





ANNUAL REPORT 2009-10

The National Gallery of Australia is a Commonwealth authority established under the *National Gallery Act 1975*.

The vision of the National Gallery of Australia is the cultural enrichment of all Australians through access to their national art gallery, the quality of the national art collection, the exceptional displays, exhibitions and programs, and the professionalism of Gallery staff.

The Gallery's governing body, the Council of the National Gallery of Australia, has expertise in arts administration, corporate governance, administration and financial and business management.

In 2009–10, the National Gallery of Australia received appropriation funding from the Australian Government totalling \$73.448 million (including an equity injection of \$15.736 million for development of the national collection and \$17.22 million for the Stage 1 South Entrance and Australian Indigenous Galleries project), raised \$28.396 million, and employed 269 full-time equivalent staff.

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Cover:

The building's new entry
Photograph: John Gollings

30 September 2010

The Hon Simon Crean 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 pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's Annual Report covering the period 1 July 2009 to 30 June 2010.

This report is submitted to you in accordance with the *Commonwealth Authorities and Companies Act 1997* and the *National Gallery Act 1975*. The Performance Report has been prepared consistent with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*. The financial statements have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Rupert Myer', with a long, sweeping underline.

Rupert Myer AM
Chairman of Council

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National Gallery of Australia Council as at 30 June 2010: (left to right)

Dr Ron Radford AM, Mr John Calvert-Jones AM, the Hon Mrs Ashley Dawson-Damer, Mrs Roslyn Packer AO,
Mr Charles Curran AC, Mr Callum Morton, the Hon Ian Callinan AC HON LLD (QLD), Mrs Roslynn Bracher AM,
Mr Warwick Hemsley and Mr Rupert Myer AM

CHAIRMAN'S FOREWORD

The Council of the National Gallery of Australia places great importance on fulfilling the Gallery's stated purpose of serving the public by enhancing understanding and enjoyment of the visual arts. We strive to ensure that the Gallery is held in high regard and affection by all Australians and that it plays an important part in the cultural life of the nation.

During this past year, the Council has derived great satisfaction from the Gallery's ability once again to successfully meet these objectives. Without doubt, the most outstanding example of this was the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, which set a new record for attendance at an art exhibition in Australia with over 470 000 visitors.

Other new records for visitation were set during the year with nearly 840 000 visitors viewing our exhibitions and collection displays and participating in our programs and events in Canberra and with 2.3 million online visitors.

Many wonderful works of art were acquired for the national art collection and the Gallery presented a full program of exhibitions and public activities at the Gallery in Canberra and around the country.

Similarly, the Council was pleased with the substantial progress made in meeting the goal of creating a welcoming and engaging visitor experience. The four-year interior refurbishment program was completed during the year with the opening of a new purpose-built gallery for Sidney Nolan's Ned Kelly series, new galleries for the display of jewellery, costumes, fashion, photography, Melanesian art and the first permanent gallery in Australia dedicated to Polynesian art.

In the coming months we look forward to the opening of Stage 1 of the building project, which will significantly increase the representation of Indigenous Australian art on display and provide much improved access and facilities for our visitors.

We thank all of our visitors for their patience and understanding during the year as the Gallery faced challenges associated with remaining open to the public while the major building extension neared completion.

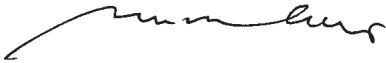
In collaboration with Wesfarmers, a new and groundbreaking Indigenous Arts Fellowship program was launched in June with the aim of developing and training Indigenous people for senior roles within the visual arts industry.

The achievements of the Gallery were only made possible by the support of our many donors, benefactors, sponsors and volunteers and, on behalf of the National Gallery of Australia Council, I thank them all for their outstanding support, which enabled the Gallery and the Gallery Foundation to raise more than \$14 million.

The efforts and achievements of the Gallery were also assisted by my colleagues on the Council, and I would like to acknowledge their contribution and to welcome Ms Jane Hylton, who joined the Council in June 2010. Mr Charles Curran AC continued as Deputy Chairman of the Council and as Chair of the Building Committee, as well as Chairman of the National Gallery of Australia Foundation. Mrs Roslyn Packer AO continued as Chair of the Acquisitions Committee and Mr Warwick Hemsley as Chair of the Finance, Risk Management and Audit Committee.

The Council acknowledges with appreciation the support during the year of the Australian Government through the Hon Peter Garrett AM, MP, Minister for Environment Protection, Heritage and the Arts, and officials of the Department of the Environment, Water, Heritage and the Arts.

I would especially also like to acknowledge the extraordinary efforts of Director Ron Radford AM and the Gallery's committed and talented staff and, on behalf of the Council, express my sincere appreciation for another year of significant achievement.

A handwritten signature in black ink, appearing to read 'Rupert Myer', with a long, sweeping underline.

Rupert Myer AM



The queue for *Masterpieces from Paris*, 7 January 2010.



James Turrell *Within without* 2010, lighting installation, concrete and basalt stupa, water, earth and landscaping, 800 x 2800 x 2800 cm, National Gallery of Australia, Canberra, purchased with the support of visitors to the exhibition *Masterpieces from Paris*, 2010, photograph: John Gollings

DIRECTOR'S REPORT

It has been a truly exceptional year in the history of the National Gallery of Australia. In the year 2009–10 great and lasting things were achieved and key records broken.

The Gallery all but completed Stage 1 of our building project including a new street-level entrance and facilities, new Indigenous galleries and a new grand hall for functions. We also presented one of the greatest exhibitions ever to come to Australia—*Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*—which easily broke not only our own exhibition attendance record but also Australia's attendance record. It was the first Post-Impressionist exhibition to be seen in Australia and set a record for Australian art publishing with 63 500 catalogues. The exhibition attracted nearly half a million visitors, which helped us achieve the largest annual attendance record since the Gallery opened in 1982, with nearly 840 000 visitors to Canberra from all around Australia and abroad. Visitors to exhibitions that included Gallery works on loan numbered almost 3.5 million. We also easily broke the record for visits to our website, with nearly 2.3 million visits this year. Another record was over 92 000 students and teachers from across Australia visiting the Gallery in organised excursion groups. Moreover, Gallery membership climbed from 21 000 to an all-time high of 35 600. It was also a year of important art acquisitions; by far the largest and most impressive of which is James Turrell's skyspace *Within without* 2010 in our garden in front of the new building. On top of all this, the Gallery also raised a record amount of more than \$14 million in cash donations, cash sponsorships and value of gifts of works of art.

The completion of Stage 1 of our building project is a great milestone in the Gallery's history. Apart from the more accessible street-level entrance, Stage 1 includes 11 galleries for Aboriginal and Torres Strait Islander art. These are not only splendid display spaces designed especially for the world's largest Australian Indigenous art collection but they also represent the first increase in the Gallery's

permanent collection display space since the building was designed in 1969 and opened in 1982. The new building also includes a new expanded shop and a grand hall, sponsored by Pauline Gandel and John Gandel AO, our first dedicated space for openings and gallery functions and to hire out for civic events.

The Gallery also completed the refurbishment of the existing building, which began more than four years ago. Gallery 3, on the ground floor, was refurbished and relit to once again display contemporary international art. In the space of the former shop near the previous entrance, we created a new splendid oval gallery for Sidney Nolan's Ned Kelly series, the Gallery's most popular and iconic Australian series. Adjacent to this, we added our first permanent display gallery for photography and new permanent displays for jewellery, fashion and costume. In place of the small Childrens Gallery that was on the main floor, we have created Australia's first permanent gallery for Polynesian art. We have developed a larger Childrens Gallery upstairs, outside the Small Theatre and adjacent to the Australian galleries.

The Stage 1 building project and planned refurbishment of the existing building is now mostly complete. The original Gallery building was designed to show 1000 works but, with the new more-complex displays in the old building and the Indigenous displays in the new building, we can now show nearly twice as many. Nonetheless, this is still a small part of the approximately 150 000 works in the collection. The new completed building will be officially opened in spring 2010.

The building project included the creation of the James Turrell's monumental skyspace *Within without*. The construction of its massive stupa is finished and the work is surrounded by a newly designed and established garden to the south-east of the new building. James Turrell is one of America's leading artists; his work involves light, the sky and reflected colour. This is the artist's largest constructed work and the first in the Southern Hemisphere.

Other international acquisitions include the purchase of a small group of Henri de Toulouse-Lautrec posters, among them are his earliest and largest poster for the Moulin Rouge, *Moulin Rouge: La Goulué* 1891, and his famous *Eldorado: Aristide Bruant* 1892. A very important gouache by the Modernist De Stijl artist Theo van Doesburg was a gift from Penelope Seidler, who also gave the Gallery original early Modernist postcards.

Our collection of Australian art was greatly enriched this year, particularly our early heritage collections. We have added extensively to our early Tasmanian colonial collection. Tasmanian art from the 1830s to early 1850s is the most interesting art of all the Australian colonies over this period. The Gallery acquired works by colonial portrait painters Thomas Wainewright, Thomas Bock, Henry Mundy, Benjamin Duterrau, Frederick Strange, WB Gould, WP Dowling and Robert Dowling. We also collected Tasmanian colonial landscapes by Joseph Lycett, John Skinner Prout, William Duke and Eugene von Guérard. An impressive Tasmanian cedar desk of the early 1820s and a very rare 1840s daguerreotype photograph by Thomas Bock were also acquired. The Gallery now holds one of the finest collections of Tasmanian colonial art. We also added to our weaker collections of colonial art from New South Wales and Queensland. We acquired a small but remarkable collection of the distinctive Western Australian goldfield jewellery dating from the 1890s to the 1920s. Our collection of early Western Australian art and craft is extremely thin and has now been strengthened by this welcome addition of unique vernacular jewellery.

The Gallery was given a blackwood cabinet made around 1910 by Melbourne furniture maker Robert Prenzel. We acquired a fine 1890s portrait by E Phillips Fox. Our early twentieth-century Australian collection was enhanced by two brilliant early oil sketches by Hans Heysen, a gift from Philip Bacon of an oil sketch by Frederick McCubbin, an early self-portrait by Grace Cossington Smith and works by early twentieth-century Queensland artists Kenneth Macqueen and Vida Lahey. We acquired a painting from Australia's first abstract exhibition held in 1941, Ralph Balson's *Painting* 1941. From the Gundagai St John Anglican Parish Council, we acquired a very unusual stained glass church window by Napier Waller.

Contemporary Australian acquisitions include paintings by Phillip Wolfhagen, Ivan Durrant and Robert Rooney and sculptures by Patricia Piccinini and Ah Xian. We acquired a large number of contemporary prints, including many gifts. Among the gifts were a series of works *Infected blanket* 2004 by Mike Parr and John Loane as well as prints and drawings by Brent Harris. A group of prints made by Fred Williams's colleagues was given to the Gallery by Lyn Williams. Contemporary Australian decorative arts acquisitions included a gift from Susan Armitage of a cabinet by Australian designer Khai Liew. Jewellery by Robert Foster, David Walker, Lucy Sarneel and Svenja John were also acquired, as were fine examples of contemporary ceramics by Peter Rushforth, Fiona Fell, Janet Beckhouse-Korakis, Lynda Draper and Gwyn Hanssen Pigott.

Our Aboriginal and Torres Strait Islander collection was expanded with many new works acquired for the opening of our 11 new Indigenous galleries. Gordon and Marilyn Darling gave a further 10 Albert Namatjira watercolours. Five works were acquired with the assistance of the new Founding Donors 2010 Fund: a very important 1895 painting of a corroboree by William Barak, a major bark painting of the 1960s by Mawalan Marika, two early Tiwi canvases by Bede Tungutalum, and a large painting by Sally Gabori. The Gabori painting is among other major contemporary Indigenous works acquired this year. A large painting by Walangkura (Jackson) Napanangka, a gift from the Myer Foundation in acknowledgment of the National Apology to the Stolen Generation, and a gift from Ray Wilson of a major desert canvas by Ray James Tjangala were also acquired. We purchased a group of Torres Strait Island feather headdresses and, from the opposite end of the country, a group of Tasmanian women's shell necklaces. One of the most striking urban Aboriginal acquisitions was Fiona Foley's *HHH* 2004. Other interesting urban Aboriginal works include those by Vernon Ah Kee and rea.

Many outstanding works were acquired by our Asian section. Most of these were Southeast Asian ancestral works secured for our exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art* (13 August – 31 October 2010). The most amazing of these is from the islands of Flores in Indonesia: a large ancestral wooden horse with

two ancestral riders. A large stone ancestral figure created as a monument to a chief on the Indonesian island of Nias has a powerful presence. We also acquired an important group of nineteenth-century wooden ancestral figures and vessels from the Philippines. The earliest of the ancestral animist works was a sizeable bronze bell, nearly 2000 years old and possibly made in Cambodia. The bell was a gift of Dr David Pfanner. A pair of compelling funeral figures, made of wood and created on an island off East Timor at the beginning of the last century, was a welcome gift of Dr Michael Gunn and his family.

The Gallery added to its new distinguished Indian collection with the acquisition of a nineteenth-century painting depicting the Jain sacred sites, a pilgrimage painting with a sculpted lion stand. Our fine early Indian photography collection was expanded, including a good number of interesting early portrait photographs. The Gallery also acquired its first major Sri Lankan work, a striking sliver reliquary stupa.

In the Pacific arts area we acquired the Gallery's earliest work, an intriguing prehistoric stone mortar from Papua New Guinea thought to be dated between 4000 and 2000 BC. Among the fine works acquired by the area of Pacific arts is an early nineteenth-century Fijian *Dari vonu* (*Inspiration dish*) made in the shape of a turtle. The Gallery acquired a carved wooden sacred priest's fork from Fiji also. A west Papuan ancestral figure (*korwar*) related to Asian ancestral figures and once owned by the official apologist for Surrealism, André Breton, was a welcomed acquisition. We were also given and purchased some fine bark cloths from the Oro province of Papua New Guinea.

Altogether, there were 1035 works of art acquired for the national collection of art, of which more than half (583) were gifts. A complete list of all works acquired is shown at Appendix 5. The number of gifts and purchases for years since 2004–05 are provided at Appendix 6.

As well as our blockbuster exhibition *Masterpieces from Paris*, we had a number of extraordinary exhibitions. *McCubbin: Last Impressions 1907–17* was the first exhibition to examine the last and arguably the most interesting decade of Frederick McCubbin's life. McCubbin is one of Australia's

best known and most loved artists. With nearly 75 000 visitors, the exhibition easily broke the Gallery's attendance record for an exhibition on a single Australian artist. The exhibition then travelled Australia. Our exhibition *Emerging Elders* explored the theme of older Australian Indigenous artists who have only taken up painting within the past decade or so. The quality of these memorable paintings was a revelation.

Our major touring exhibition in 2010 was of works by the colonial artist Robert Dowling, who emerged as Australia's first locally trained artist in Launceston in 1850. He went on to be Australia's first local painter to have a successful career overseas and must be considered Australia's most important portrait and figure painter of the late colonial period. The Gallery officially opened the exhibition in his hometown of Launceston; it then travelled to Geelong, where Dowling also worked for a few years before living in London. The exhibition opened at the National Gallery of Australia in Canberra in June 2010. In our new Photography Gallery, we staged an interesting exhibition, *Portraits from India 1850s–1950s*, showcasing the extraordinary range and richness of the Gallery's collection of portrait photographs from India. This collection has been built in just four years, since the launch of a dedicated collection of photographs from across the Asia and Pacific region.

The exhibition held immediately following *Masterpieces from Paris* was the retrospective of the work of Hans Heysen, whose distinguished landscape career emerged at the time of Federation. His Australian landscapes brought us back to earth and, indeed, to Australian soil after the Paris exhibition. This well-conceived travelling exhibition of one of Australia's most important twentieth-century landscape painters was well attended.

Full lists of our exhibitions at the National Gallery of Australia in Canberra and of our travelling exhibitions are provided in Appendices 7 and 9 respectively.

Our Conservation department conserved a great number of Gallery works this year, including full treatments to 35 paintings (many of which were colonial works) and treatments to a further 1345 paintings as well as conservation of 493 objects and 315 textiles. Textile conservation concentrated on works to be included in our Southeast Asian ancestral exhibition and in our exhibition of Ballets Russes costume, which are both opening in the second half of 2010. Altogether, over 2700 works were treated by the Gallery.

Our reframing program, which began nearly five years ago, continued with 13 frames restored and 16 recreated—many of these were complex colonial frames. Many more standard frames were also made for works on paper. It is important for works to be framed in the manner intended by the artists at the time the works were executed.

We won several awards during the year. We won the maximum five-star rating from the National Safety Council of Australia's Five Star Management System. We won the Australian Hotels Association's award for Best Tourist Exhibition for *Degas: master of French art* and the Tourism Marketing Award in the Australian Capital Tourism Awards for our marketing campaign for *Degas: master of French art*. Our catalogue for the McCubbin exhibition won a national printing award.

During the year, we developed a new brand positioning and visual identity. This included a new Gallery logo, which will be launched by the opening of the Stage 1 building extension. It also included new concept designs for our magazine *Artonview*, our print advertisements and our website.

The Gallery officially launched the Wesfarmers Arts Indigenous Fellowship at the National Press Club. The Fellowship and accompanying leadership program to be held at the Gallery aim to encourage greater participation in visual arts management by Indigenous people. The two-tiered structure of the Fellowship has been designed in response to the Gallery's commissioned report undertaken by Cox Inall Ridgeway and based on workshops and interviews with Aboriginal communities and industry leaders around Australia.

As mentioned earlier, the Gallery raised more than \$14 million in cash and sponsorships together with gifts of works of art valued at over \$3.3 million. This is a fundraising record for the National Gallery of Australia. It included extraordinary sponsorships from Tourism ACT and National Australia Bank for *Masterpieces from Paris*. Also for this exhibition, the Yulgilbar Foundation sponsored a special 'van Gogh Bedroom at Arles' Family Activity Room, which engaged over 32 000 parents and children.

There was also the new initiative, the Founding Donors 2010 fundraising program, launched in the second half of 2009. The program provided an opportunity for donors to support the acquisitions of works of art for the Gallery's new display spaces at a minimum of \$10 000. Through the generosity of more than 100 Founding Donors who pledged their support for this program, the National Gallery of Australia Foundation secured cash and pledges for more than \$1.3 million in donations, exceeding the target of \$1 million. Another new fundraising initiative was the Members Acquisition Fund. Conrad Martens's masterpiece *Campbell's Wharf 1857* was the first work we have acquired with memberships donations. We intend to have a special membership acquisition every year.

It has definitely been a very memorable year of great and lasting achievements for the National Gallery of Australia and I wish to thank my hardworking staff, especially my three Assistant Directors and Deputy Director. I also wish to thank our many volunteers, the Gallery Foundation and its Chairman Charles Curran, and the very supportive Gallery Council and, in particular, our Chairman Rupert Myer.



Ron Radford AM

CORPORATE OVERVIEW

ENABLING LEGISLATION

The National Gallery of Australia, which opened to the public in October 1982, is a Commonwealth authority established by the *National Gallery Act 1975*. The Gallery forms part of the Environment, Water, Heritage and the Arts portfolio.

RESPONSIBLE MINISTER

The Minister responsible for the National Gallery of Australia during the year was the Hon Peter Garrett AM, MP, Minister for Environment Protection, Heritage and the Arts.

The *National Gallery Act 1975* and the *Commonwealth Authorities and Companies Act 1997* empower the Minister to:

- make available Commonwealth land and buildings for National Gallery of Australia purposes
- approve the acquisition of works of art valued in excess of a prescribed limit (\$10 million)
- approve the disposal of works of art
- approve the acquisition or disposal of any property, right or privilege, other than a work of art, in excess of a prescribed limit (\$1 million)
- approve or revoke the appointment of deputies for part-time National Gallery of Australia Council members
- convene a meeting of the National Gallery of Australia Council
- grant the Director of the National Gallery of Australia leave of absence other than recreation leave
- appoint a person to act temporarily in the position of Director of the National Gallery of Australia and determine the terms and conditions of that appointment
- terminate temporary appointments as Director of the National Gallery of Australia

- issue directions regarding employment of staff and terms and conditions of employment of staff at the National Gallery of Australia
- issue directions regarding the form and timing of submission of budget estimates of the National Gallery of Australia each financial year.

EXERCISE OF MINISTER'S POWERS

During 2009–10, the Minister signed one standing instrument appointing a person to act temporarily in the position of Director during the Director's absence. A person acted temporarily in the position of Director two times. The Minister approved indemnity, under the Commonwealth Government's Art Indemnity Australia program, for one exhibition in which the National Gallery of Australia was involved.

EFFECTS ON MINISTERIAL DIRECTIONS

The Gallery received no new ministerial directions from the Minister for Environment Protection, Heritage and the Arts and received one ministerial direction from the Minister for Finance and Deregulation requiring the Gallery to provide a compliance report during 2009–10.

Ministerial directions from previous financial years with which the Gallery fully complied in 2009–10 were:

- National Code of Practice for the Construction Industry
- Guidelines for the Management of Foreign Exchange Risk
- Commonwealth Procurement Guidelines.

NATIONAL GALLERY OF AUSTRALIA'S POWERS AND FUNCTIONS

The powers of the National Gallery of Australia as prescribed in the *National Gallery Act 1975* are, subject to that Act, to do all things necessary or convenient to be done for, or in connection with, the performance of its functions. The Gallery's functions as provided in 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
- use every endeavour to make the most advantageous use of the national collection in the national interest.

STRATEGIC PLAN 2007–2010

The vision of the Gallery, as stated in the Strategic Plan 2007–2010, is the cultural enrichment of all Australians through access to their national art gallery, the quality of the national collection, the exceptional displays, exhibitions and programs, and the professionalism of our staff.

The plan maps out the goals, key strategies and direction of the Gallery for 2007–10, with the following key priorities:

- continue building, for the nation, an outstanding collection of works of art
- maintain and protect the national collection
- provide engaging displays, exhibitions and public programs
- provide extensive access to and publication and promotion of the national collection and the visual arts
- complete the Stage 1 building project works and secure funding for Stage 2, featuring the Centre for Australian Art and refurbished gallery spaces.

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

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

Mr Rupert Myer AM continued as Chairman of the Council and Mr Charles Curran AC, continued as Deputy Chairman throughout the year. Ms Jane Hylton was appointed in June 2010 for a period of three years.

Throughout the year the Council was assisted by three committees:

- Finance, Risk Management and Audit Committee
- Acquisitions Committee
- Building Committee.

Details of members of the Council of the National Gallery of Australia and its committees are included in Appendix 1.

MANAGEMENT STRUCTURE

The Management Structure of the National Gallery of Australia is outlined in Appendix 2. The structure was not altered during the year.

