for Enlighten Up Late, attracted over 470 participants over four nights.





Visitors taking part in the Paint your Heroes workshop, part of Art Live: All Stars, a festival associated with *Vincent Namatjira: Australia in colour*

### Young People: highlights

- First Nations youth are now represented in all youth programs, a result of efforts to place First Nations First, in alignment with the Australian Governments cultural policy.
- 80% of youth programs are led by First Nations artists, including Jessica Spencer, April Phillips, Helena Geiger, Janet Fieldhouse and Vincent Namatjira.
- Art Live: All Stars, a festival associated with *Vincent Namatjira: Australia in colour*, included the Paint your Heroes workshop with Archibald Prize–winners Vincent Namatjira and Ben Quilty, which attracted 270 people onsite and 394 online.
- Art Live: On Tour at Western Plains Cultural Centre, Dubbo, was the first satellite event for the 4th Indigenous Art Triennial: *Ceremony*.
- National Gallery Youth Council posted conversations on YouTube:
  - Vincent Namatjira, May 2024: 507 views
  - Janet Fieldhouse, October 2023: 236 views
- The National Summer Art Scholarship (NSAS) was redesigned as a year-long program delivered online and onsite, resulting in deeper engagement and aligned with our commitment to support mental health and wellbeing and to building relationships prior to the participants' residencies in Canberra.

- Digital Young Writers Program (DYWP):
  - Expanded from 5 to 16 participants nationwide, with representation from all states and territories.
  - Redesigned to connect emerging arts writers to the National Gallery's artistic program.
  - Participants developed 16 written pieces for publication on the National Gallery's Stories & Ideas webpage and created 16 extended wall labels for *Ever Present: First Peoples Art of Australia* exhibition.
  - A partnership with *Artlink* expanded opportunities for arts writers through editorial and publishing opportunities.

### Adult programs: highlights

Over 90 unique adult public programs were delivered onsite and online, with over 32,300 participants (including 19,800 to Enlighten Up Late). Highlights included:

- Art Talks – Free weekly program featuring artists, curators and guest experts. Talks are audio recorded and published on the National Gallery's Website on demand. Since the program was reinstated in September 2023, 31 Art Talks were delivered to 1,200 visitors onsite.
- The livestreamed conversation *Rajah quilt up close*, between Curator Simeran Maxwell and Head of Conservation Debbie Ward with Georgia Stynes from

ABC Canberra, took audiences behind the scenes of the exhibition *A Century of Quilts*. The speakers shared the history and techniques of the quilt and revealed the back of the textile and hidden details discovered during conservation treatment. Audience members had the opportunity to ask questions.

- 2,183 people registered to attend.
- 1,058 people watched the program live on YouTube and Facebook. The Facebook stream performed over 45.3 times better than any other National Gallery live-stream, and the YouTube audience was over 4.5 times larger than previous streams, with many viewers actively participating in discussions across platforms.
- Post-event views reached over 10,500 across platforms.
- 95% of participants were Australian, 5% international.
- Responses to the question 'What did you enjoy most about the program?' reveal the impact of the livestream:

*I learned a great deal from the panel and the viewers' questions really added to the experience. Programs such as these are invaluable to me as a chronically ill and disabled woman who struggles to access galleries and events in person. Thank you for making such programs available.*

*I organised an 'out-of-hours event' at our local Art Gallery for our local Patchwork Group and the general public to view this online event ... Everyone was spellbound listening to the presenters. This was also a new event for the Gallery to do too.*

- Creative Conversations with Janet Fieldhouse (Kalaw Lagaw Ya/Meriam Mir) celebrated the launch of her sculpture *Sister Charm*, commissioned by the National Gallery. Fieldhouse spoke about her practice and the ideas behind this work in conversation with Curator, Aboriginal and Torres Strait Islander Art, Tina Baum. (Gulumirgin/Larrakia/Wardaman/ Karajarri), and led a ceramics workshop on how to make a doll inspired by *Sister Charm*. This program was Auslan interpreted, and audio described.
- The 2023 Betty Churcher AO Memorial Oration was delivered by Maria Balshaw (Director, Tate), a livestream attended by 200 people onsite and 125 viewers online.
- Public programs for the opening weekends of *Emily Kam Ngwarray*, *Jordan Wolfson: Body Sculpture*, *Gauguin's World: Tōna Iho, Tōna Ao* and *The SaVAge K'Iub: Te Paepae Aora'i – Where the Gods Cannot Be Fooled* included talks, livestreams, dance, poetry, music and performance.



Participants in Art Steps with artist Nicole Barakatin, in *A Century of Quilts*

### Access program: highlights

- 2,290 people participated in Access programs onsite, online and offsite. Artist-led programs were offered across all programs.
- The numbers of visitors with disability attending general public programs increased, due to inclusion initiatives such as assistive technology headsets, Auslan interpretation of talks, music and dance performances, sensory-friendly sessions of several Kids & Families programs, and intergenerational sessions of Art and Dementia programs.
- Art and Dementia: Making It online resource was launched, to support caregivers to deliver creative experiences within private homes or care facilities.
- Art Med was delivered for 120 first year and 100 second-year medical students from ANU, focusing on communication and observation skills, cultural awareness and strategies for self-care.
- Sensory Sunday, a monthly program for young people who identify as neurodivergent, provided opportunities for social connection and creativity. Two long-term participants now volunteer with the program and have created an atmosphere of inclusion and collaboration.

### Digital learning: highlights

- Nine live stream events were produced with a total of 7,246 viewers watching content of over 2,000 hours.
- Learning Live Stream content converted 131 people to National Gallery YouTube subscribers.
- An accessibility style guide was developed for our live captioners, ensuring the accuracy, quality and consistency of captions across all online public programs.
- Portable Digital Studio was launched in May 2024, enabling mobile, battery-powered live broadcasting from any location:
  - Increases access to National Gallery exhibitions through broadcasting directly from the floor, providing engaging online experiences
  - Provides flexibility and efficiency while minimising impact on visitor experience and staff resources.

### VOLUNTEERS

- 127 voluntary guides
- 8,601 number of hours contributed
- 3,212 tours delivered
- This year, voluntary guides have focused on embedding the Art Through Culture: First Nations Learning principles within school programs and public tours.

### RESEARCH LIBRARY AND ARCHIVES

The Research Library and Archives collection consists of 271,152 catalogued items, including books, exhibition catalogues, and catalogues raisonné. During 2023–24, 3,092 items, including 577 serial issues, were catalogued and added to the collection.

Acquisition highlights of the year include:

*9 American Painters: Albers, Baziotes, Gorky, Guston, Kline, de Kooning, Motherwell, Pollock, Rothko*, Sidney Janis Gallery, 1960.

Danilowitz, Brenda and Heinz Liesbrock (eds), *Anni und Josef Albers: Begegnung mit Lateinamerika*, Hatje Cantz, Ostfildern, 2007.

Allen, Mary-Cecil. *Painters of the modern mind*, W.W. Norton and Company, New York, 1929.

*The mirror of the passing world*, W.W. Norton & Company, New York, 1928.

Brecht, George. *Water yam: arranged by George Brecht*, Fluxus, 1963.

Caramelle, Ernst. *Forty found fakes, 1976–1978*, translated by Ann Wilson, Thomas Way & Company, New York, 1979.

Croggon, Zoë, et al. *Zoë Croggon: how to cut an orange*, Perimeter Editions, Melbourne, 2024.

Dumas, Marlene. *Marlene Dumas: the question of human pink*, Kunsthalle Bern, 1989.

Ess, Barbara, and Glenn Branca (eds). *Just another asshole*, Just Another Asshole, New York, 1983.

Gabe, Joseph, Mary Jean Kenton and Ann Chapman Scales. *The Ann Scales Postcards: March 14, 1973 – March 14, 1975*, exhibition catalogue, Printed Matter Inc, New York, 1976.

Gill, Simryn, Tom Melick and Catherine de Zegher. *Clearing*, Art Gallery of New South Wales and Stolon Press, Sydney, 2022.

Gaillemin, Jean-Louis and Augustin David. *Céramiques de l'atelier primavera: 1912–1960*, Le Printemps, Paris, 2015.

Jones, Joe. *Joe Jones: Fluxus Is dead*, Freibord, Vienna, 1980.

Lahey, Vida, *Exhibition of paintings by Vida Lahey*, exhibition catalogue, 21 April – 7 May, Finney's Art Gallery, Brisbane, 1949.

Louvet, Suzyk, Christian Briend and Sylvie Vincent (ed.), *Vivre le cubisme à Moly-Sabata*, Éditions Libel, Lyon, 2022.

Reinhardt, Ad, and Peter Schjeldahl. *Ad Reinhardt: art comics and satires*, exhibition catalogue, 2–3 October 1976, Truman Gallery, New York, 1976.

Sonneman, Eve. *Real time, 1968–1974*, Printed Matter, New York, 1976.

Koop, C. Everett. *Understanding AIDS: a Message from the Surgeon General*, U.S. Dept. of Health & Human

Services, Public Health Service, Centers for Disease Control, Rockville, MD, 1988.

The use of the National Gallery Research Library & Archives has remained high, with researchers attending from interstate and overseas. External researchers and volunteer guides booked 250 library research visits, and more than 270 online enquiries were received from external researchers and members of the public. 81 items were supplied to other libraries via interlibrary loan and document supply. Specialised tours were organised for librarians and archivists from special libraries and other professionals from the cultural heritage sector, including the Australian Institute of Aboriginal and Torres Strait Islander Studies Collection Services Group, National and State Librarians Education Network, National Library Indigenous Engagement, Rhode Island School of Design, Department of the Prime Minister and Cabinet, National Visual Art Education Conference, and the Design Integrity and Special Collections Unit from the Department of Parliamentary Services. Archivist Simon Unterschultz delivered two public programs relating to Rochelle Haley's performance *A sun dance* and her use of the Papers of Colin Madigan (MS 1280); and a Behind the Scenes talk focusing on ACT 1, 2 & 3: 1977–1983 (MS 127).

The Research Library & Archives continues as an active member of the Australian Library and Information Association (ALIA), Arts Libraries Society of Australia and New Zealand (ARLIS/ANZ) and the Australian Society of Archivists (ASA). Research Library & Archives Manager Elizabeth Little and Reference Librarian Jack Ennis Butler were elected to executive positions of the ACT Chapter of ARLIS/ANZ, and Little was elected Chair of the National Executive, ARLIS/ANZ. Archivist Simon Unterschultz continued in his executive position for the ACT chapter of the ASA.

The Research Library & Archives continues to support the Gender Equity Action Plan through acquisitions and collection research.

Wikimedia Australia and Research Library & Archives staff hosted a Wikipedia edit-a-thon in the Research Library Reading Room in March 2024 to coincide with International Women's Day. The focus of the day was to supplement existing Wikipedia articles on Australian women artists. Participants accessed authoritative sources of information from Research Library collections, including ephemera files, small exhibition catalogues, artist monographs and journal articles. Across the day, 15 editors added 8,500 words and 105 references to existing Wikipedia pages. In addition, they created new pages for The Print Circle, Hermia Boyd and Kathleen Sauerbier. Pages edited and updated with new references included those for Jean Isherwood, Raquel Ormella, Patricia Piccinini, Barbara Cleveland, Kitty Kantilla, Violet Teague and Cressida Campbell. As part of the promotion for the event, Research Library & Archives Assistant Ellen Newton was interviewed for breakfast radio by Emma Binkley, ABC Canberra.

## Social Media

The National Gallery's social media presence continues to achieve significant reach, with follower growth on Instagram, Facebook, Twitter, Threads and LinkedIn. The varied nature of exhibition and campaign content, combined with both organic and paid activity, has delivered strong engagement and conversion in support of exhibition and program bookings, traffic to the website and related content. Social media plays an important role in connecting the National Gallery with diverse audiences nationally and internationally. Our presence and engagement on various platforms ensures that the National Gallery remains significant in conversations around art in relation to First Nations representation, gender equity, accessibility and the representation of diverse communities.

In the 2023–24 financial year, our programs provided diverse First Nations perspectives, from Australia and beyond. The exhibition *Emily Kam Kngwarrry* told audiences the story of a senior First Nations Australian who found painting later in life and went on to global acclaim. Vincent Namatjira shared his perspectives through an exhibition, talks and a light projection on the facade of the building. Identities of known and unknown Australians came under discussion and the artist asked us to be empathetic—to think about why he was painting what he was painting.

An audio-visual work by Australian artist Joan Ross, *Touching other people's butterflies* 2013, appropriates traditional colonial depictions of Australia and inserts a range of interventions that comment on colonialism. It was displayed alongside both the work of Vincent Namatjira, who inserts himself into historical moments in much of his work, and watercolour landscapes by Vincent's great-grandfather Albert Namatjira, a meaningful lineup which traversed a range of stories. Pacific First Nations voices were profiled through *Savāge K'lub: Te Paepae Aora'i – Where the Gods Cannot be Fooled* and several companion displays and new acquisitions.

The National Gallery also shared the stories of leading pioneers of twentieth-century modernism Anni and Josef Albers, as well as six of Australia's leading women modernists, Clarice Beckett, Grace Cossington Smith, Olive Cotton, Margaret Preston, Ethel Spowers and Eveline Syme who travelled far and wide to learn and create enduring works of art.





Installation view in Maitland Regional Gallery of Ron Mueck's *Pregnant woman* 2002, National Gallery of Australia, Kamberri/Canberra, purchased with the assistance of Tony and Carol Berg 2003 © Ron Mueck

### CASE STUDY 3

## Engaging the audience: Sharing the National Collection

As one of the nation's most valuable assets, the national collection belongs to all Australians. Central to the Gallery's vision is the mandate to bring the extraordinary national collection to life and what better way to do this than to put the collection to work and share it across Australia.

In September 2021, the National Gallery developed a strategy to expand the reach of the national collection through the development of partnerships with regional, remote and suburban galleries and the concept of long-term loans. Based on this strategy, in December 2022 the Australian Government agreed to provide \$11.8 million to the National Gallery over four years from July 2023 as part of its new National Cultural Policy, *Revive: a place for every story, a story for every place*.

Launched on 3 July 2023, the pilot program Sharing the National Collection encompasses end-to-end logistics, loan management and capability support to each partner gallery.

By 30 June 2024, 78 expressions of interest had been received from regional galleries and cultural institutions in every state and territory. Of these, 15 partnership agreements have been executed, with ten partnership loans installed and open to the public, equating to 111 works of art currently on loan or approved for loan. Of the artists whose works have been requested, 58% are Australian and 42% international. Of the Australian component, 20% are First Nations artists.

In its first year, the impact of Sharing the National Collection has been significant. By 30 June 2024, more than 145,000 visitors had engaged with works from the national collection through the initiative.

Wanneroo Regional Gallery in suburban Perth is hosting a panoply of iconic prints by Andy Warhol alongside his important early painting, *Elvis* 1963, from 6 March 2024 to 9 March 2026. By the end of June 2024, 8,642 visitors had attended the gallery, which represents a 481.5% increase on the previous year. Wanneroo Gallery also saw a 933%

increase in attendees to public and education programs. Approximately 64% of visitors had never visited the gallery before. Written feedback has been positive: 'I now understand what Pop Art is all about after 50 years of studying art,' wrote one. And another: 'So great to have a Warhol exhibition in Perth—at last! Well done, Wanneroo.'

Claude Monet's *Haystacks, midday (Meules, milieu du jour)* 1890, made the journey to Tweed Regional Gallery & Margaret Olley Art Centre in Murwillumbah, along with Giorgio Morandi's *Still life (Natura morta)* 1956 and three exquisite Margaret Olley paintings.

On loan from 1 November 2023 to 26 October 2025, the prized paintings had been seen by 84,734 visitors by 30 June 2024. Sales in the gallery store have increased by an impressive \$14,200 from the same period the previous year. The gallery has developed a range of education and public programs to accompany the loans, including Making an Impression—Drawing Using the Changing Light.

'The arrival of the Monet has excited audiences and attracted many new visitors to the Gallery,' said former Director Susi Muddiman OAM. Responses in social media include: 'It's great to see pieces like this getting out into the regions—it's everyone's art,' and 'A Monet was the last thing I expected to see in Murwillumbah, but it was real and spectacular.'

Shoalhaven Regional Gallery in Nowra, New South Wales, has taken charge of Barnett Newman's 7-metre-high sculpture *Broken obelisk* 1963/1967/2005, which will be on display from 16 February 2024 to 11 February 2029. This monumental sculpture created in steel combines the qualities of ancient forms with the geometry of modern architecture and materials. The 3.5 tonne work was donated to the National Gallery by the Barnett Newman Foundation in 2018 in honour of Dr Gerard Vaughan AM, the Director of the National Gallery from 2014 to 2018. As of 30 June 2024, over 4,000 visitors had engaged with the monumental steel sculpture, which has been installed in the forecourt.

Ron Mueck's hyperreal *Pregnant woman* 2006 is on long-term loan to Maitland Regional Art Gallery, New South Wales, from 12 April 2024 to 28 September 2025. By 30 June 2024, 29,111 visitors had encountered the oversized sculptural figure, a 55% increase on the same period last year. Learning and education programs developed by the partner gallery to maximise engagement with the work include Pregnancy Yoga, Life Drawing Club, Teen Drawing from (Almost) Life, and Art & Dementia. The Gallery gained 300 new Instagram followers in the first two weeks of *Pregnant woman* going on display. 'Maitland is the fastest growing regional city in New South Wales, and we have many new residents and an audience to develop here,' says Director Dr Gerry Bobsien. 'We feel the Mueck loan is helping achieve this.'

Blue Mountains Cultural Centre in Katoomba, New South Wales, is exhibiting four works, by First Nations artists Julie Gough (Trawlwoolway), r e a (Gamilaraay/

Wailwan/Biripi), Fiona Foley (Badtjala) and Megan Cope (Quandamooka) from 15 December 2023 to 15 December 2025. By 30 June 2024, almost 9,000 visitors—half of them from outside the Blue Mountains—had viewed the loans, with the gallery noting that there had been a 'very positive' response from First Nations locals, local artists and the creative community.

The other partner galleries with two-year loans are Araluen Arts Centre, Alice Springs, Northern Territory, which is displaying nine paintings by Albert Namatjira and other First Nations artists; Temora Arts Centre, New South Wales, which is exhibiting three works by Japanese artists Ken Mihara, Takeshi Mitsumoto and Shigekazu Nagae; Texas Regional Art Gallery, Queensland, which is showing five bronze sculptures of native birds by Jan Brown; Home of the Arts (HOTA), Gold Coast, Queensland, is presenting the monumental work *A bigger Grand Canyon* 1998 by David Hockney together with four other landscapes; and Central Goldfields Art Gallery in Maryborough, Victoria, is celebrating its history through a collection of goldfields jewellery alongside contemporary gold pieces.

The Registration team is closely involved in Sharing the National Collection and has made extensive use of technology to create strong working relationships and build partner capacity with regional and remote institutions. This includes assisting remotely with the monitoring and interpretation of environmental data as well as instilling best practice in unpacking, handling, condition checking, installation and the regular changeover of works on paper.

Sharing the National Collection has been enthusiastically received by local communities, resulting in positive media coverage across local and regional media. Media articles have promoted both the exhibitions and the overarching initiative. Between 1 July 2023 and 12 June 2024, Sharing the National Collection generated 825 media mentions.

The significant achievements of Sharing the National Collection in the first year are driving the Gallery's ambition for this initiative to form a permanent and ongoing part of the broader Art Across Australia program.

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Sharing the National Collection responds to actions outlined in the Australian Government's National Cultural Policy, *Revive*, Pillar 2: A Place for Every Story, to 'Encourage cultural visual arts infrastructure ... to partner with National Collecting Institutions to display works from the national collections'; and Pillar 4: Strong Cultural Infrastructure, to 'Share the national collection by establishing a program of long-term loans of works from the National Gallery of Australia's collection to regional and suburban cultural institutions across Australia.'

The loan partnership program also responds to National Gallery's Corporate Plan 2023–24, under 'Where we are headed': 'We will expand our reach to connect with more Australians on an emotional and intellectual level', under the key activity 'Connection'.



Crowds at Enlighten Up Late

#### CASE STUDY 4

## Engaging the audience: Enlighten Up Late

Making its highly successful debut from 1 to 11 March 2024, Enlighten Up Late was a season of evening events held at the National Gallery—inside and out—to attract new and diverse audiences during Canberra’s popular Enlighten Festival.

The National Gallery opened late each night of the Enlighten Festival from 1 to 11 March as a test pilot for audience development. The evening gallery opening was accompanied by a festival-style event series, Enlighten Up Late, held over the Friday and Saturday evenings of Enlighten. A live music program of leading First Nations performers, including Thelma Plum, Jem Cassar-Daley, Dan Sultan and Briggs headlined the Up Late program, accompanied by artist-led and other creative experiences for family audiences that activated the National Gallery site. Anangu artist Elizabeth Close developed an Art Together experience combining light and creative play for families, while *Vincent Namatjira: Australia in colour* was celebrated through costume-making and a photo booth

featuring a background of one of the artist’s works. Artists from Hands-On Studio (a community art studio for artists with disability) were commissioned to make a series of cardboard guitars for use in the photo booth, drawing on Vincent Namatjira’s love of rock music.

Incorporating live music, family fun and art, the activation took advantage of what is the busiest time of year for the precinct while focusing attention on the animated projection by Western Aranda painter Vincent Namatjira, titled *Indigenous All Stars*. This work was commissioned by the National Gallery for Enlighten to celebrate the concurrent exhibition *Vincent Namatjira: Australia in colour*.

Featuring Namatjira’s Indigenous heroes, *Indigenous All Stars* animated the western facade of the Gallery nightly from 1-11 March between 8 pm and 11 pm. The figures included great historical and political leaders Eddie Koiki Mabo, Vincent Lingiari and Albert Namatjira, as well



On stage activities at Enlighten Up Late

as sporting stars Adam Goodes, Cathy Freeman and Nicky Winmar, and the Tjilpi (senior men/elders) from Namatjira’s home on the APY Lands of South Australia.

‘Part of making things equal in this country is a greater acknowledgement and recognition of Aboriginal excellence past and present—our heroes, leaders, visionaries and trailblazers’, said Namatjira.

The projection was accompanied by an original score created by Namatjira in collaboration with Pitjantjatjara Yankunytjatjara guitarist–composer Jeremy Whiskey, also from Indulkana.

Bruce Johnson-McLean (Wierdi/Birri-Gubba peoples), Assistant Director, First Nations Engagement and Head Curator, Aboriginal and Torres Strait Islander Art said the exhibition coinciding with Enlighten presented an exciting opportunity for the National Gallery to celebrate Vincent and First Nations art through a dynamic program of art and events for everyone. ‘Vincent’s portraits, particularly when displayed together, demonstrate the strength and power of Indigenous leadership and are an unapologetic celebration of Aboriginal excellence’, he said.

The Gallery’s opening hours were extended to 9 pm each evening, enabling visitors to attend Namatjira’s free exhibition, the ticketed exhibition *Emily Kam Kngwarray*, and/or simply explore the collection galleries ‘after dark’.

Workshops, guided tours, installations, creative play and artist-led making activities targeted different audience segments including children and families for example, Anangu artist Elizabeth Close developed a light-based installation especially for children, together with a creative making activity using paper and masking tape.

A special Sunday Funday on 10 March 2024 offered a festival-like experience for young people, with eight activities to choose from, including the Enlighten Lab, Sculpture Garden Trail, Superstar Photoshoot and Poetry Slam with award-winning poet Andrew Cox.

Partnering with the Canberra Theatre Centre, the National Gallery programmed four nights of live music, on Friday and Saturday 1–2 and 8–9 March. An 8-metre-wide stage and PA system were installed adjacent to the western side of the National Gallery building on Parkes Place East, which was closed to traffic.

Each of the four nights featured two-and-a-half hours of performances, topped out by sundown sets from Thelma Plum (Gamilaraay), Jem Cassar-Daley (Gumbaynggirr/Bundjalung), Dan Sultan (Arrente/Gurindji) and Briggs (Yorta Yorta).

The headliners were preceded by special guests including Jeremy Whiskey (Pitjantjatjara Yankunytjatjara), Desert Stars (Pila Nguru Spinifex people) and Prodikal-1 (Yuin Djiringanj).



The Up Late concerts enabled the National Gallery's programs team to collaborate with First Nations artists in a new way, supported by the partnership with Canberra Theatre.

Enlighten Up Late was warmly received by both local audiences and those visiting Canberra, with over 20,000 people attending the concerts and Sunday Funday, the latter of which saw 800 participants sign up for activities. More than 2,200 people explored National Gallery exhibitions and collections between 5 pm and 9 pm across the Enlighten period.

Enlighten Up Late enjoyed a 95% visitor satisfaction rating, with 91% stating they would recommend it to family and friends. Importantly, it enticed young and diverse audiences to the National Gallery. The post-event survey found that over a quarter of visitors (27%) had never visited the Gallery or had not visited in more than a year. Informal feedback, for instance in audience interactions with staff, also revealed a high ratio of first-time National Gallery visitors and First Nations audiences.

A 2-for-1 ticket offer for *Emily Kam Kngwarray* drove higher attendance during the period of the Festival, with around 725 extra tickets sold between 1 and 11 March.

Enlighten Up Late was planned and delivered by staff from Marketing; Communications and Digital; Education and Learning; and Visitor Experience. The Marketing team devoted over 150 personnel hours and more than \$50 thousand in expenses to promote the special event in print and online. This delivered 3,850,373 impressions/views, with 92,375 engaging directly and 2101 additional followers on social media.

The National Gallery launched Enlighten Up Late alongside the media preview and official opening of Vincent Namatjira's *Australia in colour* exhibition, ensuring coverage from the approximately 60 media outlets in attendance, including ABC, WIN, 7TV, *The Sydney Morning Herald* and *The Canberra Times*.

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Enlighten Up Late responds to actions specified in the Australian Government's National Cultural Policy, *Revive*, Pillar 1: First Nations First, to 'Support the telling of First Nations histories and stories in Australia's galleries, libraries, archives and museums'; and Pillar 5: Engaging the Audience, to 'Continue activities and programs that support live performance, festivals and touring, including in regional areas.'



*Know My Name: Australian Women Artists*, on tour at Mornington Peninsula Regional Gallery

**CASE STUDY 5**

**A place for every story: *Know My Name: Australian Women Artists* touring exhibition**

Know My Name is a key initiative for the National Gallery, representing a major transformation and clearly articulating its vision to highlight the work of women artists. A long-term project that encompasses a national program of exhibitions, commissions, acquisitions, education programs, partnerships and creative collaborations, it celebrates the diversity and creativity of all Australian women artists throughout history to the present day. The key aims of this initiative are to increase the profiles and expand the representation of women artists in the national collection and to promote their contribution to Australia’s cultural life more broadly—to new audiences at the Gallery, across the country and internationally. Know My Name represents the Gallery’s ongoing commitment to gender equity, and its aim to reimagine and retell the stories of Australian art in more inclusive ways for all genders, in this country and as we interconnect with the world.

Between 2020 and 2022, the major two-part exhibition, *Know My Name: Australian Women Artists 1900 to Now* held at the National Gallery was among the most comprehensive presentations of art by women ever assembled in Australia, supported by over 300 patrons and donors. The exhibitions highlighted creative and intellectual lineages between women artists of diverse backgrounds across time. Co-curators Deborah Hart and Elspeth Pitt, who worked in collaboration with their curatorial colleagues, including First Nations curator Kelli Cole, noted that these exhibitions were part of a broader conversation that we needed to have in Australia. ‘We hope by presenting *Know My Name* in two parts with different artists and themes, we reiterate to the public the significance of these artists—and the importance of recognition into the future.’

The accompanying book, *Know My Name*, published in 2020, featured more than 150 Australian women artists

and texts by more than 115 women writers. To further support this landmark initiative, The Know My Name National Outdoor Art Event in partnership with oOh!media saw almost 3,000 print and digital billboards across metro and regional sites in February-March 2020, showcasing 76 works by 45 Australian women artists from the national collection, and reaching over 12 million people.

Building on the success of the two-part *Know My Name* exhibition at the National Gallery, which received widespread interest and acclaim, the decision was made to share this initiative with galleries around the country. Supported by the Australian Government through Visions of Australia and the National Collecting Institutions Touring and Outreach program, the touring exhibition *Know My Name: Australian Women Artists*, reconfigured by curators Elspeth Pitt, Rebecca Edwards and Deirdre Cannon, brings key works and ideas from the original *Know My Name* presentations to new regional audiences. This successfully accords with the key strategic activity to grow and expand access and engagement with the national collection.

*Know My Name: Australian Women Artists* travelled to three regional galleries in 2023–24, engaging local audiences with more than 60 works across diverse media, including painting, works on paper, photography, moving image and sculpture. Notable inclusions in the exhibition were Grace Cossington Smith's luminous painting *Interior in yellow* 1962–64 and photographs from Tracey Moffat's iconic series *Something more* 1989.

The exhibition toured to Mornington Peninsula Regional Gallery (25 November 2023 – 18 February 2024) and Horsham Regional Art Gallery (2 March – 19 May 2024), both in Victoria; and to Tweed Regional Gallery, Murwillumbah, New South Wales (31 May – 25 August 2024). Almost 10,000 visitors attended the exhibition at Mornington Peninsula Regional Gallery (9,631), with 1,049 adults and young people participating in 10 adult and 21 student programs delivered over the course of the show. Programming was diverse and included a Wikipedia Edit-a-Thon, all-women band nights, collaging workshops with a local artist, and floor talks and panel discussions with National Gallery curators.

Exhibition feedback was enthusiastic and appreciative: 'So nice to see some of these works in person!', 'Yay! Go to the Girl Power, that was an awesome exhibition, thanks for hosting', and 'Beautiful exhibition, thank you for putting this on!'

Feedback from public program attendees was also heartfelt: 'What a fantastic day spent with all these creative women—Kylie Stillman's collage workshop was excellent, and I learned so much!' wrote one participant. 'I missed this show in Canberra, so am thrilled to be here today. Thanks Dunja Rmandic and the NGA curators, it's been a fabulous talk,' penned another.

And: 'What a wonderful walk-through with Rebecca Edwards and Deirdre Cannon, it was such a treat to hear directly from the NGA curators'.

Horsham Regional Art Gallery welcomed 3,569 visitors to the exhibition, with public programs including an International Women's Day Tour and Talk with the Horsham Gallery Director Lauren Simpson on 8 March 2024.

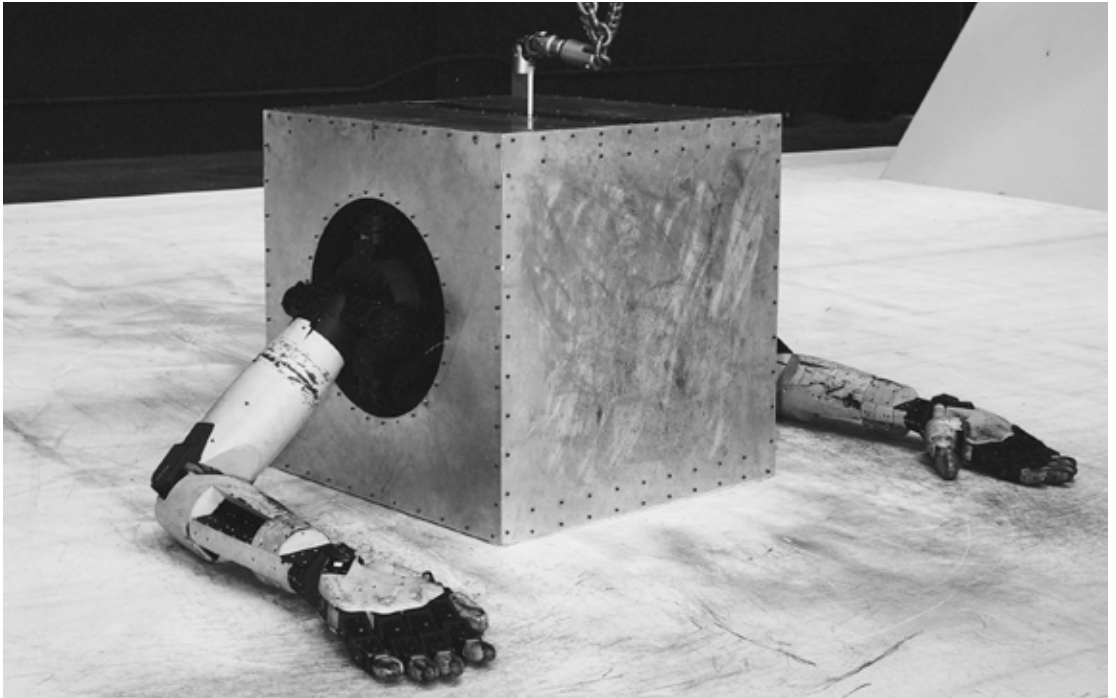
*Know My Name: Australian Women Artists* attracted positive coverage in national, local and regional media, promoting both the exhibition and the National Gallery's commitment to gender equality through the wider Know My Name initiative.

In the period 1 July 2023 – 12 June 2024, the touring exhibition generated coverage in 12 media items, equivalent to an advertising expenditure of \$12,703 and with a potential audience reach of 161,256. This included coverage in *The Australian* and *The Age*.

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Know My Name: Australian Women Artists responds to the Australian Government's National Cultural Policy, *Revive*, Pillar 1: First Nations First, to 'Support the telling of First Nations histories and stories in Australia's galleries, libraries, archives and museums' and

Pillar 2: A Place for Every Story, to 'Encourage cultural visual arts infrastructure ... to partner with National Collecting Institutions to display works from the national collections.'



Jordan Wolfson, *Body Sculpture* (detail), 2023, National Gallery of Australia Kamberri/Canberra, purchased 2019 © Jordan Wolfson. Courtesy Gagosian Gallery, Sadie Coles, and David Zwirner

#### CASE STUDY 6

## A place for every story: Jordan Wolfson's *Body Sculpture*

The National Gallery's acquisition of *Body Sculpture* 2023 by Jordan Wolfson represents the latest in a tradition of ambitious acquisitions of works of art that are groundbreaking and emblematic of their time. Building on acquisitions of outstanding modern and contemporary art, including Jackson Pollock's *Blue poles* 1952, Ramingining artists' *The Aboriginal Memorial* 1987–88, and Yayoi Kusama's *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2018, *Body Sculpture* acts as a witness on the world we live in, confronting the visitor with a work of unsettling performative technology.

Created over five years, the robotic sculptural installation is the first work by the leading American artist to enter an Australian collection, and the most complex and resolved of his three animatronic works to date, in terms of scale, duration and complexity.

The work employs abstraction (featuring a polished metal cube for a 'body'), figuration (dynamic animatronic arms

and hands) and performance (the cube and a robotic device interact in a choreographed sequence) to explore the intersection of human and machine, object and viewer. In so doing, *Body Sculpture* touches on themes of inequality, violence, control and empathy.

Wolfson collaborated with specialists in the fields of animatronics, robotics and cybernetics to realise his concept, including world-renowned robotics expert Mark Setrakian of Spectral Motion.

*Body Sculpture* made its highly anticipated world debut on Saturday 9 December 2023 and was supported by a weekend of free public programs. These included discussions between the National Gallery's project curator Russell Storer and Jordan Wolfson, Mark Setrakian and Sir Richard Taylor, co-founder, creative director and CEO of Wētā Workshop, Aotearoa/ New Zealand.





Jordan Wolfson, *Body Sculpture* (detail), 2023, National Gallery of Australia Kamberri/Canberra, purchased 2019 © Jordan Wolfson. Courtesy Gagolian Gallery, Sadie Coles, and David Zwirner

*Body Sculpture* has been installed in Galleries 16 and 18 on the lower ground level alongside key works from the national collection chosen by Wolfson himself.

As of 30 June 2024, the robotic work of art had been presented 375 times (at set session times Thursday to Sunday) and experienced by 11,891 people.

The National Gallery collaborated with the School of Cybernetics at the Australian National University (ANU) on several projects and events relating to *Body Sculpture*. In 2022 three students from the Masters Industry Placement at the School undertook research into the deployment of technological and AI-based work in gallery environments and the experience of audiences viewing such work. The students' report and literature review were shared internally and supported exhibition planning. In 2023 two former associates of the ANU School of Cybernetics, robotics expert Dr Mina Henein and computer scientist Dr Xuanying Zhu, were engaged by the National Gallery to conduct an independent review of the robotic reliability of Wolfson's work.

Vice-Chancellor and President of ANU, Distinguished Professor Genevieve Bell, and ANU Cybernetics Lead, Associate Professor Andrew Meares, co-wrote the essay 'Whirring machines: cybernetics and the pre-histories of automata' for the *Body Sculpture* publication accompanying the work's presentation.

On 23 January 2023, Russell Storer and Andrew Meares co-presented the keynote speech at the National Visual Art Education Conference on *Body Sculpture* to 277 national and international teachers, alongside gallery, museum, library and archive workers. A video of the speech with Auslan and captioning was produced for on-demand distribution.

And in partnership with the ANU School of Cybernetics, School of Art and School of Computing, the National Gallery presented the Jordan Wolfson *Body Sculpture* Tertiary Symposium on 22 March 2024. Aimed at postgraduate students, the half-day program focused on trans-disciplinary practice, new technologies and collaboration, and was attended by 50 students.

'Bringing together staff and students from across different ANU colleges was the highlight for me. It doesn't happen often enough, so any event that encourages this is fantastic,' wrote one attendee.

Associate Professor Meares also presented a public talk on what *Body Sculpture* can tell us about the future on 19 April 2024, while ANU bioethicist Dr Nathan Emmeric spoke on the connections between medicine, medical education and *Body Sculpture* on 12 April 2024.

*Body Sculpture* attracted significant media coverage, including in *The Guardian* (UK, US and Australia), *The Monthly* and *The Sydney Morning Herald*, with leading international contemporary art magazine *Artforum* declaring the exhibition 'unmissable'.

Wolfson's work was discussed on the *Let's talk robotics* podcast, when Nicci Rossouw, CEO of Robotics Australia Group, interviewed Mark Setrakian for episode 243. It also featured in industry newsletters for Robotics Australia Group and Pilz Australia.

The large catalogue accompanying the exhibition includes photographs by British fashion photographer David Sims; essays by Russell Storer (Head, International Art, National Gallery of Australia), Genevieve Bell (Vice-Chancellor, ANU), Andrew Meares (Cybernetics Futures Lead, School of Cybernetics, Australian National University) and Russell Ferguson (curator); and two conversations, between roboticist Mark Setrakian and special-effects pioneer Richard Taylor, and artists Jordan Wolfson and Anne Imhof.

The exhibition created new connections between the National Gallery collection and give specialists in the field of robotics and animatronics. Academic and industry linkages will continue to support the gallery's engagement with new technologies, which are increasingly part of contemporary art practice. The Gallery will continue to build on new audiences engaged through the presentation of *Body Sculpture* and the accompanying collection display.

*Body Sculpture* aligns with the National Gallery's Vision, to acquire masterworks, engage with living artists, and give priority to bold acquisitions that assert the National Gallery as a reference point for art through major works that connect Australia to the world. The Gallery will continue to provide cultural experiences that surprise audiences, disrupt convention and deepen our understanding of the human condition and the world we live in.

# Strategy 3: Distinct identity



Installation view, *Ever Present: First Peoples Art of Australia*, on tour at Auckland Art Gallery Toi o Tāmaki

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## RESULTS

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### THE NATIONAL CULTURAL POLICY IS SUPPORTED

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**Our target:** Phase One of Sharing the National Collection implemented with 15 partnerships across Australia

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Source: 2023–24 Corporate Plan p 19, 2023–24 PBS p 396

#### What we achieved

For the inaugural year of the Sharing the National Collection program, 78 expressions of interest were received, 15 partnership agreements were signed and by end June 2024, 10 venues across the country had works of art on display.

Soon after the announcement of \$11.8 million in January 2023 to create and run Sharing the National Collection for four years, the program was launched, and partnerships were named. Requests to exhibit European masterpieces, large sculptures, significant First Nations works, icons of Pop art and decorative arts demonstrated the ambition of cultural institutions across the country and in a short time were confirmed as works to be shared with suburban and regional communities.

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### THE NATIONAL CULTURAL POLICY IS SUPPORTED

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**Our target:** The 2023–24 artistic program is delivered and meets financial and audience targets

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Source: 2023–24 Corporate Plan p 19, 2023–24 PBS p 396

#### What we achieved

The 2023–24 artistic program was a diverse and successful mixture of artists, art movements, genre and collection areas. The collection of the National Gallery was prioritised, with the major exhibition *Know My Name: making it modern* drawn almost exclusively from the national collection. The program also featured the world premiere of *Body Sculpture 2023* by Jordan Wolfson, an ambitious commission from one of the world's most exciting contemporary artists. *A Century of Quilts* brought the practice of quilting to the fore; Nan Goldin's *The ballad of sexual dependency 1973–86* presented confronting topics in a series of photographs that changed the landscape of visual art; and the work of Haegue Yang introduced visitors to non-conventional sculptural techniques. The 2023–24 program met financial and audience targets, while bringing unique stories and perspectives to local, interstate and international visitors.

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## THE NATIONAL CULTURAL POLICY IS SUPPORTED

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**Our target:** Establish partnerships to advance First Nations art internationally

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Source: 2023–24 Corporate Plan p 19

#### What we achieved

The National Gallery has formed several partnerships with the objective of advancing First Nations Art internationally. In 2023–24 the National Gallery contributed significant scholarship and knowledge to the *Indigenous Histories* exhibition in Brazil and Norway. The Nguluway Dhuluyarra Fellowship is an exciting new international collaboration between the Embassy of the Kingdom of the Netherlands in Australia, National Gallery of Australia and the Wereldmuseum in Netherlands. In collaboration with our First Nations Art Partner Wesfarmers Arts and the Australian Government, the National Gallery also toured *Ever Present: First Peoples Art of Australia* to Singapore and New Zealand.



Viewing Nan Goldin, *The ballad of sexual dependency 1973–86*, National Gallery of Australia, Kamberrri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Nan Goldin



## **ACTION PLANS**

The National Gallery has several Action Plans including a Gender Equity Action Plan, Disability and Inclusion Action Plan, Environmental Sustainability Action Plan and Reconciliation Action Plan that align with the National Gallery's vision and Corporate Plan. These plans support global efforts to bring about equity, justice and sustainability.

### **Gender Equity Action Plan**

Our commitment to gender equity is core to the National Gallery's vision to inspire our nation through creativity, inclusivity, engagement and learning.

The 2022 Countess Report highlighted the National Gallery's improvement in gender equity across all reporting categories, cementing the work that the Gender Equity Action Plan (GEAP) Working Group has played in supporting the Know My Name initiative. The group continued to support and promote GEAP initiatives, reaching a completion rate of 73% for Year 2 Actions. In the second half of 2023–24, the GEAP Working Group focused on administration, welcoming a host of new members and Chair, refining terms of reference and working closely with colleagues throughout the National Gallery to align processes with project management and record-keeping guidelines.

### **Disability Inclusion Action Plan**

The National Gallery's Disability Inclusion Action Plan (DIAP) is central to our vision to create accessible art experiences for all. Building upon foundational work done by the National Gallery over the past decade, the DIAP joins our other action plans as a crucial component of our organisational planning to embed access and inclusion principles across all aspects of our work. During the year the DIAP working group focused on the following:

- Access consultation undertaken with people with lived experience of disability as part of the Lindy Lee *Ouroboros* project, setting an important precedent for access consultation informing National Gallery projects
- Delivery of accessible and inclusive events, informed by principals of universal design

- Highlights included:
  - Enlighten Up Late: music performance Auslan interpreted, establishing a framework for future live performances and repeated over *Gauguin* and *Savage K'lub* opening weekends
  - Creative Conversations: a new program for inclusive events combining artist talks and creative making experiences for audiences of all ages and abilities, supported by trained Access educators, Auslan interpretation and audio-description
  - Art and Dementia: Making It: launch of online workshop resources to support people living with dementia and their care partners to participate in their own homes and care settings
  - Auslan interpretation and live captioning of the National Visual Art Education Conference
  - A new recruitment module developed to support online job applications, with multiple touch points to encourage applicants with disability to make contact
  - A new training module about disability inclusion developed for front-of-house teams.

### **Environmental Sustainability Action Plan**

The Environmental Sustainability Action Plan supports the National Gallery's objective to provide leadership on climate issues and drive climate action.

The National Gallery has implemented a range of measures to reduce its impact on the environment across all areas, including facilities, artistic programs and operations. Initiatives that have significantly reduced the National Gallery's carbon footprint include:

- The replacement of end-of-life lighting in front-of-house galleries with energy efficient LED fittings; a high priority as electricity consumption accounts for the National Gallery's largest carbon emission
- Improved practice and efficiencies for artwork transportation, a small adjustment in standard operations which led to an immediate reduction in carbon emissions
- A comprehensive waste audit
- The installation of water metering across building and gardens
- The development of sustainable and circular economy principles for commissioning and acquisitions.

### **Reconciliation Action Plan**

The National Gallery's Innovate Reconciliation Action Plan (Innovate RAP) was conditionally approved in May 2024 after extensive consultation with internal stakeholders and Reconciliation Australia. Innovate, the second tier of the RAP framework, enables the National Gallery a two-year period to explore and deepen understanding of reconciliation within our context, and strengthen relationships with Aboriginal and Torres Strait Islander peoples both within and outside their organisation. The Innovate RAP was circulated internally during National Reconciliation Week which also included Aboriginal and Torres Strait Islander cultural awareness training, guest speakers at all staff meetings, and yarning and stitching workshops available to staff and visitors. The National Gallery looks forward to publishing the Innovate RAP early in the next financial year after Reconciliation Australia's final approval. Together with our RAP Working Group and First Nations Advisory Group, the National Gallery is committed to embedding our Innovate RAP over the next two years and maturing our cultural capability, connection with Community and support for current and future First Nations staff. The National Gallery is excited to join our peers across the arts and culture sector in continuing to work towards reconciliation in a tangible and meaningful way.

### **First Nations first**

The National Gallery is committed to building and maintaining meaningful relationships with First Nations peoples, artists, communities, organisations and cultures and has done this by embedding Pillar 1 of the National Cultural Policy: First Nations First by recognising and respecting the crucial place of First Nations stories. The presence of First Nations art and artists has been increasingly prominent within the Gallery's artistic and learning programs. Many First Nations staff work with the broader arts industry to consolidate ethical engagement at all levels of the arts ecology while strengthening the position of First Nations art, culture and leadership across the nation. The National Gallery is custodian of the world's largest collection of Aboriginal and Torres Strait Islander art, comprising over 7,500 works, which embraces, reflects and amplifies the diversity of First Nations art and culture.

CASE STUDY 7

# First Nations first: Wesfarmers Arts —Jonathan Jones commission



Installation view of Jonathan Jones (Wiradjuri/Kamilaroi peoples), Dr Uncle Stan Grant Snr AM (Wiradjuri people), Beatrice Murray (Wiradjuri people, collaborator), *untitled (walam-wunga.galang)* 2020–21 (detail), National Gallery of Australia, Kamberri/Canberra, gift of Wesfarmers © Jonathan Jones

Wesfarmers Arts has been the National Gallery's Indigenous Arts Partner for 14 years, during which time we have built a unique alliance unrivalled in its corporate support for the arts in Australia. Based on employment, professional development and mentorship outcomes, ours is the most significant First Nations partnership in Australian cultural life.

During the development of *Ever Present: First Peoples Art of Australia* exhibition, Wesfarmers Arts commissioned and supported the creation of a new work of art by a First Nations artist to be displayed in the exhibition, with the National Gallery and Wesfarmers Arts managing the project together. Its contribution of a major new work to the national collection by a living artist is an enduring cultural gift for Australia.

Wiradjuri/Kamilaroi artist Jonathan Jones was selected for his collaborative work, *untitled (walam-wunga.galang) 2020–21*, made with Wiradjuri Elder Uncle Stan Grant Snr AM and Wiradjuri educator and singer Beatrice Murray.

Taking the form of nine oversized grindstones and an immersive soundscape in Wiradjuri language, the work points to the longstanding tradition in Australia's south-east of collecting seeds as a source of food and grinding them to make flour for bread. Jones worked with stonemasons to realise the grindstones.

'These epic grindstones acknowledge the weight of these stories, which change the way we understand ourselves as a nation,' says Jones. 'The works are made from sandstone collected from the south-east, slowly ground down over years. The process of shaping stone with stone speaks to our enduring presence and the strength of our knowledges.'

The work was displayed in *Ever Present: First Peoples Art of Australia* at the Art Gallery of Western Australia and National Gallery Singapore, as a standalone exhibit at the National Gallery of Australia from 4 March to 23 July 2023 and in the final showing at the National Gallery from 17 September to 24 August 2025.

To celebrate the work entering the national collection, Wesfarmers Arts and the National Gallery co-hosted a cocktail reception on 13 June 2023.

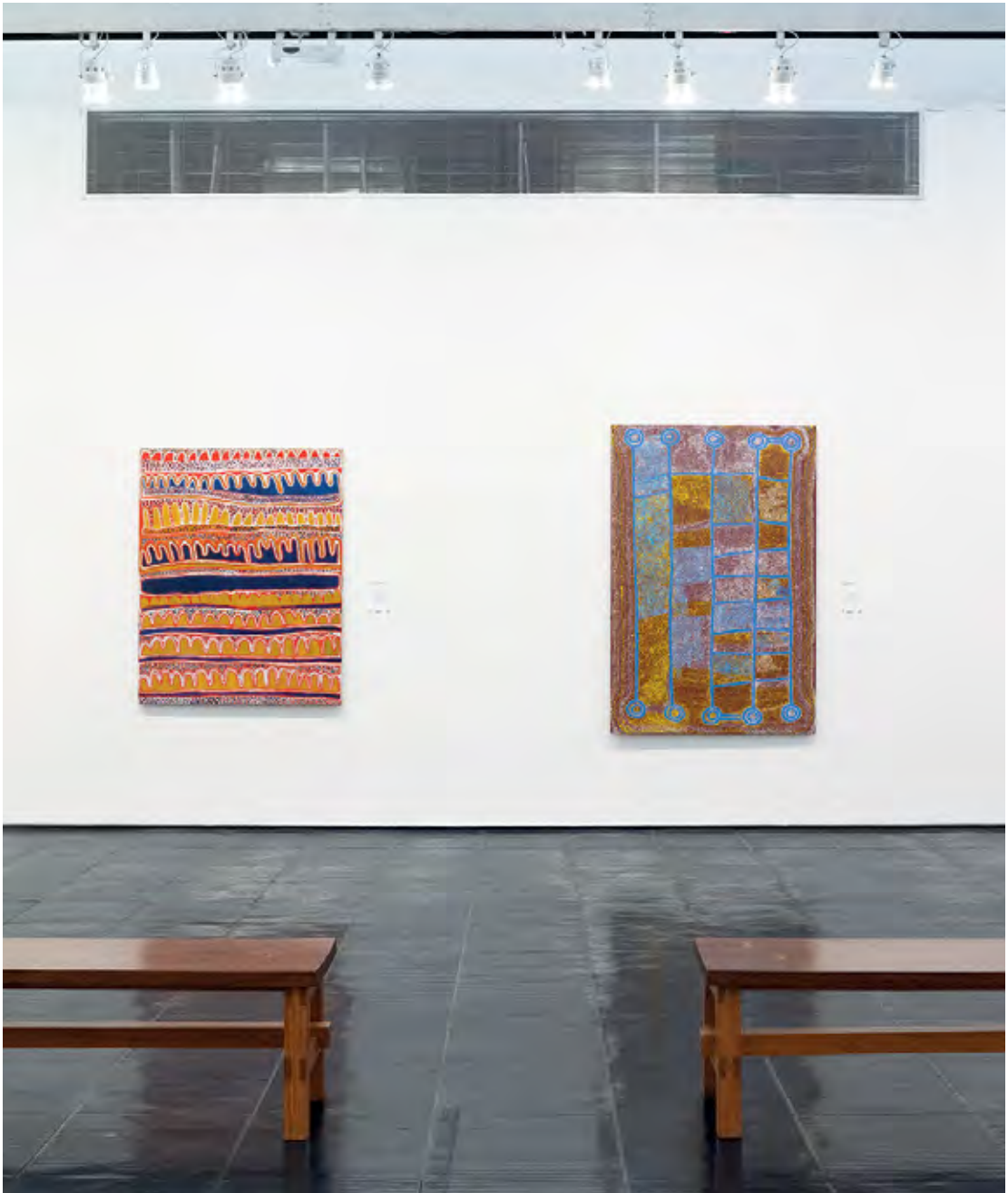
Wesfarmers Chairman Michael Chaney AO and National Gallery Director Nick Mitzevich led the evening event, which was attended by 45 guests and included a viewing of the work in the company of Jones.

Commissioned and generously supported by Wesfarmers Arts, the National Gallery's Indigenous Arts Partner since 2012, the acquisition of Jonathan Jones's *untitled (walam-wunga.galang) 2020–21* for the national collection responds to an action specified in the Australian Government's National Cultural Policy, *Revive*, Pillar 1: First Nations First, which contains the Action: 'Support the telling of First Nations histories and stories in Australia's galleries, libraries, archives and museums.'



CASE STUDY 8

**First Nations first: *Histórias indígenas / Indigenous histories* exhibition in São Paulo, Brazil, and Bergen, Norway**



Installation view Indigenous Histories Acervo do [Collection of] Centro de Pesquisa do [Research Center of] Museu de Arte de São Paulo Assis Chateaubriand

The National Gallery of Australia is committed to fostering greater understanding and appreciation of Aboriginal and Torres Strait Islander art and artists among Australian as well as international audiences and, as part of its support of Pillar 1 of the National Cultural Policy: First Nations First, recognises and respects the crucial place of First Nations stories at the centre of Australian arts and culture.

As custodian of the world's largest and most significant collection of Aboriginal and Torres Strait Islander art, the National Gallery places First Nations first by embedding its art and culture at the heart of our creative program and acquisitions activity. The National Gallery continues to build upon existing projects—such as its partnership with Wesfarmers Arts to tour the *Ever Present: First Peoples Art of Australia* exhibition—and explores opportunities to grow First Nations audiences by creating and touring works that are meaningful to First Nations people.

One of the planned performance results in the National Gallery's Corporate Plan 2023–24 is to 'Establish partnerships to advance First Nations art internationally.'

This aligns with our Innovate Reconciliation Action Plan 2024–26, with its objectives to 'Meet and collaborate with other like-minded First Nations organisations locally, nationally and internationally', and 'Partner with relevant organisations to establish, empower and strengthen relationships with First Nations artists and Communities.'

The National Gallery was therefore delighted to be invited to participate in the landmark international exhibition *Histórias indígenas / Indigenous histories*. Director Nick Mitzevich and Bruce Johnson McLean, Assistant Director, First Nations Engagement had developed a relationship over several years with Museu de Arte de São Paulo Assis Chateaubriand (MASP) in São Paulo, Brazil, which led to the opportunity to work on this project.

*Indigenous histories* was conceived by Artistic Director Adriana Pedrosa and Assistant Curator Guilherme Giufrida from MASP, in partnership with Kode from Art Museums in Bergen, Norway. Each geographic section of the exhibition—Australia, Brazil, Peru, Canada, Mexico, and Aotearoa/New Zealand—was curated by First Nations curators, artists or researchers from the corresponding region: Bruce Johnson McLean, (National Gallery of Australia, Kamberri/Canberra); Edson Kayapó, Kássia Borges Karajá and Renata Tupinambá, (MASP, São Paulo); Sandra Gamarra (Lima); Alexandra Kahsenni:io Nahwegahbow, Jocelyn Piirainen, Michelle LaVallee and Wahsontiiio Cross (National Gallery of Canada, Ottawa); Irene Snarby, Kode (Bergen/Tromsø); Nigel Borell, (Auckland War Memorial Museum, Auckland).

The exhibition presented different accounts of indigenous experience from South America, North America, Oceania and Scandinavia through art and visual culture, bringing together around 285 works of diverse media, typologies and origins, from periods prior to European colonisation

up to the present, by more than 170 artists. Indigenous art represents an important counter-narrative, says Irene Snarby, curator for the section with art from Sápmi.

Johnson McLean (Wierdi people of the Birri Gubba Nation) selected 23 paintings by artists from remote communities in the Northern Territory and Western Australia to represent a pivotal chapter in the history of post-contact First Nations art in Australia. They include several important acrylic paintings on board by artists associated with the Papunya Tula art movement, as well as paintings from Yuendumu (Central Desert), Balgo (Great Sandy Desert and the Tanami Desert), Warmun and Bidyadanga (both Kimberley region).

Johnson McLean's curatorial rationale aligned with the exhibition's premise, which eschewed an encyclopedic approach in favour of 'a cross-section, a fragment, or a sample of these histories in a concise but relevant selection'.

Running from 20 October 2023 to 25 February 2024 at MASP, *Indigenous histories* attracted 198,376 visitors. Putting this impressive result in perspective, MASP's total number of visitors for 2023 was 530,235. The exhibition transferred to Kode from 26 April 2024 and closes on 25 August 2024.

Johnson McLean travelled to both cities for exhibition installation and opening celebrations, conducting a curator's tour and appearing on a seminar panel at MASP. He also contributed the catalogue chapter, 'Desert painting heroes'. Director Dr Nick Mitzevich co-authored the foreword with Adrian Pedrosa, Petter Snare (Director, Kode Bergen) and Steven Loft (Vice President, Indigenous Ways and Decolonization, National Gallery Canada).

This exhibition was a rare event on a global scale and one of the largest group exhibition of indigenous art at a museum in Europe. It was described on CNN as 'a patchwork of creativity and trauma and ... just one example of a drive to reframe Indigenous art that is building momentum'.

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This exhibition partnership responds to the Australian Government's National Cultural Policy, *Revive*, Pillar 1: First Nations First: Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

# Strategy 4: Capability



Emile Bourdelle, *Penelope* 1912, National Gallery of Australia, Kamberri/Canberra, purchased 1976

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## RESULTS

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### THE NATIONAL GALLERY AMBITION IS REALISED

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**Our target:** Commercial revenue and philanthropic support increases by 2%

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Source: 2023–24 Corporate Plan p 19, 2023–24 PBS p 397

#### What we achieved

The end of financial year result for 2023–24 is significantly above the +2% target on account of an extraordinary gift of \$11.24 million to fund a future acquisition to the national collection.

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### THE NATIONAL GALLERY AMBITION IS REALISED

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**Our target:** Phase One of the Sculpture Garden Masterplan developed

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Source: 2023–24 Corporate Plan p 19, 2023–24 PBS p 397

#### What we achieved

In April 2024 the National Gallery launched a design competition seeking design concepts for the revitalisation of our 3-hectare National Sculpture Garden. Stage One was an open international design competition seeking concepts from anonymous creative teams and attracted considerable interest. The competition model was endorsed by the Australian Institute of Architects (AIA) and the Australian Institute of Landscape Architects (AILA). In June 2024, the shortlist of five teams going through to Stage Two of the competition was announced. These teams will develop their design submissions and it is expected that a winning entrant will be announced in October 2024.

## PHILANTHROPY AND PARTNERSHIPS

### National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation dedicated to supporting the aspirations and activities of the National Gallery through advocacy, stewardship and fundraising.

The Foundation is a company limited by guarantee under the *Corporations Act 2001*. It is governed by a Board of Directors appointed by the National Gallery's Council and includes the National Gallery's Director. The Foundation Board meets three times each year.

The Patron of the Foundation from 1 July 2023 to 30 June 2024 was the 27th Governor-General of the Commonwealth of Australia, His Excellency General the Honourable David Hurley AC DSC (Retd).

The Chair of the Foundation is Stephen Brady AO CVO and Deputy Chair Philip Bacon AO. The President of the American Friends of the National Gallery of Australia, Michael Maher, provides welcome representation on the Foundation Board.

Board members in 2023–24 were Stephen Brady AO, CVO (Chair), Philip Bacon AO (Deputy Chair), Ryan Stokes AO (Council Chair), Dr Nick Mitzevich (Director), Julian Beaumont OAM, Anthony Berg AM, Robyn Burke, Julian Burt, Terrence Campbell AO, Sue Cato AM, the Hon Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Hiroko Gwinnett, Wayne Kratzmann AM, Dr Andrew Lu AM, Michael Maher (President, American Friends), Dr Michael Martin, Roslyn Packer AC, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC and Ray Wilson OAM. The Foundation's Secretary is Dr Peter Lundy RFD and the Executive Director is Maryanne Voyazis.

### National Sculpture Garden

The vision for the transformation of the National Sculpture Garden is bold and ambitious. To realise the vision for this beloved national treasure, the Foundation has commenced its most significant ever capital fundraising campaign, to raise \$60 million from philanthropic donors. The National Gallery is grateful for the visionary support of lead patrons across the country. They are joined by patrons of the 2024 Gala Fund, most of whom have made major pledges across five years.

With the support of donors to the collective giving campaign in 2021–22, the masterplan for the National Sculpture Garden was developed and paved the way for the International Design Competition launched in April 2024.

This project is founded on the original design of the Sculpture Garden by Harry Howard and Associates, who were commissioned by Edwards, Madigan and Torzillo, the designers of the iconic National Gallery building. The ambition is to evolve the existing amenity to make it a more accessible and usable site, a home for exceptional works of art open to visitors 24 hours a day.

The National Gallery Foundation was encouraged by the early support received and are grateful to those visionary benefactors who stand beside us in our ambition.





Installation view, *Anni and Josef Albers*, National Gallery of Australia Kamberri/Canberra © The Josef and Anni Albers Foundation. ARS/Copyright Agency, 2024

### Major gifts

Donations to the Foundation in 2023–24 increased by 263% from last year. This result was largely due to a transformative gift of \$11.24 million. Additionally, donations from lead patrons to the National Sculpture Garden made a significant impact.

In summary, the Foundation received \$15 million in cash donations and 319 gifts of works of art valued at \$7.25 million. This is a mark of the dedicated and loyal support of the National Gallery's donors, who believe in the importance of a national visual arts institution for Australia. The National Gallery is grateful for the ongoing support of our giving community, and thank the individuals who have so generously supported the presentation of priority programs and exhibitions or donated important works of art.

This year the National Gallery again acknowledged the ongoing support of Visionary Benefactor Tim Fairfax AC, whose philanthropic endeavours across the country have transformed the lives of many Australians. Tim's generous and determined support of the arts has elevated the capacity of the National Gallery to develop and deliver groundbreaking programs and initiatives. This includes the National Gallery's award-winning website and innovative digital platform. The National Gallery can now proudly stand up to our ambition to make art available to all Australians, wherever they are.

The enduring impact of Tim's support is evident in various activities over the past year. These include a four-day program of contemporary music performances to celebrate the presentation of Vincent Namatjira's Enlighten 2024 commission, *Indigenous All Stars*; digital excursions for schools across the country, made possible by a newly refurbished and fit-for-purpose portable digital studio; and the annual Summer Art Scholarship for Year 11 students from every state and territory.

A significant donation from long-term supporters Andrew and Hiroko Gwinnett further strengthened the Asian Art Fund. The most recent and notable acquisition from this fund was Yayoi Kusama's *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017, an interactive work that invites viewers into a bright yellow mirrored room covered in black spots. This work is now on tour and captivating audiences across the country, as part of the Regional Initiatives Program supported by Metal Manufactures Ltd.

The National Gallery is grateful to those donors who continue to support privately funded roles, with eight staff occupying such positions throughout the year. Thanks to the Federal Government's vital investment in National Cultural Institutions, the need for private funding of critical positions has lessened and donations can once again be directed to supporting ambitious projects, programs and acquisitions.

Visionary Benefactor and master printmaker Kenneth Tyler AO maintained his commitment to support the research and display of the National Gallery's Kenneth Tyler Print Collection. This included the presentation of the *Anni and Josef Albers* exhibition and publication, both also generously supported by Penelope Seidler AM. Additionally, Kenneth Tyler continued his support of a catalogue raisonné project that will celebrate the extraordinary impact and legacy of his collaborations with major American postwar artists through the Tyler workshops in Los Angeles and in Bedford and Mount Cisco, New York, from 1965 to 2001.

### Private giving foundations

The National Gallery is fortunate to have ongoing relationships with private giving foundations that support important projects and initiatives that could not otherwise be realised.

As the National Gallery's Access Partner, the Lansdowne Foundation maintained its commitment to enriching the lives of those experiencing vulnerability, by enabling the delivery of the industry-leading Art & Dementia program and mental-health program Art for Wellbeing. Additionally, the Lansdowne Foundation expanded its support of the National Gallery's artistic program, as Major Patron for the forthcoming 2024–25 summer exhibition *Ethel Carrick*.

The National Gallery is grateful for the ongoing support of the Gordon Darling Foundation, which continues Gordon's legacy as a visionary benefactor of the Foundation and the Chair of the National Gallery of Australia when it opened to the public in 1982. The Gordon Darling Foundation continued its support as the National Gallery's Publication Partner, with a grant to fund the Ethel Carrick publication.

The continued support of an anonymous philanthropic foundation funded the National Gallery's First Nations art education program, Art Through Culture. This program, led by the Gallery's First Nations Lead Artist Educators Maggie-Jean Douglas (Kabi Kabi) and Noah Watson (Butchulla), introduces students and educators to First Nations ways of knowing and provides meaningful insights into the Aboriginal and Torres Strait Islander art collection.

The Oranges & Sardines Foundation continued to support the First Nations Art Provenance Project, which saw Associate Curator Jacob O'Keefe complete his provenance assessment of the National Gallery's First Nations Art collection and continue an extensive program of community engagement.

The experience of National Gallery touring exhibitions was once again enriched through the John T Reid Outreach Program, supported by the John T Reid Charitable Trusts, which engages audiences through bespoke public activities that connect with host communities.

The National Gallery's beloved travelling Art Cases were supported by the Neilson Foundation throughout 2023–24. They were toured extensively to schools, public libraries, community centres and care facilities around the country, providing understanding of works of art through tactile engagement.

Metal Manufactures Ltd again continued to support the National Gallery's Regional Initiatives Program, which facilitates access to the national collection within regional and remote Australia. Through this partnership, works of art and exhibitions by some of the world's most renowned artists have been made available to regional audiences. The photographic series *The ballad of sexual dependency* by American artist Nan Goldin, for example, took centre stage at the Art Gallery of Ballarat as part of the PHOTO24 International Festival of Photography, opening to over 34,000 visitors in its first month.

### Exhibition patronage

The National Gallery's exhibition program has received funding from individual and corporate donors, notably the presentation of *Emily Kam Kngwarray* and *Gauguin's World: Tōna Iho, Tōna Ao*. The National Gallery is grateful to donors at all giving levels, whose support enables us to deliver outstanding exhibitions for Australian audiences.

*Emily Kam Kngwarray* was underpinned by a transformative early donation that enabled deep community consultation and extensive research on Country, which then informed the exhibition and publication. Other philanthropic partners included Principal Patrons Michael Gannon and Helen Gannon; Major Patrons Sally White OAM and Geoffrey White OAM; Supporting Patrons Dr Michael Martin and Elizabeth Popovski, and Roslyn Packer AC; Exhibition Patrons Ilana Atlas AO and Tony D'Aloisio AM, and Penelope Seidler AM.

In November 2023, National Gallery Director Dr Nick Mitzevich, together with Tate Director Dr Maria Balshaw CBE, announced that *Emily Kam Kngwarray* would tour to London in July 2025, for the first major presentation of the artist's work in the United Kingdom. The National Gallery is thankful to all Australian-based philanthropic patrons who have pledged their support for this important project that places one of Australia's greatest twentieth-century artists on the global stage.

*Gauguin's World: Tōna Iho, Tōna Ao* was presented in partnership with Art Exhibitions Australia and the Museum of Fine Arts, Houston, with thanks to Musée d'Orsay as Principal Loan Partner. The National Gallery acknowledges the support of Principal Sponsor Singapore Airlines, Principal Donor Mazda, and philanthropic partners whose generosity made possible the first retrospective of Gauguin's work in the Pacific.



Installation view, *Vincent Namatjira: Australia in colour*, National Gallery of Australia Kamberri/Canberra © Vincent Namatjira/ Copyright Agency, 2024

The exhibition was supported by Exhibition Patrons Philip Bacon AO and Kay Bryan OAM; Supporting Patrons Christine Campbell and Terry Campbell AO, Krystyna Campbell-Pretty AM, Maurice Cashmere, Penelope Seidler AM, and Lyn Williams AM; and Exhibition Supporters Robert Meller and Helena Clarke.

Looking ahead to the exhibition program for 2025, the National Gallery thanks all supporters of the 2024 Annual Appeal, which raised funds to support the presentation of *Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie*. The Annual Appeal focused on providing exhibition access to young people, school groups, and those living with dementia and their carers.

Many of the National Gallery's passionate supporters of the National Indigenous Art Triennial chose to make early donations towards the fifth iteration of the exhibition, which will open in December 2025. The National Gallery thanks David Paul and Alison Creagh, Sue Dyer and Steve Dyer, and The Tall Foundation.

### **Other significant donations**

Particular acknowledgement is made of regular contributors who give significantly in general support of the National Gallery. They include Ruth and Steve Lambert through the De Lambert Largesse Foundation, Sue Maple-Brown AM, Michael and Helen Gannon, and the Wright Burt Foundation.

The Robert and Eugenie Bell Decorative Arts and Design Fund was again bolstered by gifts from Dr Eugenie Keefer Bell LFRAIA and other generous donors who are committed to supporting acquisitions for this important area of the collection.

As an extension of her legacy as a treasured National Gallery curator, Jane Kinsman continued to build the corpus of the 'Jane Kinsman International Travel Fund' to provide international travel opportunities for junior National Gallery curators.

The National Gallery acknowledges all those generous donors who believe in our institution and are willing to support aspirational projects, including exhibitions, that will make the national collection available to everyone onsite in Kamberrri/Canberra, on tour, and around the world online. All contributors in the 2023–24 financial year are listed in Appendix E.

### **National Gallery's Bequest Circle**

Established in 2008, the Bequest Circle provides the opportunity to acknowledge and celebrate the National's Gallery legacy donors within their lifetime. At the end of June 2024, the National Gallery was honoured to have sixty-four members in our Bequest Circle. During the year three new members were welcomed to this visionary group: Vivienne Binns OAM, Helen Cook, and John Keats.

The National Gallery would like to acknowledge the passing of Elizabeth Rose and Margarita (Rita) Avdiev,

both of whom remembered the National Gallery in their Wills. While unexpected, these gifts will serve as lasting tributes to their generosity. Additionally, the National Gallery acknowledges the passing of an anonymous member of the Bequest Circle, whose affection for the National Gallery is fondly remembered.

### **American Friends of the National Gallery of Australia**

This year has been highly successful for the American Friends of the National Gallery of Australia, who have significantly consolidated their position as a New York-based not-for-profit, allowing them to better advocate for the National Gallery in the United States and contribute to strengthening cultural ties between Americans and Australians.

In 2024, the American Friends made two significant long-term loans to the National Gallery, including a major work by Jordan Wolfson, *Riverboat Song 2017–18*, thanks to the generosity of David Sambol, and John Golding's *D (JD) V 1975*, made possible by the generosity of former American Friends Board Member Dr Helen Jessup. Additionally, the American Friends donated Paula Winokur's *Shattered Ice 2008*, with acknowledgement for the support of Stephan Winokur and Helen Drutt.

Another recent donation to the American Friends is a work by the leading Australian artist Tony Albert, *Brothers*. The work was generously donated to the American Friends by Chair Daniel Tobin and his partner Gilbert Guaring and will be loaned to the National Gallery.

Over the past twelve months, the American Friends has received cash gifts and pledges of cash and works of art totaling more than US\$2m (A\$3m). This is a clear testament to the ongoing efforts of the Friends to more deeply engage with Australian expatriates and American philanthropists in the United States in support of Australia's National Gallery.

A critical part of this engagement is the American Friends *National Gallery of Australia Fellowship* and the *AusArt Scholarship*. These are two of the most generous programs in the Australian/American cultural space. The AusArt Scholarship, which is run in partnership with the Australian American Association (AAA), provides \$US30,000 (A\$46,000) to one Australian artist per year to undertake post-graduate study in the United States.

A generous donation of US\$150,000 (\$A245,000) from the Pratt Foundation has provided seed funding for the inaugural *National Gallery of Australia Fellowship*. The Fellowship will provide US\$40,000 (AU \$61,000) for leading American artists, curators, art critics and scholars to travel to Australia to explore the National Gallery's globally significant collection and immerse themselves in the practices of Australian artists. The Fellowship will be on par with America's preeminent Guggenheim Fellowship.



This year, the American Friends made great strides in Board renewal and rejuvenation. Leading New York-based arts professional Lauren Hawker and Daniel Tobin, the co-founder and Creative Director of the global fine arts foundry UAP, joined the Board. Daniel was elected Chair at the Annual General Meeting on 11 June, replacing Carolyn Fletcher AM who has returned to Australia. Carolyn is warmly acknowledged for her passionate advocacy and efforts to raise the profile of the American Friends and the National Gallery in the United States during her tenure.

Additionally, National Gallery Director Dr Nick Mitzevich and Professor Anna Arabindan-Kesson, Associate Professor of African American and Black Diasporic Art at Princeton University, Anna is a leading academic in African American art and an authority on Australian Indigenous art.

The Director's appointment will bring the American Friends into line with fraternal organizations in the United States such as the Tate Americas Trust and the American Friends of the Louvre, and greatly enhance the Friends' ability to pursue its mission. During the Director's visit to New York in November 2023, a comprehensive program of engagements at the highest levels of the US art world yielded meaningful and long-lasting results.

American Friends Board Director Steve Martin hosted a reception for the Director and the Tate Director Maria Balshaw CBE, where the partnership between the National Gallery and the Tate to present *Emily Kam Kngwarray* was announced to an American audience. A follow-up event with both directors will be held in New York in November 2024 ahead of the Emily retrospective in London in 2025.

American Friends Board Director Sara McKerihan has returned to Australia and concluded her term. Sara is warmly acknowledged for her investment of time and advocacy for the American Friends and the National Gallery.

The American Friends of the National Gallery of Australia Board of Directors is now comprised of Chair Daniel Tobin, President Michael Maher, Treasurer Catherine Devine and Secretary Jill Viola. They are joined by Dr Nick Mitzevich, David Droga, Professor Anna Arabindan-Kesson, Steve Martin, Lauren Hawker and Kenneth Tyler AO. Through its directors, there are deep connections in America's corporate, cultural, not-for-profit, media and entertainment worlds.

## Vale

Over the past year, the National Gallery was sad to farewell members of the National Gallery's donor family, including former Council Chair Harold Mitchell AC, who was an enthusiastic member of the National Gallery of Australia's governing Council from 1998 to 2005, serving as Chair from January 2001 to December 2005. Harold's leadership, personal generosity and commitment to the National Gallery as central to Australia's cultural landscape, elevated the Gallery's profile and achievements.

During his tenure as Chair, Harold actively supported the growth of Australia's national art collection, donating significantly funds for the acquisition of pivotal works of art, including Lucian Freud's *After Cézanne* 1999–2000 and Giorgio De Chirico's *La mort d'un esprit (Death of a spirit)* 1916. Harold was passionate about art and a champion of First Nations artists. He will always be remembered.

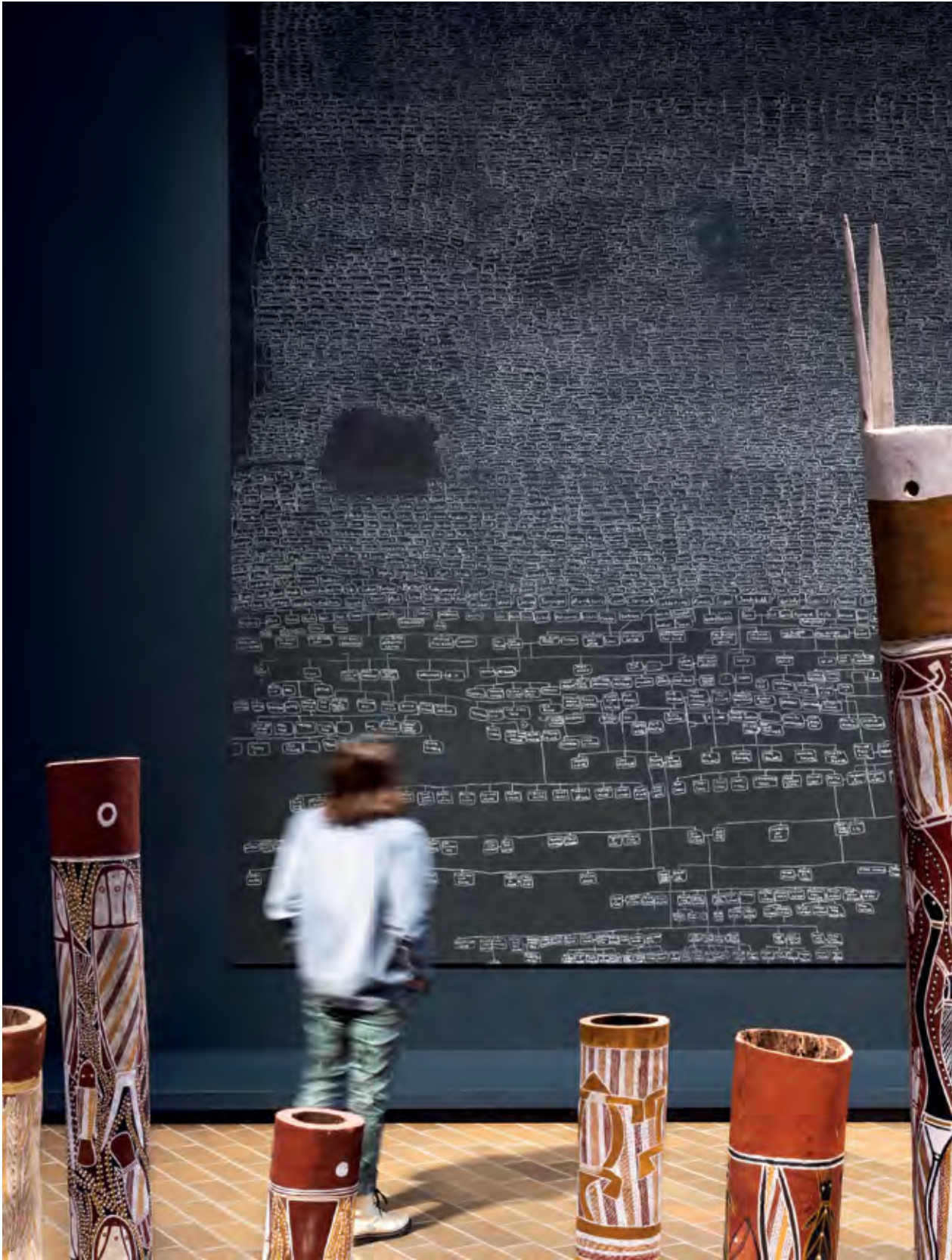
The National Gallery is grateful to all artists who donate their works to the national collection and acknowledge the sad passing of Rosemary Laing earlier this year, who recently donated her evocative work *where to from here #2* 2019 in memory of her father Bernard Laing.

The National Gallery was also deeply saddened by the passing of another giant of the Australian art world, Marc Besen AC, who was widely recognised as an eminent benefactor to the arts, as well as to health, education and social welfare. His legacy endures.

Our condolences are extended to all those friends of the National Gallery who grieve the loss of their loved ones.



Art Talk featuring installation view of Australian Art collection, Gallery 25. From top: Aida Tomescu, *A long line of sand III* 2021, National Gallery of Australia, Kamberri/Canberra, gift of Rowena Danziger in memory of Ken Coles AM, in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Aida Tomescu/Copyright Agency, 2024; Juz Kitson, *Charred urn, a lament for the wildfires no 2* 2021, National Gallery of Australia, Kamberri/Canberra, gift of the artist through the Australian Government's Cultural Gifts Program 2022 © Juz Kiston







Viewing Archie Moore (Kamilaroi/Bigambul peoples), *Family tree* 2021, National Gallery of Australia, Kamberri/Canberra, purchased in celebration of the National Gallery of Australia's 40th anniversary, 2022 © Archie Moore





#### CASE STUDY 9:

## Gordon Darling Foundation

Established by the late L Gordon Darling AC CMG in 1991, the Gordon Darling Foundation funds visual arts activities across Australia, partnering with public institutions to give the broadest possible audiences access to and enjoyment of all areas of the arts.

The Gordon Darling Foundation epitomises the power of philanthropy to make a positive contribution to Australia's cultural life by supporting exhibitions, acquisitions and activities that would otherwise not have been possible.

The Foundation has long been a committed supporter of the National Gallery, supporting a wide range of activities including collection development, publishing, exhibitions, staff development and travel.

Since 2005, the Foundation has contributed significantly to audience engagement by supporting eight National Gallery publications. These include *Atua: Sacred Gods of Polynesia*, volumes 2 and 3 of the three-part *Printed* series by Roger Butler AM, *Cressida Campbell*, *Spowers*

& *Syme* and most recently *Ethel Carrick*, which is scheduled for publication in December 2024.

Often coinciding with exhibitions, publications provide new scholarship that increases our understanding of art and artists, and extend the knowledge contained in an exhibition indefinitely, so that it may reach new audiences. *Spowers & Syme* and *Cressida Campbell* have performed exceptionally well in the trade market, reaching booksellers, libraries and readers across the country.

*Cressida Campbell*, *Spowers & Syme* and *Ethel Carrick* are all aligned with the National Gallery's Know My Name initiative, which seeks to recognise and highlight the work of Australian women artists.

In addition to being a longstanding publication partner, the Foundation supports professional development of National Gallery staff through Darling Travel Grants. In 2023–24, three staff members received such grants.



Deborah Hart, Head Curator, Australian Art, travelled to the UK and France to conduct research for the upcoming major retrospective, *Ethel Carrick*, meeting with the artist's descendants and visiting studios where she had worked. Rebecca Edwards, Acting Senior Curator, Australian Art, travelled domestically to conduct research for the upcoming major retrospective *Anne Dangar*, meeting with the artist's descendants, experts and collectors. And Dominique Nagy, Head of Exhibitions, travelled internationally to research and benchmark approaches by major institutions to managing complex artistic commissions, knowledge that will be applied to extend the capacity of project management in this area. The travel grants have allowed for in-depth exhibition research, resulting in new scholarship and stories for future National Gallery exhibitions, thereby contributing to a richer cultural landscape.