INTERNAL AND EXTERNAL SCRUTINY

A number of performance and compliance reviews were undertaken in the year as part of the Strategic Internal Audit Plan 2007–10. The audit of financial statements was undertaken by the Australian National Audit Office (ANAO). The financial statements are included on pages 64 to 96.

Audit activity is monitored by the Council's Finance, Risk Management and Audit Committee. The role of the committee is to assist the Council in fulfilling its responsibilities in relation to the identification of areas of significant risk and monitoring of:

- financial and business risks
- budgets and financial arrangements associated with Gallery activities
- management reporting
- compliance with laws and regulations in respect of financial management reporting
- an effective and efficient internal and external audit function.

The Finance, Risk Management and Audit Committee met six times during the year. The following audit reports were considered by the committee:

- Strategic Internal Audit Plan 2010–13
- Review of Delegations
- Review of Credit Card Management
- Review of Information Technology Backup Processes
- The Fraud Control Plan 2010–12.

RISK MANAGEMENT

The Gallery continued its focus on integrating risk management into planning and operations across the organisation. Risk management is a key element of strategic planning, decision making and business operations within the Gallery. To assist in achieving this goal the Gallery reviewed and updated its risk management framework in accordance with the Australian National Audit Office/Comcover Better Practice Guide, including an updated Risk Management Policy. Other key strategies identified in the 2008–10 Risk Management Strategy resulted in an improvement in enterprise risk management. The 2008–10 Strategy will conclude in late 2010 and the 2010–12 Strategy will seek to build on the Gallery's risk management maturity and achievements to date.

As part of the strategic plan, the Gallery regularly reviews and updates its Risk Management Policy. To further enhance the Gallery's risk management framework, the Risk Management Advisory Group met regularly and provided strategic advice on risk management issues to the Gallery executive.

The Gallery participated in Comcover's risk management benchmarking survey, which provided an independent assessment of the Gallery's risk management culture. The Gallery achieved a score of 8.5 (maximum 10) in the benchmarking survey, which resulted in an 8.5% discount on the insurance premium for 2010–11. The Gallery's revised risk management framework was a major element contributing to this result. The Gallery welcomes Comcover's ongoing support and assistance.

The management of risks and opportunities is an integral element of the Gallery's ongoing operations. Particular challenges addressed in the year included management of the Stage 1 building extension project while remaining open to the public, and the hosting of the successful *Masterpieces from Paris* exhibition. These challenges were managed effectively.

BUSINESS CONTINUITY MANAGEMENT

The purpose of business continuity management is to create business resilience, with the aim of lessening the probability of incidents occurring that may adversely affect people, the national art collection and Gallery operations, and to minimise the impact should incidents occur. In accordance with Federal Government initiatives, the Gallery has in place a pandemic plan under the umbrella of business continuity management planning.

Business continuity scenario testing exercises were developed and undertaken for all business continuity teams during the year.

FRAUD CONTROL

In 2009–10, the Gallery developed the Fraud Control Plan for 2010–12 and revised the Fraud Control Policy based on a fraud risk assessment conducted in early 2010. The Gallery has in place fraud prevention, detection, investigation, reporting and data collection procedures and processes that, together with the fraud risk assessment and Fraud Control Plan, meet the specific needs of the Gallery and comply with the Commonwealth Fraud Control Guidelines.

FREEDOM OF INFORMATION

Enquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made by contacting the Gallery's contact officer (details are included in Appendix 17).

In 2009–10, the Gallery received one request for access to documents under the *Freedom of Information Act 1982*.

The Director, Deputy Director, Manager of Business Services and Head of Human Resource Management were authorised decision-makers as required by the *Freedom of Information Act 1982*. The categories of documents held by the Gallery are detailed in the *Personal Information Digest*, published annually by the Office of the Privacy Commissioner.

PRIVACY LEGISLATION

The Gallery provides information as required to the Privacy Commissioner for inclusion in the *Personal Information Digest*. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Gallery were received during 2009–10.

COMPLAINTS

There are two formal channels for persons to register complaints concerning the Gallery:

- through the service charter, which enables visitors to the Gallery (or to the Gallery's website) to provide feedback about services
- through complaints handling procedures that provide the means for members of the public and Gallery employees to lodge complaints about any aspect of the Gallery's operations.

A total of 278 written complaints were received from members of the public. The majority of these complaints were received during the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* and related to access to the exhibition or to difficulties with ticketing systems. In response to the issues raised by complainants, the Gallery reviewed its visitor management strategy and implemented improved services, including extending the exhibition for a further two weeks in which timed ticketing was introduced to minimise queuing time. All complaints were investigated by the appropriate action officer and responses were provided to complainants.

Employees made 13 formal complaints or requests for assistance from the Gallery's Human Resource Management Department in resolving issues.

The Gallery's complaints handling process is a standing agenda item for a number of forums, including the Senior Managers Group and the Gallery Consultative Committee.

SERVICE CHARTER

The National Gallery of Australia's Service Charter outlines the services that the Gallery provides, what services visitors can expect, and how visitors can assist the Gallery in making improvements to the current level of service.

Standards against which services are measured include:

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

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

During 2009–10, the Gallery received 615 comments, representing a 47% increase over the previous year. The majority of comments were from visitors during the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* and related to the Family Activity Room developed for the exhibition and access to the exhibition.

SOCIAL JUSTICE AND EQUITY

The National Gallery of Australia is committed to social justice and equity and to the principles outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Society (July 1998). A statement about the Gallery's programs, which are developed with an emphasis on public accessibility, is included in the report under Goal 2.

ADVERTISING AND MARKET RESEARCH

Market research and audience evaluation was conducted during the year to gain a high level of understanding of the Gallery's visitors and markets.

A total of \$32 897 was spent on market research in 2009–10 compared to \$82 727 in the previous year. Exhibition surveys conducted throughout the year examined visitor demographics and psychographics, use of Gallery facilities and awareness of marketing and communications initiatives. An evaluation of the major summer exhibition was also undertaken to assist in the development of marketing programs.

In addition, market research was conducted in May 2010 with frequent and infrequent visitors and with members of the National Gallery of Australia. Held in Sydney, Melbourne and Canberra, these focus groups provided responses to new positioning phrases and logo designs for the National Gallery of Australia. This research informed the choice of the new logo, external tagline and internal positioning for the Gallery.

Market research ensures effective advertising and communication with frequent, infrequent and first-time visitors. The Gallery promotes its programs through print, outdoor, online and electronic media as well as direct marketing via external databases. Total expenditure on advertising in 2009–10 was \$1.856 million compared to \$1.489 million in the previous year.

INTERACTION WITH OTHER AUTHORITIES

The nature of the Gallery's business requires it to deal with Commonwealth, state and local government representatives and agencies as well as diplomatic missions, art dealers, auction houses, other galleries and museums, universities, art schools, schools and related professional bodies, nationally and internationally. Reference to the interaction that occurred during 2009–10 is made throughout this report.

COMMITTEES OF INQUIRY

National Gallery of Australia staff appeared before the Senate Standing Committee on Environment, Communications and the Arts.

JUDICIAL DECISIONS

There were no judicial decisions involving the National Gallery of Australia in 2009–10.

OMBUDSMAN

No issues or matters about the National Gallery of Australia were referred to, or raised with, the Commonwealth Ombudsman's Office.

PERFORMANCE REPORT
2009–10

OUTCOME AND OUTPUTS

The purpose of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. It serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, promoted and complemented with exhibitions and loans. The Gallery aims to provide access to and information about works of art, locally, nationally and internationally.

This purpose is consistent with the *National Gallery Act 1975*, which directs the Gallery to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are in the possession of the Gallery
- use every endeavour to make most advantageous use of the national collection in the national interest.

A national art collection of outstanding aesthetic quality is important to the Australian community. The national art collection provides the basis for enhancing understanding and enjoyment of the visual arts, so the Gallery seeks to maximise the productive use of the national art collection as a public asset.

OUTCOME

The National Gallery of Australia delivers one program to achieve the outcome of increased understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

PROGRAM 1.1 COLLECTION DEVELOPMENT, MANAGEMENT, ACCESS AND PROMOTION

The National Gallery of Australia aims to build a collection of works of art of outstanding quality through acquisition and disposal.

The national art collection is accessioned and documented in order to account for each work of art in the collection. Works of art are catalogued to provide information about the collection and to enable access to that information. The Gallery stores, secures and conserves the collection in order to preserve it for the Australian people, now and in the future.

The Gallery provides access to works of art by displaying, exhibiting and lending the collection, as well as borrowing works from other sources. Access is also provided to works from the collection that are not on display.

The Gallery enhances the understanding, knowledge and enjoyment of works of art by providing information about and promoting the benefits of works of art through visitor services, education, public programs and online resources. The Gallery seeks to improve access and achieve the widest possible audience by attracting visitors to the Gallery in Canberra and by sending works of art around Australia and overseas.

The following table lists the performance information that the Gallery used to assess the level of achievement during 2009–10. The table shows the efficiency of the program in contributing to the outcome. Information shown is both quantitative and qualitative.

Targets for effectiveness have been included where these are applicable and appropriate for performance information for the outcome.

PORTFOLIO BUDGET STATEMENTS PERFORMANCE INFORMATION

PERFORMANCE INFORMATION FOR DEPARTMENTAL PROGRAM	TARGET	ACTUAL
Deliverables		
% of works acquired researched and documented in accordance with endorsed standards	100	100
Number of works digitised	10000	8751
Number of works subjected to conservation treatment	1800	2740
Number of works of art loaned nationally and internationally	1200	1044
Key Performance Indicators		
% of works acquired in accordance with the endorsed Acquisition Policy and the 10-Year Acquisition Strategy	100	100
Number of incidents of significant damage or deterioration to works of art in the collection or on loan to the Gallery	Nil	Nil
Number of people visiting the Gallery as well as accessing the collection through travelling exhibitions, loans and the collection study room	3 000 000	4 440 799
% of visitors satisfied with displays and exhibitions	85	92
Number of people who accessed information through the website	1 200 000	2 270 000
% of visitors who believed their knowledge and understanding of the visual arts was enhanced	85	92
Number of visitors attending events	110 000	123 821
% of visitors satisfied with events	85	99

The Agency Resource Statement is included at Appendix 4.

REPORT AGAINST STRATEGIC PLAN 2007–2010

This report on performance is made against the seven goals expressed in the *Strategic Plan 2007–2010*. A detailed discussion of performance follows.

GOAL 1

Build and maintain an outstanding national art collection

GOAL 2

Increase the audience for and engagement with the exhibitions and programs of the National Gallery of Australia

GOAL 3

Create a welcoming and engaging visitor experience

GOAL 4

Secure and strategically manage resources to support Gallery operations and activities

GOAL 5

Provide a safe and productive working environment for all staff appropriate to the Australian Public Sector and art museum standards

GOAL 6

Ensure the highest standards of corporate governance

GOAL 7

Build productive relationships with Government and other stakeholders

GOAL 1 BUILD AND MAINTAIN AN OUTSTANDING NATIONAL ART COLLECTION

KEY STRATEGIES

- 1.1.1 Acquire, by purchase or gift, works of art of outstanding aesthetic quality in accordance with the Gallery's acquisitions policies that build on the strengths of the national art collection.
- 1.1.2 Encourage, facilitate and acknowledge gifts and donations that enhance the national art collection.
- 1.1.3 Where appropriate, dispose of works of art that no longer comply with national art collection development policies by transfer, gift, exchange or sale.
- 1.2.1 Document the collection and review collection documentation to ensure best museum practice.
- 1.2.2 Digitise new acquisitions and work towards the digitisation of the collection over time.
- 1.2.3 Maintain and conserve the national art collection on display and in storage in accordance with the endorsed Collection Preservation Plan.
- 1.2.4 Protect the national art collection by continuously improving the security of the collection and by providing optimum environmental conditions.
- 1.2.5 Protect the archival and rare materials supporting the national collection in the Research Library.

ACQUISITION OF WORKS OF ART

The National Gallery of Australia purchased 452 works of art in the year, all meeting the requirements of the Gallery's Acquisitions Policy. These were premium works of art and works of art that strengthen the national art collection. The Gallery's capacity to acquire works of art is dependent on ongoing funding provided by the Australian Government, and through the generosity of donors and benefactors.

An additional 583 works of art valued at \$3.396 million were acquired as gifts while \$3.089 million was received in cash donations to assist with purchasing works of art.

DISPOSAL OF WORKS OF ART

In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national collection must be approved by the Gallery Council and the Minister for Environment Protection, Heritage and the Arts.

During the year curatorial staff continued assessing the appropriateness of works of art to remain in the national art collection. From the Australian Prints collection, 64 works on paper, deaccessioned in previous years, were sold at auction. One sculpture from the Asian art collection, also previously deaccessioned, was sold.

Three paintings from the Commonwealth collection, which were in the care of the Gallery, were transferred by deed of gift: two to the Australian War Memorial and one to the Australian National Maritime Museum.

ACQUISITIONS 2009–10

Aboriginal and Torres Strait Islander Art

During 2009–10, the Aboriginal and Torres Strait Islander Art department acquired 134 works of art from across the country, including bark paintings, paintings on canvas, weaving and fibre works, works on paper, sculpture, metalwork, carvings, ceramics, digital media and photographic works.

Highlights of the Aboriginal and Torres Strait Islander art acquisitions include a number of generous gifts. Gordon and Marilyn Darling donated a collection of 10 watercolours by renowned Hermannsburg artist Albert Namatjira. Ray Wilson OAM gave, in memory of James Agapitos OAM, a large-scale painting by Pintupi

artist Ray James Tjangala. Badtjala artist Fiona Foley and Andrew Baker donated Foley's film *Bliss* 2006. A large-scale painting by Pintupi artist Walangkura (Jackson) Napanangka was acquired in acknowledgment of the National Apology to the Stolen Generations with support from The Myer Foundation.

Other highlights include a painting by nineteenth-century Wiradjuri artist William Barak from Victoria, a highly carved nineteenth-century spear by an unknown artist from the Torres Strait Islands, a selection of mid twentieth-century works on paper by Wunambal artist Wattie Karrawara, a rare engraved pearl shell by Nyigina artist Butcher Joe Nangan, a figurative bark collected during the 1948 American-Australian Scientific Expedition to Arnhem Land (AASEAL) and a work made around 1965 by western Arnhem Land artist Mandidja (Mandidi). Bark paintings by Rirratjingu artist Mawalan 1 Marika, Gumatj/Rrakpala artist Gulumbu Yunupingu and Kuninjku (Eastern Kunwinjku) artist John Mawurndjul round out the Gallery's collection of bark paintings.

The Gallery also acquired a series of paintings by Tiwi artists Bede Tungutalum and Pedro Wonaeamirri, paintings by Aurukun Wik-Mungkan senior artist Arthur Koo'ekka Pambegan Jr (some done in collaboration with his grandson Alair Pambegan), paintings by Kaiadilt/Kayardild artist Sally Gabori and Mara artist Ginger Riley Munduwalawa and a large painting by renowned Gija/Kidja elder Jack Britten. A large collection of works by Elcho Island artists include Morning Star Poles (Banumbirr) by Galpu artist Gali Yalkayirriwuy Gurruwirri and a series of sculptures of Warrah Bun Bun by Jinang/Marung artist Jeremiah Bonson. A collection of necklaces by Tasmanian Aboriginal artists Lola Greeno, Dulcie Greeno, Vicki West and Jeannette James all make notable additions to the national art collection.

The Gallery acquired a stunning mixed-media work on paper by Mamu/Ngagen artist Danie Mellor, the winning work from the 26th Telstra National Aboriginal and Torres Strait Islander Art Award in 2009. Works by Badtjala artist Fiona Foley include a collection of textiles and photographs from the series *HHH* and her film *Bliss*. A series of photographs and a painted surfboard by Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr Vernon Ah Kee, which were shown at the 53rd

Venice Biennale Festival in 2009, were purchased. Other acquisitions of contemporary works include photographs and a digital media work by Gamilaroi/Wailwan artist rea and a painting by Worimi artist Adam Hill, both of which provide a dialogue on colonisation and black-white relations in Australia.

The acquisition of important ceramics includes those by Ernabella artists such as Pitjantjatjara artists Alison Carroll and Vivien Thompson, Hermannsburg Arrernte artists Judith Pungarta Inkamala and Rona Panangka Rubuntja and Tiwi artists Cyril James Kerinauia and John Patrick Kelantumama.

From the Torres Strait Islands, the Gallery acquired works by renowned Meriam Mer textile artist Rosie Barkus, a large-scale intaglio print by Kala Lagaw Ya artist Dennis Nona and a stunning large-scale fibreglass sculpture and a rusted steel metal work by Kala Lagaw Ya artist Alick Tipoti. Traditional headdresses from the Torres Strait Islands were also acquired, including works by Kala Lagaw Ya artists George Nona, Jeff Aniba Waia and Sedrick Waia, Kulkalgal Ya artist Yessie Mosby, and Meriam Mer artists Obery Sambo and Ricardo Idagi. Idagi's turtle-shell mask was the winner of the 2nd Western Australian Indigenous Art Award in 2009.

Many of these significant artists and works were specifically targeted and acquired to be used in the opening exhibitions of the new Aboriginal and Torres Strait Islander Gallery as part of the Gallery's Stage 1 South Entrance and Australian Indigenous Galleries project in 2010.

Asian Art

The Asian collection has been strengthened through strategic purchases, especially in the areas of sculpture and painting. Ancestral Southeast Asian sculpture has been a particular collecting focus in the lead up to the exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art*. Among the most significant acquisitions of animist sculpture was a rare monumental *Ancestral horse with two riders* from Flores in Indonesia. The cosmic horse is mounted by the creators of the universe, a male and female pair. Other works of animist art acquired include a collection of sculptures by the Bontoc and Ifugao people of the Philippines, which represent some of the most

important forms of northern Philippine art, a painted housepost made by Taiwan's indigenous Yami people and a large and intricate funerary vault from Kalimantan in Indonesia.

In the area of South Asian art, the acquisition of a large Jain pilgrimage painting added richness to the Gallery's Indian collection and made a great contribution to the small but high-quality collection of Jain art. The acquisition of a fine large silver Buddhist reliquary from Sri Lanka adds considerably to the collection, in which Sri Lankan art remains underrepresented.

The Asian Art department welcomed a number of gifts this year, covering a broad range of dates, origins and media. Michael, Bee, Bronwyn and Jonathan Gunn, gave the Gallery an exceptional pair of ancestral figures from Atauro Island in East Timor. An impressive bronze bell or gong from the first to third century, and possibly from an ancient bronze workshop in Cambodia, was acquired through the generosity of Dr David E Pfanner. An exquisite bronze animist gong and a finely carved wooden cotton mangle were presented by Robyn, John and Simeran Maxwell.

Jason Yeap gave an elegant scroll painting, *A branch of plum blossom*, by Melbourne-based Vietnamese artist Kim Hoa Tram. Claudia Hyles, a long-time supporter of the Gallery, donated a collection of Hmong babies' hats, Indian *pichhavai* paintings and embroidered panels created to adorn sculptures of Krishna for worship. The Gallery was especially honoured to receive two very fine Indonesian textiles from the personal collection of the First Lady of Indonesia Mrs Ani Bambang Yudhoyono. The department is also thankful for the continued financial generosity of Andrew and Hiroko Gwinnett in support of the Asian collection.

Australian Painting and Sculpture

The year saw a major focus on the acquisition of colonial Tasmanian art, enriching the Gallery's collection and making it the finest representation of colonial Tasmanian art outside Tasmania. Robert Dowling's major late painting *Miss Robertson of Colac (Dolly)* 1885–86 was acquired with the assistance of the 2010 Masterpieces for the Nation Fund. This work was one of the very last paintings completed by Dowling and is part of the Gallery's retrospective *Robert Dowling: Tasmanian son of*

Empire in 2010. Two of Dowling's portraits of his parents were also acquired—*The Reverend Henry Dowling* 1851–52 and *Mrs Henry Dowling* 1851–52—as well as a rare miniature self-portrait on ivory from around 1852.

A further six exceptional colonial Tasmanian portraits were purchased, including WB Gould's *Mr John Mezger*, Benjamin Duterrau's *Mr Clement Gatehouse* c 1834 and *Mrs Clement Gatehouse* c 1834, Thomas Bock's *Mr David Barclay* 1840s, Henry Mundy's *Elizabeth, Mrs William Field* and Frederick Strange's *Isabella and Fanny, daughters of the Reverend William Browne* c 1845. The last three are the first oil paintings by these artists to enter the national art collection: Rare landscapes produced in Tasmania were also purchased: Eugene von Guérard's *Landscape of the original township of Perth* c 1855 and William Duke's *European landscape, after Rubens 'The watering place'* c 1845. Many of these paintings have been incorporated into a new display of colonial Tasmanian art, alongside original furniture, prints, drawings and photographs, in the permanent galleries of Australian art.

John Wilson Carmichael's oil painting *The rescue of William D'Oyly* 1841 is an outstanding colonial Queensland work by a significant artist and is an important historical subject: the final scene in the horrific tale of the wreck of the *Charles Eaton* in 1834. The acquisition of this earliest known oil depicting colonial Queensland and the first representation of the Torres Strait Islands enriches the Gallery's collection of colonial painting.

The Gallery's collection of New South Wales colonial art was improved by the acquisition of a family group portrait by Marshall Claxton from 1853, in an original ornamental gilt frame by Edwin Baldwin. A remarkable portrait of *A woman of New South Wales* attributed to Maurice Felton was also purchased.

E Phillips Fox's *Mrs James Pirani* 1893, Grace Cossington Smith's *Study of a head: self-portrait* 1916, and Herbert Badham's *Self-portrait* 1937 enhance the Gallery's representation of these artists with fine examples of their portrait work. All three works will be included in the Gallery's forthcoming national touring exhibition of Australian portraits from 1880 to 1960.

Ralph Balson's important early abstract *Painting* 1941 was also purchased. This significant work comes from a period of great experimentation in Australian art and is an outstanding example of Balson's abstraction. This work was included in Balson's 1941 exhibition held at the Anthony Hordern Gallery in Sydney. Arguably the first purely abstract exhibition in Australia, it is considered a major turning point in Australia's art history and signalled the way forward for a generation of Abstractionists.

The acquisition of Modernist landscape *Coolangatta, Kirra Beach, from Tweed Heads* c 1952 by Vida Lahey strengthens the Gallery's representation of Australian women artists and contributes towards improving our small collection of mid twentieth-century works from the Queensland region.

The acquisition of *Autumn equinox; the loss of the sun* 2009, a distinctive recent landscape by Tasmanian painter Philip Wolfhagen, strengthens the Gallery's holdings of contemporary paintings by artists in Tasmania.