Beyond their roles in the Gordon Darling Foundation, Marilyn Darling AC and the late Gordon Darling have been stalwart supporters of the National Gallery since its inception, and the impact of their philanthropy has been extensive.

Gordon was National Gallery Council Chair from 1982 to 1986, and in 1989 established the National Gallery's Gordon Darling Australia Pacific Print Fund, a charitable vehicle through which the Gallery has acquired important works on paper by living Australian and Pacific artists and those who died after 1965. The most recent acquisition

from this fund was Cressida Campbell's *Bedroom nocturne* 2022, which was included in the artist's highly successful exhibition in 2022–23.

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The Gordon Darling Foundation funding of curatorial activities across the National Gallery aligns with the Australian Government's National Cultural Policy, *Revive*, Pillar 3: Centrality of the Artist: Supporting the artist as worker and celebrating artists as creators.

The Foundation's support is also aligned with the National Gallery's Corporate Plan 2023–24: Focus Area 5: Capability: 'building confidence among funders and donors to partner with us to achieve our ambitions', a capability underpinned by National Cultural Policy, Pillar 4.



Jospeh Brady and Gutinjarra Yunupiju from The Mulka Project

## CASE STUDY 10

# *Bäru Gurtha*

The National Gallery and oOh!media's partnership have a rich history in shared values. Our previous collaboration in 2020 and 2021 produced the National Outdoor Art Event, showcasing 45 Australian women artists from the national collection across over 3,000 billboards nationally, as part of our gender equity initiative Know My Name. In 2024 we collaborated again to elevate First Nations artists through a high-profile commission on emerging technology. The project's purpose was to use innovative 3D platforms to enrich community spaces with the creativity and storytelling of the world's oldest living continuous culture, taking art beyond the gallery walls and providing greater understanding of Aboriginal and Torres Strait Islander peoples.

A two-minute digital artwork by Gumatj artist and filmmaker Gutinjarra Yunupiju of The Mulka Project in North East Arnhem Land was commissioned to enliven the streets of the CBD in Naarm/Narm/Melbourne. The Mulka Project is a collective of Yolŋu digital artists based

at the Buku-Larrŋgay Mulka Art Centre in Yirrkala. 'Mulka' is a Yolŋu word meaning 'a sacred but public ceremony' and 'to hold or protect'. The collective was established in 2008 to sustain and protect Yolŋu cultural knowledge and language under the leadership of Community Elders.

Screening hourly from 3–9 June 2024 on a six-storey-high 3D anamorphic billboard in Bourke Street, Melbourne, Yunupiju's *Bäru Gurtha* was viewed by an audience of approximately 100,000 commuters and passers-by each day. The full-motion, high-resolution digital billboard, the largest of its kind in Australia, uses forced perspective to create the illusion of depth and dimension.

Yunupiju is a member of the Gumatj clan and holds deep reverence for the Ancestral Crocodile, Bäru, bearer of the Ancestral Fire, Gurtha—a vital life force for the Gumatj clan, embodying knowledge, regeneration, creation and death. In the immersive work, Yunupiju, who was born deaf, performs a pivotal Ancestral narrative, depicting



the moment Bāru first carried Gurtha from Maḍarrpa clan land to his Gumatj homeland of Birany Birany.

*Bāru Gurtha* incorporates Yunupijū's clan designs and totems and Yolŋu sign language is used to communicate their intrinsic connection. The diamond pattern is a traditional Gumatj design that symbolises fire and is composed of earth pigments: red for the flames, yellow for the dust remaining post-fire, black for charcoal and white for ash. These colours also reflect elements associated with the Gumatj people: red for blood, yellow for fat, black for skin and white for bone. The design also signifies the scars Bāru sustained from handling the fire and the saltwater at Birany Birany.

This was the first time a 3D billboard site had been activated with a work of art by a First Nations artist in Australia. National Gallery Director Dr Nick Mitzevich said the partnership was a great example of finding new platforms to share art with the public.

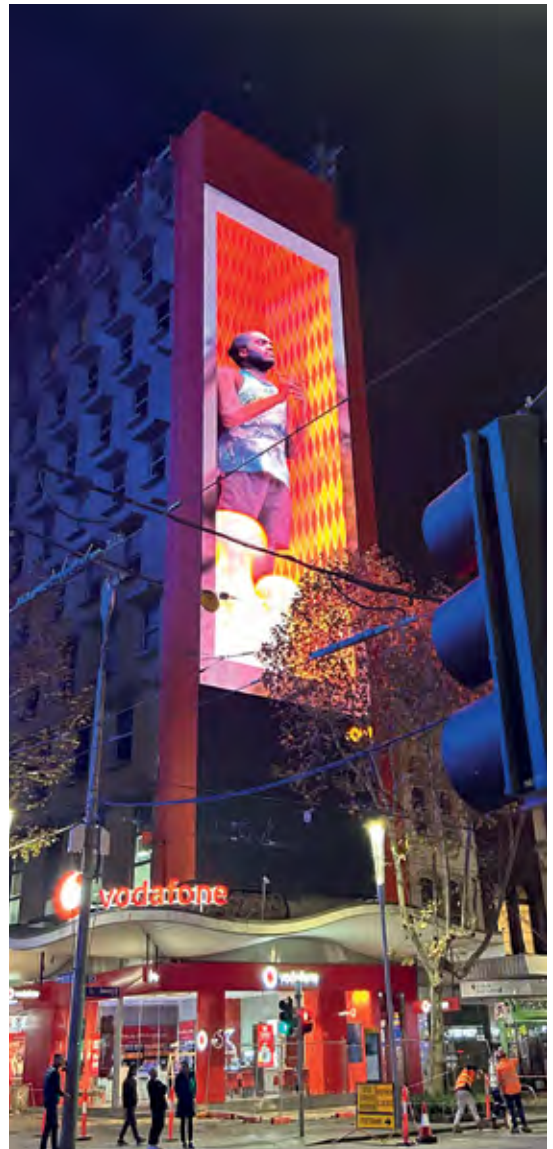
'We are passionate about taking art beyond the walls,' he said, 'The Mulka Project is a dynamic collective of artists who work with cutting-edge digital technologies, and Gutinjarra Yunupijū has created an exciting new work about his culture that takes full advantage of the 3D anamorphic full-motion site.'

Head of Creative at oOh!media, Josh Gurgiel, said the collaboration highlighted the innovative possibilities of digital art and 3D anamorphic technology. 'We're thrilled to provide a platform that connects cultural heritage and storytelling of Australia's First peoples with modern technology, engaging audiences in a truly unique way,' he said. 'It's an honour for our teams to work together to bring Gutinjarra Yunupijū's powerful artwork out of the gallery and into such a prominent public space on our premium "The Bourke" site.'

Approximately 100,000 pedestrians on average pass the Bourke Street site every single day. Our estimated audience reach for *Bāru Gurth* was close to 700,000 on site. *The National Indigenous Times* ran a feature, reaching nearly 10,000 readers, and audience engagement across National Gallery social channels was positive, reaching 30,000.

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The National Gallery's partnership with oOh!media to enliven a busy public space in Melbourne with a new digital artwork by Gutinjarra Yunupijū responds to an action specified in the Australian Government's National Cultural Policy, *Revive*, Pillar 1: First Nations First, to: 'Support the telling of First Nations histories and stories in Australia's galleries, libraries, archives and museums.'



*Bāru Gurtha* install image, Bourke Street Naarm/Melbourne  
© The Mulka Project and Gutinjarra Yunupijū





New LED lights and circular lighting track in Gallery 1

#### CASE STUDY 11

## Strong cultural infrastructure: LED lighting project

Investment in the infrastructure of the National Gallery is fundamental to the core business of displaying the national collection to the public to best advantage. It ensures the building remains suitable for displaying sensitive works and continues to represent a leading cultural institution.

Phase two of the National Gallery's ongoing program of capital works saw the building's original lighting system replaced and facilities upgraded to a state-of-the-art LED system that is significantly more efficient and sustainable, and of higher quality. This involved replacing all end-of-life luminaires across all public gallery spaces with around 5,000 energy-efficient LED light fittings.

This project created the opportunity to reconfigure the overall lighting design to best suit the National Gallery's needs, elevating the presentation of the national collection while respecting the architectural intent of the original 1982 design. It was also an opportunity to

enhance the presentation of the building by highlighting key features such as the triangular ceilings and large concrete columns throughout the gallery spaces.

The design development process included approximately two years of testing and prototyping to realise bespoke triangular lighting tracks and luminaires in the coffered concrete ceilings in the galleries. The design process involved close consultation with the Madigan Estate and PTW Architects as the moral rights holders for the National Gallery building.

During this process, the lighting technician from the National Gallery and the lighting design company Steensen Varming consulted closely with National Gallery stakeholders and sought specialist industry advice to establish the feasibility of the bespoke design.

Along with the new LEDs, the Gallery's lighting control system was upgraded to a cutting-edge Bluetooth hybrid system, using both Casambi and Dyalite.



A new LED lighting track and integrated uplighting in Gallery 21

All public gallery spaces, as well as the internal dining room, lift foyers, and Gandel Hall foyers and ramps, were closed at some point to allow for installation over 15 months.

LED lighting, lighting tracks, local control panels, control ‘backbones’, custom lighting infrastructure including a variety of brackets, covers, mounts, ducting and racking, the Casambi lighting system plus data ports and servers were all supplied and installed, and redundant luminaires and wiring were removed. Notable bespoke installations include a circular lighting track in Gallery 1 and a long lighting track with integrated uplighting in Gallery 21.

The project was completed in November 2023, on time and within the \$20 million budget.

The new Bluetooth LED gallery lighting system—the largest known of its kind in the world—has greatly improved the visual qualities of lighting across all public gallery spaces, while reducing ‘visual spill’ from lighting fixtures over works of art. The new system is more energy efficient than its predecessor, representing a significant cost saving and reducing the Gallery’s carbon footprint. It also has a much longer lifespan.

As part of the new design, and to return parts of the Gallery building to the original build of Colin Madigan where possible, several elements were removed from the interior architecture, including louvres from Gallery 16, a wall from Gallery 8, and skylight covers and a wall from

Gallery 14. A UV film was also installed externally on the skylights in Gallery 14.

During the project, the following materials were recycled: 9015 kg aluminum, 262 kg copper, 255 kg cardboard, 62 kg steel and over 250 fluorescent lamps.

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The National Gallery’s completed LED lighting project responds to the Australian Government’s National Cultural Policy, *Revive*, Pillar 4: Strong Cultural Infrastructure: Providing support across the spectrum of institutions which sustain our arts, culture and heritage.



Ceremonial Buddhist blessing of *Avalokiteshvara Padmapani*, *Vajrapani*, and *Avalokiteshvara Padmapani* 9th–11th century by the Venerable Phin Sokol, Abbot of Khemarangsi Buddhist Temple, ACT, and Temple Committee Chief Mr KONG Sambok

#### CASE STUDY 12

## Strong cultural infrastructure: Cambodian repatriation project

The past eight years have seen significant change in the National Gallery of Australia's vision, direction and ambition, with a renewed focus on excellence in collection development and refinement. Significant progress in resolving provenance matters has been important in engendering public confidence in the sound management of the national collection. This progress has been supported by the creation of the positions of Senior Curator, Provenance, the first of its kind in an Australian collecting institution, and Associate Curator, First Nations Provenance, supported by the Oranges and Sardines Foundation. The Provenance Working Group was established in 2021 to support the Provenance Framework and Decision-Making Principles initiative and promote provenance research and ethical collection management as priorities across all collecting areas. These aims are further upheld by the 2022 Ethics Framework, and the National Gallery has become internationally acknowledged as leading the industry with its evolving

guidelines for ethical collection management.

Resolving provenance issues has been a top priority for Director Nick Mitzevich. After a complex nine-year investigation involving multiple internal portfolios and high-level external collaborators, the National Gallery formally returned three bronze sculptures from its Asian art collection to the Kingdom of Cambodia on Friday 28 July 2023.

*Avalokiteshvara Padmapani*, *Vajrapani* and *Avalokiteshvara Padmapani* are ninth-century to eleventh-century sculptures of bodhisattvas (Buddhist 'enlightened beings') from the Cham Kingdoms, which extended along the central and southern coastal regions of Vietnam and into neighbouring Laos and Cambodia between the second and seventeenth centuries. They had been acquired by the National Gallery from the late British art and antiquities dealer Douglas Latchford in 2011 for US\$1.5 million.



Signing loan agreement, National Gallery of Australia, Kamberri/Canberra. Left to right: Cambodian Ambassador HE Dr CHEUNBORAN Chanborey, National Gallery Director Nick Mitzevich, and Ms Susan Templeman MP

From December 2016 onwards, Latchford was convincingly implicated in the illegal trade of antiquities. In 2019, he was indicted by the New York Attorney-General's office on charges of wire fraud, smuggling and conspiracy relating to the alleged trafficking of stolen and looted Cambodian antiquities. Latchford died in Bangkok in August 2020 before he could face court.

Since 2014, the National Gallery has been working to gather sufficient evidence to form a better understanding of the provenance of works of art in its collection, including those acquired from Latchford.

The three bronzes were deaccessioned (formally removed) from the national collection in 2021, in response to the likelihood that they had been illegally exported from their country of origin. The implication of Latchford in the illegal trade of antiquities and information obtained from sources with access to his records were instrumental in the decision-making process.

The investigation would not have been possible without the support of the Cambodian Government through the Ministry of Culture and Fine Arts; Bradley Gordon and the researchers at Edenbridge Asia; and Nawapan Kriangsak, daughter of the late Douglas Latchford, through her advisor Charles Webb of Hanuman Partners.

The decision to repatriate the sculptures was the culmination of years of research and due diligence, including determining the location from which they had been looted, given the Cham Kingdoms sprawled across the borders of several modern nations.

While the works were almost certainly created in Vietnam, where the Cham civilisation was centred, towards the end of the kingdom the power base moved south in the direction of the modern-day border between Cambodia and Vietnam.

Thanks to the assistance provided by our research partners, it was established that the sculptures were



more likely than not illegally excavated in the 1990s from a Cham site in Tboung Khmum Province, Cambodia, by looters associated with the Khmer Rouge, as part of the well-reported smuggling ring supplying Latchford.

In determining the origin of the works of art, the Cambodian repatriation team worked closely with former looters who had been directly involved in the removal of the works, and residents of the area they were looted from.

The handover event at the National Gallery coincided with the Australian visit of representatives of the Cambodian Ministry of Culture and Fine Arts and its repatriation research team, including Bradley Gordon, a lawyer acting for the Cambodian government.

‘We are grateful for their support in identifying the place of origin of these culturally significant sculptures and are pleased we can now return them to their rightful home,’ National Gallery Director Dr Nick Mitzevich said.

Susan Templeman, the Australian Government’s Special Envoy for the Arts, said the repatriation was a demonstration of the maturity and respect that exists in Australia’s relationship with Cambodia: ‘The National Gallery is to be commended for its diligence and commitment to the ethical management of its collections. We are grateful for the cooperative spirit and graciousness with which the Government of Cambodia has worked with Australia on this issue.’

Following consultations with the Kingdom of Cambodia, the sculptures will remain on loan to the National Gallery for up to three years, while the Cambodian Government prepares a new home for them in the Kingdom’s capital, Phnom Penh.

‘The National Gallery welcomes the decision made by the Cambodian Ministry of Culture and Fine Arts to share these important works with the Australian people,’ Dr Mitzevich said. ‘This loan agreement signals a new era of collaborative decision-making for the National Gallery, and we are grateful for the opportunity and look forward to working with the Kingdom of Cambodia to return the works when it is ready.’

His Excellency Dr Cheunboran Chanborey, Ambassador, Royal Embassy of Cambodia, commended the decision by the Australian Government and the National Gallery to return the works.

‘This is an historic occasion and an important step towards rectifying past injustices, reinforcing the value of cultural properties, and acknowledging the importance of preserving and protecting cultural heritage,’ Dr Chanborey said. ‘The display and care of the sculptures at the National Gallery and their eventual repatriation highlight the power of international cooperation and, more importantly, signify a strong Cambodia-Australia cultural link, which is a cornerstone of our bilateral ties.’

The Cambodian repatriation project generated substantial media coverage both in Australia and internationally.

The National Gallery worked with external media partners ABC and *The Guardian*, which resulted in the ABC *Foreign Correspondent* report ‘Treasure Hunters: Searching for Cambodia’s Stolen Antiquities’ and the *Guardian* article ‘National Gallery of Australia hands back ninth-century Cambodian sculptures it believes were stolen’, both on 3 August 2023.

The National Gallery also published an explainer story, *Right of return: Cambodia*, on its website on the same date.

The National Gallery no longer holds any works in its collection with known links to Douglas Latchford.

—

This repatriation project responds to the National Gallery Corporate Plan 2023–24: Where We Are Headed: 1. Collection: ‘refine and review the collection through responsible deaccessioning’.

The project also aligns with *Revive*, Pillar 2: Strong Cultural Infrastructure.



Champa Kingdom, *Avalokiteshvara Padmapani, Vajrapani, and Avalokiteshvara Padmapani* 9th–11th century, National Gallery of Australia, Kamberrri/Canberra, acquired 2011, deaccessioned 2021, repatriated 2023, on loan from the Kingdom of Cambodia, 2023–26

# PART 4

# MANAGEMENT AND

# ACCOUNTABILITY

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**Steel Structures**  
The exhibition features a series of small, colorful paintings that explore the theme of steel structures. The works are displayed in a gallery setting, with a glass display case in the foreground containing various items related to the exhibition.





# Corporate governance

The National Gallery of Australia is a body corporate established by the *National Gallery Act 1975* (the Act).

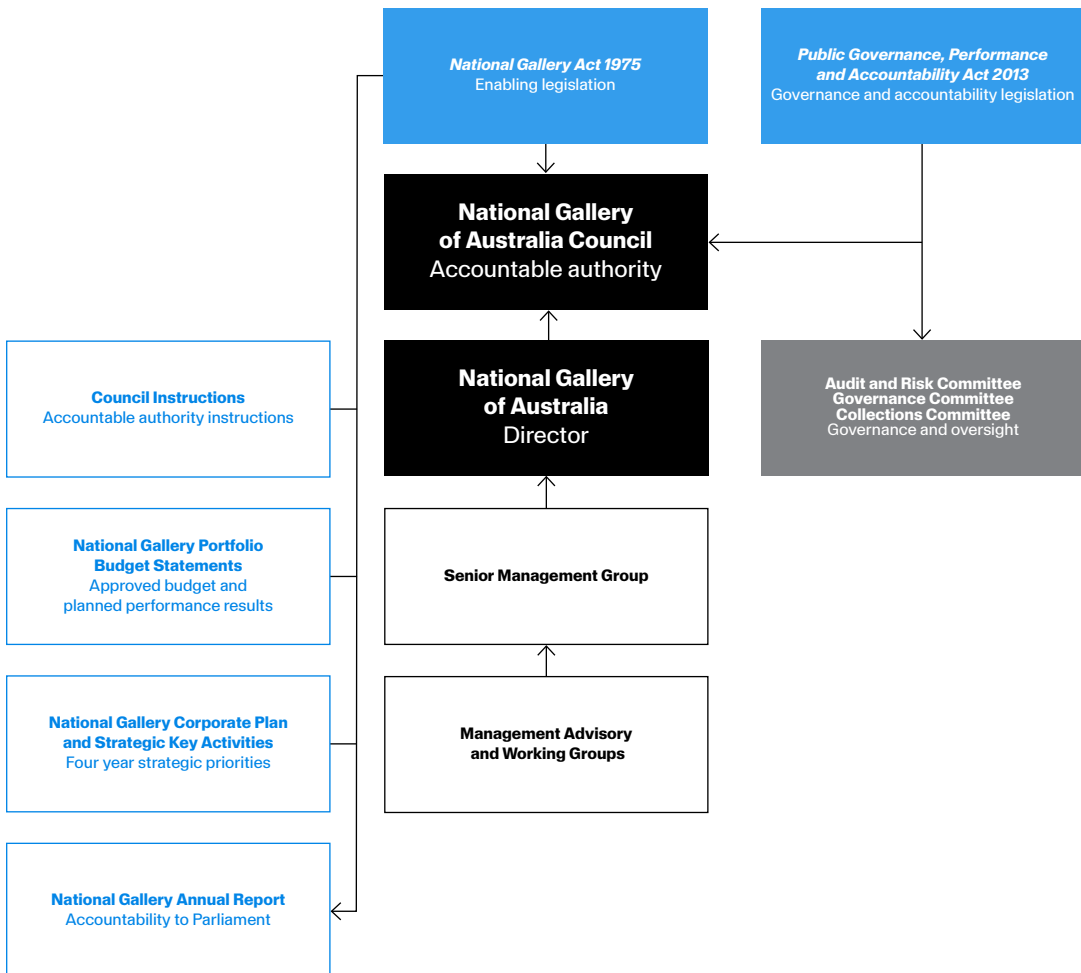
Section 6 of the Act defines the functions of the National Gallery as:

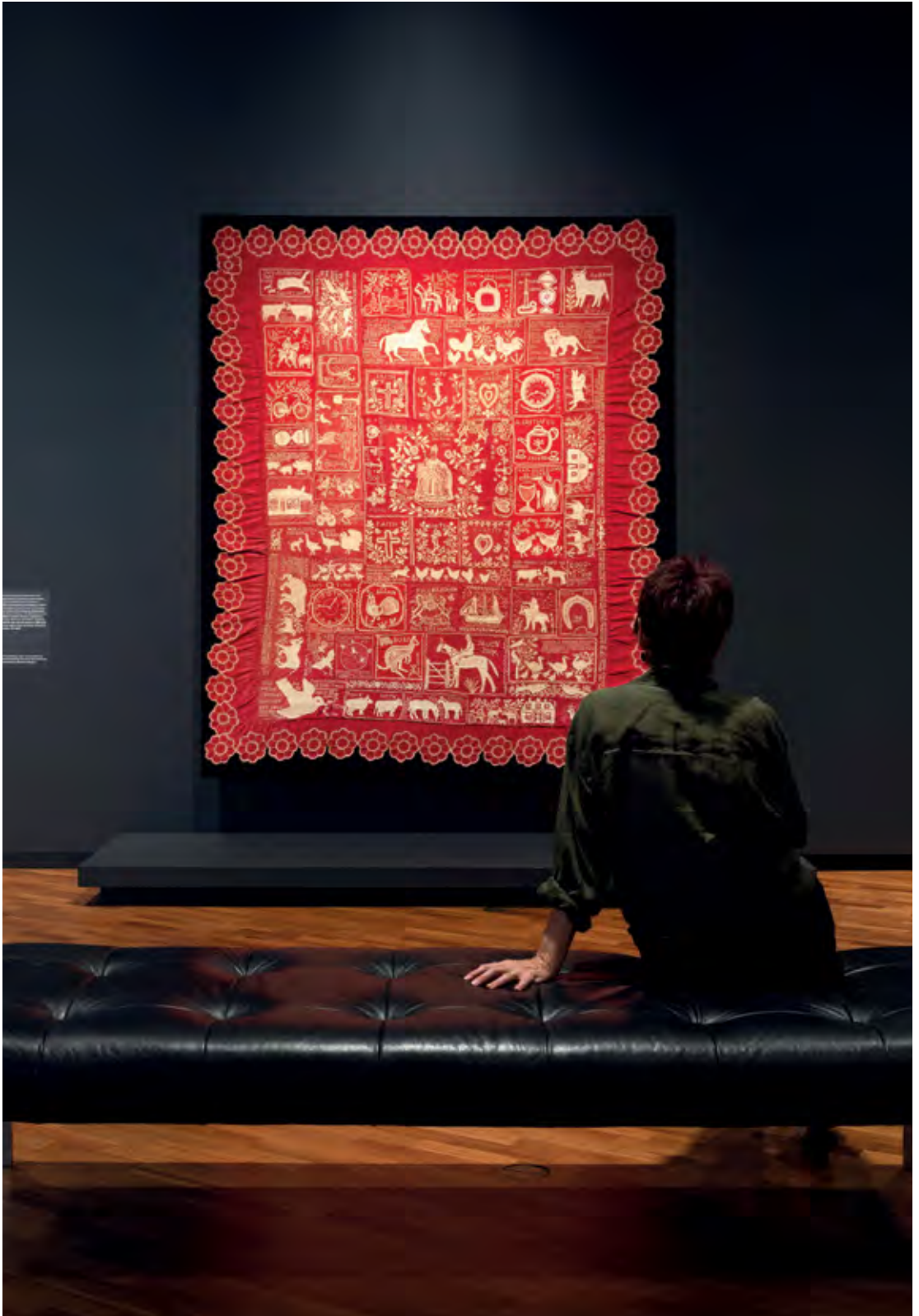
- to develop and maintain a national collection of works of art; and
- to exhibit, or to make available for exhibition by others, in Australia or elsewhere, works of art from the national collection or works of art that are otherwise in the possession of the Gallery.

The Act states that in performing these functions, 'The Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest.'

The National Gallery is subject not only to the obligations contained in the Act, but to obligations contained in the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) applicable to Corporate Commonwealth Entities. The PGPA Act establishes a coherent system of governance and accountability across Commonwealth entities.

**Figure 3:** Corporate governance structure





Viewing Misses Hampson, *The Westbury quilt* 1900–03, in *A Century of Quilts*, National Gallery of Australia, Kamberri/Canberra; quilt purchased through the Australian Textiles Fund 1990

## **COUNCIL MEMBERS**

The National Gallery is governed by the Council of the National Gallery of Australia in accordance with the *National Gallery Act 1975*. Section 13 of the Act stipulates that:

- the Council comprises no more than 11 members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to National Gallery activities. Council members are eligible for reappointment.

As the accountable authority, the Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year corporate plan. The Council met seven times during the year. Members of Council on 30 June 2024 are listed on pages 115–116, with details of their qualifications and relevant experience at the time of their appointment.

An annual performance review of Council and its Committees is facilitated by the National Gallery governance team. Ordinarily this involves a self-evaluation survey questionnaire, which is analysed and presented to the Chair of Council and each Committee to determine appropriate follow-up initiatives.

Table 2 on page 119 provides further information on members, including whether a member is an executive or non-executive member, the date the member commenced on Council, the date they ceased (where relevant) and the number of meetings the member attended during the 2023–24 financial year.



**Ryan Stokes AO (Chair)**

Qualifications: Bachelor of Commerce, Curtin University

Experience: Managing Director & Chief Executive Officer, Seven Group Holdings Limited; Chief Executive Officer, Australian Capital Equity; Chairman, WesTrac; Director, Seven West Media; Chairman, Coates; Interim Chair, Beach Energy; Chairman, Boral



**Dr Nick Mitzevich (Director)**

Qualifications: Bachelor of Arts (Fine Art), Graduate Diplomas in Education and Fine Art, Honorary Doctor of Fine Art, University of Newcastle

Experience: Director, National Gallery of Australia; former Director, Art Gallery of South Australia, University of Queensland Art Museum and Newcastle Art Gallery; Member, Council of Australian Art Museum Directors; Trustee, Lionel Lindsay Gallery and Library Trust



**The Hon Richard Alston AO**

Qualifications: Bachelor of Laws, Bachelor of Arts, Bachelor of Commerce, University of Melbourne; Master of Laws, Master of Business Administration, Monash University

Experience: Chair, SR Op Co Pty Ltd; Director, China Telecom (Australian) Pty Ltd; Chair, Suzani Pty Ltd; Chair, Messen Pty Ltd; Chair, Marn Pty Ltd; Director, Waratah Group Enterprises Pty Ltd; Director, Waratah Investment Partners; Adjunct Professor, Bond University; Chair, National Advisory Pty Ltd (Strategic Advisory Services); Chair, JC Health Corporation Pty Ltd; Associate Adjunct Professor, UNSW Canberra



**Stephen Brady AO CVO**

Qualifications: Bachelor of Arts (Honours), Australian National University

Experience: Chair, National Gallery of Australia Foundation; Director, EABC (Europe Australia Business Council); Member, Adjunct Professor of International Relations, Bond University



**Helen Cook**

Qualifications: Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate and Fellow, Australian Institute of Company Directors, CPA (Honorary)

Experience: WA Councillor, Australian Institute of Company Directors; Panel Member, UWA Resources Law Advisory Panel; Director, Juniper Aged Care; Director, Central Desert Native Title Service Ltd



**Professor Sally Smart**

Qualifications: Diploma in Graphic Design, South Australian School of Art, Post-Graduate Diploma in Painting, Victorian College of Arts; Master of Fine Arts, University of Melbourne

Experience: Artist represented in public and private collections across Australia and the world; Honorary Professorial Fellow and Member of the Advisory Board, Faculty of Fine Arts and Music, University of Melbourne; Director/Owner, Issues of Representation Pty Ltd





**Ilana Atlas AO**

Qualifications: Bachelor of Jurisprudence (Honours) and Bachelor of Laws (Honours), University of Western Australia; Master of Laws, University of Sydney

Experience: Chair, Jawun; Director, Scentre Group; Director, Origin Energy Limited; Director, Paul Ramsay Foundation; Member, Panel of Adara Partners



**Associate Professor Esther Anatolitis**

Qualifications: Bachelor of Arts (Honours), University of New South Wales; Zertifikat Bauhaus Dessau, Bauhaus, Germany; Graduate, Australian Institute of Company Directors; tertiary qualifications in teaching, workplace assessment, media law, risk management, governance and leadership

Experience: Editor, *Meanjin*; Principal, Test Pattern; Honorary Associate Professor, RMIT School of Art; Partner Investigator, ARC Linkage Project 'Ambitious and fair: strategies for a sustainable visual arts sector'; Co-Chair, Australian Republic Movement National Council; juror, 2024 Victorian Premier's Literary Awards; writer, art and architecture critic, broadcaster and commentator



**Sally Scales**

Experience: Member, APY Art Centre Collective; Member, Uluru Statement Dialogue Leadership; Director, Australian Children's Television Foundation; Artis represented in private collections across Australia



**Abdul-Rahman Abdullah**

Qualifications: Diploma of Graphic Design, Central TAFE, Perth; Bachelor of Art (Art & Design), Curtin University of Technology

Experience: Peer assessor, Department of Local Government, Sport and Cultural Industries, Western Australia; Regional Arts WA; and Creative Australia. Member, Eleven Collective; Artist represented in public and private collections across Australia



**Alison Kubler (to May 2024)**

Qualifications: Masters in Post War and Contemporary Art History, Manchester University; Bachelor of Arts, University of Queensland

Experience: Advisor, Sherman Centre for Culture and Ideas; Editor, *Vault: Australasian Art and Culture*; Owner, Renshaw & Kubler, Art Consultants



Installation view of *Emily Kam Ngwarray*, National Gallery of Australia, Kamberri/Canberra, © Emily Kam Ngwarray/Copyright Agency, 2024

## COUNCIL COMMITTEES

Council committees play an important role in governance and are responsible for overseeing the performance of the National Gallery in key operational areas. Details of the Council committees for the reporting period are:

### Audit and Risk Committee

Responsibility: Monitors National Gallery finances and the framework for the management of risks and opportunities.

Council members: Helen Cook (Chair), Ilana Atlas and Richard Alston

External members: Geoff Knuckey

### Collections Committee

Responsibility: Reviews proposals and makes recommendations to Council for the acquisition of works to the national collection and the deaccessioning of works from the collection. Also responsible for reviewing and making recommendations about National Gallery policies and procedures relating to its collections.

Council members: Alison Kubler (Chair until 12 May 2024), Ilana Atlas (Interim Chair from 12 May 2024), Professor Sally Smart and Sally Scales



National Gallery of Australia Council. Left to right: Esther Anatolitis, Sally Smart, Nick Mitzevich, Alison Kubler, Ryan Stokes AO, Stephen Brady AO CVO, The Hon Richard Alston AO, Helen Cook, Abdul-Rahman Abdullah, Ilana Atlas AO and Sally Scales

### Governance Committee

Responsibility: Recommends to Council changes to Council roles, responsibilities, policies and practices; oversees a program to systematically assess Council and committee effectiveness; oversees the Council orientation process; monitors adherence to the Council Charter and oversees the development of a list of prospective members for appointment to Council.

Council members: Ilana Atlas (Chair), Helen Cook and Stephen Brady

**Table 2:** Members of the Council 2023–24

<b>Member</b>	<b>Executive/ Non-executive</b>	<b>Date commenced</b>	<b>Date ceased</b>	<b>Meetings attended (eligible to attend)</b>
Ryan Stokes AO (Chair)	Non-Executive	09/07/2018		7 (7)
Dr Nick Mitzevich (National Gallery Director)	Executive	02/07/2018		7 (7)
Richard Alston AO	Non-Executive	04/04/2019		5 (7)
Stephen Brady AO CVO	Non-Executive	06/12/2018		6 (7)
Helen Cook	Non-Executive	09/02/2017		6 (7)
Alison Kubler	Non-Executive	19/04/2018	12/05/2024	6 (6)
Professor Sally Smart	Non-Executive	25/07/2019		7 (7)
Ilana Atlas AO	Non-Executive	31/03/2022		6 (7)
Esther Anatolitis	Non-Executive	29/09/2022		7 (7)
Sally Scales	Non-Executive	08/12/2022		5 (6)
Abdul-Rahman Abdullah	Non-Executive	14/09/2023		5 (5)



## MANAGEMENT STRUCTURE

### Executive remuneration

The Council determines the Director's remuneration in accordance with the Remuneration Tribunal's framework for Principal Executive Officers (PEO). All other National Gallery staff are engaged under the *National Gallery Act 1975*.

### Senior Management Group

The Senior Management Group (SMG) is responsible for performance and leadership at the National Gallery. With the support of Department Heads, the SMG monitors the achievement of corporate strategies and objectives, fosters a positive workplace culture, oversees financial management and resourcing needs and coordinates activities across all areas of the organisation.

The SMG includes the Director, the Deputy Director—Artistic Program, two Assistant Directors, the Chief Finance Officer and the Chief Operating Officer. This group is responsible for the National Gallery's five program areas:

- CFO and Commercial
- Corporate Services
- Artistic Program
- Building Services and Infrastructure
- Marketing, Communication and Visitor Services

The Assistant Director, Marketing, Communications and Visitor Experience; the Chief Operating Officer; and the Chief Finance Officer are equivalent to the Australian Public Service (APS) Senior Executive Service (SES) Band 1 classification. The Assistant Director, Building Services and Infrastructure, and the Deputy Director—Artistic Program are equivalent to the APS SES Band 2 classification. The Executive Director, National Gallery of Australia Foundation, is an Executive Level 2 position.

Remuneration and conditions for all other SES positions are covered by employment contract.

SES employment contracts are subject to the provisions of the *National Gallery Act 1975*, *Fair Work Act 2009*, *Long Service Leave (Commonwealth Employees) Act 1976*, *Maternity Leave (Commonwealth Employees) Act 1973*, *Superannuation Act 1976*, *Superannuation Act 1990*, *Superannuation Act 2005*, *Superannuation Productivity Benefit Act 1988*, *Work Health and Safety Act 2011* and *Work Health and Safety Regulations 2011*. The contracts are written in accordance with the National Gallery's Senior Executive Remuneration Guidelines and provide for a total remuneration approach that includes salary, allowances and employer superannuation contributions. Non-salary benefits for SES staff include electronic devices and parking.

The National Gallery did not engage any non-SES staff whose remuneration exceeded the threshold amount of \$230,000 stated in the PGPA Rule.

Appendix G provides a table of the average remuneration for executive staff in the reporting year in accordance with subsection 17CB(4) of the PGPA Rule.



Guide discussing Rosalie Gascoigne, *Suddenly the lake* 1995, donated by the artist in memory of Michael Lloyd 1996  
© Rosalie Gascoigne/Copyright Agency, 2024



Kids and Families activities on Sunday Funday, National Gallery of Australia, Kamberri/Canberra

## DEPARTMENT HEADS

Department heads are actively engaged in developing and monitoring programs that meet the National Gallery's key goals and priorities. Department heads meet regularly to discuss a wide range of operational and strategic matters and to ensure effective management control and project oversight across departments.

## NATIONAL GALLERY COMMITTEES AND GOVERNANCE GROUPS

National Gallery committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the long-term goals and key priorities of the National Gallery, which are subject to change to meet priorities identified in the Corporate Plan. The following committees were active during the 2023–24 year:

- Artist Reference Group
- Disability Inclusion Action Plan Working Group
- Environmental Sustainability Action Plan Working Group
- Ethics Advisory Group
- First Nations Advisory Group
- Gallery Consultative Committee
- Gender Equity Action Plan Working Group
- Reconciliation Action Plan Working Group
- Senior Management Group
- Work Health and Safety Committee

## CORPORATE AND OPERATIONAL PLANNING

The following corporate and operational planning documents are reviewed regularly:

- Art Acquisition Policy
- Art Deaccessioning Policy
- Business Continuity Plan
- Corporate Plan
- Cyber Security Strategy
- Due Diligence and Provenance Policy
- Enterprise Agreement
- Exhibitions Policy
- Financial Sustainability Strategy
- Fraud Control Plan
- Inward Loans Policy
- Outwards Loans Policy
- Privacy Policy
- Protective Security Policy
- Risk Management Framework and Policy
- WHS Policy

## AUDIT ARRANGEMENTS

The Audit and Risk Committee, a Committee of Council, oversees audit and risk management activity at the National Gallery. This includes approving and monitoring the implementation of the Internal Audit Strategy & Workplan, engaging with internal and external auditors on both performance and compliance audits, and ensuring that outcomes from audits—including those performed at other Commonwealth entities by the Australian National Audit Office—are considered and inform the continuous improvement of National Gallery operations.

## FRAUD CONTROL AND RISK MANAGEMENT

The National Gallery promotes the proper use of resources and takes all reasonable measures to prevent, detect, investigate and report on fraud. The National Gallery's Fraud Control Plan, complemented by mandatory online fraud-awareness training for all staff, supports compliance with the Commonwealth Fraud Control Framework. In 2023–24 the National Gallery held two in-person training sessions to assist staff in the identification of fraud risks and the reporting of suspected fraud. It also commenced preparing for the implementation of the new Fraud and Corruption Control Framework 2024, which came into effect on 1 July 2024.

The National Gallery's Risk Management Policy and Framework, and Risk Management Procedures, align with the Commonwealth Risk Management Policy and are reviewed annually to ensure they remain fit for purpose. In addition to mandatory online risk-management training for all staff, in-person training sessions were held to support staff in applying the procedures in a pragmatic and proportionate way. The Senior Management Group reported regularly to the Audit and Risk Committee and Council on their management of strategic and enterprise risks, as well as the identification of emerging risks. In 2025 the National Gallery will focus on aligning complementary policies with our Risk Management Policy and Framework, including procurement, enterprise project management and work health and safety.





Visitors at youth event Art Live

## STATUTORY COMPLIANCE

### Advertising and market research

Market research conducted in 2023–24 cost \$87,432, compared to \$105,250 in the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.4 million compared to \$0.9 million in the previous year. See Appendix H for details on advertising campaigns and expenditure.

### Freedom of information

The National Gallery complies with the requirement in Part II of the *Freedom of Information Act 1982* to publish information to the public as part of the Information Publication Scheme (IPS). A plan outlining what information is published in accordance with the IPS requirements is on the National Gallery website at [nga.gov.au/about-us/information-publication-scheme](http://nga.gov.au/about-us/information-publication-scheme).

### Public interest disclosure

The National Gallery complies with the requirement in section 76 of the *Public Interest Disclosure Act 2013* by giving the Ombudsman information and assistance as the Ombudsman reasonably requires in relation to the preparation of a report defined under the section.

### External scrutiny

The National Gallery was required to appear before the Senate Standing Committee on Environment and Communications once during the year. There were no judicial decisions and no issues or matters raised with the Commonwealth Ombudsman's Office concerning the National Gallery.

# Workforce management and support

The National Gallery is strongly committed to our people and attracting and retaining staff with the right skills for our unique working environment. Over the year the National Gallery continued to strengthen our health and safety culture and, in consultation with our people, reshaped some teams to meet business needs. The National Gallery remains firmly focused on building the capability of our workforce to ensure the Gallery operated effectively in a rapidly changing environment.

**Table 3:** All ongoing employees, current report period (2023–24)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	47	10	57	107	20	127	–	1	1	<b>185</b>
Total	47	10	57	107	20	127	–	1	1	<b>185</b>

**Table 4:** All ongoing employees, previous report period (2022–23)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	49	7	56	115	9	124	–	–	–	<b>180</b>
Total	49	7	56	115	9	124	–	–	–	<b>180</b>

**Table 5:** All non-ongoing employees, current report period (2023–24)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	19	3	22	58	10	68	–	–	–	<b>90</b>
Total	19	3	22	58	10	68	–	–	–	<b>90</b>

**Table 6:** All non-ongoing employees, previous report period (2022–23)

	Male			Female			Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
ACT	19	–	19	43	9	52	–	–	–	<b>71</b>
Total	19	–	19	43	9	52	–	–	–	<b>71</b>

**Table 7:** Staff statistics, 30 June 2023 & 30 June 2024

Classification	Salary range (\$)	30 June 2023			30 June 2024			
		Female	Male	Total	Female	Male	X	Total
PEO		–	1	1	–	1	–	1
SES Band 2		1	–	1	1	1	–	2
SES Band 1		5	2	7	3	0	–	3
Executive Level 2	126,228–144,262	16	11	27	21	6	–	27
Executive Level 1	108,322–123,601	39	9	48	43	14	–	57
NGA Level 6	85,870–99,256	48	17	65	50	18	–	68
NGA Level 5	77,408–83,050	44	9	53	52	16	–	68
NGA Level 4	70,138–76,242	27	11	38	23	9	–	32
NGA Level 3	62,546–68,027	15	19	34	17	23	1	41
NGA Level 2	56,479–61,353	4	8	12	23	15	3	41
NGA Level 1	52,165–54,095	30	7	37	8	1	1	10
<b>Total</b>				<b>323</b>				<b>350</b>

## INCLUSION AND DIVERSITY

The National Gallery continues to embed a workplace culture that values and respects the contribution of its employees, along with recognising the diversity of visitors and stakeholders. As an advocate for greater reconciliation within the art and cultural sector, the National Gallery developed its Innovate Reconciliation Action Plan to elevate the presence, protocols, voices, stories and histories of First Nations peoples. The National Gallery continued our commitment to diversity and inclusion through embedding our Gender Equity and Disability Inclusion Action Plans. In addition, a range of events were implemented and activities supported significant national and international days, recognising issues important to our workforce and strengthening our culture of safety and belonging. The National Gallery was successful in receiving its Breastfeeding Workplace re-accreditation, granted by the Australian Breastfeeding Association. This is an annual accreditation which reaffirms our commitment to providing a family-friendly, gender-equitable environment for our visitors and staff.

**Table 8:** Staff diversity profile, 30 June 2024

<b>Classification</b>	<b>Female</b>	<b>Born overseas</b>	<b>English as second language</b>	<b>Aboriginal or Torres Strait Islander</b>	<b>Disability</b>
PEO	–	–	–	–	–
SES Band 2	1	–	–	–	–
SES Band 1	3	–	–	–	–
Executive Level 2	21	4	1	–	1
Executive Level 1	43	8	7	2	2
NGA Level 6	50	15	9	1	4
NGA Level 5	52	11	7	4	5
NGA Level 4	23	7	5	1	2
NGA Level 3	18	10	5	1	5
NGA Level 2	22	3	5	1	4
NGA Level 1	8	1	-	-	1
<b>Total</b>	<b>241</b>	<b>59</b>	<b>39</b>	<b>10</b>	<b>24</b>





Guide with visitors in *Know My Name: Making it modern*, National Gallery of Australia, Kamberri/Canberra

## TERMS AND CONDITIONS OF EMPLOYMENT

### Employment arrangements

The terms and conditions of employment for non-SES employees are covered by the National Gallery of Australia Enterprise Agreement 2024–2026. Individual flexibility arrangements are made with non-SES employees, where this meets the genuine needs of the National Gallery and the employee. The terms and conditions of employment for substantive SES are set out in common law contracts.

The National Gallery successfully negotiated our new Enterprise Agreement, with every eligible employee voting in favour of the new Agreement. The HR team are updating our suite of policies and guidelines that support the Agreement, ensuring best practice and legislative requirements are met. The National Gallery developed and launched our culture framework aimed at building and sustaining positive workplace behaviours and expectations of leaders.

Workplace health and the safety of our people and visitors continue to be of primary importance, and we are undertaking additional work to modernise our policies, procedures, systems and frameworks. The HR team continued to develop our workforce planning and capability programs to ensure our people have the skills to meet both the current and future needs of the National Gallery.

### Non-salary benefits provided to employees

The National Gallery provides employees with a range of non-salary benefits, including those targeting health and wellbeing, support for professional and personal development, access to flexible working arrangements and a range of unpaid leave entitlements.

### Flexible work

Flexible work arrangements are available for staff and balance the support for wellbeing and inclusivity with the delivery of National Gallery's business priorities and goals. These work arrangements are enabled by our investment in technology, including providing portable devices and/or remote access for all employees.

## LEARNING AND DEVELOPMENT

The National Gallery implemented a new Learning and Development Framework in 2023. In 2023–24 this included over 30 face-to-face workshops with over 600 individual attendances. The program was designed to meet capability needs identified through our 2022 and 2023 APS Census results, the National Gallery's Individual Development Performance Program, and feedback from managers, the Senior Management Group and staff. While meeting the National Gallery's legislative obligations (mandatory learning), it also maintained our focus on wellbeing, with workshops including Art for Wellbeing, Change and Resilience (with the Black Dog Institute) and Managing Psychologically Safe Teams (with The Oranges Toolkit). Lastly, the Gallery offered First Nations Cultural Appreciation workshops run by Indigenous educators NITES. First Nations cultural-awareness training is now compulsory for all EL2 staff under the National Gallery's new Enterprise Agreement and aligns with the National Gallery's commitment to the National Cultural Policy Pillar 1 of 'First Nations First'.

### Work Health and Safety

This report is made under schedule 2, part 4 of the *Work Health and Safety Act 2011*. The safety and wellbeing of our people is a priority for the National Gallery. The Work Health and Safety Committee continued to meet quarterly to facilitate consultation and communication on work health and safety matters. Work health and safety information is reported at each Council meeting. The National Gallery continued its focus on prevention strategies, including:

- an early-intervention approach to injury, with associated funding
- ergonomic workstation assessments for staff
- support and training for Health and Safety Representatives, First Aid Officers, Fire Wardens
- increasing resources such as Mental Health First Aid Officers and Harassment Contact Officers
- free influenza vaccinations for employees
- reimbursement for screen-based eyewear
- personal protective equipment and footwear for eligible employees
- an Employee Assistance Program to provide professional counselling services to employees and their immediate families
- access to a free monthly health and wellbeing webinars through our Employee Assistance Program provider
- communication of work, health and safety messages via multiple forums
- access to wellbeing training for Resilience and Change, Leading Psychologically Safe Teams, Workplace Bullying and Prevention

The National Gallery completed a psychosocial risk assessment in 2023–24, with an action plan under development to implement effective controls and treatments to reduce the National Gallery risk tolerance for the safety of our workers.

The National Gallery engaged industry professionals throughout the year to provide rehabilitation management services to ill or injured employees.

In 2023–24 the National Gallery had two compensation claims accepted. The National Gallery had four notifiable Comcare incidents during 2023–24. All incidents notified to Comcare have been reviewed, and corrective actions taken.



# Financial management and business assurance

## Financial assets

On 30 June 2024, the National Gallery had \$41.8 million in cash, an increase of \$17.5 million from 30 June 2023. Investments increased from \$106.0 million on 30 June 2023 to \$117.3 million on 30 June 2024, while net trade and other receivables increased from 30 June 2023 to \$3.4 million. The National Gallery finished the financial year with \$162.6 million in financial assets, an increase on the \$132.4 million of 30 June 2023.

## Non-financial assets

The total value of non-financial assets remained steady at \$7.36 billion, with only minor adjustments required from the full revaluation of the fair value of plant and equipment. There were no changes to the fair values of heritage and cultural assets and property, land and building assets following materiality reviews in 2023–24.

## Heritage and cultural assets

Heritage and cultural assets include the national collection of works of art and the research library and archives collection. On 30 June 2024, JLL Public Sector Valuations Pty Ltd undertook a materiality review and independently determined that there was no material change to the full valuation undertaken in 2021–22. The National Gallery continues to attract private support for the development of the national collection, receiving \$11.3 million in cash donations to assist with purchases and gifts of works of art valued at \$3.7 million.

## Land, building, infrastructure, plant and equipment

In 2023–24, JLL Public Sector Valuations Pty Ltd undertook a full revaluation of the National Gallery's plant and equipment, which resulted in an increase of \$0.7 million in the value of these assets. Land and buildings were subject to a materiality review in 2023–24, and JLL Public Sector Valuations Pty Ltd independently determined that there was no material change from the fair value determined through the full valuation undertaken in 2022–23.

## Liabilities

The National Gallery's financial liabilities consist of leave provisions for employees and salaries and wages payable, supplier payables and unearned income. On 30 June 2024, liabilities totalled \$18.9 million, including provisions of \$6.9 million, payables of \$6.3 million and lease liabilities of \$5.7 million. Internal policies and procedures ensure appropriate resources are available to meet the National Gallery's financial obligations as and when they fall due.

## Outsourcing and procurement

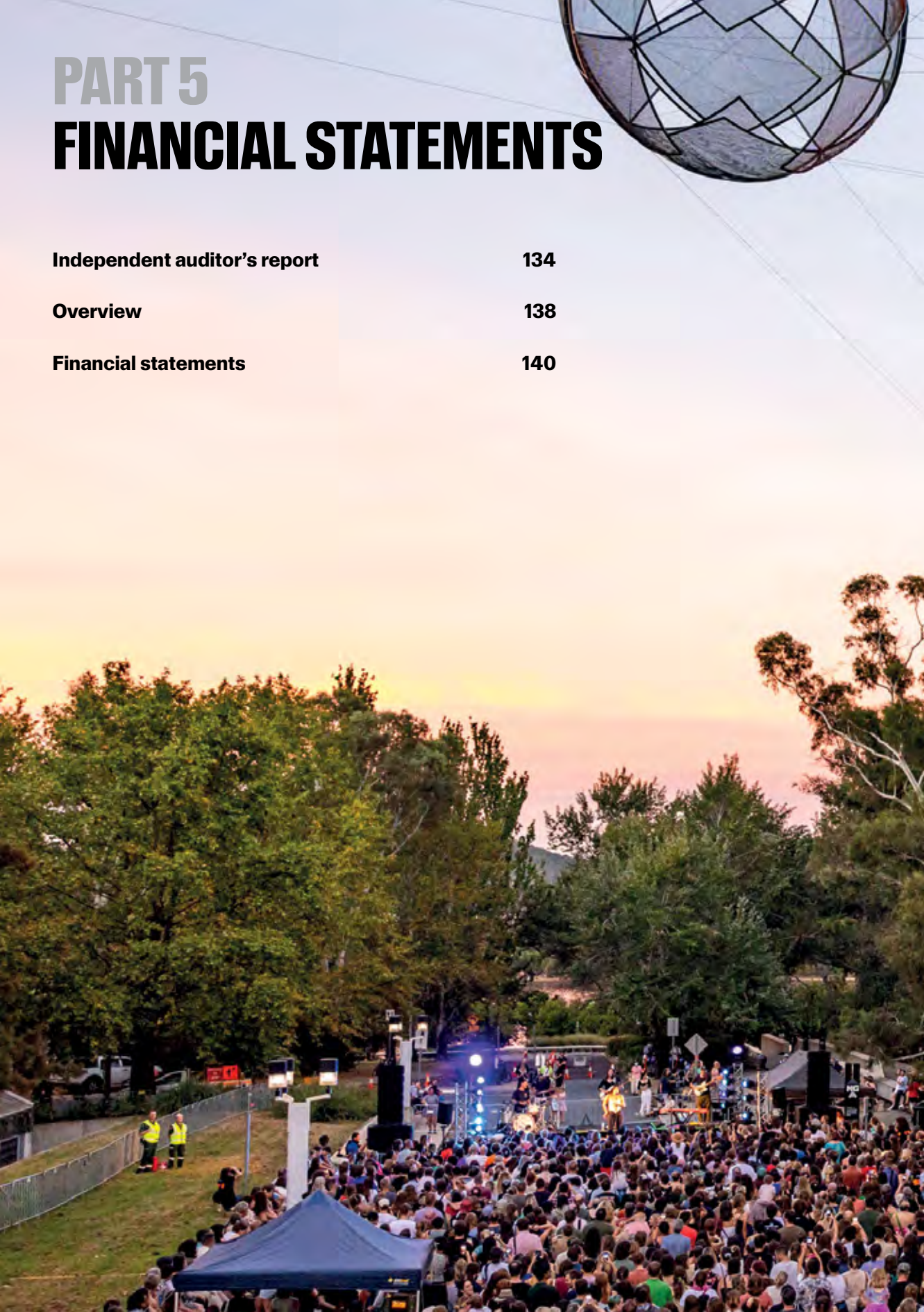
In 2023–24 the National Gallery continued to uplift its procurement capability through the introduction of a centralised procurement function. The National Gallery also engaged external procurement advisors to support procurement connected with the National Gallery's significant program of capital works. These new resources and support, complemented by mandatory Procurement and PGPA Act training for all staff, ensures that the National Gallery's procurement practices are consistent with the PGPA Act, Commonwealth Procurement Rules and best practice principles.



# PART 5

# FINANCIAL STATEMENTS

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## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

#### Opinion

In my opinion, the financial statements of National Gallery of Australia and its subsidiaries (together the Consolidated Entity) for the year ended 30 June 2024:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial positions of the Consolidated Entity as at 30 June 2024 and their financial performance and cash flows for the year then ended.

The financial statements of the Consolidated Entity, which I have audited, comprise the following as at 30 June 2024 and for the year then ended:

- Statement by the Council, Director and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statements of Financial Position;
- Statements of Changes in Equity;
- Cash Flow Statements; and
- Notes to the financial statements comprising a summary of significant accounting policies and other explanatory information.

#### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Consolidated Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

#### Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the ability of the Consolidated Entity to continue as a going concern, taking into account whether the entities' operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

GPO Box 707, Canberra ACT 2601  
38 Sydney Avenue, Forrester ACT 2603  
Phone (02) 6203 7300

## Auditor's responsibilities for the audit of the financial statements

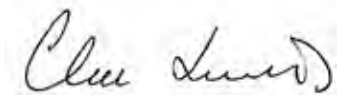
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Consolidated Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Consolidated Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Consolidated Entity's to cease to continue as a going concern;
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation; and
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Consolidated Entity to express an opinion on the financial report. I am responsible for the direction, supervision and performance of the Consolidated Entity audit. I remain solely responsible for my audit opinion.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Clea Lewis  
Executive Director  
Delegate of the Auditor-General  
Canberra  
14 August 2024



# **STATEMENT BY THE COUNCIL, DIRECTOR AND CHIEF FINANCE OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2024 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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


This statement is made in accordance with a resolution of the Council of the National Gallery of Australia.



R Stokes AO  
Chairman  
14 August 2024



N Mitzevich  
Director  
14 August 2024



F McGinnes  
Chief Finance Officer  
14 August 2024

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# OVERVIEW

## OBJECTIVES OF THE NATIONAL GALLERY OF AUSTRALIA

The National Gallery of Australia (National Gallery) is an Australian Government controlled not-for-profit entity. The objective of the National Gallery is to serve the public by enhancing understanding and enjoyment of the visual arts. The National Gallery serves the public through the effective use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery is structured to meet a single outcome:

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

The continued existence of the National Gallery in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the National Gallery's administration and programs.

## BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS

The consolidated financial statements and notes which comprise of the National Gallery, the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are required by:

- section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and
- the *National Gallery Act 1975*.

The financial statements have been prepared in accordance with:

- the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR), and
- Australian Accounting Standards and Interpretations: including simplified disclosures for Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities recognised at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

## SIGNIFICANT ACCOUNTING JUDGEMENT AND ESTIMATES

### Heritage and Cultural Assets

The heritage and cultural asset class comprises the National Gallery's art and library collection (the collection), the fair value of which is based upon observations of the selling prices in the art and collectable markets. The collection is diverse with many objects being iconic with limited market comparisons. A full valuation of all iconic items plus a sample of objects from the different collection categories is undertaken at a minimum every five years. Where sampling is adopted an extrapolation is applied to the collection category. The value of the collection is adjusted after a full valuation is conducted.

A sample-based independent materiality review across all categories (including iconic objects) is adopted in years two through five of the valuation cycle. If there is evidence of a significant variation of at least 5% in the art market, a full revaluation will be conducted, and the collection value adjusted.

The last full valuation was completed by JLL Public Sector Valuations Pty Ltd as at 30 June 2022.

As at 30 June 2024 JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of the collection. The overall movement was 3.96%, consisting of a 0.70% increase in the art market and a 3.26% increase due to foreign exchange markets. This is not considered a significant movement therefore a full revaluation was not conducted, and the value of the collection has not been adjusted in the 2023–24 financial statements.

The market approach has been used to determine the fair value.

## **NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**

For the year ended 30 June 2024

### **Land and Buildings**

Valuations of land and buildings are undertaken at least every three years. A full valuation is undertaken in the first year of a three-year cycle. In years two and three the fair value is subject to a materiality review with only significant movements of at least 5% being brought to account.

The last full valuation for land and buildings was undertaken by JLL Public Sector Valuations Pty Ltd as at 30 June 2023.

As at 30 June 2024 JLL Public Sector Valuations Pty Ltd independently undertook a materiality review of the fair value of land and buildings. The overall movement was 2.74%. This is not considered a significant movement and the value of land and buildings has not been adjusted in the 2023–24 financial statements.

The market approach has been used to determine the fair value of the buildings at Hume and the land assets. The replacement cost approach has been used to determine the fair value of the Parkes building. There has been no change in the valuation technique from the previous valuation.

### **Plant and Equipment**

Valuations of plant and equipment are undertaken at least every three years. A full valuation is undertaken in the first year of a three-year cycle. In years two and three the fair value is subject to a materiality review with only significant movements of at least 5% being brought to account.

A full valuation of plant and equipment was independently undertaken by JLL Public Sector Valuations Pty Ltd as of 30 June 2024 and the 2023–24 financial statements have been adjusted to record an upwards revaluation of \$0.7m.

The market and depreciation replacement cost approaches have been used to determine the fair value of plant and equipment. There has been no change in the valuation technique from the previous valuation.

## **NEW AUSTRALIAN ACCOUNTING**

### **Adoption of new Australian Accounting Standard requirements**

No accounting standard has been adopted earlier than the mandatory application date as stated in the standard.

All new, revised or amending standards that were issued prior to the sign-off date and applicable to the current reporting period did not have a material effect on the National Gallery and its controlled entities' financial statements.

### **TAXATION**

The National Gallery and its controlled entities are exempt from all forms of taxation except Fringe Benefits Tax (FBT) and Goods and Services Tax (GST).

### **SUBSEQUENT EVENTS**

There are no events that occurred after 30 June 2024 that have a material impact on the 2023–24 financial statements.



**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**STATEMENT OF COMPREHENSIVE INCOME**

For the year ended 30 June 2024

		<b>2024</b>	2023	Original Budget 2024 <sup>1</sup>
	<b>Note</b>	<b>\$'000</b>	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	A1.1	<b>32,903</b>	28,621	31,217
Supplier expenses	A1.2	<b>33,923</b>	31,621	36,378
Depreciation and amortisation		<b>32,575</b>	32,421	33,986
Impairment loss allowance	A1.3	<b>(12)</b>	(13)	–
Write-down and impairment of other assets	A1.4	<b>297</b>	63	65
Interest on lease liabilities		<b>92</b>	2	–
<b>Total expenses</b>		<b>99,778</b>	92,715	101,646
<b>Own-source revenue</b>				
Revenue from contracts with customers	A2.1	<b>5,179</b>	8,866	6,849
Contributions	A2.2	<b>18,373</b>	8,303	8,159
Interest		<b>8,938</b>	5,152	3,000
Other revenue	A2.3	<b>2,597</b>	2,543	1,489
<b>Total own-source revenue</b>		<b>35,087</b>	24,864	19,497
<b>Gains</b>				
Works of art – gifts		<b>3,703</b>	4,004	5,000
Gain on recognition of assets held for sale		<b>1,800</b>	–	–
Gains on sale of assets		<b>68</b>	4	–
Net gain from remeasuring investments		<b>235</b>	82	–
<b>Total gains</b>		<b>5,806</b>	4,090	5,000
<b>Total own-source income</b>		<b>40,893</b>	28,954	24,497
<b>Net cost of services</b>		<b>(58,885)</b>	(63,761)	(77,149)
Revenue from Government	C1.1	<b>66,626</b>	48,658	66,003
<b>Surplus / (deficit) on continuing operations</b>	C2.1	<b>7,741</b>	(15,103)	(11,146)
<b>OTHER COMPREHENSIVE INCOME</b>				
Revaluation increment / (decrement)	B2.1	<b>200</b>	(2,040)	–
<b>Total other comprehensive income / (deficit)</b>		<b>200</b>	(2,040)	–
<b>Total comprehensive income / (deficit)</b>		<b>7,941</b>	(17,143)	(11,146)

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

<sup>1</sup> Budget reported in the 2023–24 Portfolio Budget Statements published on 9 May 2023.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**STATEMENT OF FINANCIAL POSITION**

For the year ended 30 June 2024

		2024	2023	Original Budget
	Note	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash	B1.1	41,798	24,297	30,000
Investments	B1.2	117,323	106,030	66,779
Trade and other receivables	B1.3	3,390	2,024	1,506
Other financial assets	B1.4	86	66	237
<b>Total financial assets</b>		<b>162,597</b>	<b>132,417</b>	<b>98,522</b>
<b>Non-financial assets</b>				
Heritage and cultural assets	B2.1	6,862,942	6,860,608	6,883,970
Land and buildings	B2.1	484,030	477,569	515,305
Plant and equipment	B2.1	9,382	7,869	6,189
Intangibles	B2.1	1,503	1,385	1,438
Inventory	B2.2	905	745	350
Prepayments		965	588	425
<b>Total non-financial assets</b>		<b>7,359,727</b>	<b>7,348,764</b>	<b>7,407,677</b>
<b>Assets held for sale</b>				
Assets classified as held for sale	B1.5	1,772	–	–
<b>Total assets held for sale</b>		<b>1,772</b>	<b>–</b>	<b>–</b>
<b>Total assets</b>		<b>7,524,096</b>	<b>7,481,181</b>	<b>7,506,199</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Supplier payables	B3.1	3,390	3,371	6,328
Other payables	B3.2	2,888	2,466	1,392
<b>Total payables</b>		<b>6,278</b>	<b>5,837</b>	<b>7,720</b>
<b>Interest bearing liabilities</b>				
Leases	B4.1	5,699	36	215
<b>Total interest bearing liabilities</b>		<b>5,699</b>	<b>36</b>	<b>215</b>
<b>Provisions</b>				
Employee provisions	B5.1	6,394	6,589	7,149
Other provisions	B5.2	491	240	–
<b>Total provisions</b>		<b>6,885</b>	<b>6,829</b>	<b>7,149</b>
<b>Total liabilities</b>		<b>18,862</b>	<b>12,702</b>	<b>15,084</b>
<b>Net assets</b>		<b>7,505,234</b>	<b>7,468,479</b>	<b>7,491,115</b>
<b>EQUITY</b>				
Contributed equity		498,826	470,012	497,830
Asset revaluation reserve		6,451,973	6,451,773	6,453,814
Retained surplus		554,435	546,694	539,471
<b>Total equity</b>		<b>7,505,234</b>	<b>7,468,479</b>	<b>7,491,115</b>

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

<sup>1</sup> Budget reported in the 2023–24 Portfolio Budget Statements published on 9 May 2023.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**STATEMENT OF CHANGES IN EQUITY**

For the year ended 30 June 2024

		<b>2024</b>	2023	Original Budget 2024 <sup>1</sup>
	Note	<b>\$'000</b>	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<b>470,012</b>	452,969	470,012
<b>Contributions by owners</b>				
Collection development acquisition budget	C1	<b>17,818</b>	17,043	17,818
Capital injection	C1	<b>10,996</b>	–	10,000
<b>Closing balance as at 30 June</b>		<b>498,826</b>	470,012	497,830
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<b>6,451,773</b>	6,453,813	6,453,814
<b>Comprehensive income</b>				
Revaluation increment / (decrement)	B2.1	<b>200</b>	(2,040)	–
<b>Closing balance as at 30 June</b>		<b>6,451,973</b>	6,451,773	6,453,814
<b>RETAINED SURPLUS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<b>546,694</b>	561,797	550,617
<b>Comprehensive income</b>				
Surplus / (Deficit) for the period		<b>7,741</b>	(15,103)	(11,146)
<b>Closing balance as at 30 June</b>		<b>554,435</b>	546,694	539,471
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		<b>7,468,479</b>	7,468,579	7,474,443
<b>Comprehensive income</b>				
Surplus / (Deficit) for the period		<b>7,741</b>	(15,103)	(11,146)
Revaluation increment / (decrement)		<b>200</b>	(2,040)	–
<b>Total comprehensive income / (deficit)</b>		<b>7,941</b>	(17,143)	(11,146)
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Collection development acquisition budget	C1	<b>17,818</b>	17,043	17,818
Capital injection	C1	<b>10,996</b>	–	10,000
<b>Closing balance as at 30 June</b>		<b>7,505,234</b>	7,468,479	7,491,115

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

<sup>1</sup> Budget reported in the 2023–24 Portfolio Budget Statements published on 9 May 2023.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**CASHFLOW STATEMENT**

For the year ended 30 June 2024

	2024	2023	Original Budget
Note	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government	66,626	48,658	66,003
Goods and services	6,572	10,997	8,378
Contributions	15,983	5,807	–
Net GST received	6,205	4,153	1,853
Interest	7,808	4,533	3,000
Other	1,908	1,969	9,648
<b>Total cash received</b>	<b>105,102</b>	<b>76,117</b>	<b>88,882</b>
<b>Cash used</b>			
Employees	33,025	27,648	30,648
Suppliers	38,731	36,702	37,913
Interest payments on lease liabilities	92	2	–
<b>Total cash used</b>	<b>71,848</b>	<b>64,352</b>	<b>68,561</b>
<b>Net cash from operating activities</b>	<b>33,254</b>	<b>11,765</b>	<b>20,321</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sale of assets	68	4	–
Investments	176,167	163,285	80,000
<b>Total cash received</b>	<b>176,235</b>	<b>163,289</b>	<b>80,000</b>
<b>Cash used</b>			
Payments for buildings, plant and equipment	12,295	23,972	41,480
Purchase of intangibles	610	420	1,121
Payments for heritage and cultural assets	19,022	19,239	34,538
Investments	187,225	213,467	50,738
<b>Total cash used</b>	<b>219,152</b>	<b>257,098</b>	<b>127,877</b>
<b>Net cash (used by) investing activities</b>	<b>(42,917)</b>	<b>(93,809)</b>	<b>(47,877)</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Collection development acquisition budget	17,818	17,043	17,818
Capital injection	10,996	–	10,000
<b>Total cash received</b>	<b>28,814</b>	<b>17,043</b>	<b>27,818</b>
<b>Cash used</b>			
Principal payments of lease liabilities	1,650	292	262
<b>Total cash used</b>	<b>1,650</b>	<b>292</b>	<b>262</b>
<b>Net cash from financing activities</b>	<b>27,164</b>	<b>16,751</b>	<b>27,556</b>
<b>Net increase / (decrease) in cash held</b>	<b>17,501</b>	<b>(65,293)</b>	<b>–</b>
Cash at the beginning of the reporting period	24,297	89,590	30,000
<b>Cash at the end of the reporting period</b>	<b>41,798</b>	<b>24,297</b>	<b>30,000</b>
	B1.1		

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

<sup>1</sup> Budget reported in the 2023–24 Portfolio Budget Statements published on 9 May 2023



**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2024

<b>A: FINANCIAL PERFORMANCE</b>		
<b>A1: Expenses</b>		
	<b>2024</b>	2023
	<b>\$'000</b>	\$'000
<b>A1.1: Employee benefits</b>		
Wages and salaries	<b>24,252</b>	21,122
Superannuation:		
Defined contribution plans	<b>3,390</b>	2,832
Defined benefit plans	<b>1,056</b>	1,029
Leave and other entitlements	<b>2,818</b>	2,695
Sitting fees	<b>318</b>	270
Other employee benefits	<b>1,069</b>	673
<b>Total employee benefits</b>	<b>32,903</b>	28,621
<b>A1.2: Supplier expenses</b>		
<b>Goods and services supplied or rendered</b>		
In-kind expense	<b>2,390</b>	2,496
Contractors and consultants	<b>7,933</b>	8,719
Commercial catering and events	<b>2,062</b>	3,084
Freight and travel	<b>3,582</b>	3,326
Utilities	<b>2,985</b>	3,812
Cost of goods sold	<b>808</b>	1,692
Information technology	<b>2,331</b>	1,912
Advertising	<b>1,429</b>	913
Exhibition services	<b>2,914</b>	170
Repairs and maintenance	<b>1,638</b>	1,468
Insurance	<b>1,390</b>	1,261
Printing and office supplies	<b>768</b>	757
Workers compensation premiums	<b>144</b>	139
External audit fee	<b>84</b>	76
Other goods and services	<b>3,462</b>	1,793
<b>Total goods and services supplied or rendered</b>	<b>33,920</b>	31,618
Goods supplied	<b>2,939</b>	3,705
Services rendered	<b>30,981</b>	27,913
<b>Total goods and services supplied or rendered</b>	<b>33,920</b>	31,618
<b>Other supplier expenses</b>		
Short-term leases	<b>3</b>	3
<b>Total other supplier expenses</b>	<b>3</b>	3
<b>Total supplier expenses</b>	<b>33,923</b>	31,621

**Short-term leases and leases of low-value assets**

The National Gallery has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000 per asset). The National Gallery recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

The National Gallery has one short-term lease commitment of \$2,609 including GST, and no low value lease commitments as at 30 June 2024 (one short-term lease commitment of \$3,045 including GST, and no low value lease commitments as at 30 June 2023). There are no options with the lease.

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	<b>2024</b>	2023
	<b>\$'000</b>	\$'000
<b>A1.3: Impairment loss allowance</b>		
Movement in bad debt expense on receivables	<b>(12)</b>	(13)
<b>Total impairment loss allowance</b>	<b>(12)</b>	(13)
<b>A1.4: Write-down and impairment of other assets</b>		
Movement in slow-moving and obsolete stock	<b>161</b>	63
Write-down of assets	<b>136</b>	–
<b>Total write-down and impairment of other assets</b>	<b>297</b>	63

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<b>A2: Own-source income</b>		
	<b>2024</b>	2023
	<b>\$'000</b>	\$'000
<b>A2.1: Revenue from contracts with customers</b>		
Commercial catering and events	<b>2,110</b>	3,184
Exhibition admissions	<b>853</b>	1,678
Merchandising	<b>1,714</b>	3,453
Membership	<b>502</b>	551
<b>Total revenue from contracts with customers</b>	<b>5,179</b>	8,866
Sale of goods	<b>1,714</b>	3,453
Rendering of services	<b>3,465</b>	5,413
<b>Total revenue from contracts with customers</b>	<b>5,179</b>	8,866

The National Gallery generates its own-source revenue principally from the provision of commercial catering and events, admission to major exhibitions, the sale of goods through its shop and the sale of annual and bi-annual memberships.

During the financial year the National Gallery changed its catering and event model to a licensee arrangement with the provider paying the National Gallery a monthly fee. Under the previous model, commercial catering and event revenue was recognised when the event took place. Admissions revenue is recognised over the course of the exhibition. Amounts paid as a deposit in advance of the event date and pre-purchased tickets to exhibitions are treated as unearned revenue and disclosed as a liability in the Statement of Financial Position.

Revenue from the sale of goods is recognised when control has been transferred to the buyer.

Membership revenue is recognised evenly over the period as performance obligations are met.

The transaction price is the total amount of consideration to which the National Gallery expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

Receivables for goods and services, which have 30-day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

<b>A2.2: Contributions</b>		
Sponsorship, including in-kind	<b>3,388</b>	4,146
Donations (excluding gifts of works of art)	<b>14,985</b>	4,157
<b>Total contributions</b>	<b>18,373</b>	8,303
<b>A2.3: Other revenue</b>		
Dividends and distributions	<b>1,143</b>	921
Exhibition management	<b>76</b>	127
Other revenue	<b>1,378</b>	1,495
<b>Total other revenue</b>	<b>2,597</b>	2,543

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**B: FINANCIAL POSITION**

**B1: Financial assets**

	2024	2023
	\$'000	\$'000
<b>B1.1: Cash</b>		
Cash on hand or on deposit	41,798	24,297
<b>Total cash</b>	<u>41,798</u>	<u>24,297</u>
<b>B1.2: Investments</b>		
Term deposits	112,800	102,015
Shares	4,523	4,015
<b>Total investments</b>	<u>117,323</u>	<u>106,030</u>
<b>B1.3: Trade and other receivables</b>		
<b>Goods and services receivables</b>		
Goods and services	488	177
<b>Total goods and services receivables</b>	<u>488</u>	<u>177</u>
<b>Other receivables</b>		
GST receivable from Australian Taxation Office	956	1,049
Interest receivable	1,881	751
Withholding tax receivable	69	69
<b>Total other receivables</b>	<u>2,906</u>	<u>1,869</u>
<b>Total trade and other receivables (gross)</b>	<u>3,394</u>	<u>2,046</u>
Less expected credit loss allowance	(4)	(22)
<b>Total trade and other receivables (net)</b>	<u>3,390</u>	<u>2,024</u>

Credit terms for goods and services are within 30 days (2023: 30 days).

**B1.4: Other financial assets**

Contract assets	86	66
<b>Total other financial assets</b>	<u>86</u>	<u>66</u>

Contract assets are accrued revenue associated with events and catering. Refer to note B3.2 for information relating to contract liabilities.

**B1.5: Assets classified as held for sale**

Assets classified as held for sale	1,772	-
<b>Total Assets classified as held for sale</b>	<u>1,772</u>	<u>-</u>

The National Gallery was bequeathed a residential property (land and building) in 1984, with a caveat that the existing occupant had a life interest and ownership of the property would not transfer to the National Gallery until the life interest holder passed away. These assets had previously been disclosed as contingent assets, refer note D2.

The property's Life Interest Holder passed away in December 2023 and the change of title was approved by the ACT Land Titles office in January 2024. The National Gallery's Council endorsed the disposal of the property in December 2023 (subject to title transfer and ministerial approval) and the property is now actively marketed for sale with the sale expected to be completed within 12 months.

These assets have been classified as assets held for sale and have been measured at fair value less costs to sell with a gain recorded on initial recognition.

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**Financial assets**

The National Gallery and its controlled entities classify financial assets in the following categories:

- financial assets at fair value through profit or loss, or
- financial assets measured at amortised cost.

The classification depends on both the National Gallery and its controlled entities' business model for managing the respective financial asset and contractual cashflow characteristics at the time of initial recognition.

Financial assets are recognised when the National Gallery or one of its controlled entities becomes a party to the contract and, as a consequence, has a legal right to receive cash and derecognised when the contractual rights to the cashflows from the financial asset expire or are transferred.

Shares are classified and accounted for as financial assets at fair value through profit or loss.

Cash is recognised at its nominal amount. Cash includes cash on hand and demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash, receivables and term deposits held for the purpose of collecting contractual cashflows are measured at amortised cost using the effective interest method adjusted for any loss allowance. Term deposits over three months are considered investments. The National Gallery does not have any financial assets classified as financial assets at fair value through other comprehensive income.

**Impairment of financial assets**

Financial assets are assessed for impairment at the end of each reporting period based on expected credit losses and using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or on an amount equal to 12-month expected credit losses if risk has not increased.

A simplified approach for measuring trade receivables is used. This approach measures the loss allowance as the amount equal to the lifetime expected credit losses. A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset. The loss is recognised in the Statement of Comprehensive Income.

**Credit risk**

The National Gallery and its controlled entities are exposed to minimal credit risk, as the majority of financial assets are cash, term deposits held with financial institutions or managed funds and shares listed on the Australian Stock Exchange. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. The National Gallery has policies and procedures that outline the investment of surplus cash and debt recovery techniques.

**Market risk**

The National Gallery and its controlled entities are exposed to market risk from investments in managed funds and shares through the Gordon Darling Australia Pacific Print Fund. This risk is managed by determining an investment strategy in line with the trust deed, including investing in stable low-risk Australian listed equities and appointing an external fund manager to manage these investments.

**Assets Held for Sale**

Assets are classified as held for sale if their carrying amount will be recovered principally through a sale transaction rather than through continuing use and a sale is considered highly probable. They are measured at the lower of their carrying amount and fair value less costs to sell.

A gain is recognised for the initial recognition of the assets at fair value less costs to sell. A gain or loss not previously recognised by the date of the sale of the asset is recognised at the date of derecognition.

Assets classified as held for sale are presented separately from the other assets in the balance sheet and are not depreciated while they are classified as held for sale.



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**B2: Non-financial assets**

**B2.1: Reconciliation of the opening and closing balances of land, buildings, plant and equipment, heritage and cultural assets and intangibles**

For the year ended 30 June 2024

	Land	Buildings	Plant and equipment	Heritage and cultural assets	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2023</b>						
Gross book value	28,235	450,386	10,953	6,880,326	2,737	7,372,637
Accumulated depreciation and impairment	–	(1,052)	(3,084)	(19,718)	(1,352)	(25,206)
<b>Total as at 1 July 2023</b>	<b>28,235</b>	<b>449,334</b>	<b>7,869</b>	<b>6,860,608</b>	<b>1,385</b>	<b>7,347,431</b>
<b>Additions</b>						
Purchase	–	9,897	2,398	19,022	610	31,927
Right-of-use assets	–	7,273	40	–	–	7,313
Works of art – gifts	–	–	–	3,703	–	3,703
Revaluations recognised in other comprehensive income	–	–	700	(500)	–	200
Depreciation and amortisation	–	(10,145)	(1,600)	(19,791)	(464)	(32,000)
Depreciation on right-of-use assets	–	(558)	(17)	–	–	(575)
Other movements of right-of-use assets	–	(6)	–	–	–	(6)
Write-down of assets in net cost of sales	–	–	(8)	(100)	(28)	(136)
<b>Total as at 30 June 2024</b>	<b>28,235</b>	<b>455,795</b>	<b>9,382</b>	<b>6,862,942</b>	<b>1,503</b>	<b>7,357,857</b>
Represented by:						
Gross book value	28,235	466,505	9,598	6,902,446	3,306	7,410,090
Accumulated depreciation and impairment	–	(10,710)	(216)	(39,504)	(1,803)	(52,233)
<b>Total as at 30 June 2024</b>	<b>28,235</b>	<b>455,795</b>	<b>9,382</b>	<b>6,862,942</b>	<b>1,503</b>	<b>7,357,857</b>
Carrying amounts of right-of-use assets	–	6,738	27	–	–	6,765

Purchases of non-financial assets are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than the asset capitalisation thresholds. The initial cost of a non-financial asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

Purchases below the threshold are expensed in the year of acquisition other than where they form part of a group of similar items that are significant in total.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition.

The asset thresholds and useful lives for each asset class are:

Asset class	2024 Useful life	2024 Threshold
Buildings	30 to 200 years	\$2,000
Plant and equipment	3 to 20 years	\$2,000
Heritage and cultural assets	50 to 480 years	\$2,000
Intangibles	3 to 5 years	\$2,000
Right-of-use assets	2 to 5 years	\$10,000

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The useful life of identifiable subcomponents in the buildings asset class has been independently assessed by JLL Public Sector Valuations Pty Ltd in 2023–24 as between 30 and 200 years (2022–23: 30 and 200 years).

The depreciation rates for right-of-use assets are based on the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

Unless otherwise stated, depreciation and amortisation rates are applied on a straight-line basis and rates are reviewed annually, as are useful lives and residual values. Any necessary adjustments are recognised in the current or current and future reporting periods, as appropriate.

All non-financial assets are assessed annually for indications of impairment and, where appropriate, the asset's carrying value is adjusted.

**Land and buildings**

Other than the property disclosed as held for sale, no land or buildings are expected to be sold or disposed of within the next 12 months. No indicators of impairment were found for land or buildings in 202324 (2022–23: Nil). No assets under development were identified to not meet the threshold for asset capitalisation and written off in accordance with AASB 116 *Property, Plant and Equipment* (2022–23: \$nil).

**Plant and equipment**

No material amounts of plant and equipment are expected to be sold or disposed of within the next 12 months. No indicators of impairment were found for plant or equipment in 202324 (2022–23: Nil).

**Heritage and cultural assets**

The National Gallery has a significant collection of heritage and cultural assets, comprising sculptures, objects, paintings, drawings, prints, books and photography. The National Gallery has classified these assets as heritage and cultural assets, as they are primarily used for purposes that related to their cultural significance. Land, buildings, plant and equipment that meet the definition of a heritage and cultural item are disclosed in the heritage and cultural asset class.

The National Gallery has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of their useful lives.

No assets were identified through the National Gallery's deaccessioning framework as having no future economic benefit and were derecognised and written off through the Statement of Comprehensive Income (2022–23: nil). Assets currently under investigation for deaccessioning have been identified as impaired, and an adjustment of \$0.50 million through the Asset Revaluation Reserve has been made in accordance with AASB 116 *Property, Plant and Equipment* (2022–23: \$0.22 million).

**Intangibles**

The National Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the National Gallery and the cost of the asset can be measured reliably. Intangible assets held by the National Gallery comprise websites (\$0.69 million) and software (\$0.82 million). These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

All intangible assets are assessed for indications of impairment at the end of each reporting period. No indicators of impairment were found for intangibles in 202324 (2022–23: nil). Intangible assets with a net book value of \$27,511 were decommissioned as they were no longer in use and written off in accordance with AASB 116 *Property, Plant and Equipment* (2022–23: nil).

**Lease right-of-use assets**

Lease right-of-use assets are capitalised at the commencement date of the lease and comprise the initial lease liability amount plus initial direct costs incurred when entering into the lease. These assets are accounted for as separate asset classes to corresponding assets owned outright but included in the same column as where the corresponding underlying assets would be presented if they were owned.

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**Revaluations of non-financial assets**

Following initial recognition at cost, property, plant and equipment (excluding right-of-use assets) are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. Revaluations are conducted by an independent valuer. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the operating result. Revaluation decrements for a class of assets are recognised directly in the operating result except to the extent that they reverse a previous revaluation increment for that class.