Other notable acquisitions of Australian paintings include Robert Rooney's important hard-edge abstract work *Cereal bird beaks III* 1967, two vibrant 1993 works by the late Pat Larter—the abstract *Jump session* and an untitled figurative mixed-media work—and Jon Campbell's witty screenprinted flag *Weak as piss* 2009.

The Gallery purchased three major sculptures by internationally renowned contemporary Australian artists, all significant and welcome additions to the Gallery's collection. Ah Xian's delicate porcelain portrait *China China—bust 80* 2004 is an outstanding example of his *China China* series. The porcelain portrait bust has become the hallmark of Ah Xian's practice since the late 1990s and contributes an important dimension to contemporary art in Australia today. Patricia Piccinini's *The stags* 2009 is an exceptional and engaging work, an extension of her fascination with cutting-edge technology, biomorphic industrial design and ideas of customisation. Acclaimed jeweller and sculptor Mari Funaki was commissioned to develop a major work for the foyer of the Gallery's planned new South entrance. Funaki's *Twilight* was completed in 2010. Tragically, Mari Funaki passed away before the installation

of this work at the Gallery. *Twilight* is a tribute to this artist's unique vision and contribution to Australian art.

The Gallery received two significant and generous bequests that will assist in enhancing the collection of Australian paintings. With a portion of the funds left to the Gallery by Miss Ruth Graham Robertson, the Gallery has been able to acquire two outstanding early Parisian cityscapes by Hans Heysen, *On the Marne at Charenton* 1901 and *From the studio window* c 1902. The bequest of the late Margaret Louise Jarrett, added three oil paintings: *On the terrace* c 1913 and *Farm at Mer* c 1925 by highly regarded Australian expatriate painter Rupert Bunny and *Flowerpiece* 1940 by renowned Sydney Charm School painter Adrian Feint.

The Hon Ian Callinan AC donated the oil painting *On the Brisbane River* 1893, by nineteenth-century artist Isaac Walter Jenner. This work is one of a small number of Jenner's impressions of the Brisbane River and his Queensland surroundings, and he was one of the few in the Brisbane colony at the time who earned his living as a professional artist.

A number of important gifts were donated to the Gallery under the Australian Government's Cultural Gifts Program. These included a rare jewel of a work by Frederick McCubbin, *Ships, Williamstown* c 1909, gifted by Phillip Bacon AM.

James Mollison AO, former Director of the Gallery, generously gifted *Maquette for 'Virginia'* c 1965, by distinguished sculptor Clement Meadmore. This maquette is historically significant to the Gallery's collection as it relates to the important large-scale sculpture by Meadmore *Virginia* 1970, on permanent display in the Gallery's Sculpture Garden.

Aranday Pty Ltd presented the Gallery with *Abstract untitled* c 1979 by Sydney-based painter Pat Harry. This work is an outstanding early example of Harry's abstraction and comes from her well-regarded *Australian series* 1978–80.

Jill Cahn and Judy Laver, granddaughters of Audrey Cahn, generously donated the endearing portrait of their grandmother as a young girl, *Audrey & chic-a-pic* 1906, painted by the Victorian Impressionist artist Clara Southern.

Continuing his ongoing generosity toward the Gallery, former staff member and current volunteer William Hamilton presented the Gallery with a striking abstracted landscape of the Canberra region, *Monaro light* 1976, by painter Michael Taylor.

The Gallery's holdings of contemporary Australian sculpture was enhanced by a gift from Christopher Langton of his monumental, inflatable installation *Sugar the pill* 1995/2009, donated after its inclusion in the Gallery's exhibition *Soft sculpture* in 2009. Canberra-based artist Richard Larter kindly presented the Gallery with his recent assemblage piece *Tribute to Louise Nevelson* 2009.

Sue Lovegrove donated her painting *Vanishing no 343* 2005. This is an important work from her series inspired by her visit to Antarctica in 2004, under the Australian Antarctic Arts Fellowship.

Artist Ivan Durrant generously donated his painting *Power* 2007 from his recent, dynamic series *Boundary rider*. The Gallery purchased an accompanying work from Durrant's series *On the bench* 2006.

Australian Prints and Drawings

The department has continued to focus on early drawings and watercolours for the colonial collection. Colonial portraits by Thomas Bock, Thomas Wainwright and WP Dowling were acquired, as was John Lewin's *Calicoma, Black wattle* c 1805. Landscapes included Joseph Lycett's *Huon River* 1825 (for which we have an accompanying print), and John Skinner Prout's *Break of Day Plains* c 1844. The rare Queensland watercolour *Hunting scene with Aboriginal tracker* c 1870s was also acquired.

Acquisitions of prints from the colonial period included a very rare set of four 1848 whaling lithographs by William Duke; a unique version of the illustrated book *The picture of Sydney and strangers guide to NSW* 1839, embellished with engravings by John Carmichael; two rare *Tasmania Illustrated* folios by John Skinner Prout; and a 1839 engraving by Raphael Clint, *Melbourne from the south side of the Yarra Yarra*. Gifts included an illustrated book containing an 1831 engraving *A view of Hobart Town* by Augustus Earle and a group of engravings from around 1843 by Louis de Sainson from *Voyage pittoresque autour du monde*.

The twentieth century was well represented with significant drawing acquisitions including 10 major watercolours by Albert Namatjira and donated by Gordon Darling AC, CMG and Marilyn Darling AC. Other notable gifts included Roy de Maistre's mixed-media drawing *The archer and the thinker* 1940s from the Hon Ian Callinan AC; works by Kenneth Macqueen, Thea Proctor, Donald Friend and Elaine Haxton through the Jarrett Bequest; and a drawing by Godfrey Miller from William Hamilton. A bequest of the 1989 drawing *Hey diddle diddle* by Mike Esson was made from the estate of Thelma Jean Hill. Contemporary drawings include the large-scale self-portrait *Head—Self-portrait II* 2006 by John Beard, a selection of drawings by Virginia Coventry from 1965–2000 and the DVD work *Drawing I* 2001 by Gabriella and Silvana Mangano, which was acquired with the assistance of the Rotary Collection of Australian Art Fund.

The department continued to acquire significant twentieth-century prints, including an extraordinary group of over 150 prints gifted by Lyn Williams. Other gifts included the 1941 linocut *Soldiers resting* by Oliffe Richmond, two lithographs by Franz Kempf from 1955, the lithograph *Tumbler* 1958 by Fred Williams, a group of three folios from Rudy Komon Gallery Library and a group of 59 artists books from John McPhee. Contemporary prints included the large 2008 linocut *Spirit ark* by Arone Meeks, the 1994 screenprint *Awelye* by Emily Kam Ngwararay, Davida Allen's three 1992 etchings *Portrait of Neil Leveson I, II and III*, engravings by West Timor artists Robart Zorah and Zerid Baksuni (organised by Nomad Art, Darwin), the linocut *Double tower of cute* 2008 by Helen Wright, the large etching *Resignation* 2007 by Sydney artist What, two polymer engravings by Aleks Danko, the 2007 etching *A fine line I* by Belinda Fox, text-based etchings by Emily Floyd, the iron-oxide print *Shroud 7* 2008 by Patsy Payne, artists books and prints by Paul Uhlmann, seven artists books by Gracia Haby and Louise Jennison from the Ergas Collection, 24 Redback Graphix posters, together with *Kulba Yadail (Old lyrics)* 2006 and *Links* 2006 by Billy Missi, and 24 linocuts from The Silk Cut Foundation.

Artists and their families donated significant gifts of prints and drawings including three watercolours and sketchbooks by Frank McNamara from the artist's widow; *Nasturtiums* c 1942 and *The fall* c 1942 by John Colbourn through his daughter Deidre Willis; Salvatore Zofrea's *Days of Summer suite* 2008; the large-scale etching *Infected blanket* 2004 by Mike Parr, from Mike Parr and John Loane; Pamela Griffith's series of 12 linocuts *Animals of the Asian zodiac*; 12 etchings by Jörg Schmeisser; drawings by the late Virginia Ferrier from her husband Tom Ferrier; a large self-portrait by John Beard, *Head—Self-portrait I* 2006; Caroline Rannersberger's *Sublime simplicissima* 2006; a group of sketchbooks from Brent Harris; and Tim Maguire's *Falling snow I–III* 2007.

Roger Butler generously gifted one drawing and 36 prints, including the only known impression of Christian Waller's prospectus for the set of linocut prints *The great breath*, which is recognised as her most important work.

Decorative Arts and Design

The International Decorative Arts and Design collection was extended with the acquisition of works in the areas of fashion costume, ceramics, glass, jewellery and metalwork. The Gallery acquired contemporary international jewellery by German jeweller Svenja John, Dutch jeweller Lucy Sarneel and Danish designer Astrid Fog. Glass works by Kaj Franck, Fulvio Bianconi and Ingeborg Lundin, and silver by Henning Koppel enhance the collection of mid twentieth-century European design, while the acquisition of ceramics by Japanese artists Rokubei Kiyomizu VIII, Shigeyoshi Ichino and Kousaku Yamada add further depth to the contemporary ceramics collection.

Two collections of fashion clothing were acquired to build depth into the International costume collection. A 19-piece collection of late twentieth-century designer women's fashion, worn by Etta Hirsh, was donated by Emmanuel Hirsh. Including designs by Issey Miyake, Rei Kawakubo, Yohji Yamamoto, Chloe and Alexander Tasou, it builds depth into the Gallery's late twentieth-century Japanese and European fashion collection. Menswear in the collection was complemented with the gift by Ben Frankel of a 20-piece collection of late twentieth-century designer menswear that includes designs by Issey Miyake, Yohji Yamamoto,

Rei Kawakubo, Giorgio Armani and Turnbull and Asser. Two men's coats, one by Comme des Garçons and another by Mario Valentino, were bequeathed by Andrew Paterson, further strengthening this part of the collection.

The Gallery's collection of nineteenth and early twentieth-century Australian Decorative Arts and Design was extended through the acquisition of a c 1836 silver spoon by Tasmanian silversmith David Barclay; a c 1914 Daphne Mayo plaque; an 1891 betrothal ring by South Australian goldsmith Julius Schomburgk; a 1917 Newman College swivelling chair designed by Walter Burley Griffin; and a 1950–70 silver necklace and earring set by Dorothy Judge.

A collection of 16 examples of Australian goldsmithing was acquired, containing works by most of the leading Western Australian jewellers of the nineteenth and early twentieth centuries. It includes fourteen brooches, a pin and a ring. Western Australian goldmining subject matter pervades the collection, further contributing to its importance as a document of regional fervour, achievement and aspiration during the pre- and post-Federation periods.

Later works include a 1966 stained-glass church window by Napier Waller; two ornamental chairs by Peter Tully from 1988 and 1989; and a group of furniture and metal works produced from 1984 to 2002 by the designer Leslie John Wright. The acquisition of these works enables the Gallery to document and show developments in Australian design of the nineteenth and twentieth centuries.

Contemporary works acquired through donation and dedicated funds include a recent tapestry work by Belinda Ramson, purchased through the Betty Beaver AM Fund; a glass work by Tom Rowney, donated by Sandy and Philip Benjamin; a Mark Capon ceramic bowl, donated by the Hon Ashley Dawson-Damer; and a David Walker titanium brooch, donated by the artist. Recent ceramic works by Lynda Draper, Fiona Fell, Michael Keighery, Patsy Hely; a printed textile by Julie Ryder and a woven rug by Elisabeth Nagel were purchased with funds from the Meredith Hinchliffe Fund.

Works donated under the Cultural Gifts Program are fine examples of contemporary craft and design by established artists. They include a woven rug by Solvig Baas-Becking, donated by Betty Nathan; a

John Teschendorff ceramic sculpture; a glass work by Robert Knottenbelt, donated by Jim and Bijou Farrell; and a 2005 Janet Korakis ceramic censer and stand, donated by Barbara van Ernst AM. Works that add depth to the historical Australian design collection include a pair of 1953 cabinets and a set of tables by Melbourne designer Schulim Krimper, donated by Heather Green and Jock Smibert; a 1910 cabinet by Robert Prenzel, donated by Roger and Shirley Brideson; and a c 1892 Doulton bone china bowl decorated by Louis Bilton, donated by Cristine Andrews and Arthur Shorter.

Recent purchased works include a 2009 metal bandaliero by designer Robert Foster; stoneware works by Neil Hoffmann, Gwyn Hansen Pigott and Peter Rushforth; a 1996 metal chair and a sculptural driftwood chair by Tom Risley; and a 2010 blackwood cabinet by Khai Liew, all of which explore new interpretations of design and craft techniques by established designers and makers.

International Painting and Sculpture

James Turrell's skyspace sculpture *Within without* 2010, a major installation commissioned as part of the Stage 1 building project, was constructed in the Gallery's new garden at the southern end of the building. The first skyspace to be created in the Southern Hemisphere, the experience entails viewers entering a stupa to observe the sky through an oculus above, while the artist changes their perceptions of colour and the sky.

International Prints, Drawings and Illustrated Books

Penelope Seidler AM generously donated a group of early European Modernist works on paper in memory of her late husband Harry Seidler AC. This gift included postcards by Paul Klee, Laszlo Moholy-Nagy and Ludwig Hirschfeld-Mack, which were created to promote the Bauhaus exhibition of 1923. A letterpress design by Walter Dexel and Weimer banknotes by Herbert Beyer were also part of this gift. The most significant work of art of the Seidler gift was the drawing *Space-time construction #3* 1923 by Theo van Doesburg. This small work by that notable De Stijl artist had a profound influence on Harry Seidler's architectural practice.

The National Gallery of Australia Foundation generously acquired a major poster by Henri de Toulouse-Lautrec, *Eldorado: Aristide Bruant* 1892. The Foundation also gave generously towards the purchase of Toulouse-Lautrec's groundbreaking poster *Moulin Rouge: La Goulue*. This poster graced the streets of Paris on a massive-scale and established Toulouse-Lautrec's name as an artist in 1891. Two other works on paper—a poster of the English dancer May Milton and a colour lithograph depicting the artist Charles Conder—were also acquired with the assistance of the Foundation and the Poynton Bequest.

The late Orde Poynton Esq AO, CMG, left an endowment for the department of International Prints, Drawings and Illustrated Books to acquire works of art. This financial year, it enabled the collection to be augmented with significant additions of prints and illustrated books by Félix Vallotton, Erich Heckel, Max Ernst and James Turrell. The bequest has allowed these collections to flourish over the years and become outstanding holdings for the National Gallery of Australia.

Dr Anna Gray donated a collection of illustrated books, including early British and Private Press publications. This group of books augment the collection of illustrated books that the major donor to the department Dr Poynton gave during his lifetime.

Pacific Arts

The Pacific Arts department acquired works predominantly from Papua New Guinea and Fiji, including a group of five painted and stitched bark-cloth pieces from the Omie people of Papua New Guinea's Oro province and a priest's fork (known as *bulutoko*) created in the eighteenth or early nineteenth century in Fiji.

A traditional bridewealth item from the Boiken region of East Sepik province in Papua New Guinea, which consists of a woven head attached to a Turbo marmaratus shell and dates from the mid twentieth century, was acquired and is the type known in the region as *talipun*.

An ebony sculpture now known as *The Drummer* was acquired by the Gallery. It was created by the late nineteenth-century Papuan artist Mutuaga, who lived in Dagodagoisu village on the mainland in the

area known today as the Milne Bay region of Papua New Guinea. A drumhead from the Yangoru region in East Sepik province, Papua New Guinea, and created in the twentieth century, was also acquired.

Photography

Acquisitions of the rarest forms of nineteenth- and early twentieth-century photography in the Asia-Pacific region greatly enhanced the photography collection. Exceptional works that were acquired include a c 1847 daguerreotype portrait of two boys from Tasmania by colonial artist Thomas Bock, the first Australian artist to open a photographic studio, and a large outdoor view of a well-established pastoral property in New South Wales c 1860. The Bock portrait work had been long sought by the Gallery.

From the other side of the Pacific, a fine daguerreotype from around 1855 of three gold miners in California was acquired. Another acquisition, an ambrotype portrait of a Sinhalese man from around 1860, is the only known example of this format from Sri Lanka. Similarly, examples of rarest types of ethnographic cartes-de-visites from Tahiti, Thailand, China, Cambodia and New Zealand were acquired. These miniature photographic portraits circulated internationally and brought the first images of Asian people to Europe and America in the mid nineteenth century.

A group of albumen print views taken by an officer aboard the 1858 Franco-Spanish expedition to capture the port of Da Nang in Vietnam are among the rarest of early photographs of Vietnam and are among the earliest photographs on paper in Asia. A portfolio of some of the earliest portraits of Indian castes in Bombay in the mid 1850s by British former civil servant William Johnson added further strength to the holdings of the earliest photographs on paper of the 1850s.

Significant progress was also made in acquiring works from the 1890s–1910s by Indian-born photographers, with particular attention paid to Shapoor N Bhedwar, the first Asian art photographer of note. Distinctive genres of practice within the Asia-Pacific region were recognised with the acquisition of a group of hand-coloured portraits from India. Among these, the finest quality work was a portrait from around 1912 by Devare Art Studios, Bombay, of Prince Yeshwant, the eldest

child of HH Maharaja Tukoji Rao 3rd of the Maratha state of Indore, Central India, and his younger sister Manorama Rajee. As Maharaja in Yeshwant, Rao Holkar acquired the pair of marble birds made by Modernist sculptor Constantin Brancusi, which are a highlight of Gallery's collection.

The success of the Asian photographers acquisition program was demonstrated in May 2010 with the display of *Portraits from India 1850s–1950s* in the new Photography gallery. Over half the works on display were by Indian photographers. A cactus study from around 1935 by Hiromu Kira of California was also acquired and is the first work by a Japanese–American pictorialist photographer—another category sought after as a significant genre in the Asia-Pacific region.

Among the contemporary works acquired were works by international award-winning Australian photojournalist Stephen Dupont from his work in Papua New Guinea in 2004–2005 and the tragic aftermath of the tsunami in Aceh in Indonesia in 2005. A group of digital photographs by Rose Farrell and George Parkin based on their residency in China in 2009 updated holdings by these collaborative artists. A six-metre-long mural by Valerie Sparks mixing Asian and Australian landscape motifs was purchased. In multimedia, a set of Tracey Moffatt's video works based on film clips and a 2007 work by John Conomos, one of the most established and important electronic artists in Australia, were acquired. The subject of the work by Conomos is Lake George in Canberra, and it is inspired by American abstract paintings by Mark Rothko.

MAINTENANCE AND ACCESS TO THE COLLECTION

The National Gallery of Australia maintains and preserves its collection of works of art to enhance the community's understanding and enjoyment of the visual arts, now and in the future. The Gallery provides high-quality facilities and environmental conditions in its display and storage areas and applies the highest professional standards of collection management.

CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery. During the year, the focus was on treatment of works for exhibition and on pest management, with 12 800 condition checks and 2740 treatments undertaken. Implementation of the Integrated Pest Management Plan has continued with the establishment of routine quarantine inspections and treatment of works at risk of insect activity. Conservation staff were also active in monitoring the environment and advising on risk management of activities and events associated with Gallery programs. Measures were undertaken to improve the storage of the collection with almost 2000 works being boxed for storage. The cased photographic image collection has been rehoused and extensive work has been undertaken on the audiovisual collections.

Alongside extensive preparations for the new painting displays in the new Stage 1 galleries, Conservation staff have been involved in the preparations for recent and upcoming major exhibitions. A number of intensive and significant treatments on newly acquired works were undertaken, including on Robert Dowling's *Miss Robertson of Colac (Dolly)* 1885–86, Charles Hill's *Self-portrait* 1850s and *The back garden* c 1870 and Henry Mundy's *Elizabeth, Mrs William Field* c 1842.

Extensive treatments were undertaken to prepare textiles for two major upcoming exhibitions, *Life, death and magic: 2000 years of Southeast Asian ancestral art* and *Ballets Russes: the art of costume*. During the year, 16 costumes not previously displayed have been treated and prepared for *Ballets Russes*, and 20 international fashion costumes, including those by Issey Miyake and Yohji Yamamoto, as well as Asian costumes were prepared for display.

During 2009–10, staff condition checked and pest checked over 3600 works on paper that were to be acquired, exhibited (at the Gallery or in travelling exhibitions) or sent out on loan. Treatments undertaken included the consolidation and repair of a large eighteenth-century Thai banner. Two other important acquisitions were also treated: a work on transparent paper by Theo van Doesburg and the poster *Eldorado: Aristide Bruant* 1892 by

Henri de Toulouse-Lautrec. The Gallery's collection of Hermannsburg works on paper by Albert Namatjira and others were treated in preparation for display in the new Aboriginal and Torres Strait Islander art galleries.

The majority of the 500 treatments and 822 condition checks undertaken of Gallery objects were for the new exhibition galleries in Stage 1. *The Aboriginal Memorial* 1987–88 was conserved and extensively documented in preparation for installation. Other treatments included those on Phillip King's *Dunstable reel* 1970 and Claes Oldenburg's *Ice bag—scale B* 1971. All works of art required for the new Polynesian gallery and jewellery showcases that opened late 2009 were cleaned and treated. Dating of several Pacific objects was undertaken.

Extensive resources have been devoted to ensuring the protection of the collection while on loan. Eight Arthur Boyd tapestries were prepared for loan to Newman College in Melbourne and the Rajah quilt was couriered to the Victoria and Albert Museum in London and installed in the exhibition *Quilts 1700–2010*. A large number of works were prepared for travelling exhibitions and loans including 90 works for a Carol Jerrems exhibition at the Heide Museum of Modern Art in Victoria.

In addition to lectures and tours, two workshops were held during the year with over 50 conservation colleagues from institutions and private practices throughout Australia attending. Conservation staff organised a workshop on the conservation of Indian miniatures presented by Mike Wheeler, Senior Conservator at the Victoria and Albert Museum in London, and the workshop *Thangkas: materials, techniques and conservation* by Teresa Heady, Collections Conservator at St Paul's Cathedral. University of Canberra conservation students were trained in attaching display mechanisms to textile works. Preparations were completed for the Getty funded Conservation Internship Program, with interns from Laos, Vietnam, Myanmar and Cambodia to train with our Conservation department for several months.

PROTECTION OF THE COLLECTION

The protection of the national art collection has been maintained through the continued efforts and vigilance of the Gallery's security staff, systems and infrastructure. Security risks are reviewed regularly and efforts are made to continuously improve systems and practices directed at collection protection.

Continued improvements were made to protective security systems and processes during 2009–10. Completion of the first stage of the Stage 1 South Entrance and Australian Indigenous Galleries project has brought about changes to staff and visitor entry and access control arrangements.

The collection was protected by the ongoing work of the Emergency Planning Committee, which endorsed minor amendments to the Gallery's Emergency Response Plan and approved a training schedule for general occupants and members of the Gallery's Emergency Control Organisation. Training included the use of workplace fire fighting equipment and evacuation procedures and drills. The Gallery appreciates the cooperation and understanding of our visitors during the conduct of those drills.