The market approach has been used to determine the fair value of the buildings at Hume and the Land assets. The replacement cost approach has been used to determine the fair value of the Parkes building. The fair value of plant and equipment has been taken to be the depreciated replacement cost. The market approach has been used to determine the fair value of heritage and cultural assets.

**Commitments for the acquisition of buildings, plant and equipment, heritage and cultural assets and intangibles**

	Within 1 year		Between 1 and 5 years		Total	
	2024	2023	2024	2023	2024	2023
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Capital commitments payable (including GST):</b>						
<b>Capital commitments</b>						
Buildings	4,788	8,960	5	48	4,794	9,008
Plant and equipment	377	506	–	–	377	506
Heritage and cultural assets	13,830	8,626	–	–	13,830	8,626
Intangibles	202	210	–	–	202	210
<b>Total capital commitments payable</b>	<b>19,197</b>	<b>18,302</b>	<b>5</b>	<b>48</b>	<b>19,202</b>	<b>18,350</b>

As at 30 June 2024, no capital commitments had been entered over five years (2023: Nil).

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	2024 \$'000	2023 \$'000
<b>B2.2: Inventory</b>		
Inventory held for sale	905	745
<b>Total inventory</b>	<u>905</u>	<u>745</u>

Inventory held for sale is valued at the lower of cost and net realisable value. Provision is made for slow-moving and obsolete inventory items.

<b>B3: Payables</b>		
<b>B3.1: Supplier payables</b>		
Trade creditors and accruals	3,390	3,341
Other creditors	–	30
<b>Total supplier payables</b>	<u>3,390</u>	<u>3,371</u>

Settlement is usually made within 21 days (2023: 21 days).

Suppliers and other payables are initially measured at fair value, net of transaction costs, and subsequently at amortised cost using the effective interest method. These liabilities are recognised to the extent that the goods and services have been received irrespective of whether they have been invoiced.

<b>B3.2: Other payables</b>		
Unearned income	1,932	1,583
Accrued salaries and wages	956	883
<b>Total other payables</b>	<u>2,888</u>	<u>2,466</u>

Unearned income meets the definition of contract liabilities under AASB 15 *Revenue from Contracts with Customers*.

Contract liabilities are associated with commercial events and catering, sponsorships, memberships and touring exhibitions that will occur in the future. Refer to note B1.4 for information relating to contract assets.

<b>B4: Interest bearing liabilities</b>		
<b>B4.1: Leases</b>		
Lease liabilities	5,699	36
<b>Total leases</b>	<u>5,699</u>	<u>36</u>

The total cash outflow for leases during 2023–24 was \$1.92 million (2023: \$0.3 million).

<b>B4.2: Leases – Maturity</b>		
<b>Maturity analysis – contractual undiscounted cash flows</b>		
Within 1 year	353	36
Between 1 to 5 years	5,709	–
More than 5 years	–	–
<b>Total leases</b>	<u>6,062</u>	<u>36</u>

The National Gallery has applied AASB 16 *Leases* to account for lease arrangements. The National Gallery, in its capacity as lessee, has six leasing agreements for storage and motor vehicles. The lease agreements have fixed annual escalations and options for contract extensions.

The above lease disclosures should be read in conjunction with the accompanying notes A1.2 and B2.1.

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**B5: Provisions**

	2024	2023
	\$'000	\$'000
<b>B5.1: Employee provisions</b>		
Annual leave	2,214	2,111
Long service leave	4,180	4,328
Separations and redundancies	–	150
<b>Total employee provisions</b>	<b>6,394</b>	<b>6,589</b>

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

**Leave**

The liability for employee benefits 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 and its controlled entities is estimated to be less than the annual entitlement.

Leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

**Separations and redundancies**

Provision is made for separation and redundancy payments when there is a detailed formal plan and employees have been informed that the redundancies will be carried out.

**Superannuation**

Employees of the National Gallery and its controlled entities are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other elected defined contribution schemes.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme. The liability for defined benefits is recognised in the Department of Finance's administered financial statements.

The National Gallery and its controlled entities make contributions to defined benefit superannuation schemes at rates determined by an actuary to be sufficient to meet the current cost to the Government. The National Gallery and its controlled entities account for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions owed by the National Gallery and its controlled entities and is recorded in other payables.

**B5.2: Other provisions**

	Provision for inward loans	Provision for outward loans	Provision for storage	Total
	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2023</b>	<b>90</b>	<b>–</b>	<b>150</b>	<b>240</b>
Additional provisions made	26	304	–	330
Amounts used	(8)	–	–	(8)
Amounts reversed	(42)	–	(29)	(71)
<b>Total as at 30 June 2024</b>	<b>66</b>	<b>304</b>	<b>121</b>	<b>491</b>

The provision for storage relates to the Gallery's obligation to pay storage and legal costs for works of art held abroad.

The provision for inward loans relates to the Gallery's obligation to pay the return freight costs of short term loans of works of art.

The provision for outward loans relates to the Gallery's obligation to pay the return freight costs for works of art on loan as part of Sharing the National Collection and other outward loans where the Gallery is obliged to pay the return freight costs.



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<b>C: Funding</b>		
<b>C1: Revenue from Government</b>		
	<b>2024</b>	2023
	<b>\$'000</b>	\$'000
<b>C1.1: Revenue from Government</b>		
Corporate Commonwealth entity payments	<b>66,003</b>	48,045
Grants from Government	<b>623</b>	613
<b>Total revenue from the Government</b>	<b>66,626</b>	48,658

Funding received or receivable from non-corporate Commonwealth entities is recognised as revenue from Government by the National Gallery and its controlled entities unless the funding is in the nature of an equity injection, Collection Development Acquisition Budget (CDAB) or a loan, in which case it is recognised as a contribution by owner directly in equity. CDAB funding of \$17.8 million was recognised directly in equity during 2023–24 (2022–23: \$17.0 million) and there were capital injections of \$11.0 million during 2023–24 (2022–23: nil).

<b>C2: Net cash appropriation arrangements</b>		
	<b>2024</b>	2023
	<b>\$'000</b>	\$'000
<b>C2.1: Net cash appropriation arrangements</b>		
<b>Total comprehensive income less depreciation expense on heritage and cultural assets and right-of-use assets plus principal repayments on leased assets</b>	<b>26,457</b>	4,600
Plus: depreciation expense on heritage and cultural assets	<b>(19,791)</b>	(19,712)
Plus: depreciation on right-of-use assets	<b>(575)</b>	(283)
Less: principal repayments – leased assets	<b>1,650</b>	292
<b>Total comprehensive income / (deficit) as per Statement of Comprehensive Income</b>	<b>7,741</b>	(15,103)

From 2009–10, the Government replaced revenue appropriations for the heritage and cultural depreciation expenses of designated collecting institutions, with a separate Collection Development Acquisition Budget (CDAB) provided as an equity contribution.

The inclusion of depreciation and amortisation expenses related to right-of-use leased assets and the lease liability principle repayment amount reflects the cash impact on implementation of AASB 16 *Leases*, it does not directly reflect a change in appropriation arrangements.

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**D: Other items**

**D1: Current/non-current distinction for assets and liabilities**

<b>2024</b>	2023
<b>\$'000</b>	\$'000

**D1.1: Current/non-current distinction for assets and liabilities**

**Assets expected to be recovered in:**

**No more than 12 months**

Cash	41,798	24,297
Investments	112,800	102,015
Trade and other receivables	3,390	2,024
Other financial assets	86	66
Assets classified as held for sale	1,772	–
Inventory	905	745
Prepayments	890	502
<b>Total no more than 12 months</b>	<b>161,641</b>	<b>129,649</b>

**More than 12 months**

Heritage and cultural assets	6,862,942	6,860,608
Land and buildings	484,030	477,569
Plant and equipment	9,382	7,869
Intangibles	1,503	1,385
Investments	4,523	4,015
Prepayments	75	86
<b>Total more than 12 months</b>	<b>7,362,455</b>	<b>7,351,532</b>
<b>Total assets</b>	<b>7,524,096</b>	<b>7,481,181</b>

**Liabilities expected to be settled in:**

**No more than 12 months**

Suppliers	3,390	3,371
Other payables	2,822	2,374
Leases	303	36
Employee provisions	2,673	2,769
Other provisions	491	240
<b>Total no more than 12 months</b>	<b>9,679</b>	<b>8,790</b>

**More than 12 months**

Other payables	66	92
Leases	5,396	–
Employee provisions	3,721	3,820
<b>Total more than 12 months</b>	<b>9,183</b>	<b>3,912</b>
<b>Total liabilities</b>	<b>18,862</b>	<b>12,702</b>

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2024

**D2: Contingent assets and liabilities**

Contingent assets and liabilities are not recognised in the Statement of Financial Position. They may arise from uncertainty as to the existence of an asset or liability or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain, and contingent liabilities are disclosed when settlement is greater than remote.

**Quantifiable contingencies**

As at 30 June 2024, the National Gallery had no contingent assets (2023: \$1.9 million) and no quantifiable contingent liabilities (2023: Nil). The contingent assets as at 30 June 2023 were land and a building which have now been recognised as assets held for sale.

**Unquantifiable contingencies**

The National Gallery's provenance governance framework identified a small number of collection assets of uncertain status that are at risk of future write-off. No material collection assets have been identified at balance date to have uncertain provenance status that are not already written off.

**D3: Key management personnel remuneration**

	2024	2023
	\$'000	\$'000
<b>D3.1: Key management personnel remuneration</b>		
Short-term employee benefits	899	845
Post-employment benefits	65	59
Other long-term employee benefits	15	12
<b>Total key management personnel remuneration</b>	<b>979</b>	<b>916</b>

Key management personnel (KMP) are those persons having authority and responsibility for planning, directing and controlling activities of the National Gallery and its controlled entities. The National Gallery and its controlled entities have determined the KMP to be the Portfolio Minister, Council members and the Director.

The above table includes the remuneration in 2023–24 for 11 KMP who held office at some time during the year (2022–23: 13). The remuneration and benefits for the Portfolio Minister are excluded from the table as they are set by the Remuneration Tribunal and are not paid by the National Gallery or its controlled entities.

The amounts in the table are prepared on an accrual basis and include salary, superannuation, annual and long service leave expense (including revaluations of leave provisions), allowances and changes in ancillary costs and probability rates on leave provisions.

**D4: Related party disclosures**

**D4.1: National Gallery of Australia Foundation and Gordon Darling Australia Pacific Print Fund**

**National Gallery of Australia Foundation**

The National Gallery of Australia Foundation (Foundation) is incorporated under the *Corporations Act 2001* as a company limited by guarantee. The Foundation is constituted to give effective control to the National Gallery under the definition of control in AASB 10 *Consolidated Financial Statements*.

The National Gallery provides administrative services to the Foundation free of charge. The fair value of these services was estimated as \$0.92 million in 2023–24 (2022–23: \$0.79 million).

The Foundation donated \$2.53 million to the National Gallery in 2023–24 (2022–23: \$4.56 million). Donations consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs. The Foundation's accounts are included in the National Gallery consolidated financial statements. All interentity transactions are eliminated on consolidation (refer to note D6).

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2024

**Gordon Darling Australia Pacific Print Fund**

The Gordon Darling Australia Pacific Print Fund (Fund) is a trust established in 1989. As trustee, the National Gallery 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 Fund to the National Gallery under the definition of control in AASB 10 *Consolidated Financial Statements*.

The Fund contributed \$0.03 million to the National Gallery in 2023–24 (2022–23: \$0.09 million). Contributions consisted of funds for the development of the national collection of works of art and to support the National Gallery's programs. The Fund's accounts are included in the National Gallery consolidated financial statements. All interentity transactions are eliminated on consolidation (refer to notes D6 and D7).

**D4.2: Council members**

Members of the National Gallery of Australia Council during the reporting period were:

Name	Date commenced	Date retired
Mr R Stokes AO (Chairman)	09/07/2018	
Hon R Alston AO	04/04/2019	
Mr S Brady AO, CVO	06/12/2018	
Ms H Cook	09/02/2017	
Ms A Kubler	19/04/2018	12/05/2024
Dr N Mitzevich (Director of the National Gallery)	02/07/2018	
Prof S Smart	25/07/2019	
Ms I Atlas AO	31/03/2022	
Ms E Anatolitis	29/09/2022	
Ms S Scales	08/12/2022	
Mr A Rahman Abdullah	14/09/2023	

**D4.3: Transactions with related parties**

The National Gallery is an Australian Government controlled entity. Related parties to the National Gallery are KMP, KMP related entities and their immediate families as described at note D3.

Given the National Gallery and its controlled entities' activities, related parties may transact in the same capacity as ordinary citizens. Such transactions may include donations of cash and works of art, purchases of exhibition tickets and goods and services through the National Gallery's art store, café and events. All purchases were conducted under normal terms and conditions and are therefore not separately disclosed in this note.

Giving consideration to relationships with related parties, and transactions entered into during the reporting period by the National Gallery and its controlled entities, there are no related party transactions to be separately disclosed in 2023–24 (2022–23: nil).

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2024

**D5: Budgetary reporting**

The budget presented in the Statements of Comprehensive Income, Financial Position and Changes in Equity and the Cashflow Statement is not audited.

**Statement of Comprehensive Income**

In 2023–24, the National Gallery and its controlled entities reported total expenses of \$99.8 million, \$1.9 million less than originally budgeted. This was primarily due to supplier expenses being under budget across a number of areas together with a change in the operating model for hospitality services resulting in the National Gallery no longer recognising operating expenditure or income for hospitality services. Employee benefits were \$1.7 million higher than budget, primarily driven through an increase in staffing levels during the year to support the Sharing the National Collection program. Depreciation and amortisation totalled \$32.6 million in 2023–24, \$1.4 million lower than budget due to delays in project completion, resulting in lower asset capitalisation.

Own-source revenue totalled \$35.1 million in 2023–24, \$15.6 million greater than the original budget of \$19.5 million. A significant donation for an artwork acquisition together with \$2.39 million unbudgeted in-kind revenue, resulted in contributions revenue exceeding budget by \$10.2 million. Cash flows were managed throughout the year to maximise returns resulting in interest revenue being \$5.9 million greater than the original budget. Other revenue was \$1.1 million greater than budget predominantly reflecting dividends on the investment portfolio being greater than budgeted due to changed market conditions since the budget was developed.

During 2023–24, gifts of works of art valued at \$3.7 million were received by the National Gallery and its controlled entities against a budget of \$5.0 million. The National Gallery also received title to a residential property which has been initially recognised as held for sale with a value of \$1.8 million. By nature, these gifts vary from year to year and are difficult to forecast.

The combination of these effects resulted in net cost of services of \$58.9 million, 24 percent lower than the budget of \$77.1 million.

Total comprehensive income of \$7.9 million includes the upwards revaluation of the plant and equipment, \$0.7 million, and impairment of artworks in the collection, \$0.5 million, which could not be foreseen when the budget was developed.

**Statement of Financial Position**

As at 30 June 2024, net assets were \$7.51 billion, consistent with the budget. The value of the national collection is \$6.86 billion and land and buildings \$484.0 million collectively account for 98 percent of net assets.

Financial assets totalled \$162.6 million as at 30 June 2024 against an original budget of \$98.5 million. The variance to the original budget is partially attributed to the prior year results (which are not known when the original budget is published some 14 months earlier), current year operating results plus the cashflow associated with timing of the acquisition of works of art and the rescheduling of some elements of the capital works program. Cash is invested in term deposits until it is required. At \$3.4 million, trade receivables were higher than budget by \$1.9 million primarily driven by higher than budgeted accrued interest from term deposits.

As at 30 June 2024, liabilities totalled \$18.9 million compared to a budget of \$15.1 million. New leases were entered into during the year resulting in an unbudgeted increase to lease liabilities of \$5.5 million. Other payables were \$1.5 million higher primarily driven by sponsorship funding received in advance. These variances have been partially offset by supplier payables which were \$2.9 million lower than budgeted due to the payment of a number of large invoices just prior to year-end.

**Statement of Changes in Equity**

The \$7.51 billion closing equity position is consistent with the original budget plus the additional capital funding received in the 2023–24 Mid Year Economic and Fiscal Outlook context for building rectifications. The movement in the Asset Revaluation Reserve reflects the asset revaluations as already described.

**Cashflow Statement**

The variance between the budget and actuals in the Cashflow Statement reflect the effect of the events already described.



**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS  
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For the year ended 30 June 2024

**D6: National Gallery of Australia and controlled entities financial information**

	National Gallery		Controlled Entities <sup>1</sup>	
	2024	2023	2024	2023
	\$'000	\$'000	\$'000	\$'000
<b>D6.1: National Gallery and controlled entities financial information</b>				
<b>STATEMENT OF FINANCIAL POSITION</b>				
<b>ASSETS</b>				
Current assets	<b>134,357</b>	115,504	<b>27,314</b>	14,155
Non-current assets	<b>7,357,932</b>	7,347,517	<b>4,523</b>	4,016
<b>Total assets</b>	<b>7,492,289</b>	7,463,021	<b>31,837</b>	18,171
<b>LIABILITIES</b>				
Current liabilities	<b>9,703</b>	8,797	<b>6</b>	6
Non-current liabilities	<b>9,183</b>	3,910	<b>–</b>	–
<b>Total liabilities</b>	<b>18,886</b>	12,707	<b>6</b>	6
<b>EQUITY</b>				
Contributed equity	<b>498,826</b>	470,012	<b>–</b>	–
Retained surplus	<b>522,604</b>	528,529	<b>31,831</b>	18,165
Asset revaluation reserve	<b>6,451,973</b>	6,451,773	<b>–</b>	–
<b>Total equity</b>	<b>7,473,403</b>	7,450,314	<b>31,831</b>	18,165

<sup>1</sup> Controlled entities include the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2024

	National Gallery		Controlled Entities <sup>1</sup>	
	2024	2023	2024	2023
	\$'000	\$'000	\$'000	\$'000
<b>D6.1: National Gallery and controlled entities financial information – Income Statement</b>				
<b>STATEMENT OF COMPREHENSIVE INCOME</b>				
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	32,460	28,216	474	468
Supplier expenses	34,358	32,016	487	390
Depreciation and amortisation	32,575	32,421	–	–
Impairment loss allowance	(12)	(13)	–	–
Write-down and impairment of assets	297	63	–	–
Interest on lease liabilities	92	2	–	–
Other expenses	–	–	2,526	4,587
<b>Total expenses</b>	<b>99,770</b>	<b>92,705</b>	<b>3,487</b>	<b>5,445</b>
<b>Own-source revenue</b>				
Revenue from contracts with customers	5,179	8,833	–	31
Contributions	5,925	8,816	15,005	4,137
Interest	8,232	4,673	706	479
Other revenue	2,345	2,294	1,174	1,036
<b>Total own-source revenue</b>	<b>21,681</b>	<b>24,616</b>	<b>16,885</b>	<b>5,683</b>
<b>Gains</b>				
Works of art – gifts	3,703	4,004	–	–
Gain on recognition of assets held for sale	1,800	–	–	–
Gains from sale of assets	34	–	34	4
Other gains	–	–	235	82
<b>Total gains</b>	<b>5,537</b>	<b>4,004</b>	<b>269</b>	<b>86</b>
<b>Total own-source income</b>	<b>27,218</b>	<b>28,620</b>	<b>17,154</b>	<b>5,769</b>
<b>Net (cost) / income of services</b>	<b>(72,552)</b>	<b>(64,085)</b>	<b>13,667</b>	<b>324</b>
Revenue from Government	66,626	48,658	–	–
<b>(Deficit) / income on continuing operations</b>	<b>(5,926)</b>	<b>(15,427)</b>	<b>13,667</b>	<b>324</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
Revaluation decrement	200	(2,040)	–	–
<b>Total other comprehensive income</b>	<b>200</b>	<b>(2,040)</b>	<b>–</b>	<b>–</b>
<b>Total comprehensive income / (deficit)</b>	<b>(5,726)</b>	<b>(17,467)</b>	<b>13,667</b>	<b>324</b>

<sup>1</sup> Controlled entities include the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund.

**NATIONAL GALLERY OF AUSTRALIA CONSOLIDATED FINANCIAL STATEMENTS  
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For the year ended 30 June 2024

**D7: Assets held in trust (recoverable GST exclusive)**

	<b>2024</b>	2023
	<b>\$'000</b>	\$'000
<b>D7.1: Gordon Darling Australia Pacific Print Fund</b>		
Balance carried forward from previous year	<b>4,188</b>	3,936
Investment and other income	<b>262</b>	259
Realised gain on sale of shares	<b>34</b>	
Unrealised net gain from remeasuring investments	<b>235</b>	82
<b>Total income and gains</b>	<b>531</b>	341
Expenses	<b>37</b>	66
Payments for works of art	–	23
<b>Total payments and expenses</b>	<b>37</b>	89
<b>Balance carried forward to next year</b>	<b>4,682</b>	4,188

The Gordon Darling Australia Pacific Print Fund (Fund) is a trust established in 1989 under a deed of settlement to purchase, exhibit and publish information about prints by Australasian printmakers now living or who died on or after 1 January 1965. The Fund is made up of a combination of cash and shares listed on the Australian Stock Exchange.

# PART 6

## APPENDICES

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# Appendix A

## Exhibitions

### NATIONAL GALLERY OF AUSTRALIA

Exhibitions presented at the National Gallery at Parkes Place on Ngunnawal and Ngambri Country in 2023–24.

#### Jonathan Jones

4 March – 23 July 2023 | Free

25,873 visitors

*untitled (walam-wunga.galang)* 2020–21 by renowned Wiradjuri/Kamilaroi artist Jonathan Jones, is a collaboration with Uncle Stan Grant Senior and Beatrice Murray. With its large-scale sandstone grindstones and a soundscape in Wiradjuri language, the artwork emphasises the sophistication of the Aboriginal agricultural economy, which was suppressed by colonial narratives of Aboriginal people as hunter-gatherers. This work was commissioned and generously supported by Wesfarmers Arts, Boorloo/Perth, the Gallery's Indigenous Arts Partner since 2012.

Curator: Tina Baum, Gulumirgin (Larrakia)/Wardamna/Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art

#### Haegue Yang: Changing From From to From

27 May – 15 October 2023 | Free

58,083 visitors

Haegue Yang's immersive multimedia environments combine diverse materials and cultural traditions with references ranging from science and art history to political events. This exhibition features recent works that explore interconnectivity and movement, including *Sonic Intermediates Three Differential Equations* 2020, a trio of sculptures that are activated regularly, a ritual filling the space with the rattling of bells.

This is a Know My Name project.

Curators: Russell Storer, Head Curator, International Art and Beatrice Thompson, Associate Curator, Asian and Pacific Art

#### Nan Goldin

8 July 23 – 28 January 2024 | Free

88,328 visitors

*Nan Goldin* presents a sequence of 126 Cibachrome photographs by American photographer Nan Goldin. *The ballad of sexual dependency* 1973–86 is Goldin's most famous work, and one of the cornerstones of contemporary art. Decades long in the making, it is among the most affecting photographic studies of a particular set of people and their social and cultural contexts. This unique set of Cibachromes has come from Goldin's personal collection and is an exciting acquisition for the National Gallery.

This is a Know My Name project.

Curator: Anne O'Hehir, Curator, Photography

#### Know My Name: Making it Modern

5 August – 8 October 23 | Free

48,181 visitors

*Know My Name: Making it Modern* celebrates pioneering women artists who changed the course of modern art in Australia.

Drawn from the national collection, this major exhibition profiles Ethel Spowers, Eveline Syme, Margaret Preston, Grace Cossington Smith, Clarice Beckett and Olive Cotton. Their works are unified by their expression of daily life, nature, still life and interior worlds of place, mind, and imagination.

This exhibition is supported by Principal Patron Tim Fairfax AC and is a Know My Name project.

Curators: Dr Deborah Hart, Head Curator, Australian Art, Dr Shaune Lakin, Senior Curator, Photography, Dr Sarina Noordhuis-Fairfax, Senior Curator, Australian Prints & Drawings, Elspeth Pitt, Senior Curator, Australian Art, Deirdre Cannon, Assistant Curator, Australian Art

#### Janet Fieldhouse

September 2023 – September 2024 | Free

The second public art commission in the National Gallery x Art Makers series by Janet Fieldhouse (Kalaw Lagaw Ya/Meriam Mir). Inspired by her matrilineal connections to Torres Strait Islander communities, Fieldhouse is known for intricate and small-scale sculptures which depict the elasticity in nature. This unusually large-scale work for the National Gallery's Sculpture Garden is her most ambitious work to date.

This is a Know My Name project.

Curator: Tina Baum, Gulumirgin (Larrakia)/Wardamna/Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art

### **Deep Inside My Heart**

25 November 2023 – 19 May 2024 | Free

93,044 visitors

*Deep inside my heart* brings together new acquisitions and key works from the national collection by distinguished women artists working across sculpture, drawing and related disciplines: Louise Bourgeois, Nancy Spero, Ana Mendieta, Lynda Benglis, Marlene Dumas, Kiki Smith, Bronwyn Oliver, Tracey Emin, Sarah Lucas and I Gusti Ayu Kadek Murniasih. These artists' works refer to a key period of the 1980s when representations of the body were used to assert politics, gender and identity.

This is a Know My Name project.

Curator: Lucina Ward, Senior Curator, International Art

### **Emily Kam Kngwarray**

2 December 2023 – 28 April 2024 | Ticketed

50,012 visitors

Renowned for her unique depictions of Country and energetic interpretations of ancient traditions, Anmatyerr artist Emily Kam Kngwarray was one of the most significant contemporary painters in the later part of the twentieth century. This major survey exhibition brings together the most important works from her oeuvre, from her early vibrant batiks to her later monumental paintings on canvas.

This is a Know My Name project and has been made possible thanks to our philanthropic community, including Principal Patrons Michael and Helen Gannon.

Christopher Hodges and Helen Eager are gratefully acknowledged for advancing Emily Kam Kngwarray's artistic legacy over the past three decades, and for their support of this project.

Curators: Kelli Cole, Warumungu and Luritja peoples, Curator, Special Projects, Aboriginal and Torres Strait Islander Art and Hetti Perkins, Arrernte and Kalkadoon peoples, Senior Curator-at-Large, Aboriginal and Torres Strait Islander Art

### **Jordan Wolfson: Body Sculpture**

9 December 2023 – 28 July 2024 | Free

11,891 people attended 375 performances as at 30 June 2024

Jordan Wolfson is an artist whose work reflects the socio-political currents of the United States today. Acting as a witness to the shadow forces within the human condition, Wolfson positions the viewer in a physical and moral confrontation with issues confronting society.

This was the first solo presentation of Wolfson's work in Australia and featured the world premiere of *Body Sculpture 2023*, a major acquisition for the National Gallery.

Curator: Russell Storer, Head Curator, International Art

### **Enlighten and Vincent Namatjira**

1 March 2024 – 11 March 2024 | Free

To celebrate the launch of *Vincent Namatjira: Australia in colour*, the National Gallery commissioned a new projection and sound-based work by Namatjira for the 2024 Enlighten Festival. His video animation illuminated the 60-metre façade of the National Gallery's western façade, giving his drawings and paintings a new life.

Supported by Enlighten Festival, Kamberri/Canberra

Curator: Bruce Johnson McLean, Assistant Director, First Nations Engagement

### **Vincent Namatjira: Australia in colour**

2 March 2024 – 21 July 2024 | Free

122,422 visitors

The first survey exhibition of acclaimed Western Aranda artist Vincent Namatjira, *Vincent Namatjira: Australia in colour* charts the artist's career, revealing the power of his painting and the potency of his words. Renowned for producing paintings of dry wit, Namatjira has established himself in the past decade as a celebrated portraitist and satirical chronicler of Australian identity.

*Vincent Namatjira: Australia in colour* is a Tarnanthi touring show presented by the Art Gallery of South Australia with presenting partner the National Gallery of Australia. Supported by Tarnanthi Principal Partner BHP and the Government of South Australia.

### **A Century of Quilts**

16 March 24 – 25 August 2024 | Free

58,456 visitors to 30 June 2024

Presenting a rare opportunity to see an artistically and historically significant group of works, *Australian quilts* showcased an often-overlooked art-form made almost exclusively by women. Included in the exhibition is the National Gallery's most requested work of art: *The Rajah quilt* 1941.

The Rajah quilt story is one of hope and persistence and has been a central subject of study into colonial life since its rediscovery in 1987.

This is a Know My Name project.

Curator: Simeran Maxwell, Associate Curator, Australian Art

### **Anni and Josef Albers**

8 June 2024 – 22 September 2024 | Free

19,473 visitors to 30 June 2024

Lifelong artistic adventurers Anni and Josef Albers were leading pioneers of twentieth-century modernism. Guided by Josef's theory of colour and Anni's formal exploration of pattern-making and weaving, the exhibition brings together prints by both artists from the National Gallery's Kenneth E. Tyler Collection, along with paintings and archival materials.

This is a Kenneth E. Tyler Collection exhibition and the publication is supported by Penelope Seidler AM.

Curator: Imogen Dixon Smith, Kenneth E Tyler Curator, International Prints and Drawings

### **Gauguin's World: Tōna Iho, Tōna AoAo**

28 June – 7 October 2024 | Ticketed

This is the first major showing of the art of French post-Impressionist Paul Gauguin (1848–1903) in Australia. *Gauguin's World: Tōna Iho, Tōna Ao* offers new perspectives on Gauguin's life and work, his artistic influences and networks, as well as his historical impact and contemporary legacies.

Through painting, drawing, engraving, sculpture and the decorative arts, guest curator Henri Loyrette, former director of the Louvre Museum and Musée d'Orsay, traces the trajectory of the artist's distinctive works, from his impressionist beginnings to Polynesian visions. Singular as his art was, the exhibition reveals that Gauguin's work belonged to the art and themes of his time and shows how contemporary perspectives can enable new readings of his work and give agency to his subjects.

The exhibition is organised by the National Gallery of Australia, Canberra; The Museum of Fine Arts, Houston; and Art Exhibitions Australia.

Curator: Henri Loyrette, Co-ordinating Curator, Lucina Ward, Senior Curator, International Art

### **SaVĀge K'lubK'lub: Te Paepae Aora'I—Where the Gods Cannot be Fooled**

28 June – 7 October 2024 | Free

This installation weaves together historical collections from the National Gallery of Australia with contemporary works from the SaVĀge K'lub collective.

The SaVĀge K'lub, conceived by artist and scholar Rosanna Raymond in 2010, references the gentleman's club of the same name established in London during the nineteenth century. The capitalisation of VĀ privileges the Samoan notion of vā, a relational space between people and things central to Moana-based creative practices and protocols: primarily honouring the relationships formed during artmaking.

As a collective, the SaVĀge K'lub celebrates diverse art forms and cultures, engaging in collaborative efforts to acti.VĀ.te individuals and objects and explore notions of hospitality, sovereignty and queer identity.

The installation is conceptually based on a *paepae*, referring to the idea of a 'threshold' as it takes various forms throughout the Moana Nui (the region of the Pacific Ocean). *Paepae* exist outside the main *marae* (communal or sacred space), forming a space across which things pass back and forth. In ceremonies *Paepae* are often used to reveal a village's *measina* (cultural treasures). In Aotearoa *paepae* is also a place for ceremonial speeches and retelling—where people remember histories and genealogies, bringing the past alive in the present.

*Te Paepae Aora'i* is a place to present cultural treasures, both static and living, artistic and ceremonial. A place to create new memories and construct our past, present and future: *A place where the gods cannot be fooled.*

Curator: Rosanna Raymond MNZM, Adjunct Senior Curator, Special Projects

## **ART ACROSS AUSTRALIA**

Sharing the National Collection partnerships

### **Tweed Regional Gallery & Margaret Olley Art Centre, Murwillumbah, NSW**

Work on loan from 1 November 2023:

Claude Monet, *Meules, milieu du jour (Haystacks, midday)* 1890

Works on loan from 1 March 2024:

Giorgio Morandi, *Natura morta (Still life)* 1956

Margaret Olley, *Pomegranate I* 1976

Margaret Olley, *Katie's quinces* 1976

Margaret Olley, *[Morning interior]* c1973

### **Blue Mountains Cultural Centre, Katoomba, NSW**

Works on loan from 15 December 2023:

Julie Gough, *Hunting Ground (Haunted) & (Pastoral) Van Diemen's Land* 2016

re a, *Poles Apart* 2009

Fiona Foley (Badjala people), *Bliss* 2008

Megan Cope (Quandamooka people), *Toponymic interventions #3* 2016

### **Shoalhaven Regional Gallery, Nowra, NSW**

Work on loan from 16 February 2024:

Barnett Newman, *Broken obelisk* 1963/1967/2005

### **Wanneroo Regional Gallery, WA**

Works on loan from 7 March 2024:

Andy Warhol, *Elvis* 1963

Andy Warhol, *Campbell's soup I* 1968 (10 prints)

Andy Warhol, *Mick Jagger* 1975 (10 prints)

Andy Warhol, *Muhammad Ali* 1978 (4 prints)

Andy Warhol, *Portraits from Artists and Photographs* 1970 (8 prints)

Andy Warhol, *Flowers* 1974 (10 prints)

Andy Warhol, *Electric chairs* 1971 (10 prints)

### **Texas Regional Art Gallery, Qld**

Works on loan from 23 March 2024:

Jan Brown, *Carnage* 1978

Jan Brown, *Fat bird* 1989

Jan Brown, *Small magpie* 2003

Jan Brown, *Adolescent* 1994

Jan Brown, *Walking bird* 2006

### **Maitland Regional Art Gallery, NSW**

Work on loan from 13 April 2024:

Ron Mueck, *Pregnant woman* 2002

### **Araluen Arts Centre, Alice Springs, NT**

Works on loan from 1 June 2024:

Albert Namatjira, *Central Australian landscape* c 1945

Albert Namatjira, *Quarritana, Finke River (organ pipes)* c 1948

Mick Namarari Tjapaltjarri, *Sunrise chasing away the night* 1971

Johnny Warangkula Tjupurrula, *Egret Dreaming* 1971

Tim Leura Tjapaltjarri, *Water Dreaming* 1972

Timmy Payungka Tjapangarti, *Corroboree site two* c 1973

Albert Namatjira, *Glen Helen Gorge from the south looking north* about 1955

Albert Namatjira, *Ghost gum, Glen Helen* c 1950

Old Tutuma Tjapangati, *Big Corroboree Dreaming* 1971

### **Temora Arts Centre, NSW**

Works on loan from 1 June 2024:

Ken Mihara, *Kigen (Genesis) no. 1* 2013

Takeshi Mitsumoto, *Chrysanthemum tray* 2008

Jun Kaneko, *[untitled oval]* 1994

Shigekazu Nagae, *Sogu katachi* 2005

### **Home of the Arts (HOTA), Gold Coast, Qld**

Works on loan from 22 June 2024:

David Hockney, *A bigger Grand Canyon* 1998

Imants Tillers, *Mount Analogue* 1985

Bridget Riley, *Reef* 1976

Bridget Riley, *Veld* 1971

Eugene von Guerard, *North-east view from the northern top of Mount Kosciusko* 1863

### **Central Goldfields Art Gallery, Maryborough, Vic**

Works on loan from 27 June 2024:

Godfrey and Abraham, *Australian goldfields brooch* c 1860

unknown, *Brooch* 1890–1910

unknown silversmith, *Locket* c 1860

unknown silversmith, *Pair of earrings* c 1860

Rowena Gough, *Positive/negative* c 1979

Rowena Gough, *Ring* c 1979

Rowena Gough, *Ring* c 1979

unknown silversmith, *Stick pin* c 1860

unknown silversmith, *Stick pin* c 1860

unknown silversmith, *Brooch* c 1860

unknown silversmith, *Brooch for Lola Montez* c 1855

unknown silversmith, *Box with quartz lid* c 1875

## TOURING EXHIBITIONS

### **Clarice Beckett: paintings from the national collection**

8 March – 19 May 2024

Cairns Art Gallery, Qld

14 June – 28 July 2024

Ridloch Arts & Cultural Centre, Mount Gambier, SA

47,616 visitors

*Clarice Beckett: paintings from the national collection* presents an intimate, rarely seen collection by one of the most original artists of early twentieth century Australia. Deeply sensitive to the effects of colour, light and atmosphere, Beckett painted the life and scenery of her coastal home in south-east Naarm/Narrm/Melbourne with an eye for the commonplace and fleeting effects of nature. Her work captures a world on the cusp of modernisation, evoking both the natural environment and simple pleasures of suburbia. In 1972 the artist's sister Hilda Mangan donated a group of Beckett's works to the National Gallery. It is this collection that was on view for the first time, with the freshness and vitality of the works restored by extensive conservation treatment.

*Clarice Beckett: paintings from the national collection* is a National Gallery Touring Exhibition supported by the Australian Government through Visions of Australia.

Curator: Elspeth Pitt, Senior Curator, Australian Art, and Deirdre Cannon, Assistant Curator, Australian Art

### **Ever Present: First Peoples Art of Australia**

29 July – 29 October 2023

Auckland Art Gallery Toi o Tāmaki, New Zealand

80,730 visitors

*Ever Present: First Peoples Art of Australia* surveyed historical and contemporary works by Aboriginal and Torres Strait Islander artists from across the country. Drawn from the collections of the National Gallery and The Wesfarmers Collection of Australian Art, the works bridge time and place and interconnected through story and experience. *Ever Present* included works by over 80 artists and considered seven interlinked themes: Ancestors + Creators; Country + Constellations; Community + Family; Culture + Ceremony; Trade + Influence; Resistance + Colonisation; and Innovation + Identity. Contesting populist views of Australian history, these works underlined the ever-present existence of the first peoples of Australia.

*Ever Present* was a National Gallery Touring Exhibition, in partnership with Wesfarmers Arts and the Australian Government through the Office for the Arts.

Curator: Tina Baum, Gulumirrgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art

### **Jess Johnson & Simon Ward: Terminus**

16 June – 13 August 2023

Hyphen, Wodonga, Vic

26 August – 5 November 2023

Central Goldfields Art Gallery, Maryborough, Vic

5,435 visitors

Inspired by sci-fi, comics and fantasy movies, *Jess Johnson & Simon Ward: Terminus* is a virtual reality (VR) installation that transports the viewer into an imaginary landscape of colour and pattern populated by human clones, moving walkways and gateways to new realms. Johnson's drawings were transformed into digital animations by Ward and Kenny Smith and enriched with a soundtrack by Andrew Clarke. This created the crossdisciplinary collaboration that is *Terminus* a mysterious universe of alien architecture populated by humanoid clones and cryptic symbols, explored via a network of travelators and gateways. In 2023 *Terminus* was in the third and final year of its 12-venue all-state tour.

The national tour was made possible by the Australian Government through Visions of Australia and the National Collecting Institutions Outreach and Touring program. *Jess Johnson & Simon Ward: Terminus* is a Know My Name project and part of The Balnaves Contemporary Series.

Curator: Simeran Maxwell, Curator, Australian Art

### **Judy Watson & Helen Johnson: the red thread of history, loose ends**

27 May – 23 July 2023

Museum of Art and Culture yapang, Lake Macquarie, NSW

2,214 visitors

*Judy Watson & Helen Johnson: the red thread of history, loose ends* was a National Gallery Touring Exhibition presenting work by two of Australia's leading artists—Judy Watson and Helen Johnson. The works of art in the exhibition reflect on their individual and Ancestral cultural experiences living in Australia. Watson, a Waanyi woman, and Johnson, a second-generation immigrant of Anglo descent, have each developed new works that explore complex and varied perspectives on colonisation, with an emphasis on the experience of women.

*Judy Watson & Helen Johnson: the red thread of history, loose ends* is a Know My Name project and part of The Balnaves Contemporary Series. The national tour was made possible thanks to the Australian Government's National Collecting Institutions Touring and Outreach program.

Curators: Tina Baum, Gulumirrgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art and Elspeth Pitt, Senior Curator, Australian Art



### **Know My Name: Australian Women Artists**

25 November 2023 – 18 February 2024

Mornington Peninsula Regional Gallery, Mornington, Vic

2 March – 19 May 2024

Horsham Regional Art Gallery, Vic

31 May – 25 August 2024

Tweed Regional Gallery, Murwillumbah, NSW

18,833 visitors

*Know My Name: Australian Women Artists* tells a new story of Australian art. Looking to moments in which women created new forms of art and cultural commentary, the exhibition suggests new histories by highlighting creative and intellectual relationships between artists through time. *Know My Name* is part of a series of gender equity initiatives by the National Gallery to increase the representation of women artists, who have often been omitted from published histories and public collections. It draws from a two-part presentation held at the National Gallery between 2020 and 2022, which was among the most comprehensive exhibitions of art by women assembled in Australia to date.

*Know My Name: Australian women artists* is a National Gallery Touring Exhibition supported by the Australian Government through Visions of Australia.

Curator: Elspeth Pitt, Senior Curator, Australian Art, and Deirdre Cannon, Assistant Curator, Australian Art

### **4th National Indigenous Art Triennial: Ceremony**

18 October – 11 November 2023

Samstag Museum of Art, Adelaide, SA

25 January – 19 May 2024

Western Plains Cultural Centre, NSW

8,849 visitors

The 4th National Indigenous Art Triennial is the National Gallery's flagship exhibition of contemporary Aboriginal and Torres Strait Islander art. *Ceremony* remains central to the creative practice of many Aboriginal and Torres Strait Islander artists. From the intimate and personal to the collective and collaborative, ceremonies manifest through visual art, film, music and dance. Featuring the work of 35 artists from across Australia, this exhibition revealed how ceremony is at the nexus of Country, culture and community.

*Ceremony* was made possible through the generosity of the Gallery's Indigenous Art Partner Wesfarmers Arts and philanthropic supporters who supported the presentation of the exhibition and the commissioning of works of art by leading First Nations artists.

The national tour was funded by the Australian Government's Visions of Australia and National Collecting Institutions Touring and Outreach programs.

Curator: Hetti Perkins, Arrernte and Kalkadoon peoples, Senior Curator-at-large, with National Gallery curators

### **Rauschenberg and Johns: significant others**

3 June – 30 July 2023

Ipswich Art Gallery, Qld

9 September – 19 November 2023

Cairns Art Gallery, Qld

9 December 2023 – 4 February 2024

Museum of Art and Culture yapang, Lake Macquarie, NSW

1 June 2024 – 15 September 2024

Western Plains Cultural Centre, Dubbo, NSW

50,367 visitors

In the early 1950s, at the height of Abstract Expressionism in the United States, a new avant-garde art movement emerged from the adjoining studios of American artists Robert Rauschenberg and Jasper Johns. They began to introduce everyday signs, objects and media into their work, collapsing the distinction of art and life. Rauschenberg and Johns lived and worked together for six years in a run-down New York apartment, producing art that radiates with the new ideas born of their creative exchange. This exhibition drew upon the National Gallery's Kenneth E Tyler Collection of prints by both Robert Rauschenberg and Jasper Johns produced between 1968 and 1973, and holdings of key works by their forebears and contemporaries.

The national tour was made possible thanks to the Australian Government's Visions of Australia program.

Curator: David Greenhalgh, Associate Curator, International Art

### **Single Channel**

11 August – 24 September 2023

Geraldton Regional Art Gallery, WA

17 November – 16 December 2023

Ellenbrook Arts, WA

6 April – 12 May 2024

Goldfields Arts Centre, Kalgoorlie WA

12 May – 23 June 2024

Multi-Arts Pavilion, mima (MAP mima), Lake Macquarie, NSW

3,388 visitors

Drawn from the national collection, *Single Channel* brings together moving image artworks from 2000 to 2019 by some of Australia's most nationally and internationally significant artists. The works consider notions of identity in powerful, unexpected and mesmerising ways. Focusing on works by First Nations and Australian artists, the exhibition includes work by Tony Albert, Destiny Deacon and Virginia Fraser collaboration, Silvana and Gabriella Mangano, Club Até, Shaun Gladwell and Tracey Moffatt. *Single Channel* is a National Gallery Touring Exhibition supported by the Australian Government through the National Collection Institutions Touring and Outreach Program.

Curator: Tina Baum, Gulumirgin (Larrakia) / Wardaman / Karajarri peoples, Curator, Aboriginal and Torres Strait Islander Art and Anne O'Hehir, Curator, Photography

## ART CASES PROGRAM

The National Gallery's Five Art Cases contain recent and commissioned works of art in themed groupings. The works are suitable for handling and travel in the cases to schools, libraries, community centres, galleries and aged care homes. A printed learning resource designed to support object-based learning encourages participants to actively explore works of art by looking, handling and making. The Art Cases are supported by the Neilson Foundation.

5,326 total participants

### Earth (blue case) and Past, Present and Future (yellow case)

12 June – 7 July 2023

Devonport Library, Tas

24 July – 18 August 2023

Redland Art Gallery, Cleveland, Qld

4–29 September 2023

New England Regional Art Museum, Armidale, NSW

16 October – 10 November 2023

Penrith Regional Gallery, NSW

12 February – 8 March 2024

Studio &, Hawker, ACT

25 March – 26 April 2024

Moree Community Library, NSW

13 May – 21 June 2024

Qantas Founders Museum, Longreach, Qld

### Bodies (red case) and Form and Function (orange case)

12 June – 22 July 2023

Ngununggula, Bowral, NSW

7 August – 22 September 2023

Korumburra & Leongatha Libraries, Vic

9 October – 3 November 2023

Devonport Regional Gallery, Tas

20 November – 15 December 2023

Snowy Monaro Council (Cooma Library, Bombala Library and Jindabyne Library), NSW

12 February – 8 March 2024

St Helens Library, Tas

25 March – 19 April 2024

Burnie Regional Museum, Tas

6–31 May 2024

Hamilton Gallery, Vic

17 June – 12 July 2024

Walkway Gallery, Bordertown, SA

### Country (copper case)

12 June – 16 July 2023

Mandurah Community Museum, WA

31 July – 25 August 2023

Gippsland Art Gallery, Sale, Vic

11 September – 6 October 2023

Ballarat Botanical Gardens, Vic

25 October – 14 November 2023

Barossa Regional Gallery, Tanunda, SA

12 February – 8 March 2024

North Midlands Project, Carnamah, WA

25 March – 19 April 2024

Bunbury Regional Art Gallery, WA

6 May – 21 June 2024

Southern Forest Arts, Northcliffe, WA

### COLLECTION LOAN PARTNERSHIPS

A regional initiative, with loans from the National Gallery supported by Metal Manufactures Pty Limited.

#### *No easy answers*

10 March – 16 July 2023

Murray Art Museum Albury, NSW

33,189 attendees

*No easy answers* explored art as a way of thinking. Bringing together six artists from across Australia and the United States, it made the case for art as a necessary strategy in confronting contemporary challenges that have no easy answers.

#### Clarice Beckett: atmosphere

1 April – 9 July 2023

Geelong Gallery, Vic

26,967 visitors

A focused, thematic survey of the work of Australian artist Clarice Beckett (1887–1935) presented key works from across Beckett's oeuvre ranging from 1919 to the early 1930s. Exclusive to Geelong, the exhibition provided a critical representation of this enduringly enigmatic modernist artist's atmospheric depictions of light, climate and Melbourne's Bayside.

#### On message: environmental posters 1978–2023

3 September – 19 November 2023

Wagga Wagga Art Gallery, NSW

6,961 visitors

*On message* traced 45 years of Australia artists dedicated to print and poster making and environmental activism. It included significant early posters from the collection of the National Gallery of Australia alongside prints from Wagga Wagga Art Gallery's extensive collection, street posters and new works.

**John R Walker: journeys and return**

4 November 2023 – 7 March 2024

Orange Regional Gallery, NSW

3,326 visitors

Orange Regional Gallery's exhibition marked the first display of John R Walker's epic painting *Eagle spirit, Vathiwarta*, 2019, since its acquisition by the National Gallery in 2023.

**giyawarra-nanha gulbalanha / disturbing the peace**

15 December 2023 – 7 March 2024

Murray Art Museum Albury, NSW

21,775 visitors

*giyawarra-nanha gulbalanha / disturbing the peace* was a significant exhibition of First Nations artistic practice, drawing together 21 works from the National Gallery of Australia and key works from the Murray Art Museum Albury collection.

**Nan Goldin: The ballad of sexual dependency**

2 March – 2 June 2024

The Art Gallery of Ballarat, Vic

106,306 visitors

*The ballad of sexual dependency* is a defining artwork of the 1980s. Nan Goldin's extended photographic study of her chosen family—her 'tribe'—began life as a slide show screened in the clubs and bars of New York, where Goldin and her friends worked and played. Goldin later distilled the slide show to 126 printed photographs, a series which has recently entered the National Gallery's collection.

**THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS**

16 March – 19 October 2024

Qantas Founders Museum, Qld

*THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* 2017 is an installation comprising a vibrant yellow room overrun with black polka dots of various sizes. At its centre is a mirrored box, inside which are several dozen illuminated pumpkin sculptures visible through windows. The pumpkins, endlessly reflected in the room's internal mirrors, are also vivid yellow and adorned with dots. The dazzling combination of dots, mirrors and pumpkins creates optical illusions and a sensation of infinite space and colour.

**Paris: impressions from life 1880–1925**

16 March – 14 July 2024

Bendigo Art Gallery, Vic

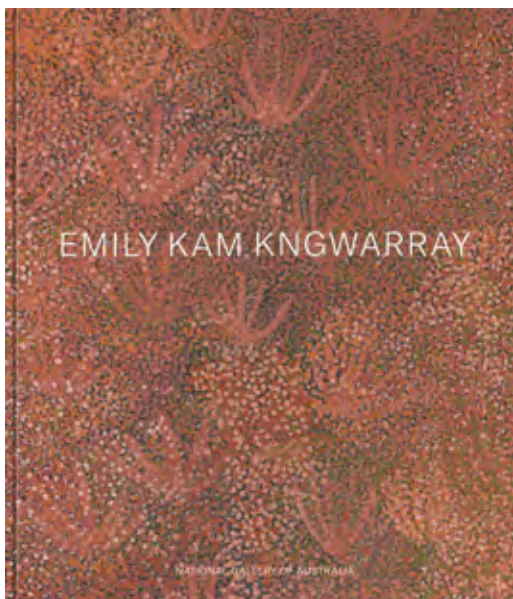
*Paris: impressions from life* reflects on an effervescent period of great social change, urban development and artistic innovation that shaped modern Paris.

# Appendix B

## Research and scholarships

This appendix shows the National Gallery's engagement in broader social and cultural discourses on the visual arts, nationally and internationally, through its publishing activities and public and education initiatives and through research published in external publications or presented in other arts and education institutions.

### MAJOR NATIONAL GALLERY PUBLICATIONS



#### **Emily Kam Kngwarray**

Curator/author: Kelly Cole, Jenny Green, Hetti Perkins

Hardback, 264 pp, fully illustrated

Date of publication: December 2023



#### **Body Sculpture, Jordan Wolfson**

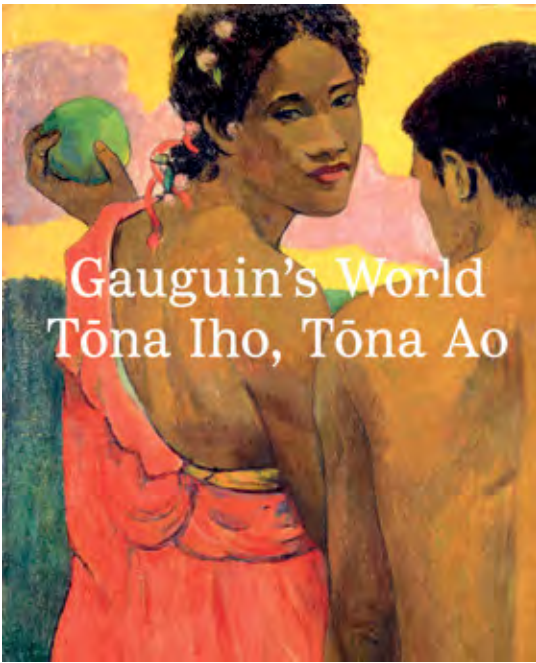
Curator/author: Russell Storer

Hardback, 218 pp, fully illustrated

Date of publication: December 2023



**Anni and Josef Albers**  
 Curator/author: Imogen Dixon-Smith  
 Paperback, 168 pp, fully illustrated  
 Date of publication: June 2024



**Gauguin's world: Gauguin Tōna Iho, Tōna Ao**  
 Curator/author: Henri Loyrette  
 Paperback, 288 pp, fully illustrated  
 Date of publication: June 2024

**Corporate publications**  
*National Gallery of Australia Annual Report 2022–23*  
*National Gallery of Australia Foundation Annual Report 2022–23*



## STAFF CONTRIBUTIONS TO EXTERNAL EVENTS AND PUBLICATIONS

### Lectures, speeches, conference contributions

- Baum, Tina, Yalingwa Curatorial Symposium, keynote presentation, Australian Centre for Contemporary Art, Melbourne, 29 August 2023.
- Baum, Tina, response to Archie Moore's practice and work represented at Venice Biennale, *kith and kin*, film for Creative Australia, 20 February 2024.
- Baum, Tina, 'Ever Present,' presentation to Asialink leaders, National Gallery of Singapore, 21 March 2024.
- Campbell, Bronwyn, 'Due diligence and provenance essentials: collections management master of art curatorship,' presentation, University of Melbourne, 5 March 2024.
- Campbell, Bronwyn, 'Ethics in action: Cranlana executive colloquium, Canberra, for Cranlana Centre for Ethical Leadership,' presentation, Monash University, Melbourne, 18 March 2024.
- Campbell, Bronwyn, 'Art crime, provenance and repatriation,' Greg Binns Memorial Lecture, Art Gallery of Ballarat, Vic, 27 March 2024.
- Cannon, Deirdre, 'In conversation, *Clarice Beckett: atmosphere*,' presentation, Geelong Gallery, Vic, 23 July 2023.
- Cannon, Deirdre, 'Know My Name: Australian women artists,' presentation, Tweed Regional Gallery, Murwillumbah, NSW, 31 May 2024.
- Greenhalgh, David, 'Paper Contemporary at Sydney Contemporary,' presentation, Sydney Contemporary, Carriageworks, Sydney, 10 September 2023.
- Hart, Deborah, 'Margaret Worth in conversation: touchstones of being and becoming', *Margaret Worth: earth & ether*, exh cat, The Riddoch Arts & Culture Centre, Mount Gambier, SA, 2023.
- Hart, Deborah, 'Know My Name and Ethel Carrick,' lecture, Australian National University, Kanberri/Canberra, 6 May 2024.
- Lakin, Shaune, 'Derek Jarman's *Caravaggio*,' lecture, Australian National University, Kanberri/Canberra, 5 January 2024.
- Noordhuis-Fairfax, Sarina, floor talk in *Cutting through time*, Geelong Gallery, Vic, 17 May 2024.
- Lakin, Shaune, 'On photography, intimacy and indexing time', presentation, UNSW Galleries, Sydney, 29 June 2024
- Lakin, Shaune, opening address for *Navigating Histories: Phuong Le, Chris Siu, Estelle Yoon, Ren Gregorčič*, Photoaccess, Kanberri/Canberra, 29 June 2024.
- Maxwell, Simeran, "'Moody bitch dies of AIDS": the rise and decline of Peter Tully', conference paper for the panel I Want a Past that Lives up to my Future: Queer History in the Making, Art Association of Australia and New Zealand Conference, Griffith University, NSW, 12 August 2023.
- Maxwell, Simeran, 'Terminus' presentation, Central Goldfields Art Gallery, Maryborough, Vic, 26 August 2023.
- Maxwell, Simeran, Hand Me Down / Style Me Up, participant in panel discussion, Wagga Wagga Art Gallery, NSW, 2 September 2023.
- Maxwell, Simeran, 'A Century of Quilts', presentation to Canberra Quilters, 2 May 2024.
- Maxwell, Simeran, 'A Century of Quilts', presentation to Spiral Club, Canberra, 2 May 2024.
- Maxwell, Simeran, 'Australia's convict quilt: something to be proud of', *Tales of textiles* podcast, Haptic & Hue, 3 May 2024.
- Maxwell, Simeran, 'Simeran Maxwell and quilts at the NGA', *Infinite women* podcast, 27 May 2024.
- Maxwell, Simeran, 'Know My Name: women, textiles, and the institution', paper for Moving the Needle conference, Embroiderers Guild Galleries, Sydney, 23 June 2024.
- Mitzevich, Nick, welcome address for 2023 Eloquence Art Program, Culture Plus, National Gallery of Australia, Kamberri/Canberra, 28 September 2023.
- Mitzevich, Nick, guest speaker at ministerial cultural-exchange event, Embassy of the People's Republic of China, Kamberri/Canberra, 25 October 2023.
- Mitzevich, Nick, keynote address for American Friends of the National Gallery of Australia, New York, NY, 8 November 2023.
- Mitzevich, Nick, opening speaker for *New dog old tricks* exhibition, Ngununggula, Southern Highlands Regional Gallery, Gundungurra Country/Bowral, NSW, 25 November 2023.
- Mitzevich, Nick, guest speaker for 50th anniversary of Philip Bacon Galleries, Philip Bacon Galleries, Meanjin/Brisbane, 17 February 2024.
- Mitzevich, Nick, guest speaker for media launch of *Andy Warhol: icons* exhibition, Wanneroo Regional Gallery, WA, 5 March 2024.
- Mitzevich, Nick, guest speaker for *Warhols to Wanneroo* exhibition, Wanneroo Regional Gallery, WA, 6 March 2024.
- Mitzevich, Nick, guest speaker for Calile Culture, Lindy Lee *Ouroboros*, The Calile Hotel, Meanjin/Brisbane, 26 March 2024.
- Mitzevich, Nick, welcome address for dinner with Lindy Lee and *Ouroboros*, UAP Foundry, Meanjin/Brisbane, 18 May 2024.

Mitzevich, Nick, 'In conversation with Scott Bevan', Newcastle Art Gallery Foundation, Muluubinba/ Newcastle, NSW, 31 May 2024.

Mitzevich, Nick, opening speaker at launch of the Sharing the National Collection program at HOTA, Home of the Arts, Yugambah/Surfers Paradise, 21 June 2024.

### Essays and articles

Baum, Tina, *Janet Fieldhouse / Ryan Presley*, room brochures, Cairns Art Gallery, QLD, March 2024.

Baum, Tina, 'Sean Miller: breaking the mould', *Journal of Australian Ceramics*, vol 63, no 1, April 2024, pp 54–59.

Dixon-Smith, Imogen, 'The longed-for pat on the shoulder', *Imprint*, vol 59, no 2, Print Council of Australia, 10 June 2024, pp 34–39.

Evans, Jocelyn, 'Clarice Beckett', extended abstracts, AICCM 50+/-50 2023 National Conference 2023, Canberra, p 83.

Howarth, Crispin, 'Agiba Arts of the Kerewo', in Jonathan Fogel (ed), *Agiba and the Head Cult of the Agiba*, Pebbles Editions, Novato, CA, 2023.

Howarth, Crispin, 'Review of *Polynesian art: the vast world of Polynesia in a single volume*', *Oceanic Art Society Journal*, vol 28, no 3, Spring 2023, p 11.

Howarth, Crispin, 'The fortieth anniversary and past fifteen years of Pacific art at the National Gallery of Australia', *Tribal Art: Quarterly Journal of the Art, Culture, and History of Traditional Peoples and New World Civilisation*, no 109, August 2023, pp 84–93.

Howarth, Crispin, 'In the manner of—forged artefact to return of ancestral remains', *Oceanic Art Society Journal*, vol 28, no 2, Winter 2023, pp 2–5.

Lakin, Shaune and Chelsea Hopper, 'Saint Blue: the afterlife of Derek Jarman's *Blue*', *Memo*, no 1, December 2023, pp 148–57.

Lakin, Shaune, 'Review of Paul Knight: *L'ombre de ton ombre*, MUMA', *Memo Review*, 25 November 2023, <https://www.memoreview.net/reviews/paul-knight-lombre-de-ton-ombre-by-shaune-lakin>.

Little, Elizabeth, and Simpson, Lea, 'Counts count: Collections analysis and gender equity at the National Gallery of Australia Research Library and Archives', *Art Documentation*, vol 42, no 1, Spring 2023, pp 24–35.

Loughead, Anja, 'The taste of lilac', *Bodies without organs*, exh cat, Canberra Contemporary Art Space, 2023.

Rezende, Alice, 'Exhibition review: Nicholas Burridge: *Built geologies*, Canberra Glassworks', *ArtsHub*, 30 January 2024, <https://www.artshub.com.au/news/reviews/exhibition-review-nicholas-burridge-built-geologies-canberra-glassworks-2698479>.

Ward, Lucina, 'Michelle Day's *Shiver*', *Michelle Day's Shiver*, exh cat, Belconnen Arts Centre, Kamberri/ Canberra, 13 October 2023.

# Appendix C

## Acquisitions and deaccessions

### ACQUISITIONS

All purchase prices are in Australian dollars.

#### AUSTRALIAN ART

##### A&A (est 2015)

*Lotus table* 2023, birch ply, custom dyed rye straw, purchased 2023. Purchase price \$81,818.18. 2023.133

##### David Aspden (England 1935 – Australia 2005)

*Cape Ferguson* 1985, oil on canvas. Donated through the Australian Government's Cultural Gifts Program by Susan Armitage 2024. 2024.72

##### Yvonne Audette (born Australia 1930)

*Windemere* 1957, oil on plywood. Purchased 2024, Purchase Price \$140,000.00. 2024.36; *Cantata No.10* 1958–60, oil on composition board, purchased 2024. Purchase price \$140,000.00. 2024.37

##### Rex Battarbee (Australia 1893–1973)

*Central Australia near Alice Springs* 1964, drawing in watercolour. Gift of Marilyn Darling AC and the late Gordon Darling AC CMG 2024. 2024.14

##### Dorrit Black (Australia 1891–1951)

*Untitled (Landscape)* c. 1935–38, watercolour, on paper, purchased 2024. Purchase price \$7,977.27. 2024.22

##### GW Bot (born Pakistan 1954)

*Tree of Life* 2019, bronze and ceramic. Gift of the artist 2024. 2024.70.A-G

##### Cressida Campbell (born Australia 1960)

*Studio louvres with night reflection* 2023, woodcut, printed in watercolour; additions in watercolour, purchased 2024. Purchase price \$368,181.82. 2024.25

##### Peter Cooley (born Australia 1956)

*Owl high tea set* 2023, glazed earthenware, purchased 2024. Purchase price \$13,636.36. 2024.9.A-J

##### Estelle A Creed (born Australia 1997)

Not titled [Still life with jug] 1929, oil on unstretched canvas, purchased 2024. Purchase price \$6,000.00. 2024.63; Not titled [Preliminary drawing with notations in the style of Albert Gleizes] 1930–31, drawing in pencil, purchased 2024. Purchase price \$750.00. 2024.64; Not titled [Preliminary compositional sketch of Mirmande with colour notes] 1930, drawing in pencil, purchased 2024. Purchase price \$750.00. 2024.65; Not titled [Mirmande] 1930, drawing in watercolour and pencil, purchased 2024. Purchase prices \$2,500.00. 2024.66; Not titled [Study in translation and rotation] 1930–31, drawing in gouache and pencil, purchased 2024. Purchase price \$2,000.00

2024.67; Not titled [Study in translation and rotation] 1930–31, drawing in pencil and gouache, purchased 2024. Purchase price \$3,000.00. 2024.68

##### Anne Dangar (Australia 1885 – France 1951)

*Two Moroccans (Les deux marocaines)* 1943–45, enamel glaze on ceramic tile. Gift of David Herbert 2024. 2024.11

##### Anne Dangar (Australia 1885 – France 1951)

##### Jacqueline Lerat (France 1920–2009)

*Sundial (Cadran solaire)* 1945, 16 salt-fired stoneware panels with relief decorations, purchased 2023. Purchase price \$199,282.58. 2023.134.A-P

##### Anne Dangar (Australia 1885 – France 1951)

##### Lucie Deveyle (France 1908–1956)

##### Jean-Marie Paquaud (France 1909–1988)

*Tea service* 1949–51, glazed earthenware, purchased 2024. Purchase price \$6,581.68. 2024.84.A-O

##### Jutta Feddersen (Germany 1931 – Australia 2021)

*Sequel III* 1977, woven jute and manila (hemp). 2023.141.A-I; *Progression I* 1976, woven jute, sisal, papier-mâché. 2023.142.A-R: Gifts of Melanie Feddersen and Kirstin Feddersen. Donated through the Australian Government's Cultural Gifts Program, 2023.

##### Florence Fuller (born Australia 1946)

*The dolls' tea party* 1890, oil on canvas, purchased 2024. Purchase price \$36,818.18. 2024.23

##### Helen Johnson (born Australia 1979)

*McCubbin redux* 2016, acrylic on canvas. Donated through the Australian Government's Cultural Gifts Program by Vivienne Sharp 2024. 2024.82

##### Vincas Jomantas (Lithuania 1922 – Australia 2001)

*Voyage of The Sun* 1998, drawing in watercolour. Gift from the Estate of Laima Jomantas 2024. 2024.56; *Sun's Messenger* 1997, drawing in watercolour. Gift from the Estate of Laima Jomantas 2024. 2024.57

##### Grahame King (Australia 1915–2008)

##### Ann Rado (born Australia 1935)

*Midnight meditations* 2000. Donated through the Australian Government's Cultural Gifts Program by Joanna Tanaka-King and Angela Hey 2024. 2024.310

##### Inge King (Germany 1915 – Australia 2016)

Sculptures: *Shinjuku II* 1974, steel, 2024.86 and *Ritual head* 1958, terracotta 2024.87. Donated through the Australian Government's Cultural Gifts Program by Joanna Tanaka-King and Angela Hey 2024.

Drawings: untitled [Study for Christ on the cross] 1940, drawing in pencil, 2024.100; untitled [Study of a pair of girls holding hands and dancing] [recto]; untitled [sketch figures] [verso] 1940, drawing in pencil, 2024.101; *Self-portrait* 1941, drawing in pencil, 2024.103; *Self-portrait* 1941, drawing in pencil, 2024.104; untitled [Standing female nude holding drapery] [recto]; untitled [seated female nude] [verso] 1941, drawing in pencil, 2024.105; untitled [Standing female nude with hand on hip] 1941,

drawing in pencil, 2024.106; untitled [Woman in shawl bending over] 1941, drawing in pencil, 2024.107; untitled [Woman seated with arms and legs crossed] 1941, drawing in pencil, 2024.108; untitled [Woman seated with hand on chin] 1941, drawing in pencil, 2024.109; untitled [Woman seated with her hand on chin] 1941, drawing in pencil, 2024.110; untitled [Young man seated] 1941, drawing in pencil, 2024.111; untitled [Woman standing holding a book] 1941, drawing in pencil, 2024.112; untitled [Young woman seated with legs to one side] c 1942–43, drawing in pencil, 2024.113; untitled life study [Standing female nude with hands on knees] 1948, drawing in pen and blue ink, 2024.114; untitled life study [Standing female nude seen from rear] 1947, drawing in pencil, 2024.115; untitled life study [Seated female nude with arms crossed] 1948, drawing in pencil, 2024.116; untitled life study in artist's studio at the Abbey 1947, drawing in pen and blue ink and pencil, 2024.117; untitled [Standing female nude, seen from behind, with hands on her head] 1943, drawing in pencil, 2024.118; untitled [Study for *David and Johnathon*] 1942, drawing in pencil, 2024.119; untitled [Study for *David and Johnathon*] 1942, drawing in pencil, 2024.120; untitled [Studies for a decoration of birds and a snail] 1946, drawing in pencil, 2024.121; untitled [Ears of wheat] 1946, drawing in pencil, 2024.122; untitled [Design for a tile table] [recto]; untitled [two sketches] [verso] 1946, drawing in pencil, 2024.123; untitled [Design for lamp stand] 1946, drawing in pencil, 2024.124; untitled [Design for lamp stand] 1946, drawing in pencil, 2024.125; design for tile table [St Francis with animals I] [recto]; Design for tile table [St Francis with animals I] 1946, drawing in pencil, 2024.126; Design for tile table [St Francis with animals II] [recto]; untitled [studies of dancing figures] [verso] 1946, drawing in pen and blue ink over pencil, 2024.127; untitled [Study for a tray design plus two female torsos] 1946, drawing in pencil, 2024.128; untitled [Study for a frieze of birds] [recto]; untitled [Study for a frieze of birds] [verso] 1946, drawing in pen and blue ink over pencil, 2024.129; untitled [Study for a frieze of birds] 1946, drawing in pencil, 2024.130; untitled [Female torso, study for a carving] 1943, drawing in pen and black ink, 2024.131; untitled [Absolom caught in a tree] 1942, drawing in pencil, 2024.132; untitled [Mother and child beneath trees] 1943, drawing in pen and blue ink, 2024.133; untitled [Crouching figure] 1943, drawing in pen and blue ink, 2024.134; untitled [Two studies of a woman and child] 1946, drawing in pen and black and brown ink over pencil, 2024.135; untitled [Studies for stringed carvings] 1948, drawing in pencil, 2024.136; untitled [Two studies for Dancer, colour] 1948, drawing in pen and black and blue ink with watercolour wash over pencil, 2024.137; *Self-portrait* c 1943–44, drawing in pen and blue ink, 2024.138; untitled [Portrait head of Karel 'Tona' Winter] 1944, drawing in pencil, 2024.139; untitled [Design for linocut with birds and sunburst] [recto]; untitled [Design for linocut with birds and sunburst] [verso] c 1941–44, drawing in pencil, 2024.140; untitled [Designs for a tray, and a reclining nude] [recto]; untitled [Mother and child, and reclining nude] [verso] 1946, drawing in pencil,

2024.141; untitled [Designs for a carved lamp stand] 1946, drawing in pencil, 2024.142; Study for *Homage to Zadkine* 1946, drawing in pen and blue ink, 2024.143; Study for *Homage to Zadkine* 1946, drawing in pen and blue ink and wash over pencil, 2024.144; Study for *Homage to Zadkine* 1946, drawing in pencil, 2024.145; Study for *Homage to Zadkine* 1946, drawing in pencil, 2024.146; Study for *Homage to Zadkine* [left]; Study for *Homage to Zadkine* [right] 1946, drawings in pencil, 2024.147; untitled [Seated female nude] c 1943–44, drawing in pencil, 2024.148; untitled [Voluptuous seated female nude] c 1943–44, drawing in pencil, 2024.149; untitled [Seated nude, legs extended, seen from rear] c 1943–44, drawing in pencil, 2024.150; untitled [Seated nude, legs extended, seen frontally] c 1943–44, drawing in pencil, 2024.151; untitled [Seated nude, legs extended, seen from rear] c 1943–44, drawing in pencil, 2024.152; three untitled studies 1945, drawing in pencil, 2024.153; two untitled studies [Two reclining female figures] 1945, drawing in pencil, 2024.154; design for engraving in perspex for a tray 1946, drawing in pencil, 2024.155; untitled [Drawing] 1946, drawing in pencil, 2024.156; design for tile table [Shepherd and flock] 1946, drawing in pencil, 2024.157; untitled [Figure with arms raised over head] c 1947, drawing in pen and black ink with wash over pencil, 2024.158; *Mother and child* [recto]; untitled [Study of crucified Christ] [verso] c 1947, drawing in pen and black ink with wash over pencil, 2024.159; untitled [Three studies of figures lifting and kneeling] 1945, drawing in pencil, 2024.160; untitled [Two cubist self-portrait studies] 1945, drawing in pencil, 2024.161; untitled [Study for a head carved out of a block I] c 1947, drawing pen and black ink with wash over pencil, 2024.162; untitled [Study of a couple embracing, idea for stone carving I] 1943, drawing in pencil, 2024.163; untitled [Study of a couple embracing, idea for stone carving II] 1943, drawing in pencil, 2024.164; untitled [Cubist study of a couple reclining together, idea for a stone carving] 1947, drawing in pencil, 2024.165; untitled [Study for standing nude sculpture] 1945, drawing in pencil, 2024.166; untitled [Study for a head carved out of a block II] 1947, drawing in pencil and some pen and blue ink, 2024.167; untitled [Cubist study for a female head and torso] c 1947, drawing in pen and black ink with wash over pencil, 2024.168; untitled [Cubist study for a family group] c 1947, drawing in pen and black ink with wash over pencil, 2024.169; untitled [Cubist study for a mother and child] c 1947, drawing in pen and black ink with wash over pencil, 2024.170; untitled [design for a tray with birds] 1946, drawing in pencil, 2024.171; untitled [Cubist study of three horses] [recto]; untitled [partial design of wings] [verso] 1946, drawing in pencil, 2024.172; untitled [Cubist study of seated nude with knees raised to chest] 1947, drawing in pencil, 2024.173; untitled [Nativity scene: infant Christ with the animals] 1945, drawing in pencil, 2024.174; untitled [Standing angel seen from rear] 1946, drawing in pencil, 2024.175; untitled [Pair of studies on the one sheet of a mother and child sculpture] 1946, drawing in pen and blue ink over pencil, 2024.176; untitled [Study of a monumental female nude], drawing in pencil, 2024.177;

untitled [Cubist study, female nude with arm raised] 1947, drawing in pen and black ink with wash over pencil, 2024.178; untitled [Seated female nude] 1944, drawing in pencil, 2024.179; untitled [Two cubist studies of reclining figures, mounted as one] 1947, drawing in pencil, 2024.180; untitled [Cubist study of a head and torso, viewed from side] 1947, drawing in pen and black ink with wash over pencil, 2024.181; untitled [Female nude torso with head bowed I] 1943, drawing in pencil, 2024.182; untitled [Standing female nude with head bowed I] 1943, drawing in pencil, 2024.183; untitled [Two reclining female nude studies] 1943, drawing in pencil, 2024.184; untitled [Three ideas for cubist carvings: crouching female nude, seated female nude, and mother and child embracing] 1943, drawing in pencil, 2024.185; untitled [Four studies of embracing crouching figures] 1943, drawing in pencil, 2024.186; untitled [Three studies of a crouching female nude, and a study of a fawn lower right] 1947, drawing in pencil, 2024.187; design for carving in a little boxwood tree trunk 1945, drawings in pencil, 2024.188; untitled [Cubist study of figure holding platter over its head] c.1947, drawing in pen and black ink with wash over pencil, 2024.189; untitled [Figure of a seated woman with her legs crossed and head in her hands] 1944, drawing in pencil, 2024.190; untitled [Two studies: couple embracing and reclining female nude] 1943, drawing in pencil, 2024.191; untitled [Mother and child] [recto]; untitled [man and woman embracing] [verso] 1947, drawing in pen and black ink with charcoal over pencil [recto]; drawing in pencil, wash and black ink [verso], 2024.192; untitled [Three mother and child studies] 1947, drawing in pencil, 2024.193; untitled [Two studies of a figure with arms clasped around its front] 1945, drawing in pen and black ink with wash over pencil, 2024.194; untitled [Two studies of mother and child after Henry Moore] 1947, drawing in pen and black ink with wash over pencil, 2024.195; untitled [Two studies for a mother embracing child] 1947, drawing in pen and black ink with wash over pencil, 2024.196; untitled [Study of mother embracing a child] 1947, drawing in pen and black ink with wash over pencil, 2024.197; untitled [Cubist study of two dancers with arm raised over heads] [recto]; untitled [Unresolved cubist sketch of two dancers] [verso] 1947, drawing in pencil, 2024.198; untitled [Two standing nudes with hands clasped] 1947, drawing in black and blue ink over pencil, 2024.199; untitled [Cubist study of a female nude with hands clasped together] [recto]; untitled [seated nude] 1945, drawing in pencil, 2024.200; untitled [Cubist study of a dancing couple] 1947, drawing in pen and black ink with wash over pencil, 2024.201; untitled [Two studies of a mother and child, after Henry Moore, and a third study of a head and torso] 1947, drawing in pen and black ink with wash over pencil, 2024.202; *Sheep* 1947, drawing in pen and black ink with wash over pencil, 2024.203; untitled [Pair of standing female nudes with hands clasped together] [recto]; untitled [Pair of standing female nudes with hands clasped together] [verso] 1947, drawing in pen and black ink with wash over pencil, 2024.204; untitled [Cubist seated figure with hands in lap] 1947, drawing in

pen and black ink with wash over pencil on paper, 2024.205; untitled [Four cubist reclining figures] 1947, drawing in pencil, 2024.206; untitled [Nativity scene: infant Christ with the animals] 1945, drawing in pencil, 2024.207; untitled [Standing angle seen from rear] 1946, pencil on paper, 2024.208; untitled [Cubist mother & child] 1946, drawing in pencil, 2024.209; design for a tray engraved in Perspex 1946, drawing in pencil, 2024.210; untitled [Cubist study of three horses, with partial design of wings on reverse] 1946, drawing in pencil, 2024.211; *Seagulls* 1947, drawing in black ink with wash over pencil, 2024.212; untitled [Standing] 1948, drawing in pencil, 2024.213; untitled [Cubist mother and child] 1947, drawing in black ink with wash over pencil, 2024.214; *Two musicians* 1944, drawing in pencil, 2024.215; drawing for *Sculpture in metal and string* 1948, drawing in pencil, 2024.216; untitled [*Wrench*] c.1948, drawing in watercolour and gouache with black ink over pencil, 2024.217; untitled [Two studies for *Wrench*] c.1948, drawing in watercolour with coloured ink over pencil, 2024.218; untitled [Study related to *Flower dancer*] 1948, drawing in watercolour and gouache with black ink over pencil, 2024.219; untitled [Shell-like forms] 1950, drawing in watercolour and gouache with coloured ink over pencil, 2024.220; untitled c. 1948, drawing in watercolour and gouache with ink over pencil on paper, 2024.221; untitled [Three abstract bird-like forms] 1948, drawing in drawing in watercolour and gouache with ink over pencil, 2024.222; untitled [Three abstract horses heads; early ideas for *Animal form*] 1948, drawing in watercolour with and black ink over pencil, 2024.223; four abstract figures 1949, drawing in black ink, 2024.224; cubist musical instrument 1948, drawing in gouache with coloured ink over pencil, 2024.225; five sculptural forms 1948, drawing in pencil, 2024.226; four sculptural instruments 1948, drawing in pencil, 2024.227; untitled [Two cellos] 1951, drawing in pencil and blue ink, 2024.228; untitled [Studies for stringed carvings] [recto]; untitled [study of a stinged carving] [verso] 1948, drawing in pencil with pen and blue ink, 2024.229; untitled [Studies for stringed carvings] 1945, drawing in pencil with pen and blue ink, 2024.230; untitled [Study for stringed construction] 1948, drawing in watercolour with pen and blue ink over pencil, 2024.231; untitled [Two studies for Dancer] 1948, drawing in pencil, 2024.232; untitled sketch with four ideas for sculptures 1948, drawing in pen and black ink with grey wash, 2024.233; untitled [Cello; idea for stringed sculpture] 1948, drawing in watercolour with pen and black ink over pencil, 2024.234; *Cutouts* 1948, drawing in black ink and pencil with grey wash, 2024.235; untitled sketch with six ideas for sculptures 1948, drawing in black and brown ink with wash over pencil, 2024.236; untitled [Two cellos; ideas for stringed sculpture] 1948, drawing in pencil, black ink and wash, 2024.237; untitled [Two cellos] 1948, drawing in black ink with wash over pencil, 2024.238; untitled [Four studies of a cellist] 1948, drawing in black ink, 2024.239; untitled [Idea for *Animal forms*] 1950, drawing in pastel and charcoal, 2024.240; untitled [Study for constructed sculpture] 1949, drawing in black ink,



2024.241; untitled [Two sheets of studies for sculptures] 1949, pen and black ink on paper; two sheets mounted as one, 2024.254; untitled [Ideas for sculptures] 1949, drawing in pen and brown, black and blue ink, 2024.255; untitled [Idea for sculpture] 1949, drawing in charcoal with pen and black ink, 2024.256; untitled [Ideas for sculptures] 1949, drawing in pen and brown and black ink, 2024.257; untitled [Idea for sculpture with fanged skull] 1949, drawing in charcoal, pastel, pen and black ink, 2024.258; untitled [Ideas for metal sculptures] 1949, drawing in pen and black ink with watercolour, 2024.259; untitled [Idea for metal sculpture] 1949, pen and black ink over pencil with watercolour, 2024.260; untitled [Idea for hanging wire sculpture] 1949, drawing in pen and black ink, 2024.261; untitled [Drawing for metal sculptures] 1949, drawing in pen and black ink and pencil with wash, 2024.262; study of a student Jenny [Student work with corrections by Nonnenmacher] c 1935–36, charcoal drawing, 2024.268; untitled [Design for a tray with birds] [recto]; untitled [design for a tray with birds] [verso] 1946, pencil on paper, 2024.269; *Three musicians* 1946, 2024.270; untitled [Cubist abstraction] 1947, drawing in black ink, pencil and wash, 2024.271; untitled [Two standing female nudes with hands clasped] 1947, drawing in pencil, black ink and wash, 2024.272; *Mother and child* [recto]; untitled [Study of dancing pair] [verso] 1945, drawing in pencil, 2024.273; untitled [Five bird forms] [recto]; untitled [Studies for sculptures] [verso] c 1940s, drawing in pen and black ink and pencil, 2024.274; untitled [Figure with cut-outs] c 1990s, linocut printed in black ink, with cutouts, 2024.277; untitled [Drawing of raised hands] 1999, drawing in pencil, 2024.278; untitled [Study for cut-out of bird and leaves] 1997, drawing in brush and black ink and pencil, 2024.279; untitled [Feet, legs and bird] 1997, drawing in brush and black ink and pencil, 2024.280; untitled [Figure with streaming hair and raised arms] 1998, drawing in brush and black ink and pencil, 2024.281; untitled [Study for *Dervish*] 1998, drawing in brush and blue ink and pencil, 2024.282; untitled [Figure] 1997, drawing in brush and black ink and pencil, 2024.283; untitled [Leaves and stripes] 2000, linocut printed in black ink, 2024.284; untitled [Three birds] 1998, drawing in brush and black ink and pencil, 2024.285; untitled [Three birds] 1998, drawing in brush and black ink and pencil, 2024.286; untitled [Face and hand; study for *Caprice*] 1998, drawing in brush and black and blue ink and pencil, 2024.287; untitled [Study for *Dervish*] 1998, drawing in pencil, 2024.288; untitled [Study for *Child and bird*] 1998, drawing in pencil, 2024.289; *Study for Timber* [later known as *About a Poem II*] 1998, drawing in brush and black ink and pencil, 2024.290; *Study for Conversation* 1998, drawing in brush and black ink and pencil, 2024.291; *Study for Conversation* [reverse version] 1998, drawing in brush and black ink and pencil, 2024.292; untitled [double face] 1995, drawing in black pencil, 2024.293; illustration for *Timber: nowhere is everywhere now* 1997, drawing in black ink and pencil, 2024.294; *Offering* 1999, linocut printed in black ink, 2024.295; untitled [Figure with streaming hair and raised

arms] 1998, drawing in brush and black ink and pencil, 2024.296; illustrations to Hans Christian Andersen's 'The Swineherd' 1941, pen and ink with watercolour, 2024.297; sketchbook [Glasgow] 1942–43, pencil, pen & ink, 2024.298; sketchbook [London] 1942–47, pencil, pen and ink, 2024.299; sketchbook [Paris & New York] 1949, pencil, pen & ink, 2024.300; sketchbook [Kilmarnog and Callender, Scottish Highlands] 1942–43, pencil on paper, 2024.301; sketchbook Glasgow [mainly sketches for *Ulenspiegel*] 1942–43, pencil, pen & ink, 2024.302; sketchbook [Glasgow] 1941–43, pencil on paper, 2024.303; sketchbook [Glasgow] 1941–43, pen, ink and watercolour on paper, 2024.304; Sketchbook [Glasgow] 1943–44, pen and ink on paper, 2024.305; sketchbook [Glasgow] 1943–44, pencil and ink on paper, 2024.306; Sketchbook [Glasgow] 1944, pencil and ink on paper, 2024.307; blue sketchbook c 1990s, pencil and ink on paper, 2024.308; untitled [Study of a woman sleeping on a Berlin tram] 1935, drawing in conté crayon, 2024.88; untitled [Study for *Wrestlers*] 1935, drawing in pencil, 2024.89; untitled [Study for *Young Wrestlers*] 1935, drawing in pencil, 2024.90; untitled life study [Female nude] 1935, drawing in pencil, 2024.91; untitled life study [Three full-length studies of a standing female nude] 1937, drawing in pencil, 2024.92; untitled [three studies of a young Asian model and dancer in Japanese clothes; three standing poses] 1937, drawing in pencil, 2024.93; untitled [Prophet at Bamberg Cathedral] 1938, drawing in pencil, 2024.94; Ten minutes sketch [Standing female nude in side profile] 1938, drawing in pencil, 2024.95; Ten minutes sketch [Young peasant boy from Lermoos, seated on stool] 1938, drawing in pencil, 2024.96; untitled [Study of a man in a hat, Albert Ferber] on the back of an envelope 1938, drawing in pencil on the front of an envelope, 2024.97; Five minutes sketch [Standing male nude seen from rear] 1938, drawing in pencil, 2024.98; *Nude sketch* 1938, drawing in pencil, 2024.99

All Inge King drawings listed: Donated through the Australian Government's Cultural Gifts Program by Joanna Tanaka-King and Angela Hey 2024.