COLLECTION DOCUMENTATION

The Gallery's collection is accessioned and documented so that each work is accurately recorded. This information is held on a collection management system. This year, 3160 works of art were inscribed with their respective accession numbers and the corresponding numbers on the collections management system were updated.

The total number of catalogued work records for the collection at 30 June 2010 is 147 461 individual works. This figure is lower than last year and reflects the continuing clean up of data during the year of historically inaccurate cataloguing whereby multiple records had been allocated to the one work of art, thus affecting the total number of works. A solution that will provide long-term benefits on this issue has been implemented. At this stage, nearly 10 000 records have been reassessed using this improved method.

IMAGING AND DIGITISATION

In support of the Gallery's activities, 22 982 digital images were created in 2009–10, a small increase on the previous year. This included the digitisation of 8751 works of art, representing an increase of 4% on the previous year. A significant project being supported by our Imaging Services staff is the documentation of the Stage 1 South Entrance and Australian Indigenous Galleries project, providing an important historical record of this major development.

ADOPTION OF THE INDIGENOUS AUSTRALIAN ART CHARTER

The Gallery recognises the importance of the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions and has formally adopted the Charter.

The Gallery upholds the Charter's principles and obligations to deal fairly and ethically with Indigenous artists and their representatives and communities at all times, in all dealings, and keeping clear records of these dealings to sustain accountability.

The Gallery employs professional curatorial staff with Australian Indigenous heritage, who are responsible for the development and oversight of our Indigenous collections. These staff continue to be involved in major decisions that affect the display, acquisitions and collection management aspects of Indigenous art.

The Gallery has acquired a large number of Indigenous works for the collection and has operated ethically during these transactions. Some of these works were acquired as gifts or as acquisitions through secondary market and auction houses. In cases where provenance is not clear, the Gallery attempts to be discerning to ensure principles are followed.

In preparing for the opening of the Stage 1 South Entrance and Australian Indigenous Galleries project, the Gallery has engaged with major communities to ensure they are aware of the planned display of their works of art. The Gallery will continue to promote the new galleries and liaise with major art centres and communities to raise awareness of these new galleries.

GOAL 2 INCREASE THE AUDIENCE FOR AND ENGAGEMENT WITH THE EXHIBITIONS AND PROGRAMS OF THE NATIONAL GALLERY OF AUSTRALIA

KEY STRATEGIES

- 2.1.1 Display works of art from the national art collection and from other collections in our building in a meaningful and engaging way.
- 2.1.2 Research and present a balanced, stimulating, informative and enjoyable exhibition program in Canberra, throughout Australia and internationally.
- 2.2.1 Display works of art from the Gallery's collection in a meaningful and engaging way and seek to increase access to the collection locally, nationally and internationally through loans, partnerships, travelling exhibitions and joint ventures.
- 2.2.2 Maximise opportunity through the Gallery's online program to allow access to Gallery research, information on the national art collection and exhibitions to be widely accessible.
- 2.2.3 Increase awareness of the Gallery's Collection Study Room, which provides physical access in Canberra, by appointment, to works of art not on display.
- 2.3.1 Conduct events such as artists' talks, conferences and symposia that stimulate debate, discussion and understanding about the visual arts.
- 2.3.2 Publish information about the collection and exhibitions in books, catalogues, in the Gallery's quarterly magazine, *Artonview*, journals and electronically.
- 2.3.3 Develop research collections and archives in the visual arts to support the Gallery's collection and scholarly consideration of works of art.
- 2.3.4 Design and deliver targeted programs for students and teachers.
- 2.3.5 Provide access and engagement for people with particular needs.
- 2.4.1 Promote and support the Gallery's collection, exhibitions and associated programs through focused and strategic marketing.
- 2.4.2 Foster partnerships that enhance the Gallery's profile.
- 2.4.3 Review and improve the National Gallery of Australia brand.

OVERVIEW

The Gallery maintains an ambitious program of exhibitions and displays that provide visitors with stimulating, informative and enjoyable experiences of the visual arts. Access to works of art from the five collecting areas of the national collection—Aboriginal and Torres Strait Islander Art, Australian Art, Pacific Arts, International Art and Asian Art—is provided locally, nationally and internationally through displays and exhibitions, loans, educational and public programs, as well as through printed and electronic publishing.

During 2009–10, a total of 4 440 799 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 836 375 came to the Gallery in Canberra, 136 973 visited the Gallery's travelling exhibitions and 3 467 451 people attended exhibitions that included works of art on loan from the national art collection in venues around Australia and throughout the world.

The numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2004–05 to 2009–10 are included at Appendix 8.

ACCESS TO THE NATIONAL COLLECTION

Access to the national art collection was achieved through the display of works from the collection at the Gallery in Canberra, the provision of works in travelling exhibitions, the loan of works to official residences and for exhibition by others, the arranged visits to view works in the Gallery's Collection Study Room and the print and electronic publishing program.

The Gallery continued to have a very active program of lending works of art from the collection and did this through the provision of works to travelling exhibitions and through the loan of works to official residences and for exhibition by others.

In 2009–10, the Gallery loaned 1044 works of art from the national art collection. Outward loan details are included in Appendices 10 and 12. Details of inward loans are included in Appendix 11.

DISPLAY OF THE COLLECTION

The National Gallery of Australia regularly changes the display of its permanent collection to provide access to a wide range of works of art. This practice ensures that fragile items are rested, recent acquisitions are shown to the public and popular items are rotated.

The Gallery also maintains a program of changing exhibitions in the Project Gallery and the Orde Poynton Gallery. These exhibitions are drawn mainly from the permanent collection (sometimes complemented by loans) and highlight specific areas of the Gallery's collection.

A number of significant refurbishments and the creation of new, dedicated spaces on the entry level were undertaken in 2009–10 and launched by the Hon Peter Garrett, Minister for Environment Protection, Heritage and the Arts on 26 November 2009. The new exhibition spaces are the culmination of a four-year refurbishment program of the interior of the National Gallery of Australia.

The original Gallery Shop space has undergone refurbishment to become an entry exhibition area with galleries dedicated to various aspects of the permanent collection. The highlight is a purpose-designed oval gallery for the display of

Sidney Nolan's Ned Kelly series, with circular specially commissioned seating by Khai Liew, which sees this important and popular body of work now prominently displayed on the main level of the Gallery. Other improvements included a dedicated gallery for the display of photography, new jewellery showcases, dedicated galleries for Melanesian art and Polynesian art and a series of colonnade showcases displaying costumes from the collections of Asian art and decorative arts.

In the galleries of Australian art, the former Ned Kelly series gallery has been refurbished and is now dedicated to the display of Australian Surrealism. The Gallery received the large Agapitos/Wilson collection of Australian Surrealism in 2007. This new display integrates many works from the exceptional Agapitos/Wilson collection with the Gallery's existing holdings. Australian Surrealism is now one of the strengths of the Gallery's collection.

The former Childrens Gallery has been refurbished as the gallery of Polynesian art and features the display of a very unusual and rare nineteenth-century Maori cloak in its own dedicated display case. A new dedicated Childrens Gallery has been created and was launched with the exhibition *Shimmer*.

In June 2010, the Gallery refurbished one of the permanent display spaces for colonial Australian art. This room is temporarily dedicated to the display of colonial art from Tasmania from the 1830 to the late 1850s. This refurbishment and new display is shown in conjunction with the Gallery's retrospective *Robert Dowling: Tasmanian son of Empire*. Many of the Gallery's recent major acquisitions of Tasmanian painting from this period are included in the display, showcasing the rich variety and strengths of the collection and of the quality of art produced in Tasmania at this time.

Staff continue to coordinate regular rehangs of works on paper in the permanent Australian galleries. The department also selected works for the Surrealist hang of Australian prints and drawings and the colonial Tasmania hang.

EXHIBITIONS

During 2009–10, seven exhibitions were presented at the Gallery. For a full list, see Appendix 7.

The highlight of the year was the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, which broke the record for attendance at an art exhibition in Australia by attracting over 470 000 visitors to the Gallery.

The following major exhibitions were on display during the year.

Soft sculpture

24 April – 12 July 2009

This exhibition examined the ways artists use unconventional materials to challenge the nature of sculpture. Visitors experienced works made from cloth, rope, paper, hair, leather, rubber and vinyl. The objects on display incorporated a sense of surprise and astonishment and, in many cases, a humorous aspect. Sculptural treasures from the national art collection were featured and complemented by a small number of loans. The exhibition included sculptures and installations by Eva Hesse, Robert Morris, Claes Oldenburg, Robert Rauschenberg, Joseph Beuys, Annette Messager and works by Australian artists such as Mikala Dwyer, David Jenz and Ricky Swallow.

McCubbin: Last Impressions 1907–17

14 August – 1 November 2009

Frederick McCubbin is one of the foremost Australian Impressionists, most well known for his images of the bush. This exhibition traced the radical changes in his work after he viewed the works of the European masters JMW Turner and Claude Monet in London. It included a diverse range of Australian paintings, from the bush to city life, interiors and portraits.

Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond

4 December 2009 – 18 April 2010

Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond featured 112 of some of the best-known works of modern art from the Musée d'Orsay in Paris, one of the great museums of

nineteenth-century art. Famous works included *Van Gogh's Bedroom at Arles* 1889, Cézanne's beloved *Mount Saint-Victoire* c 1890, Gauguin's *Tahitian women* 1891 as well as many other great examples of Post-Impressionist art. *Masterpieces from Paris* explored the dramatic changes in late nineteenth-century European art through some of the best-known and much-reproduced paintings.

Hans Heysen

14 May – 11 July 2010

Hans Heysen (1877–1968) is one of Australia's best-known artists. He was an influential artist, one whose work was pivotal to the development of Australian landscape art in the twentieth century. Comprising 80 works, this exhibition included paintings, watercolours, drawings and prints.

TRAVELLING EXHIBITIONS

The Gallery's travelling exhibitions program continues to be an energetic and important part of our strategy for providing access to works of art to a wide audience beyond Canberra—in regional, remote and metropolitan areas throughout Australia and internationally. Our travelling exhibitions program is supported by maintenance of the highest museological standards.

The Gallery also regularly provided advice to venues and arts professionals on subjects such as preventative conservation, registration and travelling exhibitions.

2009–10 has seen the management of an active program with eight exhibitions touring Australia and six new exhibitions in development. Notwithstanding a climate of financial restraint and a demanding building program, two new exhibitions were released and a previous domestic exhibition tour was extended to the United States.

In total, 400 works of art (237 works from the Gallery's collections and 163 inward loans) were shown in this year's travelling exhibitions. During 2009–10, eight travelling exhibitions (including the three *Elaine and Jim Wolfensohn Gift Suitcases* and *The 1888 Melbourne Cup*) were visited by a total of 136 973 people at 59 venues, which included two overseas museums.

Details of travelling exhibitions for 2009–10 are included at Appendix 9.

ART INDEMNITY AUSTRALIA

The Australian Government, through Art Indemnity Australia, indemnifies major exhibitions of works of art and antiquities that tour Australia.

Art Indemnity Australia supported the Gallery's exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*. The Commonwealth acts as insurer and carries the financial risk in case of any loss or damage to an indemnified work of art. Without Art Indemnity Australia, the high cost of commercial insurance would severely affect the Gallery's ability to bring high-value works to Australia for major exhibitions.

Art Indemnity Australia is an Australian Government program managed by the Department of the Environment, Water, Heritage and the Arts.

From 1 July 2010, the Art Indemnity Australia program was replaced by a new program called the Australian Government International Exhibitions Insurance (AGIEI) program, which is managed by the Department of Environment, Water, Heritage and the Arts.

VISIONS OF AUSTRALIA

The National Gallery of Australia acknowledges the significant support it received from the Australian Government through the Visions of Australia program, and the assistance the program gives to the Gallery to provide access to works of art for the people of Australia. Visions of Australia is an Australian Government program, administered by the Department of the Environment, Water, Heritage and the Arts, that supports touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Visions of Australia supported two of the Gallery's travelling exhibitions throughout 2009–10, including *Robert Dowling: Tasmanian son of Empire* and *In the Japanese manner: Australian prints 1900–1940*. In addition, Visions of Australia also supported the development of the exhibition *Space invaders: australian . street . stencils . posters . zines . stickers* and *Australian portraits 1880–1960: paintings from the National Gallery of Australia collection*.

NATIONAL COLLECTING INSTITUTIONS TOURING AND OUTREACH PROGRAM

The National Collecting Institutions Touring and Outreach Program is a new Australian Government initiative providing support for Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

In 2009–10, the program supported the Gallery's travelling exhibition *Robert Dowling: Tasmanian son of Empire* as it toured Australia. The program has also supported the development of *Australian portraits 1880–1960* and an exhibition of the work of Roy Lichtenstein, both of which will tour in 2011.

COLLECTION AND EXHIBITION RESEARCH

Staff actively research art, artists and works of art to promote the Gallery's collection and to present engaging and informative exhibitions and associated programs. The Gallery encourages staff to publish and present research findings and has an active publishing program to support these scholarly activities (see Appendix 15).

Aboriginal and Torres Strait Islander Art

Franchesca Cubillo, Senior Curator, presented public talks on the *National Indigenous Art Triennial: Culture Warriors* at the American University Museum at the Katzen Arts Center, Washington USA and a public lectures on Aboriginal art, 'All these dots are making me dizzy', at the Anthropology department at New York University.

Franchesca Cubillo presented a lecture to 100 Indigenous secondary school students from across Australia at the Canberra Rex Hotel on career options within museums and art galleries in Australia.

Franchesca Cubillo and Tina Baum, Curator, presented several public talks throughout the year on works in the exhibition *Emerging Elders: honouring senior Indigenous artists*.

Franchesca Cubillo, Tina Baum and Kelli Cole, Assistant Curator, all contributed essays to the

publication *Aboriginal & Torres Strait Islander art: collection highlights from the National Gallery of Australia*, produced by the Gallery to coincide with the opening of the new Aboriginal and Torres Strait Islander galleries.

Asian Art

Asian art staff Robyn Maxwell, Lucie Folan and Charlotte Galloway presented lectures to students at the Australian National University on various art historical, museum studies and curatorial subjects. Charlotte Galloway presented a paper at the Revisiting Dvaravati conference in Hanoi. Charlotte Galloway and Robyn Maxwell gave introductory lectures to conservation workshops organised by Gallery paper and textile conservators and led by senior conservators at the Victoria and Albert Museum, London.

Robyn Maxwell wrote a major publication to complement the exhibition *Life, death and magic: 2000 years of Southeast Asian ancestral art*. A special focus issue of *TAASA Review* (the journal of the Asian Arts Society of Australia) on Southeast Asian ancestral art was coordinated by Robyn Maxwell and Melanie Eatburn, with contributions from Robyn Maxwell, Lucie Folan, Niki van den Heuvel and former Asian art staff members Hweifen Cheah and Charlotte Galloway. Lucie Folan joined the Management Committee of the Asian Arts Society of Australia (TAASA).

Robyn Maxwell became an invited member of the Barbier-Mueller Museum Cultural Foundation Scientific Committee, Geneva.

Staff undertook a major redisplay of works of art in the East Asian, South Asian and Southeast Asian galleries. In addition, as part of Gallery refurbishments, spectacular examples of costume from the Asian art collection were installed in new showcases near the entrance on the main level. Departmental information and images on the Gallery's collection database were refined to enhance public electronic access to the Gallery's collections.

With the support of volunteers, curators reassessed the acquisition history of the Gallery's collections of material from University of Sydney archaeological expeditions in Pella, Jordan. Assessment of works of Asian art acquired for the national collection before 1975 continued.

Australian Prints and Drawings

Roger Butler, Senior Curator, continued to collaborate with Ron Radford, Director, on selecting prints and drawings for Stage 1 Aboriginal and Torres Strait Islander Galleries, focusing on Hermannsburg watercolours, Torres Strait Islander prints and drawings and other works on paper.

In May 2010, Roger Butler delivered a lecture on the prints of Barbarah Hanrahan as part of 'Remembering Barbara Hanrahan', the 2010 Blaiklock Memorial at the University of Sydney. The lecture will be published by the University of Sydney later in the year.

Decorative Arts and Design

Dr Robert Bell, Senior Curator, continued with research on historical and contemporary Australian and international ceramics, glass, jewellery, metalwork, textiles, furniture and costume, resulting in acquisitions, published articles and improved cataloguing and documentation of artists and designers represented in the collection. This research also informed the presentation of Australian and international decorative arts works in the permanent galleries, including the new jewellery and costume displays near the entrance on the main level. The jewellery showcases made it possible to display 110 jewellery works as a group for the first time, showing developments in jewellery design from the mid nineteenth century to the present. Five large costume showcases allowed the presentation of a group of Japanese fashion designs from the 1980s. Meredith Hinchliffe, Decorative Arts and Design volunteer, continued with the project of updating documentation on Australian designers and craft practitioners.

With assistance from Simeran Maxwell, Exhibition Assistant, and Jane Herring, Decorative Arts and Design volunteer, Dr Bell continued research on the Gallery's extensive collection of costumes from the Ballets Russes de Serge Diaghilev and the Ballets Russes de Monte Carlo in preparation for the major exhibition of these works in December 2010. Research and re-cataloguing of this collection was a major task in preparation for an associated new publication on this collection. Dr Bell continued to work closely with the Gallery's textile conservators on the conservation program for these works.

He undertook research on the Ballets Russes costume collection at the Victoria and Albert Museum in London and assisted other organisations in their research on Ballets Russes.

Robert Bell opened three exhibitions and gave six lectures on the collection, including a Gallery series on aspects of twentieth-century design. He wrote six articles on works from the collection for *Artonview* and contributed an essay for the catalogue of the exhibition *Soft sculpture*.

Robert Bell was awarded a Member of the Order of Australia (AM) in the 2010 Queen's Birthday Honours List for 'service to contemporary craft and design as a curator and advocate, and to the Art Gallery of Western Australia and the National Gallery of Australia'.

International Painting and Sculpture

Christine Dixon, Senior Curator, wrote 'Inventing Modern art', an essay for the exhibition catalogue *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*. Christine Dixon, Lucina Ward, Curator, Simeran Maxwell, Exhibition Assistant, and Emilie Owens, Administrative Assistant, contributed 78 of the 112 catalogue entries. Staff also wrote a range of articles to publicise the exhibition and gave many talks on the exhibition. Christine Dixon and Lucina Ward each delivered a lecture for the Gallery's *Masterclass* program, respectively 'Seurat and art of the past' and 'Moreau, Redon and Symbolism.'

Christine Dixon spent three months on a fellowship at the Cité Internationale des Arts in Paris, researching the Gallery's collection of non-European art previously owned by Max Ernst.

Lucina Ward delivered a paper for the Gallery's forum *Sculpture: Old and New, Soft and Hard* in July 2009, which she later developed for the symposium *Interrogating Art Curatorship in Australia* at Melbourne University, 12–14 March 2010, as 'Contingent: inherent vice in Eva Hesse and other soft sculpture'. Her paper for the annual conference of the Art Association of Australia and New Zealand (AAANZ) in November 2009 was titled 'Decorating the hearth, furnishing the soul', on her doctoral research into nineteenth-century Arundel Society prints.

International Prints, Drawings and Illustrated Books

Jane Kinsman, Senior Curator, was a contributor to the catalogue of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*. Subsequently, she carried out research in French art of the nineteenth century and sourced works of art from this period.

Jane Kinsman negotiated with the noted benefactor Kenneth E Tyler for generous funding for a 10 year program of curatorial staffing, exhibitions, publications and website development for the rich holdings of editioned prints, proofs, illustrated books, matrices, candid photography and film and sound archive from the Tyler collections at the National Gallery of Australia.

Jane Kinsman published essays on Henri de Toulouse-Lautrec and Theo van Doesburg in the winter 2010 issue of *Artonview*.

Mark Henshaw, Curator, carried out preparations for the forthcoming exhibition *Poster power: the art of persuasion*. He oversaw the digitising of the poster collection and provided entries for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*.

Jaklyn Babington, Assistant Curator, wrote the book *Stoned moon*, which focused on the National Gallery of Australia's holdings of 34 of Robert Rauschenberg's 1969–70 series of lithographs of the same title. This publication was produced in association with NASA and CSIRO and was timed to coincide with the 50th year of Australian and US cooperation in space tracking.

Jaklyn Babington also contributed articles for *Artonview* on the new acquisitions of Erich Heckel's *White horses* 1912 and Max Beckmann's *Bei der Toilette*.

She is currently curating the exhibition *Space invaders: australian . street . stencils . posters . zines . stickers* and has recently finished writing the associated book.

Gwen Horsfield, Curatorial Assistant for the Kenneth Tyler Printmaking Collection, wrote an article for *Artonview* about the Tyler collection and continued with research and writing for Tyler

collection website. She also presented three public talks and continued with the digitisation and documentation of the candid photography, film and sound components of the Tyler collection.

Pacific Arts

Michael Gunn, Senior Curator, spent much of the year researching Polynesian art for the forthcoming exhibition *Atua: sacred art from Polynesia*. In March and April 2010, with the assistance of a Gordon Darling Foundation International Travel Grant, he travelled to Honolulu and to the De Young Museum in San Francisco, The Saint Louis Art Museum in St Louis, the Ziff Collection in New York, the British Museum in London, the Peter the Great Museum (Kunstkamera) in St Petersburg, the Musée de la Castre in Cannes, the Musée du Quai Branly in Paris, and the Museum of Archaeology and Anthropology in Cambridge to further develop this exhibition.

Crispin Howarth, Curator, spent much of his year concentrating on developing the forthcoming National Gallery of Australia exhibition *Art of the Solomon Islands*. In March 2010, he travelled to Brisbane, Melbourne and Adelaide as part of the development of this exhibition, with assistance provided by the Gordon Darling Foundation National Travel Grant.

Michael Gunn is president of the Pacific Arts Association, an international body based in Paris and Honolulu. He continued preparing for the Pacific Arts Association's 10th International Symposium, which is to be held in Rarotonga in the Cook Islands in August 2010.

From October 2009, Crispin Howarth accepted the position of president of the Oceanic Art Society for a year.

Michael Gunn and Crispin Howarth both gave illustrated lectures at the Oceanic Art Society's 3rd Annual Forum at the Art Gallery of New South Wales and the Australian Museum. Michael Gunn gave an illustrated lecture on Polynesian art at an Oceanic Art Society meeting in June 2010.

Crispin Howarth presented on the collecting history of the Gallery to students from the Australian National University's Research School of Asian and Pacific Studies in August 2009.