Prints: Christmas card [calf] 1941, linocut in black ink, 2024.102; untitled [Study for constructed sculpture] 1950, monotype in black ink with watercolour wash on paper, 2024.242; *Head of Christ, ecce homo* 1950, monotype in brown and black ink, 2024.243; *Fish in deep sea* 1950, monotype in black ink, 2024.244; *Design* 1950, monotype in black and blue ink, 2024.245; untitled [Idea for sculpture] [recto]; untitled [Idea for sculpture] [verso] 1950, monotype in black ink on recto with drawing in pencil and pastel on verso, 2024.246; untitled [Animal form] 1950, monotype in black ink with watercolour, 2024.247; *Sea monster* 1958, monotype in black and red ink, 2024.248; untitled [Seated nude on chair] 1950, monotype in black ink, 2024.249; untitled [Seated nude] 1950, monotype in black ink, 2024.250; untitled [Reclining nude] 1950, monotype in black ink, 2024.251; untitled [Nude curled on chair] 1950, monotype in black ink, 2024.252; untitled [Kneeling nude] 1950, monotype in black ink, 2024.253; untitled [Idea for hanging wire

sculpture] 1950, monotype in black ink with watercolour wash, 2024.263; *Composition* 1950, monotype in black ink with watercolour wash, 2024.264; *Design for wall sculpture [recto]*; untitled [Drawing for *Design for wall sculpture*] [*verso*] 1977, monotype in red, blue and green ink recto and drawing in pencil verso, 2024.265; *Idea for wall sculpture* 1977, monotype in red and blue ink on recto and drawing in pencil and pastel on verso, 2024.266; *Figures* 1978, monotype in black, brown, blue and red ink, 2024.267; untitled [mother and child] 1950, monotype in black ink, 2024.275; untitled [Abstract monotype] 1950, monotype in black and blue ink, 2024.276; a book of cut-outs 2000, screenprints, printed in black ink, with cut-outs and collage additions, 2024.309

All Inge King prints listed: Donated through the Australian Government's Cultural Gifts Program by Joanna Tanaka-King and Angela Hey 2024

**William Mackinnon** (born Australia 1978)

*Crossroads* 2019, synthetic polymer paint, oil, automotive enamel and glitter on linen, purchased 2024. Purchase price \$81,818.18. 2024.55.A-B

**Linda Marrinon** (born Australia 1959)

*Woman in jumpsuit* 2021–22, painted bronze; hand-painted additions, Commissioned with the generous support of Art Makers 2022. Purchased 2023. Purchase price \$338,574.00. 2023.135

**Eileen Mayo** (England 1906 – Aotearoa New Zealand 1994)

*Children with umbrellas* 1962, linocut, printed in colour from seven blocks, edn 44/52, purchased 2024. Purchase price \$4,909.09. 2024.21

**Nell** (born Australia 1975)

*A white bird flies in the mist, a black bird flies in the night, a woman walks, wild and free, she is not afraid to die* 2008, bronze, mother of pearl, resin, 33 individually hand-blown clear glass sculptures, purchased 2023. Purchase price \$109,090.91. 2023.140.A-AH

**Bronwyn Oliver** (Australia 1959–2006)

*Slip* 1998, copper, purchased 2023. Purchase price \$350,000.00. 2023.116

**Margaret Olley** (Australia 1923–2011)

*Girl at a table, Farndon* c 1964, drawing in mixed media, purchased 2024. Purchase price \$11,863.84. 2024.8

**Ben Quilty** (born Australia 1973)

*Neptune blue, Falcon* 2023, oil on linen, purchased 2024. Purchase price \$204,545.45. 2024.30

**Hugh Ramsay** (Scotland 1877 – Australia 1906)

*Scrapbook with cuttings and loose sheets selected by Hugh Ramsay* c 1894 – 1906, collage with reproductions printed in colour. Donated through the Australian Government's Cultural Gifts Program by Patricia Fullerton 2024. 2024.311.1-8; *The Gunpowder Plot* c 1890, watercolour. Donated through the Australian Government's Cultural Gifts Program by Patricia Fullerton

2024. 2024.312; *Sketch of Nellie Melba* 1902, oil on canvas. Donated through the Australian Government's Cultural Gifts Program by Patricia Fullerton 2024. 2024.313; *Keats poem inscribed by Hugh Ramsay [mounted]* 22 August 1900, drawing in black ink. Donated through the Australian Government's Cultural Gifts Program by Patricia Fullerton 2024. 2024.315.A-C; *Hugh Ramsay photo album 1877–1906*, brown bound photo album, title on cover. Donated through the Australian Government's Cultural Gifts Program by Patricia Fullerton 2024. 2024.316.1-35

**Hugh Ramsay** (Scotland 1877 – Australia 1906)

*Lamplight* 1897, oil on canvas, purchased 2024. Purchase price \$50,000.00. 2024.77

**Ramsay family**

*Family bible, leather-bound with family trees* c 1875, dark red leather-bound bible, titled on cover with gold lettering. Donated through the Australian Government's Cultural Gifts Program by Patricia Fullerton 2024. 2024.314.A-T

**Tom Roberts** (England 1856 – Australia 1931)

*La Favorita* c.1889, oil on cigar-box lid. Donated through the Australian Government's Cultural Gifts Program by Michael Blanche in memory of Lauraine Diggins OAM 2024. 2024.71

**Romance Was Born** (est. Australia 2005)

**Paul Yore** (born Australia 1988)

*'I AM NOT SORRY' gown* 2023, vintage blanket, sequins, beads, purchased 2023. Purchase price \$8,000.00. 2023.129; *Graffitied bridal gown and earrings* 2023, hand spray paint on cotton organdy, with found objects, purchased 2023. Purchase price \$13,800.00. 2023.130.A-B; *'THE TRUTH IS OUT THERE' quilt cape* 2023, duchess silk satin, sequins, beads, purchased 2023. Purchase price \$18,000.00. 2023.131

**Sandra Selig** (born Australia 1972)

*Ancient angle* 2016, spun polyester thread, purchased 2024. Purchase price \$30,000.00. 2024.28

**Jeffrey Smart** (Australia 1921 – Italy 2013)

*Crowded carriage* 1943, etching and aquatint, printed in black ink from one plate, purchased 2024. Purchase price \$16,818.18. 2024.13

**Peter Tully** (Australia 1947 – France 1992)

Religious artefact, possibly used in early circumcision rituals (circa 2050) 1990, found object, plastic jewels. Gift of Lyn Tune and David Tune 2024. 2024.24

**Ken Unsworth** (born Australia 1931)

*Tension and Compression piece* 1973, steel plate, string and rod. Donated through the Australian Government's Cultural Gifts Program by Ken Unsworth 2024. 2024.31; *Curlyback* 1973, timber. Donated through the Australian Government's Cultural Gifts Program by Ken Unsworth 2024. 2024.32; *FreeFall* 1995, 65 sandstone cubes, metal rod legs, metal frame. Donated through the Australian Government's Cultural Gifts Program by Ken Unsworth 2024. 2024.33; *Dali Egg 2* 1999, twigs, stone, timber.

Donated through the Australian Government's Cultural Gifts Program by Ken Unsworth 2024. 2024.34; *Inverted Stone arch* 1995, 6 steel strings, sandstone wedges. Donated through the Australian Government's Cultural Gifts Program by Ken Unsworth 2024. 2024.35

## **ABORIGINAL & TORRES STRAIT ISLANDER ART**

**Ancestor** (Australia, no date, people not recorded)

Untitled, date not recorded, natural earth pigments and binder on eucalyptus bark, Dr Silva Newton and Professor John Newton Bequest 2024. 2024.45

**Billy Bain** (born Australia 1992, Darug people)

*Dog walker (plan b)* 2023, ceramic with underglaze, glaze, enamel and metal, purchased 2024. Purchase price \$44,000.00. 2024.59.A-I

**Janet Fieldhouse** (born Australia 1971, Kalaw Lagaw Ya/Meriam Mir peoples)

*Fish charm* 2023, buff raku trachyte, raffia and wire, purchased 2024. Purchase price \$17,280.00. 2024.40.A-B

**Gunybi Ganambarr** (born Australia 1973, Datiwuy/ Ngaymil peoples)

*Darra* 2023, steel and mixed media, purchased 2024. Purchase price \$250,000.00. 2024.38.A-C

**Marlene Gilson** (born Australia 1944, Wathaurung/Wadawurrung peoples)

*All nation's gully* 2023, synthetic polymer paint on linen, purchased 2024. Purchase Price \$54,545.45. 2024.58

**Jonathan Jones** (born Australia 1978, Wiradjuri/Kamilaroi peoples)

Antipodes 1A, 2A, 3A 2004, cotton on paper, purchased 2023. Purchase price \$22,000.00. 2023.144.A-C; buguwiny (grass) 2019, ink on 19th-century newsprint on paper. Donated through the Australian Government's Cultural Gifts Program, 2024 Courtesy of the artist. 2024.85.1-26

### **The Kulata Tjuta Project**

*Kulata Tjuta: Tirkilpa* 2017–23, mulga wood with kangaroo sinew and resin, purchased 2024. Purchase price \$400,000.00. 2023.73.1-2695

**Alfred Lowe** (born Australia 1996, Arrernte people)

*Along the mountains II* 2023, hand built buff raku trachyte with underglaze and sgraffito, glazed, purchased 2023. Purchase price \$3,181.82. 2023.137; *Mountain peaks II* 2023, hand built buff raku trachyte with underglaze and sgraffito, glazed, purchased 2023. Purchase price \$4,090.91. 2023.138; *Along the mountains III* 2023, hand built buff raku trachyte with underglaze and sgraffito, glazed, purchased 2023. Purchase price \$2,181.82. 2023.139

**Nonggirnga Marawili** (born Australia c 1939–2023, Madarrpa people)

*Baratjala* 2022, natural earth pigments, binder and recycled print toner on eucalyptus stringybark, purchased 2023. Purchase price \$65,000.00. 2023.143

**Peter Marralwanga** (Australia 1916–1987, Kuninjku (Eastern Kunwinjku) people)

*untitled* date not recorded, natural earth pigments and binder on eucalyptus bark. Dr Silva Newton and Professor John Newton Bequest 2024. 2024.47; *untitled* date not recorded, natural earth pigments and binder on eucalyptus bark. Dr Silva Newton and Professor John Newton Bequest 2024. 2024.48

**Naminapu Maymuru-White** (born Australia 1952, Manggalili people)

*Miljnyway* 2022, natural earth pigments and binder on eucalyptus stringybark, purchased 2023. Purchase price \$74,400.00. 2023.147.A-AQ

**Danie Mellor** (born Australia 1971, Ngadjon/Mamu peoples)

*The far country* 2022, chromogenic print face-mounted to clear acrylic. Donated through the Australian Government's Cultural Gifts Program 2024. 2024.69

**Vincent Namatjira** (born Australia 1983, Western Aranda people)

*Self-portrait* 2022, oil stick and synthetic polymer paint on linen canvas, purchased 2024. Purchase price \$109,091.91. 2024.54.A-D

**Wamud Namok** (Australia, c 1926–2009, Kundedjnjenghmi/Mok/Kuninjku peoples)

untitled date not recorded, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string. Dr Silva Newton and Professor John Newton Bequest 2024. 2024.46

**Leigh Namponan** (born Australia 1965, Wik Mungkan/Wik Ngathan/Wik Alken peoples)

*Min Thapangumpan (shark)* 2013, natural earth pigment and synthetic polymer paint and binder on milkwood. Donated through the Australian Government's Cultural Gifts Program by Bob Wong 2024. 2024.53

**Yukultji Napangati** (born Australia, c 1970, Pintupi people)

*Untitled* 2023, synthetic polymer paint on linen, purchased 2024. Purchase price \$172,727.27. 2024.29

**Jock Puautjimi** (born Australia 1962, Tiwi people)

*Tiwi first family* 2022, earthen clay with underglazes and glaze, purchased 2023. Purchase price \$6,000.00. 2023.117.A-M; *Tiwi first family* 2022, earthen clay with underglazes and glaze, purchased 2023. Purchase price \$6,000.00. 2023.118.A-M; *Tiwi first family* 2022, earthen clay with underglazes and glaze, purchased 2023. Purchase price \$6,000.00. 2023.119.A-K

**Kaapa Mbitjana Tjampitjinpa** (Australia c 1925–1989, Anmatyerre/Warlpiri/Arrernte peoples)

*Mikantji and Tywerl* 1971, synthetic polymer paint on composite board, purchased 2023. Purchase price \$500,000.00. 2023.106

**Old Walter Tjampitjinpa** (Australia 1912–1980, Pintupi people)

*Corroboree and body decorations* 1971, synthetic polymer paint on composite board, purchased 2023. Purchase price \$40,000.00. 2023.108

**Uta Uta Tjangala** (Australia 1920–1990, Pintupi people)

*Old man Dreaming* 1972, synthetic polymer powder paint on composition board. Donated through the Australian Government's Cultural Gifts Program by Roslyn Packer AC in celebration of the National Gallery of Australia's 40th anniversary, 2024. 2024.52

**Clifford Possum Tjapaltjarri** (Australia 1932–2002, Anmatyerr people)

*Untitled—Snake Dreaming* 1972, synthetic polymer powder paint on composition board, purchased 2024. Purchase price \$550,000.00. 2024.39

**Joseph Jurra Tjapaltjarri** (Australia 1953–2022, Pintupi people)

untitled 1988, synthetic polymer paint on linen. Donated through the Australian Government's Cultural Gifts Program by Peter Faiman 2024. 2024.79

**Tim Leura Tjapaltjarri** (Australia 1929–1984, Anmatyarre/Arrernte peoples)

*Honey Ant Dreaming (version 4)* 1972, synthetic polymer paint on composite board, purchased 2023. Purchase price \$240,000.00. 2023.107; *Possum story* 1972, synthetic polymer powder paint on composition board. Donated through the Australian Government's Cultural Gifts Program by Roslyn Packer AC in celebration of the National Gallery of Australia's 40th anniversary, 2024. 2024.51

**Shorty Lungkata Tjungurrayi** (Australia 1920–1987, Pintupi people)

*Snake family Dreaming near snake hole* 1972, synthetic polymer powder paint on composition board. Donated through the Australian Government's Cultural Gifts Program by Roslyn Packer AC in celebration of the National Gallery of Australia's 40th anniversary, 2024. 2024.50

**Bobby West Tjupurrula** (born Australia c 1958, Pintupi people)

*Untitled* 2021, synthetic polymer paint on linen, purchased 2024. Purchase price \$50,000.00. 2024.26; *Untitled* 2023, synthetic polymer paint on linen, purchased 2024. Purchase price \$50,000.00. 2024.27

**Kaylene Whiskey** (born Australia 1976, Yankunytjatjara people)

*Visitors to Iwantja Arts* 2022, water-based enamel on steel road-sign, purchased 2023. Purchase price \$27,272.73. 2023.148

**Roy Buggai Wiggan** (Australia 1930–2015, Bardi people)

*Ilma* 2002, dye, cotton, thread and metal nails on plywood, purchased 2024. Purchase price \$18,000.00. 2024.15; *Ilma* 2002, dye, cotton, thread and metal nails on plywood,

purchased 2024. Purchase price \$17,641.66. 2024.16; *Ilma* 2002, dye, cotton, thread and metal nails on plywood, purchased 2024. Purchase price \$18,000.00. 2024.17; *Ilma* 2002, dye, cotton, thread and metal nails on plywood, purchased 2024. Purchase price \$18,000.00. 2024.18; *Ilma* 2002, dye, cotton, thread and metal nails on plywood, purchased 2024. Purchase price \$18,000.00. 2024.19; *Ilma* 2002, dye, cotton, thread and metal nails on plywood, purchased 2024. Purchase price \$18,000.00. 2024.20

**Dhopiya Yunupingu** (born Australia c 1948, Gumatj people)

*Galiku Bungul (cloth dance)* 2022, natural earth pigments and binder on eucalyptus bark, purchased 2023. Purchase price \$6,211.26. 2023.120; *Buthulu badaw (smashing the pots)* 2022, natural earth pigments and binder on eucalyptus bark, purchased 2023. Purchase price \$56,460.60. 2023.121; *Darripa djäma (processing trepang)* 2022, natural earth pigments and binder on eucalyptus bark, purchased 2023. Purchase price \$5,176.05. 2023.122; *Martharja – Prau (Macassans arriving)* 2022, natural earth pigments and binder on eucalyptus bark, purchased 2023. Purchase price \$3,717.34. 2023.123; *Darripa djäma (processing trepang)* 2022, natural earth pigments and binder on terracotta ceramic, purchased 2023. Purchase price \$3,529.12. 2023.124; *Dopulu (playing cards)* 2022, natural earth pigments and binder on terracotta ceramic, purchased 2023. Purchase price \$3,482.06. 2023.125; *Djambuŋ (tamarind trees)* 2022, natural earth pigments and binder on terracotta ceramic, purchased 2023. Purchase price \$3,293.85. 2023.126; *Marrayan (cloth dance)* 2022, natural earth pigments and binder on terracotta ceramic, purchased 2023. Purchase price \$1,599.87. 2023.128

**Djakangu Dorothy Yunupingu** (born Australia 1950, Gumatj people)

*Tears of the Djulpan* 2022, natural earth pigments and binder on eucalyptus stringybark, purchased 2023. Purchase price \$6,500.00. 2023.145; *Tears of the Djulpan* 2022, natural earth pigments and binder on eucalyptus stringybark, purchased 2023. Purchase price \$7,500.00. 2023.146

**Munggurawuy Yunupingu** (Australia c 1907–1978, Gumatj people)

*Macassar traders* date not recorded, natural earth pigments and binder on eucalyptus bark, braced with wood and natural fibre string, Dr Silva Newton and Professor John Newton Bequest 2024. 2024.49

## INTERNATIONAL ART AES+F

*Last riot* 2007, three-channel HD video installation, sound; 19:25 mins. Donated through the Australian Government's Cultural Gifts Program by Dr Dick Quan. 2024.42

**Bory Design Paris, Pierre Bory**

*Dress K, multidress (Robe K, la multirobe)* c 1970, cotton-backed vinyl, purchased 2023. Purchase price \$6,690.89. 2023.136

**Judy Chicago** (born United States of America 1939)

*Rainbow pickett* 1965/2021, painted stainless steel, purchased 2024. Purchase price \$900,000.00. 2024.73.A-F

**Robert Doisneau** (France 1912–1994)

*Les mannequins* 1945, gelatin silver photograph. Gift of the American Friends of the National Gallery of Australia, Inc., New York, NY, USA, made possible with the generous support of Jill Quasha. 2024.2

**Marlene Dumas** (born South Africa 1953)

*Chained to the bed for 15 years* 1986, gouache and crayon on paper, purchased 2023. Purchase price \$222,805.72. 2023.115

**Antonio Garduño** (Mexico 1882–1958)

*Nahui Olin (Carmen Mondragón)* c1927, gelatin silver photograph. Gift of the American Friends of the National Gallery of Australia, Inc., New York, NY, USA, made possible with the generous support of Jill Quasha. 2024.3

**Paul Gauguin** (France 1848 – Marquesas Islands 1903)

*Le toit bleu or Ferme au Pouldu (The blue roof or Farm at Le Pouldu)* 1890, oil on canvas, purchased with the assistance of the National Gallery of Australia Foundation 2024. Purchase price \$9,760,127. 2024.83

**Jeffrey Gibson** (born United States of America 1972)

*Untitled figure 2* 2022, plastic, glass, artificial sinew, acrylic felt and powder-coated steel armature, purchased 2024. Purchase price \$764,626.54. 2024.43

**Hong Hao** (born China 1965)

*My things no 5* 2002, chromogenic photograph, purchased 2024. Purchase price \$24,884.29. 2024.5

**Yuki Kihara** (born Samoa 1975)

*Fonofono o le Nuanua: Patches of the rainbow (after Gauguin)* 2020, chromogenic photograph, purchased 2024. Purchase price \$55,161.46. 2024.12.A-D

**Gustav Klimt** (Austria 1862–1918)

*Standing nude from the front (Stehender frauenakt von vorne)* 1901–02, black chalk on paper, purchased 2024. Purchase price \$671,503.53. 2024.44

**Marcel Lefrancq** (Belgium 1916–1974)

*Heide, Mons* 1942, printed c 1948, gelatin silver photograph. Gift of the American Friends of the National Gallery of Australia, Inc., New York, NY, USA, made possible with the generous support of Jill Quasha. 2024.1

**Sarah Lucas** (born Great Britain 1962)

*This Jaguar's going to heaven* 2018, car, cigarettes, glue, purchased 2024. Purchase price \$1,826,923.08. 2024.80

**Babette Mangolte** (born France 1941)

*Trisha Brown (Woman walking down the ladder)* 1973, printed 2010, two pigment inkjet prints, purchased 2023. Purchase price \$20,676.19. 2023.112; *Yvonne Rainer 'Boxes'* 1973, two gelatin silver photographs, purchased 2023. Purchase price \$41,352.39. 2023.113.A-B

**Ana Mendieta** (Cuba 1948 – United States of America 1985)

*Blood sign* 1974, Super 8 film, digitised, colour, silent; 5:36 minutes, purchased 2023. Purchase price \$193,529.18. 2023.110

**Kiki Smith** (born Germany 1954)

*Untitled III* 1993, bronze with glass beads and wire, purchased 2023. Purchase price \$994,338.12. 2023.109.A-B

**Nancy Spero** (United States of America 1925–2009)

*Monsters I* 1984, collage of papers, handprinted etching from multiple plates, overprinted in coloured inks and acrylic paints, overpainted with gouache, purchased 2023. Purchase price \$148,868.60. 2023.114

**Sturtevant** (United States of America 1924 – France 2014)

*Duchamp Marcel Duchamp* 1992, gelatin silver photograph, purchased 2023. Purchase price \$77,742.49. 2023.111

**Paula Winokur** (United States of America 1935–2018)

*Shattered ice* 2008, glazed porcelain, acrylic, wood. Gift of American Friends of the National Gallery of Australia, Inc., New York, NY, USA, made possible with the generous support of Stephan Winokur, courtesy of Helen Drutt, Philadelphia. 2024.81.A-AX

## ASIAN ART

**Masami Teraoka** (born Japan 1936)

*AIDS series/Makiki Heights disaster* 1988, watercolour on paper attached to a screen, purchased 2023. Purchase price \$1,325,784.16. 2023.132; *McDonald's hamburgers invading Japan/Tattooed woman and geisha III* 2018, woodcut, printed in colour, from 37 laminated cherry wood blocks on Kizuki Hoshō paper, edn 30/85, purchased 2024. Purchase price \$11,769.23. 2024.62; *AIDS series/Geisha in bath* 2008, woodcut, printed in colour, from 34 laminated cherry wood blocks on Kizuki Hoshō paper, edn colour trial proof 7, purchased 2024. Purchase price \$11,769.23. 2024.61; *Sarah and octopus / Seventh heaven* 2001, woodcut, printed in colour, from cherry wood blocks on Kizuki Hoshō paper. Gift of the artist and Catharine Clark Gallery 2024. 2024.60a

**teamLab** (est. Japan 2001)

*Black waves* 2016, digital work, 4 channels, continuous loop. Donated through the Australian Government's Cultural Gifts Program by Jaeger Art Pty Ltd 2024. 2024.76

**Song Dong** (born China 1966)

*Still breathing* 1996, chromogenic photographs, sound, purchased 2024. Purchase price \$66,358.10. 2024.4.A-C

**Yang Fudong** (born China 1971)

*Forest diary* 2000, chromogenic photograph, 360 pieces. Donated through the Australian Government's Cultural Gifts Program by Dr Dick Quan. 2024.10.1-360; *Honey 2*



2003, chromogenic photograph. Donated through the Australian Government's Cultural Gifts Program by Dr Dick Quan. 2024.41

**Charles Lim** (born Singapore 1973)

*SEA STATE 5: drift (rope sketch)* 2012, single-channel digital video; colour, silent; 04:56 mins, purchased 2024. Purchase price \$26,543.24. 2024.7

**Wang Qingsong** (born China 1966)

*The Tramp* 2004, chromogenic photograph, purchased 2024. Purchase price \$29,861.15. 2024.6

## DEACCESSIONS

**Mark Arbuz**

Prints: Utopian Technology Fair. Autonomous House 1978; Doug Ashdown & Kirk Laorange 1976; Country pub tour ... grog shop hop 1975; Music is an open sky. Last straw, Free Kata, John Clare, Out to lunch 1975; Chess competition. Men's & Women's sections 1976; Chess competition. Men's & Women's sections 1976; Annual law dinner 1976; Literary comp. Poetry, Short story, Graffiti 1976; Union presents with the Ballet Palm Court Orchestra—Pipes of Pan 1976.

**Janine Arsac**

Drawings: untitled [sketchbook of Janine Arsac] between 1930 and 1951

**Balinese people**

Sculptures: Six bangles 500–200 BCE; A pair of lotus shaped offering stands 12th–14th century; Small cowbell 14th century; Large cowbell 14th century; Ball shaped cowbell with slits and raised ornament 14th century; Head with crown 13th–14th century; Beaker [prasen] with anthropomorphic figures in frontal and profile form 14th century; Beaker for temple ritual [prasen], with zodiac signs including sun, turtle, anthropomorphic figures, aquatic creatures 1304 or 1334; Ritual vessel 12th–14th century; Standing ancestral figure 13th–14th century; Three small socketed axe heads 2nd–5th century; Bodhisattva Avalokiteshvara, 9th century

**Rex Battarbee**

Print: untitled [View of waterhole at Simpsons Gap] 1956

**Bauhaus Weimar printing workshop**

**Ephemera/documentation: Journeyman's certificate presented to Ludwig HirschfeldWilliam Cawston**

Photographs: *On the South Esk River* 1862–88; *From the Cataract Hill* 1862–88; *Clerke's Ford near Launceston* 1862–88; *Dam above Clerke's Ford near Launceston* 1862–88; *On the South Esk near Launceston* 1862–88; *View on the South Esk near Launceston* 1862–88; *Iron bridge over the South Esk River* 1862–88; *On the South Esk near Launceston* 1862–88; *View in the South Esk near Launceston* 1862–88; *Cataract on the South Esk* 1862–88; *Cataract on the South Esk* 1862–88; *Prince's Square, Launceston* 1862–88; *Barne's Hill* 1862–88

**Olga Champelet**

Drawing: untitled [Sketchbook of Olga Champelet] between 1930 and 1951

**Jean-Marc Chapuis**

Drawings: untitled [Sketchbook of Jean-Marc Chapuis]

**Choson dynasty** (1392–1910)

Sculpture: Wine flask c 15th century

**Samuel Clifford**

Photographs: *The beacon* 1870s; *The falls of Mount Wellington* 1870s; *On the South Esk* 1870s; *On the South Esk* 1870s; *Prince's Square, Launceston* 1870s; *Rose Bridge* 1870s; *On the North Bay River, Huon Road* 1870s; *Bird's eye view no 1* 1870s; *Limekiln's Hill* 1870s; *Cora Linn, on the North Esk* 1870s; *On the South Esk* 1870s; *The River Derwent at New Norfolk* 1870s; *Bird's eye view no 2 Launceston* 1870s; *Curiosities of Mount Wellington: clump of rocks on the summit* 1860; *Curiosities of Mount Wellington, from the Huon road* 1870s

**Cecily Crozier** (editor of *A Comment*)

Books: *A Comment*, issues no 1 (September 1940), no 2 (November 1940), no 3 (Christmas 1940–41), no 4 (March 1941), no 5 (May 1941); no 6 (July 1941), no 7 (September 1941), no 8 (November 1941), no 11 (April 1942), no 14 (January 1943), no 15 (March 1943), no 16 (July 1943), no 17 (October 1943), no 18 (January 1944), no 19 (April 1944), no 20 (July 1944), no 21 (October 1944), no 22 (April 1945), no 23 (Spring 1945), no 24 (Autumn 1946). One copy of nos 1–8, two copies of no 15 and three copies of nos 11, 13–14, 16–24 were deaccessioned.

**Anne Dangar**

Drawings: postcards; lessons; a copy of a letter from Dangar on teaching method; manuscript lesson 1949; copies of letters from Gleizes to Dangar; copies of correspondence from Dangar to Raibaud, Grimaud, de Cissey, Sondermeyer, Gleizes, etc; manuscript notes; a manuscript; five manuscript letters letters; ephemera; portfolio

**Graeme Doyle**

Drawings: *Edible baby* 1985, painting

**Ninette Doz**

Drawings: untitled [Sketchbook of Ninette Doz] between 1930 and 1951

**Bonita Ely**

Photograph: *Menindee fish kill* 2019

**Una Foster**

Prints: *Storm* 1975, *To windward* 1983, *Legend* 1950s, *Dark night* 1973, *Wall-hanging—reflections* 1981, *Looking through* 1970, *Galilee I* 1976

**Ludwig Hirschfeld-Mack**

Ephemera/documentation: birth certificate; correspondence in German 1937–38; correspondence, Huyton near Liverpool, UK, Alien Internment Camp,

May–June 1940; correspondence, Isle of Man, England, 27 Central Promenade, Camp Douglas, June–July 1940; correspondence Hay, NSW, Eastern Command, No. 8 Internment Camp, Hut 13, 1940–41; correspondence Orange Internment Camp, Huts 14 and 15, May–July 1941; [Plans for open air theatre] 1941 (2 copies); correspondence Tatura, No. 2B Internment Camp, Huts 10A and 14B, 3 August 1941, July 1941 – March 1942; correspondence, Geelong Grammar School, 1942–1957 (2 lots); correspondence post Geelong Grammar School 1957–74; marriage certificate; teaching contracts/certificates; Certificate of Naturalisation; patent application Colour Light Projecting Apparatus; Dunera statement; death certificate

### **Javanese people**

Sculptures: Ritual water pot with wide rim 13th century; Mirror 9th–10th century; Mirror 14th century; Handle of a temple bell in shape of mythical lion or monkey 13th century; Waisted drum [moko] 16th century; Small cowbell, with upward curving base 12th–13th century; Small socketed axe head 2nd–5th century; Small socketed axe head 2nd–5th centuries BCE; Small socketed axe head 2nd–5th century; Priest's bell 13th century; Priest's bell with cakra circular symbol on handle 13th century; Seated Visnu 10th–12th century; Statuette of a boy 12th–14th century; Seated Buddha 9th century; Goddess Tara 9th century.

### **Jones Australian Scenery**

Photographs: *Saltwater River bridge* 1890s

### **Henry King**

Photographs: Untitled [Sydney Harbour] c1890s; untitled [Bridge Botanic Gardens] c 1880s; untitled [Botanic Gardens, Sydney] c1890s

### **Koryo dynasty (935–1392 CE)**

Sculptures: Bowl c 12th century; Wine cup and stand, c 12th century

### **Peter Liiri**

Painting: *Superman vs the flying insects* 1984

### **Lionel Lindsay**

Prints: *A doorway, Burgos Cathedral* 1926; Book plates: Hans Heysen 1923; John Lane Mullins 1922 (2 copies), J.W. Gellert 1923, Keith Wingrove December 1958; *Chardon* c 1930 (2 copies), *Old Education Department from the Lands Office* 1936; Old Spain c 1950; *Prince Albert's curassow* 1935; *The Hermitage, Cordova* 1931; *The brown hawk* 1924; *The clipped wing* 1931; *The demon* 1925; *The hornbill* 1931; *The macaw* 1924; *A courtyard, Segovia* 1929; *All aboard!* 1938; *An ancient gateway, Burgos* 1928; *Bottle trees, Cracow, Queensland* 1932; *Desdemona's balcony* 1928 (2 copies); *Fuchsias* 1939; *Gerona, Spain* 1927; *Globe artichokes* 1936; *Hyde Park corner, Sydney* 1913; *Indian corn* 1937; *Inn of the Holy Brotherhood, Toledo* 1926; *Loquats* 1923; *Magnolias* 1924; *Miner's camp, Cracow, Queensland* 1932; *Morning tea* 1924; *Nasturtiums* 1939; *Old Antequera, Andalucia, Spain*

1929 (2 copies) ; *Outside the walls, Avila* 1926; *Palaces, Benares* 1930; *Pelicans* 1938 (2 copies); Spring 1936; *St John's, Darlinghurst, from College Street* 1912; *The Chinese basket* 1924; *The Zocodover Gate, Toledo* 1926; *Indian vulture* 1933; *The crab* 1931 (3 copies); *The white fan* 1935 (2 copies); *Bacchanal* 1925; *Fruit piece* 1925; *Spangles* 1925; *The orchard* 1925; *White goats* 1925 (2 copies); *The crane* 1925; *Pheasant and magnolia* 1925

### **Colin Little**

Prints: Calendars: Union of Vietnamese in Australia 1976 (4 copies); Posters: May-Day Palace Revolution Ball 1974; You too can be a terrorist! Join the PLA Peoples Liberation Army 1972 (2 copies); Papanderou: Sydney visit 14th–16th April [1974] 1974; Friends of the Tin Sheds Art Union for Sydney University Art Workshop 1976; Films from Greater Union Awards 1976 1976; Land Rights films "Takeover" "Protected" ... Reid TAFE 1981; untitled [Poster of thirty adjectives] c 1973; S.U. S.R.C. Presents: Bo Diddley c 1973; The Newcastle Song 1974; Invisible Barriers c 1973; Lennox Head c.1973; Wooley Centre film night 1974; Save the Scarp c 1973; War machine 1972 (2 copies); untitled [Yin–Yang] 1972; Come up and see some etchings [by J Lieberman] Sydney University Memorial Gallery 1972 (2 copies); Jazz concert, Union Theatre 1972 (2 copies); Live Art 1972; Universe-city comix: read by discerning people everywhere 1972 (2 copies); Conference on radical economics 1972 (2 copies); The bark: buses leave for Nimbin 1973; The bark: buses leave for Nimbin 1973; Willoughby Old Girls Union anniversary ball 1972; Free festival 1976; Shivaram: Hindu dancer 1976; Friends of the Tin Sheds Art Union for Sydney University Art Workshop 1976; The Co Evolution Quarterly available here 1976; Union activities: billiards & snooker competition 1976; Indian dance & music, Union Theatre 1976; Pipi Storm: children's circus 1976; Billy Thorpe and the Aztecs farewell performance 1976

### **Margaret Michaelis**

Photographs: untitled [Woman wearing a spotted dress] c 1933–37 (2 copies); untitled [four men at a piano] c 1933–37; untitled [Man holding farm implement] c 1933–37; untitled [Man on haycart] c 1933–37 (2 copies); *Design for living* 1935 (2 copies); untitled [Narrow street with "Dolor ... Duval" sign] c 1934; *Left Berlin* November 1933 [The artist's living room] 1933; *Om Street, Barcelona (Carrer de l'Om)* c 1934; untitled [Statue in square of courtyard at Crakow University] c 1930–33; untitled [Old man holding hat] c 1930–33; untitled [Young man with hand on hip, older man gesturing] c 1930–33; untitled [Two girls with horse in background] c 1933–37; *Russian dance—Bodenweiser ballet* c 1947; *Elisabeth Bergner, actress* 1952; untitled [Female dancer in long, dark skirt] 1940s; untitled [Female dancer in black leotard, jumping] 1940s; untitled [Man in black suit] 1940s; *Madeleine* c 1947 (2 copies); *Frank Waters, actor* 1940s; untitled [Woman with arm raised] 1940s; untitled [Harbour scene with yachts] c.1950; untitled [Portrait of a woman in vest and necktie] 1940s; *The dancer, Coralie Hinkley* 1940s; untitled [Weaver Hawkins wearing a beret] c 1947; *Frank Waters,*

actor 1940s; untitled [Portrait of a man in suit coat collar and tie] 1940s; untitled [Young man with hand on hip, two men behind] c1930–33; *Henryk Gross* 1938; untitled [Two men in costumes with sashes and skirts] c 1934–36; untitled [Close-up of flute player, Barcelona] c 1934–36; untitled [Maypole dance in a square in Barcelona] c 1937–38; untitled [Reeds at sunset] c.1950; untitled [Carved wooden animal] c 1933–37; *Symbolic removal of Christ from the Cross* c 1933–37; untitled [Chef and man playing guitar] c 1933–37; untitled [Four men in a bar, two bird cages on wall] c 1934; untitled [Kitchen sink, Barcelona] c 1933–37; untitled [Portrait of a woman in a checked shirt] c 1933–37; untitled [Rudolf Michaelis] c 1932; untitled [Three people in fancy dress] c 1933–37; *Neru* c 1933–37; *Barcelona slum* [Woman looking out of window] c 1934; *Garden for children* [?], Barcelona (*Jardin per* [?] *infants*) c 1934; untitled [three children in foreground of market scene] c 1930–33; *Hat seller in the market in the Jewish quarter, Cracow, Poland* (Krakow—Polonia, *Meracado de rozariejeria*) c 1930–33; *Encounter* [Shona Dunlop and Hilary Napier in 'Seastudy'] c 1947; *Weaver Hawkins, artist* c 1947; untitled [Interior of the photographer's apartment looking towards balcony] c 1930–33; untitled [Interior of the photographer's apartment, table at left] c 1930–33

#### David Moore

Photographs: *Mannequin factory 3* 1974; *Up in New York, one* 1973; *Up in New York, two* 1973; *Up in New York, three* 1973 *Up in New York, four* 1973; *Up in New York, five* 1974; *Up in New York, six* 1974; *Up in New York, seven* 1974; *Up in New York, eight* 1974; *Up in New York, nine* 1974; *Up in New York, ten* 1975; *Up in New York, eleven* 1975; *Up in New York, twelve* 1975; *Cracked grave* 1974; *Mannequin factory, one* 1974; *Mannequin factory, two* 1974; *Paddington detail* 1974

#### H C Nicholas and A William

Photograph: *Bundanoon Gully* c 1880s

#### Louis Pegeron

Drawing: untitled [Cubist composition] 1941

#### William Pitt

Photograph: *Cruise of the "Wanderer"* 1870–90

#### David Rose

Prints: *Game VII* 1970; *Mother and son* 1963; *Perforated game* 1970; *Game IX* 1970; *Mother and son* 1963; *Runner 1* 1966; *Space game* 1970; *Two cubes* 1972 (3 copies); *Moving woman II* 1969

#### Mitzi Shearer

Prints: *And the cow jumped over the moon* 1983–86 (2 copies); *At the window (series 2)* 1979; *At the window (series 3)* 1979 (2 copies); *Beauty amongst the thorns* 1978; untitled [Book cover design] 1978; *Display* 1980; *Do you remember Uncle George?* 1981–84 (2 copies); *Double or nothing* 1986–88 (2 copies); *Illusion* 1984–86; *Indian dancer* 1982; *Long ago and far away* 1979; *Oh la la* 1982; *Shapes, figures and ideas no. 2* 1981–84; *Spiders*

*and their webs* 1986–88 (2 copies); *Stranger in town* 1979; *Symphony in wood* 1981–85; *The Lady and the Faun* 1981–84; *The dream* 1988; *The musicians* 1979; *The Old Testament* 1977; *The organ grinder* 1988 (2 copies); *The swan that isn't* 1977; *The wind in the trees* 1980; *The worms' night out* 1978; *They pleaded ignorance* 1984; *To take a line for a walk* 1978 (2 copies); *Triptych* 1981–84; *We are not all equal* 1980–86; *Woman with a past* 1981–84 (2 copies); *Little green men playing with the sun and the moon* 1979; *The passing parade* 1981; *Persian carpet design* 1978; *And the cow jumped over the moon* 1983; *The window cleaner* 1980; *At the window (series 3)* 1979; *Dancing in the dark* 1980–86; *Illusion* 1981

#### P O Solin

Photograph: [Three men, dog and chickens] c 1880

#### Charles Steinbach

Drawings: untitled [Sketchbook of Charles Steinbach] between 1930 and 1951

#### Arthur Streeton

Prints: untitled [The lagoon and barges, Venice] 2017 (18 copies); untitled [Wheat sheaves] 2017 (17 copies); untitled [La Salute from Riva Sciaconi, Venice] 2017 (5 copies); untitled [Magpie] 2017 (9 copies); untitled [French cathedral, Rouen] 2017 (2 copies); untitled [Victoria Tower, Westminster] 2017 (5 copies), untitled [proof of The lagoon and barges, Venice] 2017; untitled [Study, Basilico San Giorgio Maggiore, Venice] 2017; untitled [Doge's Palace] 2017 (2 copies); untitled [The Thames and St Pauls Cathedral] 2017 (9 copies); untitled [The concert (ballroom) Bamburgh Castle] 2017 (5 copies); untitled [La Salute from Riva Sciaconi, Venice] 2017 (5 copies); untitled [San Marco, Venice] 2017 (3 copies); untitled [bridge in town setting with women washing in foreground] 2017 (2 copies).

#### Eric Thake

Photographs: *Owl house* 1953; *The bushranger* 1957; *A bird on the gate post* 1975

#### Unidentified student of Anne Dangar

Drawings: untitled [house, tree and four birds [recto], chromatic circle [verso]] between 1930 and 1951, untitled [Market scene] [recto], [Baby and kneeling woman with head scarf] [verso] 1943; untitled [Chateau in landscape] Man fishing [recto] 1940s; untitled [Linear patterns and boat [verso]] 1943

#### Unknown artists

Drawings: untitled [Sketchbook with horse and cart, hand and blue-green design drawn on cover], untitled [Children's sketchbook with rooster on cover], untitled [Stencil of a figure fishing in boat], untitled [Sketchbook with plane and bird on cover], untitled [Cream wove sketchbook with line designs on cover], untitled [Sketchbook with three rectangular designs], untitled [Stencil of kneeling man for children's exhibition], untitled [Stencil of a group of children playing], untitled [Student workbook]—all dated between 1930 and 1951. Typed

article by Dom Angelico: 'Souvenirs à Moly Sabata',  
Zodiac 91

Sculpture: Pair of lotus-shaped offering stands

**Unknown photographers**

Photographs: Tasmania [Ross?]; Port Arthur; Timber  
wagons; Barry's Bay, showing torpedo boats—all  
1850s–1900

**Peter Walsh**

Painting: *The arrival* 1985

**Thomas Washbourne**

Photograph: *Moorabool viaduct* c 1870s

# Appendix D

## Outward loans

\* Unless otherwise specified, the exhibition venue is also the borrowing institution

**Table D1:** Outward loans: Australia and International

Exhibitions / Borrowing institutions / venues	Exhibition dates	Works
<b>OUTWARD LOANS TO AUSTRALIA</b>		
<b>Australian Capital Territory</b>		
Embassy of Japan, Canberra	30 November 2023 – 27 October 2024	1
National Library of Australia, Canberra	1 March 2023 – 31 May 2025	7
National Portrait Gallery, Canberra	21 October 2023 – 28 January 2024	2
<b>Total works loaned in ACT</b>		<b>10</b>
<b>New South Wales</b>		
<i>Kandinsky</i> Art Gallery of New South Wales, Sydney	4 November 2023 – 10 March 2024	2
<i>Louise Bourgeois: Has the day invaded the night or has the night invaded the day?</i> Art Gallery of New South Wales, Sydney	25 November 2023 – 28 April 2024	1
Biennale of Sydney Ltd (borrowing institution) for the 24th Biennale of Sydney Art Gallery of New South Wales, Sydney	9 March – 10 June 2024	1
<i>No Easy Answers</i> Murray Art Museum Albury, Albury	3 March – 16 July 2023	19
<i>giyawarra-nanha gulbalanha / disturbing the peace</i> Murray Art Museum Albury, Albury	15 December 2023 – 10 March 2024	57
<i>Radiance: the art of Elisabeth Cummings</i> National Art School Gallery, Darlinghurst	18 August – 21 October 2023	1
<i>John R Walker</i> Orange Regional Gallery, Orange	25 November 2023 – 21 January 2024	1
<i>Death Love Art</i> Shoalhaven Regional Gallery, Nowra	9 December 2023 – 3 February 2024	2
<i>David Sequeira: history &amp; infinity</i> UNSW Galleries, Paddington	18 August – 19 November 2023	1
<i>On message: environmental prints and posters 1978–2023</i> Wagga Wagga Art Gallery, Wagga Wagga	3 September – 3 December 2023	12
<b>Total works loaned in NSW</b>		<b>97</b>



<b>Queensland</b>		
<i>Staging oneself: photography and new media self-portraits by women artists</i> Cairns Art Gallery, Cairns	24 February – 2 June 2024	3
<i>eX de Medici: beautiful wickedness</i> Queensland Art Gallery   Gallery of Modern Art, Brisbane	24 January – 2 October 2023	16
<i>Michael Zavros: the favourite</i> Queensland Art Gallery   Gallery of Modern Art, Brisbane	24 June – 2 October 2023	1
<i>Isaac Walter Jenner: a feeling of light</i> Queensland Art Gallery   Gallery of Modern Art, Brisbane	2 September 2023 – 24 January 2024	5
<i>Fairy tales</i> Queensland Art Gallery   Gallery of Modern Art, Brisbane	2 December 2023 – 28 April 2024	2
<i>mudunama kundana wandaraba jarribirri: Judy Watson</i> Queensland Art Gallery   Gallery of Modern Art, Brisbane	23 February – 11 September 2024	12
<b>Total works loaned in QLD</b>		<b>39</b>
<b>South Australia</b>		
<i>Surrender &amp; catch: the art of Brent Harris</i> TarraWarra Museum of Art, Healesville, Vic, tour to Art Gallery of South Australia, Adelaide (borrowing institution)	2 December 2023 – 11 March 2024 (Healesville) 6 July – 20 October 2024 (Adelaide)	1
<i>Vincent Namatjira</i> Art Gallery of South Australia, Adelaide	20 October 2023 – 21 January 2024	2
<i>Arthur Boyd: the life of Saint Francis</i> David Roche Foundation, Adelaide	22 April – 1 September 2023	35
<i>Margaret Worth</i> The Riddoch Arts and Cultural Centre, Mount Gambier	2 September – 19 November 2023	1
<b>Total works loaned in SA</b>		<b>39</b>
<b>Tasmania</b>		
<i>Namedropping</i> Museum of Old and New Art, Hobart	15 June 2024 – 21 April 25	14
<i>Landscapes of light: Lloyd Rees and Tasmania</i> Tasmania Museum and Art Gallery, Hobart	7 March – 27 October 2024	3
<b>Total works loaned in Tas</b>		<b>17</b>

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**Victoria**

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<i>Nan Goldin: The ballad of sexual dependency</i> Art Gallery of Ballarat	2 March – 2 June 2024	15
<i>Paris: impressions of life 1880–1925</i> Bendigo Art Gallery, Bendigo	16 March – 14 July 2024	6
<i>Clarice Beckett—Atmosphere</i> Geelong Gallery, Geelong	1 April – 9 July 2023	3
<i>Cutting through time: the prints of Cressida Campbell, Margaret Preston and Japanese ukiyo-e</i> Geelong Gallery, Geelong	18 May – 28 July 2024	16
<i>John Wolseley: wonderful art nuances club</i> Gippsland Art Gallery, Sale	2 December 2023 – 25 February 2024	29
<i>Annemieke Mein: a life's work</i> Gippsland Art Gallery, Sale	2 March – 26 May 2024	1
<i>Emerging from darkness: faith, emotion and the body in the Baroque</i> Hamilton Art Gallery, Hamilton	9 December 2023 – 16 April 2024	4
<i>Paul Yore and Albert Tucker: structures of feeling</i> Heide Museum of Modern Art, Bulleen (borrower), tour to Warrnambool Art Gallery, Warrnambool	8 April – 3 September 2023 (Bulleen) 23 September – 3 December 2023 (Warrnambool)	4
<i>Paul Boston: stone clouds</i> Heide Museum of Modern Art, Bulleen	9 September 2023 – 10 February 2024	1
<i>Pierre Bonnard: designed by India Mahdavi</i> National Gallery of Victoria, Melbourne	9 June – 8 October 2023	12
<i>Grace Crowley and Ralph Balson</i> National Gallery of Victoria, Melbourne	24 May – 22 September 2024	20
<b>Total works loaned in Vic</b>		<b>111</b>

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**Western Australia**

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<i>Yhonnice Scarce: the light of day</i> Art Gallery of Western Australia, Perth	3 February – 19 May 2024	7
<b>Total works loaned in WA</b>		<b>7</b>

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**Total works loans in Australia** **320**

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**INTERNATIONAL OUTWARD LOANS**

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<i>Histórias indígenas (Indigenous histories)</i> Museu de Arte de Sao Paulo Assis Chateaubriand, Brazil, tour to Kode Bergen Art Museum: Stenersen, Bergen, Norway	20 October 2023 – 25 Feb 2024 (Brazil) 26 April – 25 August 2024 (Norway)	23
<i>Nell x Colin McCahon: Through the Wall of Birth and Death</i> The Dowse Art Museum, Lower Hutt, New Zealand	17 February – 1 September 2024	1
<i>Living Pictures: Photography in Southeast Asia</i> National Gallery Singapore	2 December 22 – 20 August 2023	16
<i>MADAYIN: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala</i> Kluge-Ruhe Aboriginal Art Collection of the University of Virginia (borrowing institution) Hood Museum of Art, Hanover, tour to The Asia Society, New York	3 September – 4 December 22 (Hanover) 3 September 2024 – 22 January 25 (New York)	1
<b>Total works loaned internationally</b>		<b>41</b>

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**LONG-TERM OUTWARD LOANS**

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**Australian Capital Territory**

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Classics Museum, Australian National University	40
National Capital Authority, Canberra	1
<b>Total ACT</b>	<b>41</b>

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**New South Wales**

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Chau Chak Wing Museum, The University of Sydney	55
<b>Total NSW</b>	<b>55</b>
<b>Total Australia (museums)</b>	<b>96</b>

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**To Australian Official Establishments:**

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**Australian Capital Territory**

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Government House, Canberra	114
The Lodge, Canberra	19
The Hon Susan Templeman MP, Australian Parliament House	5
The Hon Tony Burke MP, Australian Parliament House	1
<b>Total ACT</b>	<b>139</b>

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<b>New South Wales</b>	
Admiralty House, Sydney	53
Kirribilli House, Sydney	9
<b>Total NSW</b>	<b>62</b>
<b>Total Australia (official establishments)</b>	<b>201</b>

#### **To National Gallery Education Lending Collection, Australia**

Tour 127, 2024: Art Case—Country (copper)	7
Tour 126, 2024: Art Cases—Bodies (red) & Form and function (orange)	14
Tour 128, 2024: Art Cases—Earth (blue) & Past, present, future (yellow)	16
<b>Total Loaned works in art cases</b>	<b>37</b>

#### **To National Gallery Touring Exhibitions, Australia**

<i>Jess Johnson &amp; Simon Ward: Terminus</i>	6
<i>Clarice Beckett: works from the national collection</i>	27
<i>Know My Name: Australian women artists</i>	60
<i>Ever Present: First Peoples Art of Australia</i> (Auckland Art Gallery)	158
4th National Indigenous Art Triennial: <i>Ceremony</i>	129
<i>Rauschenberg &amp; Johns: significant others</i>	50
<i>Single Channel</i>	6
<b>Total National Gallery touring exhibitions</b>	<b>436</b>

#### **SUMMARY OF OUTWARD LOANS**

Works loaned for NGA Education Lending Program in 2023–24: 37  
National Gallery of Australia Touring Exhibitions Program in 2023–24: 436  
Works loaned to exhibitions, Australia: 320  
Works loaned to exhibitions, International: 41  
Works loaned to Official Establishments: 201  
Other new and continuing loans: 96  
Total outward loans: 1131

# Appendix E

## Supporters

### AUSTRALIAN GOVERNMENT FUNDED PROGRAMS

The National Gallery acknowledges the significant support it received through government funding in the 2023–24 financial year and the impact of these funds in increasing the reach of the national collection and its accessibility to the people of Australia.

#### Visions of Australia

Visions of Australia, administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, provides financial assistance to cultural organisations for the development and touring of cultural exhibitions across Australia.

Visions of Australia supported four National Gallery touring exhibitions in 2023–24: the 4th National Indigenous Art Triennial: *Ceremony; Clarice Beckett: paintings from the national collection; Know My Name: Australian women artists; Jess Johnson & Simon Ward: Terminus and Rauschenberg & Johns: significant others.*

#### National Collecting Institutions Touring and Outreach Program

The National Collecting Institutions Touring and Outreach Program, administered by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts, is an Australian Government initiative to improve access to the national collections for all Australians.

The program supported four National Gallery projects in 2023–24: The 4th National Indigenous Art Triennial: *Ceremony; Ever Present: First People's Art of Australia; Know My Name: Australian women artists; Judy Watson & Helen Johnson: the red thread of history, loose ends and Single Channel.*

#### The International Cultural Diplomacy Arts Fund

This Australian Government program actively promotes Australia's artistic excellence abroad and promotes Australia's creative sector internationally. In 2023–24 the program supported *Ever Present: First Peoples Art of Australia.*

### FOUNDATIONS AND GRANTS

The National Gallery is fortunate to have ongoing relationships with private giving foundations that support important projects and initiatives that could not otherwise be realised.

As the National Gallery's Access Partner, the **Lansdowne Foundation** maintained its commitment to enriching the lives of those experiencing vulnerability, by enabling the delivery of the industry-leading Art & Dementia program and mental-health program Art for Wellbeing.

We are grateful for the ongoing support of the **Gordon Darling Foundation**, which continues Gordon's legacy as a visionary benefactor of the Foundation and the Chair of the National Gallery of Australia when it opened to the public in 1982. The Gordon Darling Foundation continued its support as the National Gallery's Publication Partner, with a grant to fund the *Ethel Carrick* publication.

The continued support of an anonymous philanthropic foundation funded the National Gallery's First Nations art education program, Art Through Culture. This program, led by the Gallery's First Nations Lead Artist Educators Maggie-Jean Douglas (Kabi Kabi) and Noah Watson (Butchulla), introduces students and educators to First Nations ways of knowing and provides meaningful insights into the Aboriginal and Torres Strait Islander art collection.

The Oranges & Sardines Foundation continued to support the First Nations Art Provenance Project, which saw Associate Curator Jacob O'Keefe complete his provenance assessment of the National Gallery's First Nations Art collection and continue an extensive program of community engagement.

The experience of National Gallery touring exhibitions was once again enriched through the John T Reid Outreach Program, supported by the John T Reid Charitable Trusts, which engages audiences through bespoke public activities that connect with host communities.

The National Gallery's beloved travelling Art Cases were supported by the Neilson Foundation throughout 2023–24. They were toured extensively to schools, public libraries, community centres and care facilities around the country, providing understanding of works of art through tactile engagement.

**Metal Manufactures Ltd** again continued to support the National Gallery's Regional Initiatives Program, which facilitates access to the national collection within regional and remote Australia. Through this partnership, works of art and exhibitions by some of the world's most renowned artists have been made available to regional audiences. The photographic series *The ballad of sexual dependency* by American artist Nan Goldin, for example, took centre stage at the Art Gallery of Ballarat as part of the PHOTO24 International Festival of Photography, opening to over 34,000 visitors in its first month.



## CORPORATE PARTNERSHIPS

The National Gallery's corporate partners value art, culture and creativity. Our partners across Australia's business community help us make art accessible for all Australians ensuring that Australia's cultural landscape continues to prosper. Their contributions go toward staging major exhibitions and artistic initiatives. The generous support in 2023–24 totalled \$696,500 in cash and \$2,390,307 in kind.

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**Strategic Partners**

ACT Government through VisitCanberra  
Seven West Media

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**First Nations Art Partner**

Wesfarmers Arts

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**Major Partners**

Pallion  
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ISPT

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**Legal Partner**

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## 2023–24 SUPPORTERS

### Donations to support the National Gallery

Geoffrey Ainsworth

The late Rita Avdiev

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David Riggs and Kryisia Kitch

Kerry Silcock

Dick Smith AC and Pip Smith AO

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Avril Vorsay

Peter Wise

Willemsen Group

and 18 donors who wish to remain anonymous

Thank you to the 1,554 donors who chose to make a round-up donation at the time of their Art Store or ticket purchase

### Access programs | Art and Dementia

Lansdowne Foundation

Prudence MacLeod and Alasdair Macleod

### Asian art

Arrowcrest Group Pty Ltd

Andrew Gwinnett and Hiroko Gwinnett

### Robert and Eugenie Bell Decorative Arts and Design Fund

Dr Eugenie Keefer Bell LFRAIA

Michael Bogle

and 1 donor who wishes to remain anonymous

### Cézanne to Giacometti: annual appeal 2024

Joan Adler

Marilyn Allen and Dr Robert Allen

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Heloise Barr and Graham Barr

Andrew Bennett

Prof Jeffrey Bennett and Ngaire Bennett

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Matthew Brown and Julie Alt

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Deb Carroll and Jim Carroll

Catherine Center and Neil Matters

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Megan Douglas

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Robyn McKay  
Andrew Moorhead  
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Joanne Mulholland and David Rivers  
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Dominic Taranto and Anthony Cassidy  
Geraldine Triffitt  
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Hilary Warren and Aart Groothuis  
Dr Andrew Watkins  
Wendy Webb  
Murrelia Wheatley  
Liz Wilson  
Deborah Winkler  
Robyn Wright  
Alpha Yap  
and 34 donors who wish to remain anonymous

**Cézanne Watercolour & Drawing Fund**

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Emer. Prof. Dr Robert Shanks and Josephine Shanks  
Alan Wyburn  
and 1 donor who wishes to remain anonymous

**Conservation Fund**

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Patrick Crone

Robert Hawes

Dr Michael Priest

Felicity Tepper

Wendy Webb

and 2 donors who wish to remain anonymous

**Staff Recognition Fund**

Ryan Stokes AO and Claire Stokes

**Emily Kam Kngwarray**

Peter Alabaster and Tricia Rees

Judith Avery

The Hon Ashley Dawson-Damer AM

Jane Duong

Stephen Dyer and Sue Dyer

Elsbeth Humphries

Jason Karas and Anna Baillie-Karas

Barbara Noden

Roslyn Packer AC

Sally Renouf

Linda Rossiter and Peter Rossiter

Penelope Seidler AM

Rodney Thompson and Penelope Thompson

**Emily Kam Kngwarray to Tate**

Andrew Cameron AM and Cathy Cameron

The Hon Margaret Reid AO

And 1 donor who wishes to remain anonymous

**Ethel Carrick**

Gordon Darling Foundation

Lansdowne Foundation

Prudence MacLeod and Alasdair MacLeod

Fiona Martin-Weber and Tom Hayward

Roslyn Packer AC

**First Nations art**

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**Gala Fund 2024**

John Ayers and Jane Ayers

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JACE Foundation

The Hon Dr Andrew Lu AM and Dr Geoffrey Lancaster AO

Jacqui Scheinberg and Richard Scheinberg AM

Dr Warwick Smyth and Jane Smyth OAM

Ray Wilson OAM and Ray Camillire

James Windeyer and Peronelle Windeyer

**Gauguin's World: Tōna Iho, Tōna Ao**

Philip Bacon AO

Kay Bryan OAM

Christine Campbell and Terry Campbell AO

Krystyna Campbell-Pretty AM

Maurice Cashmere

Helena Clark and Robert Meller

Penelope Seidler AM

Lyn Williams AM

**Gifts of Works of Art**

American Friends of the National Gallery of Australia with the generous support of Jill Quasha

American Friends of the National Gallery of Australia with the generous support of Stephan Winokur, courtesy of Helen Drutt-English

Susan Armitage

Michael Blanche in memory of Lauraine Diggins OAM

G W Bot

Catharine Clark Gallery and Masami Teraoka

Marilyn Darling AC and the late Gordon Darling AC CMG

Peter Faiman

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Estate of Laima Jomantas

Jonathan Jones

Dr Danie Mellor

Dr Silva Newton and Professor John Newton Bequest

Roslyn Packer AC

Dr Dick Quan

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Joanna Tanaka-King and Angela Hey

Lyn Tune and David Tune

Ken Unsworth

Dr Bob Wong

**Jane Kinsman International Travel Fund**

Dr Jane Kinsman

**Kenneth E Tyler AO Print Fund**

American Friends of the National Gallery of Australia with the generous assistance of Kenneth Tyler AO

**Know My Name**

Natalie Cooke

Assoc. Prof. Lybus Hillman and Michael Hillman

Claire Scott

Robyn Thomson

and 1 donor who wishes to remain anonymous

**Learning and Access Fund**

Dr Lynne Badger

Sarah Coffey

and 4 donors who wish to remain anonymous

**National Indigenous Art Triennial**

Helen Cook

Sue Dyer and Dr Stephen Dyer

David Paul and Alison Creagh

The Tall Foundation

**National Sculpture Garden**

Tony Berg AM and Carol Berg

Berg Family Foundation

Julian Burt and Alexandra Burt

Wright Burt Foundation

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Helen Gee

Jane Hayman

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Deborah Johnson

Janet Lapworth and Ross Lapworth

Robyn Pender

The Sargeson Family

Dick Smith AC and Pip Smith AO

Maryanne Voyazis, Iain 'Fred' Smith and Olympia Smith

Dr Ian Wilkey and Hannah Wilkey

and 2 donors who wish to remain anonymous



**Regional Initiatives Fund**

Metal Manufactures Pty Ltd

**Rotary Fund**

Rotary Club of Belconnen

**Tim Fairfax Fund for the National Gallery**

Tim Fairfax AC

**Treasure a Textile**

The late Elizabeth Rose

# Appendix F

## Audit Committee

### **PGPA RULE SECTION ON 17BE (TAA)— AUDIT COMMITTEE**

The National Gallery's Audit and Risk Committee reviews and monitors and provides advice and assurance to the Council on the appropriateness of the National Gallery's financial reporting, performance reporting, system of risk oversight and management and systems of internal control. A full copy of the Audit and Risk Charter is on our website.

#### **Financial reporting**

- The Committee reviews, monitors and provides advice recommending the signing of the annual financial statements (*Public Governance, Performance and Accountability Act* (PGPA Act, section 42) and management representations.
- The Committee reviews the audited annual financial statements before presentation to the Council, to ensure they represent a true and fair view of the organisation's financial position and performance and the organisation's cash flow.
- The Committee reviews the annual budget, assessing alignment to strategic and business plans and the appropriateness of underlying assumptions before recommending it to the Council.

#### **Performance reporting**

- The Committee reviews and monitors the framework for developing and reporting key performance indicators and the National Gallery's annual performance statements (PGPA Act, section 29).

#### **System of risk oversight and management**

- The Committee reviews and monitors the National Gallery's system of risk oversight and management (PGPA Act, section 16).
- The Committee reviews and monitors the National Gallery's fraud control arrangements.

#### **System of internal control**

- The Committee reviews and monitors the National Gallery's system of internal control, as reflected in its integrity and control environment as reflected in its governance, risk management, anti-corruption, security, business continuity and disaster recovery and compliance arrangements.
- Internal audit resourcing and coverage in relation to the key risks is undertaken by the Committee, which recommends approval of the Internal Audit Plan.
- The Committee provides internal and external audit reports, advising Council about significant issues identified and monitoring the implementation of agreed actions.

#### **Other**

- The Committee monitors developments and changes in legislation, regulations and government policy to identify possible impact on the responsibility and liability of the Council and the National Gallery.
- The Committee ensures the National Gallery has appropriate mechanisms for reviewing relevant parliamentary committee reports, external reviews and evaluations of the National Gallery and implementing, where appropriate, any resultant recommendations.
- The Committee advises the Council of any significant compliance breaches.

**Table F1: Members of the Audit Committee, 2023–24**

<b>Member name</b>	<b>Qualifications, knowledge, skills or experience</b>	<b>Number of meetings attended/total number of meetings</b>	<b>Total annual remuneration</b>
Helen Cook (Chair)	Bachelor of Science, University of Western Australia; Graduate Diploma Financial Management, Securities Institute of Australia; Graduate and Fellow Australian Institute of Company Directors, CPA (Honorary)	3/3	\$0
Richard Alston AO	Bachelor of Laws, Bachelor of Arts, Bachelor of Commerce, Melbourne University; Master of Laws, Master of Business Administration, Monash University	2/3	\$0
Ilana Atlas AO	Bachelor of Jurisprudence (Honours) and Bachelor of Laws (Honours), University of Western Australia; Master of Laws, University of Sydney	2/3	\$0
Geoff Knuckey	Bachelor of Economics, Australian National University; fellow, Institute of Chartered Accountants Australia; registered company auditor (since 1995); graduate member, Australian Institute of Company Directors; member, Institute of Internal Auditors	3/3	\$5,280

# Appendix G

## Executive remuneration

During the reporting period ended 30 June 2023, the National Gallery had 13 executives who met the definition of key management personnel. For the purposes of subsections 17CA(3) and 28EA(3) of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule), information about remuneration for key management personnel is provided in the tables below.

**Table G1:** Key management personnel remuneration

Name	Position title	Base salary	Short-term benefits	
			Bonuses	Other benefits and allowances
Nick Mitzevich	Gallery Director	482,000	105,000	–
Ryan Stokes AO	Council Chair	62,000	–	–
Ilana Atlas AO	Council Deputy Chair	36,000	–	–
Richard Alston AO	Council Member	28,000	–	–
Stephen Brady AO CVO	Council Member	28,000	–	–
Helen Cook	Council Member	28,000	–	–
Alison Kubler	Council Member	24,000	–	–
Sally Smart	Council Member	28,000	–	–
Esther Anatolitis	Council Member	28,000	–	–
Sally Scales	Council Member	28,000	–	–
Abdul-Rahman Abdullah	Council Member	22,000	–	–
<b>Total</b>		<b>794,000</b>	<b>105,000</b>	<b>–</b>

\*Note: Abdul-Rahman Abdullah appointed 14 September 2023. Alison Kubler retired on 12 May 2024. Ilana Atlas AO appointed Deputy Council Chair effective 23 November 2023.

<b>Post-employment benefits</b>	<b>Other long-term benefits</b>		<b>Termination benefits</b>	<b>Total remuneration</b>
<b>Superannuation contributions</b>	<b>Long service leave</b>	<b>Other long-term benefits</b>		
38,000	15,000	–	–	640,000
–	–	–	–	62,000
4,000	–	–	–	40,000
3,000	–	–	–	31,000
3,000	–	–	–	31,000
3,000	–	–	–	31,000
3,000	–	–	–	27,000
3,000	–	–	–	31,000
3,000	–	–	–	31,000
3,000	–	–	–	31,000
2,000	–	–	–	24,000
<b>65,000</b>	<b>15,000</b>	<b>–</b>	<b>–</b>	<b>979,000</b>



**Table G2: Senior executive remuneration**

Remuneration band	Number of senior executives	Short-term benefits		
		Average base salary	Average bonuses	Average other benefits and allowances
\$0 to \$220,000	1	100,000	–	–
\$220,001 to \$245,000	–	–	–	–
\$245,001 to \$270,000	1	222,000	–	–
\$270,001 to \$295,000	3	198,000	–	–
\$295,001 to \$320,000	1	176,000	–	–
\$320,001 to \$345,000	1	277,000	–	–
\$345,001 to \$370,000	–	–	–	–
\$370,001 to \$395,000	1	327,000	–	–

Amounts of long service leave are on an accrual basis and include movements to reflect the present value of the liability in accordance with AASB119. A negative amount represents the reversal of long service leave provisions that had not vested upon cessation of employment.

<b>Post-employment benefits</b>	<b>Other long-term benefits</b>		<b>Termination benefits</b>	<b>Total remuneration</b>
<b>Average superannuation contributions</b>	<b>Average long service leave</b>	<b>Average other long-term benefits</b>	<b>Average termination benefits</b>	<b>Average total remuneration</b>
17,000	(19,000)	–	94,000	192,000
–	–	–	–	–
34,000	5,000	–	–	261,000
30,000	7,000	–	47,000	282,000
29,000	5,000	–	104,000	314,000
41,000	16,000	–	–	334,000
–	–	–	–	–
43,000	2,000	–	–	372,000

# Appendix H

## Advertising and market research

As required under section 311A of the *Commonwealth Electoral Act 1918*, this appendix includes particulars of advertising and market research payments made by the National Gallery in 2023–24 of more than \$949,753 (inclusive of GST) as well as details on the advertising campaigns conducted by the National Gallery during the year. Table H1 lists the individual advertising and market research payments that exceeded the threshold. All amounts include GST.

**Table H1:** Advertising and market research expenditure, 2023–24

Company	Activity	Amount (\$)
Impulse Screen	Advertising for ticketed exhibitions	\$281,967
Ooh!Media Operations Pty Ltd	Print and advertising for ticketed exhibitions	\$155,889
Fairfax Media	Print and advertising for ticketed exhibitions	\$106,513
Morris Hargreaves McIntyre	Audience research for ticketed exhibitions	\$83,820
News Corp Australia	Advertising for ticketed exhibitions	\$38,758
Esem Projects Pty Limited	Advertising for ticketed exhibitions	\$54,236
Leapfrog Publishers Pty Ltd T/as Swift Digital	Direct email service for major exhibitions	\$34,832
Broadsheet Media Pty Ltd	Print and advertising for ticketed exhibitions	\$30,800
The Design Files Aust Pty Ltd	Print and advertising for ticketed exhibitions	\$27,500
Nielsen Sports Pty Ltd	Audience Research for ticketed exhibitions	\$37,905
Win Television TV	Advertising for ticketed exhibitions	\$42,809
Rural Press Fairfax Media	Print and advertising for ticketed exhibitions	\$25,355
Val Morgan & Co (Aust) Pty. Ltd	Advertising for ticketed exhibitions	\$29,370

### Advertising campaigns

Further information on these advertising campaigns is available at [nga.gov.au](http://nga.gov.au) and in the reports on Australian Government advertising prepared by the Department of Finance available at [finance.gov.au/advertising](http://finance.gov.au/advertising).

# Appendix I

## Environmental performance

Over the past decade the National Gallery has implemented a range of measures to reduce its impact on the environment across all areas including facilities, artistic programs and operations. The National Gallery strives to reduce its environmental impact while complying with environment-related legislation, including the *Environment Protection and Biodiversity Conservation Act 1999* and in line with the Government's APS Net Zero 2023 policy.

### WHAT WE HAVE ACHIEVED:

#### Buildings and operations

- Completed two energy audits (2009 and 2019) to identify opportunities to improve energy efficiency
- Developed a Strategic Asset Management Plan
- Installed in-wall insulation and LED lighting in the Temporary Exhibition Gallery
- Installed a rainwater recycling and reverse osmosis system, including a 600,000L storage tank to supply recycled water to the Australian Garden
- Replaced ageing IT Storage Area Network with more energy-efficient equipment
- Developed a Strategic Energy Management Plan
- Completed a Building Survey and LED Lighting Master Plan to identify areas for improvement
- Replaced end-of-life lighting in front-of-house galleries with energy-efficient LED fittings
- Installed permanent walls in the temporary exhibition space to reduce waste
- Audited conservation chemical stocks to remove known carcinogens
- Introduced integrated pest management practices to cease the use of chemical pest treatments for works of art
- Introduced waste management clauses in new restaurant and catering supplier contract
- Undertaken a comprehensive waste audit
- Installed water metering across buildings and gardens
- Developed circular economy principles for art commissioning and acquisitions

#### Transport and consumables

- Introduced printer cartridge and toner recycling
- Reduced the use of paper products that require ongoing replacement in textile storage
- Introduced fluorescent tube recycling
- Increased the use of carbon-neutral paper in office areas
- Commenced disposable glove recycling trial
- Improved practice and efficiencies for artwork transportation to reduce carbon emissions

#### Partnerships and management

- Established an environmental Sustainability Action Plan Working Group

## APS NET ZERO 2030

APS Net Zero 2030 is the Australian Government's policy for the Australian Public Service (APS) to reduce its greenhouse gas emissions to net zero by 2030, and transparently report on its emissions. As part of this, non-corporate and corporate Commonwealth entities are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory presents emissions over the 2023–24 period. Results are presented on the basis of Carbon Dioxide Equivalent (CO<sub>2</sub>-e) emissions. Greenhouse gas emissions reporting has been developed with methodology that is consistent with the Whole of Australian Government approach as part of the APS Net Zero 2030 policy.

**Table I1:** 2023–24 Greenhouse gas emissions inventory: location-based method

<b>Emission Source</b>	<b>Scope 1 t CO<sub>2</sub>-e</b>	<b>Scope 2 t CO<sub>2</sub>-e</b>	<b>Scope 3 t CO<sub>2</sub>-e</b>	<b>Total t CO<sub>2</sub>-e</b>
Electricity (location-based approach)	N/A	4,784.594	381.750	5,166.343
Natural gas	2,096.084	N/A	532.868	2,628.952
Solid waste *	N/A	N/A	65.837	65.837
Refrigerants **	15.600	N/A	N/A	15.600
Fleet and other vehicles	6.690	N/A	1.685	8.375
Domestic commercial flights	N/A	N/A	133.897	133.897
Domestic hire car *	N/A	N/A	0.000	0.000
Domestic travel accommodation *	N/A	N/A	48.435	48.435
Other energy	0.000	N/A	0.000	0.000
<b>Total t CO<sub>2</sub>-e</b>	<b>2,118.373</b>	<b>4,784.594</b>	<b>1,164.471</b>	<b>8,067.438</b>

Note: the table above presents emissions related to electricity usage using the location-based accounting method. CO<sub>2</sub>-e = Carbon Dioxide Equivalent.

\* indicates emission sources collected for the first time in 2023–24. The quality of data is expected to improve over time as emissions reporting matures.

† indicates optional emission source for 2023–24 emissions reporting.

**Table I2: 2023–24 Electricity greenhouse gas emissions**

<b>Emission Source</b>	<b>Scope 2 t CO2-e</b>	<b>Scope 3 t CO2-e</b>	<b>Total t CO2-e</b>	<b>Percentage of electricity use</b>
Electricity (location-based approach)	4,784.594	381.750	5,166.343	100.00%
Market-based electricity emissions	409.426	50.546	459.973	7.15%
<b>Total renewable electricity</b>	–	–	–	<b>92.85%</b>
Mandatory renewables *	–	–	–	18.72%
Voluntary renewables †	–	–	–	74.13%

Note: the table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO2-e = Carbon Dioxide Equivalent.

\* Mandatory renewables are the portion of electricity consumed from the grid that is generated by renewable sources. This includes the renewable power percentage.

† Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage (ACT only).

It should be noted that

- Not all electricity data was available at the time of the report and amendments to data may be required in future reports. The quality of data is expected to improve over time as emissions reporting matures.
- Emissions from hire cars for 2023–24 have been sourced from third-party providers and may be incomplete. The quality of data is expected to improve over time as emissions reporting matures.



# Appendix J

## Index of requirements

This appendix provides an index of requirements in accordance with Schedule 2A of the *Public Governance, Performance and Accountability Rule 2014* (PGPA Rule). Table J1 lists the content required by paragraph 17BE of the PGPA Rule and provides the page numbers where the National Gallery's compliance with these requirements is met or not applicable (n/a). Table J2 indexes other statutory provisions relating to annual reports.

**Table J1:** Index of requirements

Requirement	Reference	Page
Legislation establishing the body	17BE (a)	25
Objects and functions as set out by legislation	17BE (b) (i)	25
Purposes as set out by the corporate plan	17BE (b) (ii)	32–33
Names of responsible ministers	17BE (c)	25
Ministerial directions	17BE (d)	25
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Annual performance statements	17BE (g)	30–109
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Key activities and changes affecting operations or structure	17BE (p)	n/a
Judicial decisions and decisions of administrative tribunals	17BE (q)	n/a
Reports on the National Gallery	17BE (r)	n/a
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**Table J2:** Index of other statutory requirements

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Ecologically sustainable development and environmental performance	Section 516A, Environment Protection and Biodiversity Conservation Act 1999 APS Net Zero 2030	207–209
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## IMAGES

Cover: Jordan Wolfson, *Body Sculpture* (detail), 2023, National Gallery of Australia Kamberri/Canberra, purchased 2019 © Jordan Wolfson. Courtesy Gagosian Gallery, Sadie Coles, and David Zwirner

Inside front Cover: installation view, *SaVĀge K'lub: Te Paepae Aora'i – Where the Gods Cannot be Fooled*, National Gallery of Australia, Kamberri/Canberra

pp 6–7: Guide with group viewing Ramingining artists and Djon Mundine (Bandjalung people), *The Aboriginal Memorial* 1987–88, National Gallery of Australia, Kamberri/Canberra, commissioned in 1987 and purchased with the assistance of funds from National Gallery admission charges © Ramingining artists/ Copyright Agency, 2024

pp 8–9: Bert Flugelman, *Cones* 1982, National Gallery of Australia, Kamberri/Canberra, commissioned 1976, purchased 1982 © Bert Flugelman

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pp 30–31: Installation view, *Gauguin's World: Tōna Iho, Tōna Ao*, National Gallery of Australia, Kamberri/Canberra

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pp 162–163: Vincent Namatjira, *Indigenous All Stars*, a projection on the wall of the National Gallery of Australia for the Enlighten Festival, Kamberri/Canberra © Vincent Namatjira/Copyright Agency, 2024

Inside back cover: installation view, *Emily Kam Kngwarray*, National Gallery of Australia, Kamberri/Canberra © Emily Kam Kngwarray/Copyright Agency, 2024

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# Abbreviations and acronyms

AAM	Australian Antarctic Medal	KMP	Key Management Personnel
AAP	Australian Associated Press	LED	Light Emitting Diode
AASB	Australian Accounting Standards Board	MP	Member of Parliament
ABC	Australian Broadcasting Corporation	National Gallery	National Gallery of Australia
AC	Companion of the Order of Australia	NSW	New South Wales
ACT	Australian Capital Territory	NT	Northern Territory
AFNGA	American Friends of the National Gallery	OAM	Medal of the Order of Australia
AM	Member of the Order of Australia	OSCAR	Our Systems Consolidation and Rationalisation Project
AMaGA	Australian Museums and Galleries Association	PBS	Portfolio Budget Statements
AMIP	Asset Management Improvement Plan	PEO	Principal Executive Officers
ANU	Australian National University	PGPA Act	Public Governance, Performance and Accountability Act 2013
AO	Officer of the Order of Australia	PGPA Rule	Public Governance, Performance and Accountability Rule 2014
API	Application Programming Interface	PSM	Public Service Medal
APS	Australian Public Service	PSS	Public Sector Superannuation Scheme
c	circa (approximately, about)	PSSap	PSS accumulation plan
CDAB	Collection Development Acquisition Budget	Qld	Queensland
CMG	Companion of the Order of St Michael and St George	RAP	Reconciliation Action Plan
COPE	Create-once-publish-everywhere	RDR	Reduced Disclosure Requirements
CSS	Commonwealth Superannuation Scheme	RFD	Reserve Force Decoration
DART	Digital and Rural Technology	SA	South Australia
DIAP	Disability Inclusion Action Plan	SAMP	Strategic Asset Management Plan
EDM	Electronic Direct Mail	SES	Senior Executive Service
edn	edition	SMG	Senior Management Group
EL 1, EL 2	Executive Level 1, Executive Level 2	Tas	Tasmania
ESAP	Environmental Sustainability Action Plan	UK	United Kingdom
Est	established	US	United States of America
FRAIA	Fellow of the Royal Australian Institute of Architects	Vic	Victoria
FRR	Public Governance, Performance and Accountability (Financial Reporting) Rule 2015	VR	Virtual Reality/adam
FTE	Full Time Equivalent	WA	Western Australia
GEAP	Gender Equity Action Plan		
GST	Goods and Services Tax		
Hon	Honourable		
ICT	Information and Communications Technology		
IPS	Information Publication Scheme		
IRL	Interdisciplinary Research Leaders		
IT	Information Technology		



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