Photography

The opening of a Photography gallery prominently located on the main floor provided a welcome opportunity to display parts of the collection on a permanent rotating basis. The ongoing depreciation funded cataloguing of the *Leo Haks collection of Indonesian photographs 1860s–1960s* was undertaken, in turn, by curatorial assistants Lisa McDonald, the late Melody Gough and currently Lee Grant. The storage and digitisation of the collection is greatly improved due their efforts, enabling increased numbers of images to become accessible on the Gallery's website. Some 3500 works are now catalogued, facilitating the selection of works for the 2013 major exhibition on this collection. The Indonesian collection has begun to attract interest from scholars such as Australian Dr Susie Protschky, School of Philosophical, Historical and International Studies at Monash University, whose specialty is Dutch East Indies family albums.

Gael Newton contributed an article to a monograph accompanying a major retrospective in October 2010 of the work of New Zealand photojournalist Brian Brake (1927–1988) at the Te Papa Tongarewa/ Museum of New Zealand. The article is on Brake's famous 1960 colour photo-essay *Monsoon* published in *Life* magazine and other major picture magazines 1961. She also undertook research on pioneer Indian photographer Shapoor N Bhedwar (1858 – after 1918), which supported an acquisition program of this neglected early twentieth-century art photographer. The research will be in a reader on Indian photography to be published in India by the Alkazi Foundation, New Delhi, in 2011. Anne O'Hehir, Assistant Curator, contributed a paper on contemporary Indian photomedia artist Pushpamala N whose work is represented in the national art collection.

Research Library

Joye Volker, Chief Librarian, was elected as President, Arts Libraries Society/Australia and New Zealand, and Vicki Marsh, Cataloguer/Reference Librarian, continued as National Treasurer.

Joye Volker continued to represent Australian art libraries on the Standing Committee of the Art Libraries Section of the International Federation of Library Associations at their annual conference in Milan.

Melissa Cadden had her article 'Dammit Henri! I've had enough!: artists' posters in the National Gallery of Australia Research Library' published in *Arlis/ANZ Journal*. Jennifer Coombes's article 'More perspiration than inspiration: the art and archives of Edith and Rachel Grieve' was published in *Arlis/ANZ Journal* and 'Talking art and drawing words: the Special Collections in the NGA Research Library' was published in the journal *Australian Academic and Research Libraries*.

EDUCATION

Education programs are a key part of the Gallery's engagement with audiences and include seminars, workshops, childrens exhibitions, lectures, teacher in-service training, special study days and talks as well as tours of the collection and of major exhibitions by the Gallery's staff and volunteers.

A total of 92 144 students and teachers in organised excursion groups from around Australia participated in the Gallery's education programs during the year. This included 41 991 students who attended tours by educators and 36 873 who were given tours by voluntary guides. Self-guided and unbooked school groups also visited the Gallery, totalling 13 280.

To promote the Gallery's education programs, information brochures were sent in collaboration with the National Capital Education Tourism Project to all schools in Australia. Staff worked collaboratively to promote exhibitions, activities and programs through radio, television and media. Professional development sessions and previews for teachers were held, focusing on the national art collection and major exhibitions.

Highlights

Over 25 000 school students visited the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*. The exhibition brought many schools to Canberra at the beginning of the school year, which is usually a quiet time for school excursions, and many schools took advantage of their trip to the Gallery by also visiting the collection displays.

The Masterpieces from Paris Family Activity Room, sponsored by the Yulgilbar Foundation and situated within the exhibition, was a huge success

with families and exhibition visitors. Activities, including drawing, dance and puzzles, fostered the children's interest in and understanding of the work of the Post-Impressionist painters. The room was operated by trained education staff and approximately 9000 children registered and participated in organised activities. Over 32 000 visitors (adults and children) used this space during the exhibition.

A highlight of The Big Draw was a special presentation on drawing by artist John Olsen, in conversation with Deborah Hart, Senior Curator, Australian Painting and Sculpture post-1920. The Big Draw attracted over 1200 visitors in September. It featured a range of drawing activities spread throughout the Gallery. Artists and art students assisted visitors with a variety of drawing materials. The Gallery collaborated with the National Portrait Gallery for this event.

Sculpture Garden Sunday, an annual event for children and their families, attracted 1400 visitors. Artists and Gallery staff facilitated workshops throughout the Sculpture Garden and local bands and performers entertained families.

Youth

The National Summer Art Scholarship 2010 provided an enriching program for 16 students from around the country. Students participated in an intensive week of study focusing on the visual arts.

Childrens Gallery

The Childrens Gallery was relocated during the year to a larger and easily accessible area on the first floor. The space is dedicated to exhibitions drawn from the national art collection and aimed at enriching children's visits to the National Gallery of Australia. This new exhibition space offers opportunities to conduct workshops and other activities in the adjoining Small Theatre.

Shimmer, was the first exhibition in the new Childrens Gallery. *Shimmer* examines the many ways artists have employed colour, pattern, line and materials to give their work a special energy in the eye of the viewer. Through a display of works from the national collection, this exhibition explores various interpretations of the power of patterns.

Voluntary Guides

Voluntary guides provided 2458 'Discovery tours' for 36873 primary school students. They also conducted five daily tours of the collection displays and major exhibitions and tours for specific groups—including government and diplomatic visitors—for 21 514 visitors. Voluntary guides offered tours of the collection and exhibitions for a combined total of 58 387 attendees. A two-day training seminar for guides was held this year. The program included speakers with expertise in Indigenous art and other aspects of the collection. Throughout the year, regular training sessions were held for guides in relation to exhibitions, changes to collection displays and communication skills.

During the year, voluntary guides continued the successful program *Rendezvous with art*, in which booked groups from the public discussed selected works of art. An extension of this program, *A little look at art* provided guided tours in a child friendly environment for parents and their infants and toddlers.

Voluntary guides again hosted visitors from the drought affected West Wyalong region of New South Wales. This was the fifth time that this program has successfully assisted these country visitors.

Special Access

During 2009–10, over 4600 special access visitors attended organised tours, viewings and events. Particularly popular this year was the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, which attracted a large number of people with disabilities, including: the Onward Stroke Club; Repetitive Strain Injury Group; Goodwin, St Andrews and Mountain View Residential Aged Care; HIV and AIDS Action Group; Tuggeranong Men's Dementia Group; The Rainbow, a group recovering from mental illness; Black Mountain School; Canberra Lung Life Support Group; and groups with vision and hearing impairments. The Gallery rented an extra 20 wheelchairs to cope with visitors needing assistance during the exhibition.

Special access programs included: disability tours; tours for people with physical or intellectual disabilities; carers art appreciation and viewings; descriptive tours for people who are blind or who have low vision; a touch and draw workshop for

visually impaired K-Year 6 students; and Auslan sign-interpreted tours, supported by and developed collaboratively with the ACT Interpreter Service and the Deaf Society of NSW.

In collaboration with Alzheimer's Australia, the Gallery has continued the program of specialised tours for people living with dementia. The Gallery's Art & Alzheimer's Outreach program was begun and received support from the Department of Health and Ageing. The Outreach Program delivered three workshops in regional areas, Port Macquarie, Ballarat and Newcastle.

PUBLIC PROGRAMS

Staff delivered 224 programs and events related to the permanent collection and the Gallery's temporary exhibition program. Lectures, floortalks, concerts, films and workshops were presented to enhance visitor experience of the Gallery and its collections.

The audience for these events comprised academics, teachers and students from the education sector, the general public, Gallery members and overseas visitors. Attendance at public programs totalled 21 483, with 10 682 visitors attending talks and lectures, 7974 attending special events, 1733 attending screenings, 784 attending workshops and 310 attending assisted tours.

These events were promoted through regular weekly newspaper advertisements and through the distribution of the quarterly *program* brochure. Programs could also be accessed via the online calendar and associated webpages.

Audiovisual technical support was provided for 635 events, including public programs events and corporate hire of facility events across the year.

Highlights

The public programs objective of hosting contemporary Australian artists in the Gallery to speak about their work was met. John Barbour, Dulcie Greeno and Lola Greeno, Melinda Harper, Adam Hill, Inge King, Colin Lanceley, Nell, Mike Parr, Christopher Pease, Aida Tomescu and Gulumbu Yunupingu contributing to the program. Ex-patriot artist Tracey Moffatt delivered the international art lecture.

Throughout 2009–10, Gallery staff and the Director interpreted the collection and exhibitions through lectures and floor talks. Academics, visiting scholars and professionals also contributed to the program. Guest speakers included: Michael Wheeler, Senior Conservator, Victoria and Albert Museum, London; author Anne Summers; Will Stubbs from Buku-Larrnggay Mulka Centre, Yirrkala, Northern Territory. Guest speakers for the exhibition *McCubbin: Last Impressions 1907–17* included Jane Clark, Virginia Haussegger, Helen Brack, Margaret Fulton, Elena Taylor, Ann Galbally and Max Allen. Max Allen gave an illustrated lecture accompanied by a tasting of wines from vineyards depicted in McCubbin's landscapes.

The annual Contemporary Australian Architects speaker series, presented in association with the Australian Institute of Architects, was once more a resounding success. Speakers included: Peter Ho and Emma Young of Phooey Architects, Tony Chenchow and Stephanie Little of Chenchow Little, Philip Thalís of Hill Thalís Architecture + Urban Projects and Angelo Candalepas of Candalepas Associates. The 2009 Barbara Blackman Temenos Foundation Lecture was given by UK scholar Andrew Wolpert.

A new initiative for the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* combined an introductory lecture with after-hours exhibition viewing. This proved a very popular program, with most sessions completely sold out. Also in association with this exhibition were the Masterpieces Masterclasses, two four-week series of scholarly lectures followed by exhibition viewings. Both Masterpieces Masterclasses series had high attendance figures. Speakers in the first series included Christine Dixon, exhibition curator, Roger Benjamin, University of Sydney, Terence Maloon, Art Gallery of New South Wales and Roger Blackley, Victoria University of Wellington, New Zealand. Speakers in the second series included Lucina Ward, exhibition co-curator, Anthea Callen, University of Nottingham, United Kingdom, Virginia Spate, University of Sydney, and Fae Brauer, University of New South Wales.

Talks and Lectures

Female Indigenous textile artists from Ernabella in South Australia visited the Gallery for NAIDOC Week 2009. The artists included Alison (Milyika)

Carroll, Karen Carroll, Tjariya (Nungalka) Stanley, Renita Stanley, Tjunkaya Tapaya, Nami Kulyuru, Impiti Winton and Yurpiya Lionel. During the week, the Gallery displayed their beanies that are in the national art collection. The artists conducted workshops with visitors and gave demonstrations in spinning and beanie-making as well as talks. The program was funded by the Department of Families, Housing, Community Services and Indigenous Affairs, and supported by Creswick Woollen Mills, Spotlight and Forrest Hotel and Apartments.

In association with the exhibition *Soft sculpture*, the Gallery held Knitta Please, a festival of events. The program included an artist talk, knitting installations, workshops for children. It culminated in the special event 'Stitching up the NGA', a community installation by Texan artist Magda Sayeg, who was assisted by Denise Litchfield and a team of volunteers. The six poles at the entrance to the Gallery as well as 28 concrete bollards, five planter boxes and 20 light boxes in the Sculpture Garden were covered with over 500 pieces of knitting sent in by people from around Australia as well as some from as far as Sweden and the USA.

Performances, Screenings and Workshops

Sunset Sessions, a series of talks and concerts for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, was launched with a concert by Tinalley String Quartet. The ANU School of Music presented four concerts for Sunset Sessions and the special concert *Musique Impressionniste* held in collaboration with the Embassy of France, with Samuel Berthod on clarinet and Evgeny Usarov on piano. Celebrity speakers for Sunset Sessions included fashion editor Glynis Traill-Nash, author Lucinda Holdforth and writer and bookshop owner Elaine Lewis.

The Starry Nights program included three large outdoor events held in association with *Masterpieces from Paris* in the specially illuminated Sculpture Garden. Each event combined late-night exhibition viewings, introductory talks and musical entertainment with outdoor dining and bar service. The evenings culminated in outdoor concerts by outstanding artists in the Australian music industry, including Joe Camilleri and the Black Sorrows, Clare Bowditch and Tim Rogers.

Slow Art was a new program launched at the Gallery in April 2010. Participants took a slow look at a select number of works on display from the national art collection and then met as a group for discussion.

The award-winning Australian movie *Samson and Delilah* screened in front of a full house during NAIDOC Week, and a selection of Indigenous films were shown to commemorate Sorry Day. Other free Sunday afternoon film screenings included: John Gollings's *Eye for architecture* (2009) introduced by the artist; *Picnic at Hanging Rock* (1975), screened in association with the *McCubbin* exhibition and introduced by producer Patricia Lovell; and a special film series in relation to *Masterpieces from Paris*. In anticipation of the street art exhibition *Space invaders*, the Gallery premiered and was the exclusive Canberra venue for the Banksy film *Exit through the gift shop* (2009).

A total of 44 workshops for adults, children and families were delivered in association with the collection and special exhibitions, including the continuation of the three highly popular series *Rendezvous with art*, *A little look at art* and *Draw and explore*.

COLLECTION STUDY ROOM

Works of art in the national art collection that are not currently on display are available for viewing in the Collection Study Room. During 2009–10, 1600 visitors viewed a total of 9100 works of art.

Highlights of activity in the Collection Study Room included: Hugh Russell, Colonel in the British Army, viewed works of art by his great great grandfather John Peter Russell; artist Asher Bilu and his wife Luba to review his paintings collected by the Gallery in 1965 and 1982; an interested and enthusiastic group attending a dental conference in Canberra viewed a selection of works (objects from our Pacific art collection incorporating teeth were of particular interest). The 2010 National Summer Art Scholarship recipients visited the Collection Study Room along with artist Pamela Mei-Leng See to view her papercut work *Cross pollination* 2005–06, which was the work all the scholars were asked to respond to in their applications. Members of the Hannaford family visited to view Mary Jane Hannaford's quilts of the 1920s, which pictorially represent aspects of the artist's life. The three

generations of the Hannaford family who made up this group were deeply moved to view these quilts firsthand.

MEMBERS PROGRAMS

During 2009–10, a total of 4309 National Gallery of Australia members attended 48 events that were developed and delivered for members and their guests. Members opening events were hosted for all major exhibitions, including *McCubbin: Last Impressions 1907–17*, *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* and *Hans Heyesen*.

Events provide members with special access to exhibitions and a closer connection with the Gallery and the national art collection.

RESEARCH LIBRARY

The Research Library is committed to creating visibility of its richly diverse collections supporting research and scholarship in the visual arts. The major focus in the Research Library this year in collection development and reference has been in the support of the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*. A significant acquisition to the library collection was the six-volume publication *Vincent van Gogh: the letters* edited by Leo Jansen, Hans Luijten and Nienke Bakker (Thames & Hudson, London, 2009). It transcribes every one of the 819 letters the artist wrote and 83 written to him. Alongside van Gogh's own work, every print, painting or drawing he refers to, every artist he meets or mentions, every scrap of a book, poem or bible verse that he quoted (or misquoted) has been traced.

Reference staff assisted with researching citations for the catalogue *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* and responded to many enquiries, both within the Gallery and across Australia. Consequently, the number of reference enquiries increased by 76% from 2593 in 2008–09 to 4577 in 2009–10.

Collections Overview

The Research Library now houses 130 000 monographic titles, 800 current journal titles and 1000 non-current journal titles, and provides access to hundreds of full-text serials online. A major

RESEARCH LIBRARY STATISTICS	2008–09	2009–10
Interlibrary loan activity	744	685
Reference enquiries	2593	4577
Monograph acquisitions	1034	1418
Gifts and exchange acquisitions	667	1390
Ephemera acquisitions	13 031	11 319
Total acquisitions excluding serials	14 732	14 127

and continuing strength of the collection are the 56 000 art auction catalogues from around the world dating from the 1820s to the present. The ephemera files, documenting both Australian and international art and artists comprise 85 000 files with a million items, including press clippings on the arts as an invaluable primary source. Over 3000 rare items have been collected, dating from 1661.

Notable acquisitions over the year include a beautiful and rare Japanese reference set of handmade papers *Tesukiwashi taikan* (Mainichi Newspapers, Tokyo, 1973–74), which is the ultimate resource for research on Japanese works on paper and paper conservation. It includes five huge clamshell boxes containing 1000 folios of paper samples along with explanatory text volumes in Japanese and English.

A significant gift was received from the Rudy Komon Gallery Library, which included both works of art and published material. Of the published works, rare and interesting items included Georges Braque's *Braque espaces: 13 dessins, lavis, aquarelles*, Au Vert d'Arles, Paris, 1957; Pablo Picasso's *Picasso femmes et faunes: 12 dessins, lavis, aquarelles*, Au Vert d'Arles, Paris, 1956; and Charles Blackman's *Charles Blackman: the lost domains*, Reed, Sydney, 1980.

Special Collections and Archives

The archives of the Research Library are of national importance and underpin the national art collection. The Research Library actively seeks and collects personal papers and manuscripts of significant Australian artists, galleries and key art professionals. Major new archives acquired during the year include papers of the Helen Maxwell Gallery and papers of Marion Kaselle. A series of Rosalie Gascoigne's exhibition posters were also added to the Gallery's archive.

The Print Council of Australia archive was rehoused and described, offering a unique research resource in support of the Australian art collection. The collection spans 34 years, from 1966 to 2000, and comprises correspondence, financial records (statements of receipts and expenditure), itineraries, biographies, entry forms (exhibitions and galleries), annual reports, newspaper clippings, catalogues and invitations to exhibitions.

The extensive and personal collection of Polaroid photographs taken by Daniel Thomas and John McPhee, former Australian art curators at the National Gallery of Australia, was organised and rehoused. The Polaroids document Australian art, staff and visitors to the Gallery in the 1970s.

An important new initiative was the commitment by the Gallery to collaborate with other cultural institutions in preserving digital knowledge through the archiving of Australian visual arts websites by library staff on the National Library of Australia's Pandora.

PROMOTION OF GALLERY PROGRAMS

Marketing campaigns to drive visitation to the Gallery and raise the profile of exhibitions, public programs and other activities were delivered throughout the year. Special exhibition marketing campaigns were implemented for *Reinventions: sculpture + assemblage, McCubbin: Last Impressions 1907–17, Emerging Elders: honouring senior Indigenous artists, Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* and *Hans Heysen*.

Tourism marketing and cross-promotional relationships were also leveraged with Australian Capital Tourism (a presenting partner for *Masterpieces from Paris*), the ACT Tourism

industry and other cultural institutions in Canberra. For *Masterpieces from Paris*, the Gallery developed an integrated campaign with ACT Tourism to drive visitation to Canberra. Approximately 80% of the more than 470 000 visitors to the exhibition came from interstate.

The Gallery was one of four key cultural institution partners in the second 'Culture Shock' cross-promotional campaign with Australian Capital Tourism. The Gallery's activities were recognised in industry awards with the Gallery receiving the Tourism Marketing Award in the Australian Capital Tourism Awards for *Degas: master of French art* and Best Tourist Exhibition Award in the Australian Hotels Association Awards for *Degas: master of French art*.

The estimated contribution to the ACT economy from visitors to *Masterpieces from Paris* was approximately \$94 million. *Masterpieces from Paris* achieved the highest attendance of any exhibition in Australian history.

Marketing leadership and support was provided for National Gallery of Australia travelling exhibitions, including a one-year promotional partnership with ABC Local Radio to promote exhibitions in regional and metropolitan areas.

BRAND DEVELOPMENT

Research into the perception of the National Gallery of Australia among target markets and stakeholders was undertaken through exit surveys, in-depth interviews and focus groups.

The findings informed a brand development strategy with key actions now incorporated into the Gallery's 2009–10 business plan.

The first phase of the strategy focuses on internal communication and involvement of staff with the overall objective of launching the revitalised Gallery brand in line with the opening of the Stage 1 building in 2010.

MEDIA RELATIONS

Media relations activities were vital to building the profile of the National Gallery of Australia throughout the year. In 2009–10, key announcements included the announcement of

a partnership with Wesfarmers Arts to develop a national Indigenous fellowship in July 2009 and the national launch of the program in June 2010. The program was launched with a live national broadcast on ABC 1 by Aden Ridgeway, Partner, Cox Inall Ridgeway, and Ron Radford, Director, National Gallery of Australia, at the National Press Club in Canberra.

Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond was announced in August 2009 by the Hon Peter Garrett AM, MP, Minister for Environment Protection, Heritage and the Arts and the key acquisition of the *The sacred bull Nandi, vehicle of Shiva*, acquired with the generous assistance of Roslyn Packer AO, was also announced in August. In the lead up to the opening of *Masterpieces from Paris* in December 2009, an announcement was made that Director Ron Radford AM, was the newest recipient of the French Ordre des Arts et des Lettres.

Australian Indigenous Art Triennial: Culture Warriors travelled to Washington in September and achieved comprehensive coverage in the USA and Australia.

Other major media events were the opening by the Minister for Environment Protection, Heritage and the Arts of new collection galleries and displays, including the Sidney Nolan – Ned Kelly series gallery, Polynesian and Melanesian galleries, Photography gallery and jewellery, fashion and costume showcases.

Key exhibitions such as *McCubbin: Last Impressions 1907–17*, *Emerging Elders: honouring senior Indigenous artists*, *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* and *Hans Heysen* achieved comprehensive media coverage.

The publicity for *Masterpieces from Paris* achieved a media exposure dollar value of an estimated \$13.7 million, the highest dollar value for an exhibition at the National Gallery of Australia, with 99% of coverage judged to be favourable.

Significant media partnerships were developed with media organisations, including Channel Nine, The Canberra Times, Sydney Morning Herald, The Age, JCDecaux, WIN Television, and ABC Local Radio. The ongoing support from these media partnerships adds significant value to the Gallery's promotional campaigns.

PUBLISHING

Publishing activities provide and promote access to information about works of art in the Gallery's collection, its exhibitions and scholarship through saleable publications, print materials and the Gallery's website.

Print

Six new titles were published. Major titles included: *McCubbin: Last Impressions 1907–17*, *Stoned moon: Robert Rauschenberg*, *Robert Dowling: Tasmanian son of Empire* and the *Looking at art* series *ABC*, *123* and *Colours*. The major title for the year was *Masterpieces from Paris: Van Gogh, Cézanne, Gauguin and beyond: Post-Impressionism from the Musée d'Orsay* (December 2009), which was reprinted 4 times due to demand with a total print run of 63 500, a record for the Gallery.

A further 11 titles are in development or production: *Life, death & magic: 2000 years of Southeast Asian ancestral art*, *Aboriginal & Torres Strait Islander art: collection highlights from the National Gallery of Australia*, *James Turrell's skyspace*, *National Gallery of Australia childrens series*, *In the spotlight: Anton Bruehl photographs 1920–1950s*, *Space invaders: australian . street . stencils . posters . zines . stickers*, *Ballet Russes: the art of costume*, *Art of the Solomon Islands*, *National Indigenous Art Triennial 2011* and *Printed: images by Australian artists 1995–2005*. See Appendix 15 for details on publications.

The Gallery produced the quarterly magazine *Artonview*; education resources for exhibitions and materials for public programs; promotional materials, including invitations, fliers, brochures and posters; as well as print merchandise, including card sets and posters on the collection and special exhibitions, and designs for non-print product.

Online

The Gallery's websites <nga.gov.au> and <artsearch.nga.gov.au> are important tools in providing access to the collection, for promoting its exhibitions, education and public programs, enhancing its commercial activities and providing new ways to engage with existing and potential audiences. The Gallery has further expanded its

online activities in social media (Facebook, Flickr, Twitter and YouTube) and iTunes U to make available its podcasts and audiotours.

Website usage continued to grow with 8.3 million pages viewed (an increase of 3.1 million in the previous 12 months) and 2.27 million (an increase of 0.58 million) visits to both websites. Significant enhancements were made to the collection search <artsearch.nga.gov.au> with over 7000 images and 489 articles added. The site now has 154 168 entries on works of art, 36 376 of these with images.

In addition to 12 issues of *artonline* and education sites, the Online team developed five exhibition subsites, including *McCubbin: Last Impressions 1907–17* (August 2009); the travelling exhibition *Robert Dowling: Tasmanian son of Empire* (March 2010); and the major site *Masterpieces from Paris: Van Gogh, Cézanne, Gauguin and beyond* (December 2010). In October 2009, the expanded and new-look Kenneth Tyler printmaking website <nga.gov.au/tyler> was launched, providing a rich resource on American printmaking of the second half of the twentieth century.

The *artonline* email newsletter database now exceeds 55 000 subscribers. This is an increase of 27 000, largely due to the response to the competition kiosks developed by the Online team for both *McCubbin: Last Impressions 1907–17* and *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*. The Centre Pompidou-Metz contracted the Gallery to provide this online visitor evaluation system for their opening season. The Online team also developed the system to feed data on the national art collection directly to the Curriculum Corporation's online education portal.

GOAL 3 CREATE A WELCOMING AND ENGAGING VISITOR EXPERIENCE

KEY STRATEGIES

- 3.1.1 Ensure quality visitor experiences through improved building services and facilities, staff training, improved wayfinding and directional signage.
- 3.1.2 Undertake ongoing audience research and implement findings.
- 3.1.3 Review and revise the retail strategy and presentation of the Gallery Shop.
- 3.1.4 Develop productive relationships with external catering suppliers.
- 3.2.1 Complete Stage 1 of the Gallery's building extensions, featuring improved visitor arrival, new Gallery Shop, and collection display space for Australian Indigenous Art, with minimal disruption to visitors and services.
- 3.2.2 Develop detailed plans for Stage 2 of the Gallery's building extensions, featuring the Centre for Australian Art, refurbished gallery spaces and other improved facilities.
- 3.2.3 Develop a business case and secure funding for Stage 2.

VISITOR RESEARCH

Visitor evaluation to understand interest in and satisfaction of experience in the national collection of art and major exhibitions at the Gallery has been ongoing throughout 2009–10.

The methodology for the research has been a series of questions, which were asked to explore general entry visitor interest in visiting and experiencing the national art collection and major exhibitions. This research is conducted monthly.

Key findings for 2009–10 identified that 71% of visitors to the Gallery were from interstate, an increase from 65% in the previous year. This is largely attributable to the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*.

In-depth research undertaken to better understand visitors to *Masterpieces from Paris* identified that 64% of visitors to the exhibition were first-time visitors to the Gallery and 89% of visitors were reached by paid advertising before they arrived at the Gallery.

MERCHANDISING

Retail Store

The shop at the National Gallery of Australia performed well, offering a range of merchandise that extends access to the national art collection and provides a lasting memento of a visit or favourite work of art.

The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for a range of exhibitions, including *Soft sculpture, McCubbin: Last Impressions 1907–17* and *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*.

The most popular merchandise continues to be the ranges developed by the National Gallery of Australia and includes greeting cards, postcards, posters, framed prints, T-shirts, tea towels and mugs.

National Gallery of Australia catalogue sales were strong, particularly the exhibition book *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*, which had exceptionally high sales.

Trade Sales

The Gallery continued to work with distributors, nationally and internationally, to expand the distribution of National Gallery of Australia branded merchandise.

Retail Strategy

A retail strategy was developed to be implemented in the new retail outlet on completion of the Stage 1 South Entrance and Australian Indigenous Galleries project. This will reposition the Gallery Shop and provide an emphasis on books and design in the product offering.

VENUE HIRE

Venue hire continued to be popular with corporate clients. Events ranged from working breakfast seminars to gala corporate dinners. Venue hire was particularly high during the major exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* with a large number of private viewings with external clients.

A new multifunction space included in the Stage 1 South Entrance and Australian Indigenous Galleries project will provide additional spaces available for hire.

CATERING

In July 2009, Ten and a Half was appointed the new catering licensee at the National Gallery of Australia.

The Members Lounge was enhanced with an upgrade during the year and both the Gallery Cafe and Members Lounge benefited from the large crowds visiting the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*.

The outdoor Sculpture Garden Restaurant continued to be a popular venue for lunch, weddings and special events.

The new multifunction space included in the Stage 1 South Entrance and Australian Indigenous Galleries project will provide additional spaces for commercial clients to host events.

A sidewalk cafe is being developed to open with Stage 1 and will be situated at the new entrance to the Gallery. This will provide a perfect location for visitors to enjoy casual dining in a relaxed alfresco setting.

NATIONAL GALLERY OF AUSTRALIA BUILDING

A project to refurbish and extend the Gallery building was announced in December 2006. Since then, the Gallery has concluded work on refurbishment of the existing building and construction of the Stage 1 South Entrance and Australian Indigenous Galleries project is nearing completion.

This project addresses a range of pressing needs in relation to the Gallery building, including improved arrival and entry facilities, visitor amenities and enhanced collection display spaces, particularly for Aboriginal and Torres Strait Islander art.

Stage 1 will provide a new, more-visible and more-accessible street-level entrance to the south of the building. The new entrance area will have escalators to and from the public spaces on the main level and a lift to provide unassisted access to and from the underground visitor carpark.

The entrance area will have new cloaking and reception facilities and a new shop. An adjacent street-level, multi-function space will be created for orientation and programs, openings and special events and will open onto a newly created garden at the southern side of the Gallery. At the new entrance, there will be a specially dedicated area for *The Aboriginal Memorial 1987–88*. This impressive sculptural installation will be the first work of art visitors see inside the building as they approach the Gallery.

Above the new multi-function space, new galleries for Aboriginal and Torres Strait Islander art will connect with the existing galleries on the main level. Each of these new galleries has been designed to accommodate the needs of specific types of Indigenous art, with areas for small early dot paintings, large galleries for larger dot paintings, spaces for bark paintings, and for watercolours, textiles, prints, ceramics and sculptures. The main galleries will be sky-lit, and those areas intended for the display of light-sensitive works, such as textiles, baskets and watercolours, will be artificially lit. These will be the first galleries in Australia designed for the specific needs of display of different aspects of Indigenous Australian art.

In addition, a significant external skyspace sculpture, *Within without* 2010, by renowned American artist James Turrell will be incorporated into the new Australian Garden at the southern end of the building.

The Gallery has remained open to the public throughout the period of construction. The new extension is expected to open in September 2010.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwth), Australian Government agencies are required to include in their annual reports information detailing the environmental performance of the organisation and the organisation's contribution to ecologically sustainable development. This remains a key objective for the Gallery and is being applied to the development of plans for the enhancement and ongoing maintenance of the building and the organisation's operations.

Energy Consumption and Environmental Management

The Gallery is required to maintain temperature and relative humidity within set parameters to protect the condition of the national art collection, resulting in significant use of electricity, water and gas. The Gallery closely monitors the operation of plant and equipment to ensure maximum efficiency is achieved, endeavouring to reduce the total amount of resources used. The Gallery is establishing its own energy intensity targets given the specific nature of its operations.

The Gallery already has digital monitoring of energy use and uses this information to improve its energy management. The Gallery focuses on minimising waste by addressing procurement policy, waste reduction, waste reuse and waste recycling activities.

The Gallery has implemented initiatives during the year, demonstrating its commitment to environmental management, including:

- developing a strategy to reuse water waste from the environmental plant for irrigation and bathroom amenities in the Stage 1 building project
- taking into account the green vehicle guide produced by the Australian Greenhouse Office for fleet vehicle leasing
- using Forestry Stewardship Council certified stock for publishing and recycled paper stock where possible.

HERITAGE MANAGEMENT

The Gallery considers heritage issues in line with its Heritage Strategy. The Heritage Strategy is prepared in accordance with its obligations under section 341Za of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwth) and addresses the Gallery's obligations in relation to the land and buildings it manages and provides a framework and basis for conservation and good management of its heritage assets.

GOAL 4 SECURE AND STRATEGICALLY MANAGE RESOURCES TO SUPPORT GALLERY OPERATIONS AND ACTIVITIES

KEY STRATEGIES

- 4.1.1 In partnership with Government and the private sector, proactively secure levels of funding necessary for operations and programs appropriate to the Gallery's national and international standing.
- 4.1.2 Demonstrate entrepreneurial skills and work closely with the National Gallery of Australia Foundation and the American Friends of the National Gallery of Australia to secure increased support and revenue from:
 - individuals
 - corporations
 - commercial operations
 - sponsorships, grants, donations and bequests
 - membership program.
- 4.1.3 Acknowledge and honour acts of benefaction and support.
- 4.1.4 Revalue the national art collection and the Research Library's collection in accordance with accounting standards.
- 4.2.1 Develop and implement a lifecycle asset management plan and sound facilities maintenance programs.
- 4.2.2 Adopt environmentally sustainable policies and practices.
- 4.2.3 Integrate information and communication technology infrastructure across Gallery activities and implement the recommendations of the 2007 Review of Information Technology.
- 4.3.1 Adopt appropriate risk management practices.
- 4.3.2 Ensure currency of the endorsed Risk Management Plan, Business Continuity Management Plan and related plans.
- 4.3.3 Ensure currency of the Disaster Recovery plans.

FINANCIAL OPERATIONS

Financial statements for the year 2009–10 are included on pages 64 to 96.

Income from operations totalled \$59.888 million, compared with \$61.105 million in the previous financial year. The Australian Government provided \$31.492 million (53%) and other sources totalled \$28.396 million (47%). This compares with \$41.796 million (68%) and \$19.309 million (32%) respectively in the previous year.

Expenses totalled \$62.219 million, compared to \$52.656 million in the previous year. A net operating deficit of \$2.331 million was achieved after a depreciation expense of \$12.404 million for the Gallery's Heritage and Cultural assets.

Capital outlays of \$57.760 million included expenditure on property, plant and equipment, building refurbishment, the Stage 1 South Entrance and Australian Indigenous Galleries project and \$16.322 million on collection acquisitions, including purchases of works of art, additions to the Research Library collection and digitisation and conservation of the collection.

ASSET MANAGEMENT

The Gallery's collection assets include works of art (\$3.91 billion) and the Research Library collection (\$32.4 million). Works of art on display and works of art valued over \$500 000 are valued individually with remaining collection items valued using sampling techniques.

The Gallery's land and buildings are valued at \$299.131 million. The Stage 1 South Entrance and Australian Indigenous Galleries project currently in progress will significantly increase the value of the building. Infrastructure, plant and equipment are valued at \$2.39 million.

GOVERNMENT FUNDING

The Australian Government appropriations to the Gallery in 2009–10 totalled \$73.448 million: \$31.492 million for operational expenses, a \$32.956 million equity injection and a \$9 million loan for the Stage 1 South Entrance and Australian Indigenous Galleries project. The equity injection comprised \$15.736 million for collection development and \$17.22 million for the Stage 1 South Entrance and Australian Indigenous Galleries project.

PRIVATE FUNDING

The Gallery's program this year was achieved with the generous support of many sponsors and donors. Donations of cash and works of art to the Gallery and the National Gallery of Australian Foundation, and sponsorship of the Gallery's activities totalled \$14.463 million, compared to \$11.912 million in the previous year.

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

The National Gallery of Australia Foundation is a non-profit organisation established to support the Gallery. It is a company limited by guarantee under the Corporations Law. The Gallery controls the Foundation through its appointment of the Foundation's Board of Directors. The Gallery's Director, the Council Chairman and two Council members are also Directors of the Foundation.

The Gallery's Financial Report incorporates the financial activities of the Foundation. Charles Curran AC, Deputy Chairman of the Council, continues as the Chairman of the Foundation.

The *National Gallery of Australia Foundation Annual Report 2009–10* details the Foundation's operations, activities and Board of Directors. Further information may be obtained by contacting the Foundation Office on (02) 6240 6454.

AMERICAN FRIENDS OF THE NATIONAL GALLERY OF AUSTRALIA

American Friends of the National Gallery of Australia, Inc. is an independent charitable organisation established in the United States of America. The Friends organisation has from time to time donated to the Gallery gifts to support events, activities and purchases. It has also loaned works of art and provided other support. The Friends has recently enjoyed the generous support of donors such as Kenneth Tyler, Marabeth Cohen-Tyler, Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation and Dr Lee MacCormick Edwards.

COMMERCIAL OPERATIONS

The National Gallery of Australia generates revenue through commercial operations that supplement government and other private funding. Commercial activities include retail and wholesale operations and revenue from international and national distribution of Gallery publications.

The Gallery's commercial operations also include publishing and merchandising. A wide selection of products and range of publications related to the collection and to exhibitions enables the Gallery to engage with audiences within and beyond the Gallery, extending and expanding the Gallery experience.

Commercial contracts include revenue collected for the grant of a licence to a catering contractor, and revenue from venue hire at the Gallery.

Total revenue earned from commercial operations in 2009–10 was \$7.686 million, compared with \$3.944 million in the previous year.

CONSULTANCY SERVICES

Consultants who were paid more than \$10 000 to undertake work for the Gallery during the year totalled 29. The total cost of these consultancies was \$3.988 million. Of this, \$3.293 million is attributable to consultancy services related to the Stage 1 South Entrance and Australian Indigenous Galleries project. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, when there is insufficient in-house resources or when independent advice is required. The details of consultancies for 2009–10 are provided at Appendix 17.

COMPETITIVE TENDERING AND CONTRACTING

The Gallery is committed to achieving best value for money in its procurement practices. Purchasing practices and procedures are consistent with the Commonwealth Procurement Guidelines and best practice principles.

The Gallery remains committed to investigating outsourcing options in cases where this is beneficial. Services outsourced include cleaning, legal, internal audit, printing, construction and painting and other services.

MEMBERSHIP

At 30 June 2010, the number of financial members of the Gallery totalled 35 459 (equivalent to 22 461 memberships). All Australian states and territories are represented in the national membership, the majority outside of the ACT being held in New South Wales and Victoria. Internationally, there are members in New Zealand, Asia, the United Kingdom, North America and Europe.

The exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond* yielded an unprecedented result for National Gallery of Australia membership. At the close of the exhibition, there were 10 424 new memberships (approximately 17 095 individuals) taken up from 4 December 2009 to 18 April 2010, an increase of 85% in the total number of members. The two major incentives were the provision of one complimentary

exhibition ticket with each new membership and express entry into the exhibition.

The inaugural Members Acquisition Fund was launched in September 2009 to raise funds for the acquisition of an important watercolour painting by Conrad Martens, *Campbell's Wharf* 1857. This program yielded a strong response with over 540 members contributing approximately \$72 000.

FACILITIES MANAGEMENT

The Gallery has in place a series of policies, procedures and plans that govern how infrastructure and services are upgraded and maintained. A computerised maintenance management system has been implemented and is progressively incorporating all existing maintenance schedules. A waste management strategy has also been implemented. Maintenance of the Gallery's plant, equipment and assets is performed jointly by in-house technicians and outsourced contract support.

GOAL 5 PROVIDE A SAFE AND PRODUCTIVE WORKING ENVIRONMENT FOR ALL STAFF APPROPRIATE TO THE AUSTRALIAN PUBLIC SECTOR AND ART MUSEUM STANDARDS

KEY STRATEGIES

- 5.1.1 Attract, develop and retain skilled staff.
- 5.1.2 Provide a work environment in which staff members are encouraged and provided with opportunities to contribute to the maximum of their abilities.
- 5.1.3 Encourage and support staff to demonstrate professional and personal conduct appropriate to an art museum and consistent with the Gallery's Code of Ethics and Guidelines on Personal and Professional Conduct.
- 5.1.4 Review and implement the Workplace Diversity Program.
- 5.1.5 Increase opportunities for Aboriginal traineeship and employment.
- 5.2.1 Ensure staff operate within the Gallery's endorsed policies related to the Occupational Health and Safety legislative framework.

COLLECTIVE AGREEMENT

A Union Collective Agreement covering the period October 2008 to June 2011 continued its operation with a number of strategies implemented to give effect to productivity initiatives identified during the negotiation of the agreement (as well as those subsequently identified). These strategies are being progressed through the Gallery's WorkSmart program.

POLICIES AND PRACTICES TO ESTABLISH APPROPRIATE ETHICAL STANDARDS

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs. The Gallery continues to be an active participant in the Australian Public Service Commission's Ethics Contact Officer Network.

The Network is an integral part of the Commission's endeavours to provide the means for Commonwealth public sector employees to obtain guidance and advice on how to apply their Values and Code of Conduct, as well as strategies and techniques for ethical decision-making in public sector employment.

WORKFORCE PLANNING, STAFF TURNOVER AND RETENTION

During the year, there were 9 resignations of ongoing staff, this represents a turnover rate of ongoing staff of 4.3%.

STATISTICS ON STAFFING

Gallery staff are employed under the *National Gallery Act 1975*. On 30 June 2010, the Gallery employed 336 staff, made up of 212 ongoing staff (90 male and 122 female), 50 non-ongoing staff (16 male and 34 female) and 74 casual employees (34 male and 40 female). The 212 ongoing staff, an increase from 206 in 2008–09, comprised 198 full-time and 14 part-time employees.

The average staffing level during the year was 269 full-time equivalent, including staff engaged to service major exhibitions, an increase from 256 in 2008–09.

WORKPLACE DIVERSITY AND EQUAL EMPLOYMENT OPPORTUNITY

The Gallery values the contribution made by all staff through their diversity of backgrounds, experiences and perspectives. The Gallery developed a new Workplace Diversity Plan for the period 2009 to 2011, and is currently implementing its various strategies.

REPORT ON PERFORMANCE IN IMPLEMENTING THE COMMONWEALTH DISABILITY STRATEGY

The Gallery recognises the importance of the *Disability Discrimination Act 1992* and is covered by the categories of provider, employer and purchaser under the Commonwealth Disability Strategy performance reporting framework. The following practices address performance criteria for these categories.

Programs specially designed for people with disabilities are regularly incorporated into the public programs calendar. Information is available on the Gallery's website explaining accessibility to the building and special programs for people with disabilities. Disability strategies are incorporated into the development and continuous improvement of these programs.

The Gallery's Service Charter invites feedback on the provision of Gallery services and how these can be improved. Comments and complaints received through the Service Charter and Visitor Book are responded to and addressed as appropriate. Guidelines concerning complaints handling procedures are available on the Gallery's website.

All employment policies, procedures and practices comply with the requirements of the *Disability Discrimination Act 1992*. Learning and development programs consider the needs of employees with disabilities. All major contracts are reviewed centrally to ensure they meet Commonwealth guidelines. All exhibitions reflect consultation processes. Wide consultation is undertaken with relevant officials from the community where appropriate.

INDUSTRIAL DEMOCRACY

The Gallery is committed to consulting and communicating with employees and employees' representatives about workplace issues. The Gallery Consultative Committee met on four occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust.

LEARNING AND DEVELOPMENT

Gallery staff participated in a broad range of corporate, program and professional learning and development activities throughout the year.

A number of targeted, Gallery-specific training packages were developed in 2009–10. These included a middle management program for all NGA5/6 staff; a customer service training program (*Caring for Our Collection and Our Customers*), which was run for all staff employed for the exhibition *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*; and sessions on brand development.

General learning and development activities covered a wide range of programs, including IT-related training, disaster recovery, editing skills, essentials of air conditioning, conservation related training and a range of development opportunities relating to both individual performance and to leading and developing people.

Expenditure on staff learning and development during the year totalled \$251 681.

INDIVIDUAL DEVELOPMENT AND PERFORMANCE AGREEMENTS

Individual Development and Performance Agreements (IDPAs) enable staff, in consultation with their supervisors, to achieve a shared understanding of key strategic priorities as well as enabling career planning by identifying training and development needs, including key areas of work health and safety, caring for the collection and risk management.

IDPAs contribute to the development of a strong performance culture, increase productivity and individual performance and ensure the alignment of individual effort to the key strategies and targets identified in the Gallery's annual and strategic plans.

The IDPA process provides for formal feedback every six months as to the individual's performance against key activities.

AUSTRALIAN WORKPLACE AGREEMENTS

A total of 11 Australian Workplace Agreements and one Common Law Agreement were current at 30 June 2010. The Agreements are designed to

encourage and reward a high-performance culture and provide the flexibility to attract and retain highly skilled employees at senior levels.

PERFORMANCE PAY

During the year, performance bonuses totalling \$45 483 were paid to eligible employees. The amount of each bonus is determined by performance review.

WORK HEALTH AND SAFETY

Executive Commitment

The Gallery recognises that the achievement of corporate goals is through healthy and productive workers and acknowledges that the health, safety and welfare of its workers are of primary importance.

The Gallery strives for the highest health and safety standards to achieve best practice in workplace health and safety and is committed to providing and maintaining a safe and healthy work for all of its workers in accordance with the requirements of legislation.

Best practice in work health and safety does not occur by chance, it is the result of careful attention to all corporate activities by those who are directly and indirectly involved. Consultation with all parties at all levels in the Gallery can achieve a high standard of work health and safety at all times.

The Gallery requires its workers not to work in conditions that the workers have reasonable cause to believe are unhealthy and unsafe and to inform the responsible person of these unsafe conditions and or practices.

The Gallery maintained its focus on continuous improvement of its work health and safety management framework and received a 5-star rating (maximum 5 stars) from the annual audit undertaken by the National Safety Council of Australia.

The following information is provided in accordance with Subsection 74(1) of the *Occupational Health and Safety Act 1991*.

Health and Safety Management Arrangements

Health and Safety Management Arrangements (HSMA) related to the management of work health and safety (WHS) in the Gallery were reviewed and amended in

February 2010 in consultation with all employees. The arrangements were made to better facilitate the ongoing and effective cooperation between the Gallery and its employees in promoting and developing measures to ensure the health, safety and welfare at work for employees, and the health and safety of visitors and contractors. The topics covered in the HSMA are:

- WHS Policy
- Statement of Commitment
- Objectives
- Effective Cooperation
- Consultation
- Roles and Responsibilities
- Risk Management
- Designated Work Groups
- Procedures for the Review and Amendments to the HSMA
- Procedure for WHS Dispute Resolution.

The Health and Safety Committee (HSC), comprising four appointed management representatives, five health and safety representatives and the Manager of Work Health and Safety, is the consultative forum used for all WHS matters. The HSC terms of reference outline:

- the purpose, scope and composition of the committee
- roles and responsibilities
- training arrangements
- frequency of meetings and arrangements for tabling agenda items and disseminating minutes.

The Health and Safety Committee met five times during the year, and the minutes of each meeting were made available to staff via the intranet.

Consultative Arrangements for Developing and Reviewing the HSMA

The effectiveness of the HSMA is reviewed annually by the Health and Safety Committee. The review includes an assessment of compliance with the arrangements and the adequacy of information and training provided during the previous 12 months.

The HSC or Manager of Work Health and Safety may vary the HSMA as a result of reviews or upon the request of a HSC member or Gallery employee.

Where a variation of the HSMA is required, the Manager of Work Health and Safety varies the HSMA and distributes the draft variation to all employees using the intranet and staff bulletin, allowing a minimum period of 14 days for review and comments to be received.

A summary of all feedback received is provided to the HSC and the varied HSMA is, on a majority vote of HSC members, endorsed by the HSC. Employees are informed about the HSMA as part of the induction process into the Gallery.

Dispute Resolution Mechanisms

Employees are encouraged to discuss any concerns they may have in relation to the consultative process with their Health and Safety Representative (HSR), and appropriate procedures are in place to assist resolution of issues in dispute.

Initiatives taken during the year

There has been a strong focus on risk management to ensure the health, safety and welfare of employees, visitors and contractors.

Achievements include:

- reviewing and amending 20 WHS policies
- developing and implementing 4 new WHS policies
- expanding Gallery-wide registers covering:
 - risk assessments
 - standard work procedures
 - job safety analysis
- implementing the recommendations from both internal and external audits
- reviewing and recording statistics on workplace injuries and illnesses to identify trends
- providing WHS training.

Positive Performance Indicators

Positive performance indicators show the level of uptake of positive WHS management processes and demonstrates the Gallery's performance, giving a better indication of the preventative actions implemented to minimise harm in the workplace. The following table shows the relationships between initiatives, measures and outcomes when using positive performance indicators.

INITIATIVES	OUTCOME MEASURES	OUTCOMES
Workplace inspections	A total of 174 workplace inspections were undertaken with 249 hazards being identified. 59% of the identified hazards have had corrective actions applied with the remainder scheduled for completion.	Safer workplaces
WHS training	278 staff attended WHS training. 15 different training courses were offered.	Staff increased knowledge and capabilities
Health programs	The following health programs were made available for staff participation: <ul style="list-style-type: none"> ▪ Influenza vaccination ▪ Global Corporate Challenge ▪ Health Checks ▪ Yoga. 	Reduced illness and injury and improved productivity
Workstation assessments	All staff employed for 3 months or more received an ergonomic workstation assessment. There were a total of 38 ergonomic assessments undertaken.	Safer workplaces
Development of safe work procedures and ongoing risk management strategies	161 incidents were reported with 5% being of a dangerous nature and 1% resulting in serious injury. The notifiable incidents incidence rate is 2.5%. ¹	
Early intervention for lost-time injuries	The lost-time injury incidence rate was 16%. ² The target was set as 40%. The average weeks of lost time rate was 1%. ³ The target was set as 3.6%. Reduction in workers compensation premium by 24%.	

1) The notifiable incidents incidence rate is calculated using the number of notifiable incidents per 1000 FTE employees.

2) The lost-time injury incidence rate is calculated by the number of lost-time injuries per 1000 FTE employees.

3) The average weeks of lost time rate is calculated using the average weeks of lost time per 1000 FTE employees.

Accidents or Dangerous Occurrences

These statistics represent those events that were notifiable to Comcare under s68 of the *Operational Health and Safety Act 1991*.

INCIDENT CLASSIFICATION	INCIDENT DESCRIPTION	NO. OF INCIDENTS REPORTED		
		2009-10	2008-09	2007-08
Death	An incident resulting in the death of any person, whether or not it occurred at a workplace, that arose from the undertaking conducted by an employer or out of work performed by an employee in connection with their employer's undertaking	Nil	Nil	Nil
Serious personal injury	An injury, or disease in, a person that is caused in the course of work and for which the person needs to be given emergency treatment by a registered medical practitioner, treated in hospital as a casualty or admitted to hospital	3	Nil	Nil
Dangerous occurrence	An occurrence that resulted from operations that arose from the undertaking conducted by an employer and could have caused: <ul style="list-style-type: none"> ▪ the death of, or serious personal injury to any person ▪ the incapacity of an employee for the duration of 30 or more successive working days or shifts 	6	3	1
Incapacity	An injury or disease that causes the employee to be incapable of performing work for 30 or more consecutive working days or shifts	Nil	Nil	1

Investigations Conducted

There were no investigations conducted by the regulatory authority for the period 2009–10. The Gallery was not issued with notices or directions under sections 29, 45, 46 or 47 of the *Operational Health and Safety Act 1991*.

WHS and the Building Project

The Stage 1 South Entrance and Australian Indigenous Galleries project construction management contractor, Manteena Pty Ltd, and the Gallery have established a Safety and Integrated Systems Committee that is responsible for driving the development, implementation and maintenance of appropriate strategies, policies and procedures for the safety and health of personnel and the protection of works of art and the environment.

The objectives of the Safety and Integrated Systems Committee are to:

- provide and maintain a healthy and safe environment for all personnel involved in or affected by the construction works
- prevent accidents, injury, illness, disease and dangerous situations related to the construction works

- foster and maintain effective and cooperative relationships between Manteena, the Gallery, trade contractors, suppliers and the Office of the Federal Safety Commissioner
- ensure that works of art and the environment are appropriately protected.

The committee comprises representatives from the Gallery, Manteena, the Office of the Federal Safety Commissioner and the Site Safety Committee. These measures were effective in contributing to a safe working environment on the project site.

GOAL 6 ENSURE THE HIGHEST STANDARDS OF CORPORATE GOVERNANCE

KEY STRATEGIES

6.1.1 Implement and maintain the highest standards of corporate governance including processes such as strategic planning and performance monitoring frameworks.

CORPORATE GOVERNANCE

The Gallery is committed to maintaining high standards of corporate governance. The Gallery Council oversees and endorses the strategic planning and performance framework and monitors the Gallery's progress through regular reports on performance against the Gallery's endorsed *Strategic Plan 2007–2010*.

The Council Chairman meets with the Minister for Environment Protection, Heritage and the Arts annually to review the Gallery's performance.

CHARTER OF OPERATIONS

The *Charter of Operations 2008–09* is the Gallery's commitment to the public of our role, key relationships and key priorities and provides the framework for collaboration across national collecting institutions and within the broader visual arts sector.

The *Charter of Operations* was published on the Gallery's website and the Gallery was accountable for meeting the priorities expressed in the Charter.

SENIOR EXECUTIVES AND THEIR RESPONSIBILITIES

Four Program Managers, together with the Director, comprise the senior management team. This team meets weekly to develop strategies, review policies, provide advice to the Director and Council, and coordinate the Gallery's activities.

SENIOR EXECUTIVE SERVICE

On 30 June 2010, the Gallery had four male and one female Senior Executive Service equivalent officers. The Director is Australian Public Service (APS) Senior Executive Service (SES) Band 3 equivalent, the Deputy Director is APS SES Band 2 equivalent, and the three Assistant Director positions are APS SES Band 1 equivalent.

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

The key senior management committee is the Program Managers Group, consisting of the Director, Deputy Director and Assistant Directors, which meets on a weekly basis. The group provides the Gallery's strategic and operational leadership, monitors the achievement of our corporate strategies and objectives, oversees financial management and coordinates activities across all areas of the organisation.

The Department Heads Forum is a monthly gathering of all Department Heads. It provides the opportunity for discussion on a wide range of operational or strategic matters.

A Senior Management Group comprising the Program Managers Group and the Department Heads Forum meets as required in relation to specific strategic or operational matters.

GOAL 7 BUILD PRODUCTIVE RELATIONSHIPS WITH GOVERNMENT AND OTHER STAKEHOLDERS

KEY STRATEGIES

- 7.1.1 Be responsive to Government and to the Parliament while fulfilling our functions.
- 7.1.2 Work cooperatively with the Department of the Environment, Water, Heritage and the Arts and with other portfolio agencies.
- 7.1.3 Consult and act collaboratively with other portfolio collecting agencies on preservation issues.
- 7.2.1 Build productive relationships with other collecting institutions.
- 7.2.2 Build appropriate productive relationships with the private sector.
- 7.2.3 Build appropriate relationships with the media.

RESPONSIVENESS TO GOVERNMENT AND THE PARLIAMENT

The Gallery has been responsive to the Government and the Parliament. Gallery representatives appeared before the Senate Standing Committee on Environment, Communications and the Arts.

WORKING COOPERATIVELY AND COLLABORATIVELY

The Gallery has worked cooperatively with the Department of the Environment, Water, Heritage and the Arts and other portfolio agencies and continues to consult and act collaboratively.

The Gallery works collaboratively and cooperatively with other agencies through the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum. The purpose of the forum is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest. The forum met on

four occasions during the year and considered such issues as collection depreciation arrangements, collective agreements and workplace legislation, the efficiency dividend and financial management, risk management and facilities management.

The forum's working groups met on a total of 13 occasions and focused on operational issues related to financial management, facilities management, human resource management, risk management and insurance and information technology.

DEVELOP AND MAINTAIN STRATEGIC RELATIONSHIPS WITH NON-GOVERNMENT STAKEHOLDERS

The Gallery continues to develop and maintain positive relationships and work collaboratively and cooperatively with colleagues in other collecting institutions, the private sector and the media.

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for Environment Protection, Heritage and the Arts

Scope

I have audited the accompanying financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2010, which comprise: a Statement by the Council, and Chief Executive; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes to and Forming Part of the Financial Statements, including a Summary of Significant Accounting Policies. The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the financial year.

The Councils' Responsibility for the Financial Statements

The members of the Council are responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards (which include the Australian Accounting Interpretations). This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the National Gallery of Australia's preparation and fair presentation of the financial statements 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 National Gallery of Australia's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting the audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Auditor's Opinion

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Gallery of Australia and the consolidated entity's financial position as at 30 June 2010 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Peter Kerr
A/Executive Director
Delegate of the Auditor-General
Canberra


3 September 2010


**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT BY THE COUNCIL AND CHIEF EXECUTIVE**


In our opinion, the attached financial statements for the year ended 30 June 2010 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, as amended.

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

This statement is made in accordance with a resolution of the Council.

Signed 
Rupert Myer AM
Chairman
3 September 2010

Signed 
Ron Radford AM
Director
3 September 2010

Signed 
Alan Froud
Deputy Director
3 September 2010

Signed 
David Perceval
Chief Finance Officer
3 September 2010

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF COMPREHENSIVE INCOME
For the period ended 30 June 2010

		Consolidated		NGA	
	Notes	2010	2009	2010	2009
		\$'000	\$'000	\$'000	\$'000
EXPENSES					
Employee benefits	3A	21,162	20,043	21,162	20,043
Supplier expenses	3B	23,518	16,576	23,480	16,550
Depreciation and amortisation	3C	17,280	15,982	17,280	15,982
Write-down and impairment of assets	3D	283	326	283	75
Losses from asset sales	3E	14	6	14	6
Total expenses		62,257	52,933	62,219	52,656
LESS:					
OWN-SOURCE INCOME					
Own-source revenue					
Sale of goods and rendering of services	4A	15,900	5,762	15,900	5,762
Contributions	4B	11,802	2,911	6,639	2,543
Interest	4C	835	873	737	813
Works of Art Gifts	4D	3,342	9,125	3,396	9,187
Other	4E	1,748	1,013	1,724	1,004
Total own-source revenue		33,627	19,684	28,396	19,309
Gains					
Sale of assets	4F	23	4	-	-
Other Gains	4G	152	-	-	-
Total gains		175	4	-	-
Total own-source income		33,802	19,688	28,396	19,309
Net cost of (contribution by) services		(28,455)	(33,245)	(33,823)	(33,347)
Revenue from Government	4H	31,492	41,796	31,492	41,796
Surplus (Deficit) Attributable to the Australian Government		3,037	8,551	(2,331)	8,449
OTHER COMPREHENSIVE INCOME					
Changes in asset revaluation reserves		117,467	437,195	117,467	437,195
Total other comprehensive income		117,467	437,195	117,467	437,195
Total comprehensive income attributable to the Australian Government		120,504	445,746	115,136	445,644

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
BALANCE SHEET
For the period ended 30 June 2010

		Consolidated		NGA	
	Notes	2010	2009	2010	2009
		\$'000	\$'000	\$'000	\$'000
ASSETS					
Financial assets					
Cash and cash equivalents	5A	11,057	22,477	4,450	21,153
Trade and other receivables	5B	1,432	573	1,414	530
Other investments	5C	1,260	1,393	-	-
Other	5D	132	273	116	500
Total financial assets		13,881	24,716	5,980	22,183
Non-financial assets					
Land and buildings	6A/E	299,131	238,946	299,131	238,946
Property, plant and equipment	6B/E	2,073	2,431	2,073	2,431
Heritage and cultural assets	6C/E	3,942,634	3,828,315	3,942,634	3,828,315
Intangibles	6D/E	317	209	317	209
Inventories	6F	778	858	778	858
Other	6G	145	217	145	217
Total non-financial assets		4,245,078	4,070,976	4,245,078	4,070,976
Total Assets		4,258,959	4,095,692	4,251,058	4,093,159
LIABILITIES					
Payables					
Suppliers	7A	6,346	6,888	6,339	6,881
Other	7B	2,177	1,320	2,177	1,320
Total payables		8,523	8,208	8,516	8,201
Interest Bearing Liabilities					
Loans	8A	9,000	-	9,000	-
Total interest bearing liabilities		9,000	-	9,000	-
Provisions					
Employee Provisions	9A	5,475	4,983	5,475	4,983
Total provisions		5,475	4,983	5,475	4,983
Total Liabilities		22,998	13,191	22,991	13,184
Net Assets		4,235,961	4,082,501	4,228,067	4,079,975
EQUITY					
Contributed equity		182,166	149,210	182,166	149,210
Reserves		3,384,477	3,267,010	3,384,477	3,267,010
Retained surplus		669,318	666,281	661,424	663,755
Total Equity		4,235,961	4,082,501	4,228,067	4,079,975

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF CHANGES IN EQUITY
For the period ended 30 June 2010

	Consolidated Retained Surplus		Consolidated Asset Revaluation Reserve		Consolidated Contributed Equity/Capital		Consolidated Total Equity	
	2010	2009	2010	2009	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening Balance	666,281	657,730	3,267,010	2,829,815	149,210	112,512	4,082,501	3,600,057
Balance carried forward from previous period	-	-	117,467	437,195	-	-	117,467	437,195
Adjustment for changes in Accounting policies	3,037	8,551	-	-	-	-	3,037	8,551
Adjusted Opening Balance	669,318	666,281	3,384,477	3,267,010	149,210	112,512	4,203,005	4,045,803
Comprehensive Income	-	-	-	-	-	-	-	-
Revaluation adjustment	-	-	-	-	32,956	36,698	32,956	36,698
Surplus for the period	-	-	-	-	32,956	36,698	32,956	36,698
Total Comprehensive Income	-	-	-	-	182,166	149,210	4,235,961	4,082,501
Transactions with owners	-	-	-	-	-	-	-	-
<i>Contributions by Owners</i>	-	-	-	-	-	-	-	-
Equity Injection	-	-	-	-	-	-	-	-
Sub-total transactions with Owners	-	-	-	-	-	-	-	-
Closing balances as at 30 June	669,318	666,281	3,384,477	3,267,010	182,166	149,210	4,235,961	4,082,501

	NGA Retained Surplus		NGA Asset Revaluation Reserve		NGA Contributed Equity/Capital		NGA Total Equity	
	2010	2009	2010	2009	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening Balance	663,755	655,306	3,267,010	2,829,815	149,210	112,512	4,079,975	3,597,633
Balance carried forward from previous period	-	-	117,467	437,195	-	-	117,467	437,195
Adjustment for changes in Accounting policies	(2,331)	8,449	-	-	-	-	(2,331)	8,449
Adjusted Opening Balance	661,424	663,755	3,384,477	3,267,010	149,210	112,512	4,195,111	4,043,277
Comprehensive Income	-	-	-	-	-	-	-	-
Revaluation adjustment	-	-	-	-	32,956	36,698	32,956	36,698
(Deficit)/Surplus for the period	-	-	-	-	32,956	36,698	32,956	36,698
Total Comprehensive Income	-	-	-	-	182,166	149,210	4,228,067	4,079,975
Transactions with owners	-	-	-	-	-	-	-	-
<i>Contributions by Owners</i>	-	-	-	-	-	-	-	-
Equity Injection	-	-	-	-	-	-	-	-
Sub-total transactions with Owners	-	-	-	-	-	-	-	-
Closing balances as at 30 June	661,424	663,755	3,384,477	3,267,010	182,166	149,210	4,228,067	4,079,975

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
CASHFLOW STATEMENT
For the period ended 30 June 2010

	Notes	Consolidated		NGA	
		2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		21,467	4,557	16,524	3,861
Receipts from Government		31,492	41,796	31,492	41,796
Interest		830	957	746	894
Net GST received		-	-	-	-
Total cash received		53,789	47,310	48,762	46,551
Cash used					
Employees		(22,136)	(20,707)	(22,136)	(20,707)
Suppliers		(15,226)	(12,301)	(15,194)	(11,900)
Net GST paid		(281)	(243)	(285)	(292)
Total cash used		(37,643)	(33,251)	(37,615)	(32,899)
Net Cash from or (used by) operating activities	10	16,146	14,059	11,147	13,652
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of property, plant & equipment		1	6	1	6
Proceeds from sale of shares		301	114	-	-
Total cash received		302	120	1	6
Cash used					
Payments for property, plant & equipment		(58,135)	(31,957)	(58,135)	(31,957)
Payments for collection assets		(11,672)	(11,682)	(11,672)	(11,682)
Payments for shares		(17)	(112)	-	-
Total cash used		(69,824)	(43,751)	(69,807)	(43,639)
Net Cash from or (used by) investing activities		(69,522)	(43,631)	(69,806)	(43,633)
FINANCING ACTIVITIES					
Cash received					
Contributed Equity		32,956	36,698	32,956	36,698
Proceeds from loans		9,000	-	9,000	-
Total cash received		41,956	36,698	41,956	36,698
Net Cash from or (used by) financing activities		41,956	36,698	41,956	36,698
Net increase or (decrease) in cash held		(11,420)	7,126	(16,703)	6,717
Cash and cash equivalents at the beginning of the reporting period		22,477	15,351	21,153	14,436
Cash and cash equivalents at the end of the reporting period	5A	11,057	22,477	4,450	21,153

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
SCHEDULE OF COMMITMENTS
For the period ended 30 June 2010

	Consolidated		NGA	
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
BY TYPE				
Commitments Payable				
Capital commitments				
Land and buildings ¹	11,005	48,912	11,005	48,912
Property, plant and equipment ²	390	173	390	173
Work of Art ³	1,030	2,566	1,030	2,566
Total capital commitments	12,425	51,651	12,425	51,651
Other commitments				
Operating leases ⁴	208	96	208	96
Other commitments ⁵	73	95	73	95
Total other commitments	281	191	281	191
Commitments receivable				
Sponsorship revenue	-	500	-	500
GST recoverable on commitments	1,155	4,720	1,155	4,720
Total commitments receivable	1,155	5,220	1,155	5,220
Net commitments by type	11,551	46,622	11,551	46,622
BY MATURITY				
Commitments Payable				
Capital commitments				
One year or less	12,425	46,610	12,425	46,610
From one to five years	-	5,041	-	5,041
Total capital commitments	12,425	51,651	12,425	51,651
Operating lease commitments				
One year or less	121	79	121	79
From one to five years	87	17	87	17
Total operating lease commitments	208	96	208	96
Other commitments				
One year or less	73	95	73	95
Total other commitments	73	95	73	95
Commitments receivable				
One year or less	1,155	5,220	1,155	5,220
Total commitments receivable	1,155	5,220	1,155	5,220
Net commitments by maturity	11,551	46,622	11,551	46,622

NB: Commitments are GST inclusive where relevant

1. Outstanding contractual payments for the Gallery building enhancement project.
2. Plant and equipment commitments are primarily purchase orders for the purchase of equipment.
3. Commissioned work of art to be completed in the next financial year.
4. Operating leases included are effectively non-cancellable and comprise vehicle leases where purchase options are not available.
5. Other commitments include purchase orders raised as at 30 June 2010 where the goods or services have not been provided.

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF CHANGES IN EQUITY
For the period ended 30 June 2010

Contingent assets	Consolidated						NGA												
	Claims for damages/costs			Land and buildings			Total			Claims for damages/costs			Land and buildings			Total			
	2010	2009	2009	2010	2009	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	
\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	
Balance from previous period		11																	
New	-	-	-	750	665	665	-	-	-	750	665	-	-	-	665	-	-	-	665
Total contingent Assets	-	-	-	750	665	665	-	-	-	750	665	-	-	-	665	-	-	-	665
Contingent liabilities																			
Notes	Consolidated						NGA												
	Claims for damages/costs			Land and buildings			Total			Claims for damages/costs			Land and buildings			Total			
	2010	2009	2009	2010	2009	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	2010	2009	
\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	
Balance from previous period	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
New	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total contingent Liabilities	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Net contingent Assets	-	-	-	750	665	665	-	-	-	750	665	-	-	-	665	-	-	-	665

Details of each class of contingent liabilities and assets are shown in note 11: Contingent Liabilities and Assets.

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
STATEMENT OF CHANGES IN EQUITY
For the period ended 30 June 2010

The following non-financial non-current assets were added in 2009-10:

	Consolidated				NGA					
	Buildings \$'000	Heritage & Cultural \$'000	Other, property equipment \$'000	Intangibles \$'000	Total \$'000	Buildings \$'000	Heritage & Cultural \$'000	Other, property equipment \$'000	Intangibles \$'000	Total \$'000
By purchase - Government Funding	57,087	12,022	487	186	69,783	57,087	12,022	487	186	69,783
By purchase - donated funds	-	904	-	-	904	-	904	-	-	904
By purchase - other	-	-	-	-	-	-	-	-	-	-
Assets received as gifts/donations	-	3,396	-	-	3,396	-	3,396	-	-	3,396
From acquisition of entities or operations (including restructuring)	-	-	-	-	-	-	-	-	-	-
Total Additions	57,087	16,322	487	186	74,083	57,087	16,322	487	186	74,083

The following non-financial non-current assets were added in 2008-09:

	Consolidated				NGA					
	Buildings \$'000	Heritage & Cultural \$'000	Other, property equipment \$'000	Intangibles \$'000	Total \$'000	Buildings \$'000	Heritage & Cultural \$'000	Other, property equipment \$'000	Intangibles \$'000	Total \$'000
By purchase - Government Funding	33,705	11,436	795	169	46,106	33,705	11,436	795	169	46,106
By purchase - donated funds	-	1,341	-	-	1,341	-	1,341	-	-	1,341
By purchase - other	-	-	-	-	-	-	-	-	-	-
Assets received as gifts/donations	-	9,187	-	-	9,187	-	9,187	-	-	9,187
From acquisition of entities or operations (including restructuring)	-	-	-	-	-	-	-	-	-	-
Total Additions	33,705	21,964	795	169	56,634	33,705	21,964	795	169	56,634

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

Note	Description
1	Summary of Significant Accounting Policies
2	Events After the Reporting Period
3	Expenses
4	Income
5	Financial Assets
6	Non-Financial Assets
7	Payables
8	Interest Bearing Liabilities
9	Provisions
10	Cash Flow Reconciliation
11	Contingent Liabilities and Assets
12	Executive Remuneration
13	Remuneration of Council Members
14	Remuneration of Auditors
15	Related Party Disclosures
16	Financial Instruments
17	Compensation and Debt relief
18	Reporting Outcomes

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the period ended 30 June 2010

1. Summary of Significant Accounting Policies

1.1 Objective of the National Gallery of Australia

The National Gallery of Australia is an Australian Government controlled entity. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The Gallery serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery of Australia is structured to meet a single outcome:

Outcome 1: Increased, 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 of Australia in its present form and with its present programs is dependent on Government policy and on continuing Government revenues for the National Gallery of Australia's administration and programs.

1.2 Basis of preparation of the Financial Report

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

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2009; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that apply for the reporting period.

The financial report has been prepared on an accrual basis and is in accordance with historical cost convention, except for certain assets 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 Report is presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an Accounting Standard or the FMOs, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to the National Gallery of Australia and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

Unless alternative treatment is specifically required by an Accounting Standard, revenues and expenses are recognised in the statement of comprehensive income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund. The accounts of the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund are prepared for the period 1 July 2009 to 30 June 2010 using accounting policies which are consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, the National Gallery of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, the National Gallery of Australia buildings are purpose built and may in fact realise more or less in the market; and
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard. The new standards, revised or amended standards or interpretations issued prior to the signing of the statement by the chief executive and chief financial officer, and were applicable to the current reporting period, do not have a material financial impact on the Gallery.

Other new standards, revised or amended standards or interpretations that were issued prior to the signing of the statement by the chief executive and chief financial officer and are applicable to the current reporting period did not have a financial impact, and are not expected to have a future financial impact on the entity.

1.4 New Australian Accounting Standards

Future Australian Accounting Standards Requirements

New standards, revised or amended standards, or interpretations issued by the Australian Accounting Standards Board prior to the signing of the statement by the chief executive and chief financial officer have been considered and it is estimated that the impact of adopting these pronouncements, when effective, will have no material financial impact on future reporting periods.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

1.5 Revenue

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

Revenue from the sale of goods is recognised when:

- The risks and rewards of ownership have been transferred to the buyer;
- The seller retains non managerial involvement nor effective control over the goods;
- The revenue and transaction costs incurred can be reliably measured; and
- It is probable that the economic benefits associated with the transaction will flow to the Gallery.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

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

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

Donation revenue received by the National Gallery of Australia is recognised as revenue when received.

Membership revenue is recognised as revenue in accordance with the membership category and length of term.

Revenue from Government

Funding received or receivable from agencies (appropriated to the agency as a CAC Act body payment item for payment to the National Gallery of Australia) is recognised as Revenue from Government unless they are in the nature of an equity injection or a loan.

Gifts

Gifts of works of art received by the National Gallery of Australia are recognised as revenue in the statement of comprehensive income in the year of receipt at fair value.

1.6 Gains

Sale of Assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

1.7 Transactions with the Government as Owner

Equity Injections

Amounts appropriated which are designated as 'equity injections' for a year are recognised directly in contributed equity in the year received.

1.8 Employee Benefits

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

Liabilities for 'short-term employee benefits' (as defined in AASB 119) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

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

Leave

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

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

The liability for long service leave has been determined in accordance with the shorthand method detailed in division 43 of the FMOs. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is made for separation and redundancy payments. The National Gallery of Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the period ended 30 June 2010

Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation schemes. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme. Contributions to the other superannuation schemes are made in accordance with the *Superannuation Guarantee (Administration) Act 1992*.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance and Deregulation as an administered item.

The National Gallery of Australia makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the cost to the Government of the superannuation entitlements of the National Gallery of Australia's employees.

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

1.9 Leases

Operating lease payments are expensed on a straight line basis which is representative of the pattern of benefits derived from the leased assets. The National Gallery of Australia has no finance leases.

1.10 Borrowing Costs

All borrowing costs are expensed as incurred.

1.11 Cash

readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

1.12 Financial Assets

The National Gallery of Australia classifies its financial assets in the following categories:

- Financial assets 'at fair value through profit and loss'; and
- 'loans and receivables'.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon 'trade date'.

Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts over the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets at fair value through profit or loss.

Financial assets at fair value through profit or loss

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- have been acquired principally for the purpose of selling in the near future;
- are part of an identified portfolio of financial instruments that the National Gallery of Australia manages together and has a recent actual pattern of short-term profit-taking; or
- are derivatives that are not designated and effective as a hedging instrument.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non-current assets. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

Impairment of financial assets

Financial assets are assessed for impairment at each balance date.

Financial Assets held at Amortised Cost - If there is objective evidence that an impairment loss has been incurred for loans, receivables or held to maturity investments carried at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the statement of comprehensive income.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

1.13 Financial Liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit and loss or other financial liabilities.

Financial liabilities are recognised and derecognised upon trade date.

Financial liabilities are derecognised when the obligation under the contract is discharged or cancelled or expires.

Other Financial Liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.

Supplier and other payables

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

1.14 Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the balance sheet but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset, or represent a liability or asset 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.

1.15 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of the acquisition.

1.16 Property, Plant and Equipment

Asset Recognition Threshold

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

All heritage and cultural assets are recognised initially at cost in the balance sheet.

Revaluations

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

Asset Class	Fair Value Measured at
Land	Market selling price
Building	Depreciated replacement cost
Infrastructure, Plant & Equipment	Market selling price
Heritage and cultural assets	Market selling price

Following initial recognition at cost, property plant and equipment are carried at fair value less 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. 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 through operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

Depreciation

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

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

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

	<u>2009/2010</u>	<u>2008/2009</u>
Buildings	10 to 200 years	10 to 200 years
Infrastructure, Plant and equipment	3 to 20 years	3 to 20 years
Heritage and cultural assets	20 to 480 years	20 to 480 years

The National Gallery of Australia has heritage and cultural assets that have limited useful lives and are depreciated.

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3C.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the period ended 30 June 2010

Impairment

All assets were assessed for impairment at 30 June 2010. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the National Gallery of Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

1.17 Intangible Assets

The National Gallery of Australia's intangibles comprise purchased software. There is no software developed for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery of Australia's software is 3 to 5 years. (2008/2009: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2010.

1.18 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories not held for sale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

Provision is made for slow moving and obsolete inventory items.

1.19 Taxation

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australia-Pacific Print Fund are exempt from all forms of taxation other than fringe benefits tax (FBT) and the goods and services tax (GST).

Revenues, expenses and assets are recognised net of GST except:

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

1.20 Insurance

The National Gallery of Australia has insured for risks through the Government's insurable risk managed fund, called 'Comcover'. Workers compensation is insured through Comcare.

1.21 Restricted Assets

The National Gallery of Australia controls the following assets that have restrictions on the manner in which the assets can be deployed:

- funds that represent donations and bequests, which are subject to limitations as to the purpose for which they may be applied.

The carrying amount of these funds as at 30 June 2010 is \$3,999,677 (30 June 2009: \$2,978,690).

2. Events After the Reporting Period

There are no events that occurred after balance date that have an impact on the 2009/10 financial statements.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

	Consolidated		NGA	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
3. Expenses				
3A. Employee Benefits				
Wages and salaries	15,781	14,473	15,781	14,473
Superannuation				
Defined benefit plans	1,733	1,826	1,733	1,826
Defined contribution plans	964	796	964	796
Leave and other entitlements	1,989	2,085	1,989	2,085
Other employee benefits	485	665	485	665
Total employee benefits	20,952	19,845	20,952	19,845
Council fees	210	198	210	198
Total employee benefits	21,162	20,043	21,162	20,043
3B. Suppliers				
Goods and Services				
Insurance	1,187	966	1,187	966
Workers compensation premiums	184	244	184	244
Operating lease expenses	5	85	5	85
Freight and Travel	2,662	3,675	2,653	3,675
Advertising	4,046	1,489	4,046	1,489
Cost of goods sold	2,607	1,512	2,607	1,512
Utilities	2,277	2,420	2,277	2,420
Repairs and maintenance	1,468	1,211	1,468	1,211
Information technology	927	783	927	783
Exhibition services	4,518	1,176	4,518	1,176
Other goods and services	3,638	3,015	3,608	2,989
Total goods and services	23,518	16,576	23,480	16,550
Goods from:				
External entities	4,704	3,335	4,696	3,310
Total goods received	4,704	3,335	4,696	3,310
Services from:				
Related entities	1,448	1,210	1,448	1,210
External entities	17,366	12,031	17,335	12,030
Total services received	18,814	13,241	18,784	13,240
Total goods and services	23,518	16,576	23,480	16,550
3C. Depreciation and Amortisation				
Depreciation:				
Property, plant and equipment	830	632	830	632
Buildings	3,968	3,852	3,968	3,852
Works of art	11,999	11,051	11,999	11,051
Library collection	405	377	405	377
Amortisation:				
Intangibles	78	70	78	70
Total depreciation and amortisation	17,280	15,982	17,280	15,982
3D. Write-Down of Assets				
Provision for slow moving and obsolete stock	283	75	283	75
Losses from remeasuring financial instruments held at fair value	-	251	-	-
Total write-down of assets	283	326	283	75
3E. Losses from sale of assets				
Property, plant & equipment				
Carrying value of assets sold	14	6	14	6
Net loss from sale of assets	14	6	14	6
3F. Operating Expenditure for Heritage and Cultural Assets				
Operating Expenditure	2,076	3,347	2,076	3,347
Total	2,076	3,347	2,076	3,347

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

	Consolidated		NGA	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
4. Revenue				
4A. Sale of goods and rendering of services				
Admissions	8,597	2,129	8,597	2,129
Membership	354	502	354	502
Catering facility	253	157	253	157
Merchandising	6,696	2,974	6,696	2,974
Total sale of goods and rendering of services	15,900	5,762	15,900	5,762
Provision of goods to:				
External entities	6,696	2,974	6,696	2,974
Total sale of goods	6,696	2,974	6,696	2,974
Rendering of services to:				
External entities	9,204	2,788	9,204	2,788
Total rendering of services	9,204	2,788	9,204	2,788
Total sale of goods and rendering of services	15,900	5,762	15,900	5,762
4B. Contributions				
Donations (excluding works of art - in kind)	7,878	1,997	3,396	1,753
Sponsorship	3,243	790	3,243	790
Dividends and distributions	681	124	-	-
	11,802	2,911	6,639	2,543
4C. Interest				
Deposits	835	873	737	813
Total interest	835	873	737	813
4D. Art Acquisitions - Gifts				
Works of art donations - in kind	3,342	9,125	3,396	9,187
	3,342	9,125	3,396	9,187
<p>\$6,484,393 was received by the National Gallery of Australia as \$3,088,420 in donations of cash and \$3,395,973 in donations for works of art totalling \$6,484,393 in 2009/10 (2008/09: \$10,534,123). This sum is recognised as operating revenue must be applied to capital purposes.</p>				
4E. Other Revenue				
Other	735	562	711	553
Grants and subsidies	848	250	848	250
Exhibition management	165	201	165	201
Total other revenue	1,748	1,013	1,724	1,004
4F. Sales of Assets				
Investments - shares				
Proceeds from sale	301	114	-	-
Net book value at sale	(278)	(110)	-	-
Selling expense	-	-	-	-
Total net gains from sale of assets	23	4	-	-
4G. Other Gains				
Net Gains from revaluation of financial assets	152	-	-	-
Total Other Gains	152	-	-	-
REVENUE FROM GOVERNMENT				
4H. Revenues from Government				
Revenue from Government	31,492	41,796	31,492	41,796
Total revenues from government	31,492	41,796	31,492	41,796

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

	Consolidated		NGA	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
5. Financial Assets				
5A. Cash and Cash Equivalents				
Cash on hand or on deposit	11,057	22,477	4,450	21,153
Total cash and cash equivalents	11,057	22,477	4,450	21,153
5B. Trade and Other Receivables				
Goods and services - related entities	70	-	70	-
Goods and services - external parties	587	106	587	106
	657	106	657	106
Other receivables:				
GST receivable from Australian Taxation Office	762	472	762	429
Withholding tax receivable	18	-	-	-
Total other receivables	780	472	762	429
Total receivables (gross)	1,437	578	1,419	535
Less impairment allowance account:				
Goods and services	(5)	(5)	(5)	(5)
Total receivables (net)	1,432	573	1,414	530
Receivables (gross) are aged as follows:				
Not overdue	793	476	775	433
Overdue by:				
Less than 30 days	303	21	303	21
31 to 60 days	19	58	19	58
61 to 90 days	297	8	297	8
More than 90 days	25	15	25	15
Total receivables (gross)	1,437	578	1,419	535
The impairment allowance account is aged as follows:				
Overdue by:				
More than 90 days	(5)	(5)	(5)	(5)
Total impairment allowance account	(5)	(5)	(5)	(5)
All receivables are current.				
Reconciliation of the impairment allowance account:				
	Total	Total	Total	Total
	Goods	Goods	Goods	Goods
	& Services	& Services	& Services	& Services
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Opening balance	(5)	(12)	(5)	(12)
Amounts written off	-	8	-	8
Increase/(Decrease) recognised in net surplus	-	(1)	-	(1)
Closing balance	(5)	(5)	(5)	(5)
5C. Other Investments				
Equities	1,260	1,393	-	-
Total investments	1,260	1,393	-	-
All investments are current and are treated as financial assets at fair value through the profit and loss.				
5D. Other - Financial assets				
Accrued income	132	273	116	500
Total other financial assets	132	273	116	500
All accrued income is expected to be recovered in no more than 12 months.				

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

	Consolidated		NGA	
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
6. Non-Financial Assets				
6A. Land and Buildings				
Land				
- fair value	11,075	11,075	11,075	11,075
Total land	11,075	11,075	11,075	11,075
Buildings				
- work in progress	105,456	49,134	105,456	49,134
- fair value	182,600	178,737	182,600	178,737
accumulated depreciation	-	-	-	-
Total buildings	288,056	227,871	288,056	227,871
Total land and buildings	299,131	238,946	299,131	238,946

An independent valuation of land and buildings was carried out by Knight Frank Australia to provide a fair value as at 30 June 2010. Revaluation increments of \$7,066,000 for buildings (2009: \$7,609,000), and nil revaluation adjustments (2009: decrement of \$200,000) for land were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet.

No indicators of impairment were found for land and buildings in 2009/10.

No land or buildings are expected to be sold or disposed of within the next 12 months.

6B. Property, Plant and Equipment

Property, Plant and Equipment				
- fair value	3,171	2,699	3,171	2,699
accumulated depreciation	(1,098)	(268)	(1,098)	(268)
Total property plant and equipment	2,073	2,431	2,073	2,431

No indicators of impairment were found for property, plant and equipment in 2009/10.

No property, plant and equipment are expected to be sold or disposed of within the next 12 months.

6C. Heritage and Cultural Assets

Works of art				
- fair value	3,910,408	3,796,281	3,910,408	3,796,281
accumulated depreciation	(148)	-	(148)	-
Total works of art	3,910,260	3,796,281	3,910,260	3,796,281
Library				
- fair value	32,378	32,034	32,378	32,034
accumulated depreciation	(4)	-	(4)	-
Total library	32,374	32,034	32,374	32,034
Total heritage and cultural assets (non current)	3,942,634	3,828,315	3,942,634	3,828,315

In accordance with Note 1.15 an independent valuation of heritage and cultural assets, including the library, was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2010. Revaluation increments of \$110,401,000 for heritage and cultural assets (2009: \$429,589,000) were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet.

No heritage and cultural assets, including the library, are expected to be sold or disposed of within the next 12 months.

6D. Intangible Assets

Computer software at cost	2,055	1,869	2,055	1,869
accumulated amortisation	(1,738)	(1,660)	(1,738)	(1,660)
Total intangibles (non current)	317	209	317	209

No indicators of impairment were found for intangible assets in 2009/10.

No intangibles are expected to be sold or disposed of within the next 12 months.

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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For the period ended 30 June 2010**

6E. Analysis of Property, Plant & Equipment, Heritage and Cultural and Intangibles (Consolidated and National Gallery of Australia)

**TABLE A - Reconciliation of the Opening and Closing balances
For the year ended 30 June 2010**

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other property, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2009							
Gross book value	11,075	227,871	238,946	2,699	3,828,315	1,869	4,071,828
Accumulated depreciation/amortisation	-	-	-	(268)	-	(1,660)	(1,928)
Net book value 1 July 2009	11,075	227,871	238,946	2,431	3,828,315	209	4,069,900
Additions							
by purchase	-	57,087	57,087	487	12,022	186	69,783
by donation/gift	-	-	-	-	4,300	-	4,300
Revaluation and impairment increment/decrement	-	7,066	7,066	-	110,401	-	117,467
Depreciation/amortisation expense	-	(3,968)	(3,968)	(830)	(12,404)	(78)	(17,280)
Disposals	-	-	-	-	-	-	-
other	-	-	-	(15)	-	-	(15)
Net book value 30 June 2010	11,075	288,056	299,131	2,073	3,942,634	317	4,244,155
Net book value as of 30 June 2010 represented by:							
Gross book value	11,075	288,056	299,131	3,171	3,942,786	2,055	4,247,142
Accumulated depreciation/amortisation	-	-	-	(1,098)	(152)	(1,738)	(2,987)
Net book value	11,075	288,056	299,131	2,073	3,942,634	317	4,244,155

**TABLE A - Reconciliation of the Opening and Closing balances
For the year ended 30 June 2009**

Item	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other property, plant & equipment \$'000	Heritage and Cultural \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2008							
Gross book value	11,275	190,409	201,684	3,983	3,388,321	1,700	3,595,668
Accumulated depreciation/amortisation	-	-	-	(1,900)	(131)	(1,590)	(3,621)
Net book value 1 July 2008	11,275	190,409	201,684	2,083	3,388,190	110	3,592,067
Additions							
by purchase	-	33,705	33,705	795	11,436	169	46,106
by donation/gift	-	-	-	-	10,528	-	10,528
Revaluation and impairment increment/decrement	(200)	7,609	7,409	198	429,589	-	437,195
Depreciation/amortisation expense	-	(3,852)	(3,852)	(632)	(11,428)	(70)	(15,982)
Disposals	-	-	-	-	-	-	-
other	-	-	-	(12)	-	-	(12)
Net book value 30 June 2009	11,075	227,871	238,946	2,431	3,828,315	209	4,069,900
Net book value as of 30 June 2009 represented by:							
Gross book value	11,075	227,871	238,946	2,699	3,828,315	1,869	4,071,828
Accumulated depreciation/amortisation	-	-	-	(268)	-	(1,660)	(1,928)
Net book value	11,075	227,871	238,946	2,431	3,828,315	209	4,069,900

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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For the period ended 30 June 2010

6. Non-Financial Assets	Consolidated		NGA	
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
6F. Inventories				
Inventories held for sale				
Finished goods	1,507	1,287	1,507	1,287
Less: provision for slow moving and obsolete inventory	(729)	(429)	(729)	(429)
Total inventories held for sale	778	858	778	858
Total inventories	778	858	778	858

During 2009/10 \$2,606,872 of inventory was recognised as an expense (2008/09 \$1,511,796)

No items of inventory were recognised at fair value less cost to sell.

6G. Other - Non financial assets

Prepayments	145	217	145	217
Total other non-financial assets	145	217	145	217

All prepayments are current assets. There were no indicators of impairment for other non-financial assets.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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For the period ended 30 June 2010

	Consolidated		NGA	
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
7. Payables				
7A. Suppliers				
Creditors - art acquisitions	722	1,004	722	1,004
Trade creditors and accruals	1,477	1,380	1,470	1,380
Other creditors	4,147	4,504	4,147	4,497
Total supplier payables	6,346	6,888	6,339	6,881
Supplier payables expected to be settled within 12 months:				
External parties	6,346	6,731	6,339	6,731
Total	6,346	6,731	6,339	6,731
Supplier payables expected to be settled in greater than 12 months:				
External parties	-	157	-	150
Total	-	157	-	150
Total supplier payables	6,346	6,888	6,339	6,881
Settlement is usually made net 30 days.				
7B. Other Payables				
Salaries and wages	374	277	374	277
Unearned income	1,803	1,043	1,803	1,043
Total other payables	2,177	1,320	2,177	1,320
Total other payables are expected to be settled in:				
Less than 12 months	1,747	1,021	1,747	1,021
More than 12 months	430	299	430	299
Total other payables	2,177	1,320	2,177	1,320
8. Interest Bearing Liabilities				
8A Loans				
Loans from Government	9,000	-	9,000	-
Total loans	9,000	-	9,000	-
Payable				
Within one year	3,000	-	3,000	-
In one to five years	6,000	-	6,000	-
In more than five years	-	-	-	-
Total loans	9,000	-	9,000	-

The interest rate applicable to borrowings is 5.23%, the Commonwealth 3-Year Bond Rate as at 25 March 2010 from the Reserve Bank of Australia Website. The term of the loan is three years with \$3,000,000 of the loan balance to be forgiven each year on 1 July 2010, 1 July 2011 and 1 July 2012, reducing the loan balance to zero at 1 July 2012.

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For the period ended 30 June 2010

	Consolidated		NGA	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
9. Provisions				
9A. Employee provisions				
Leave	5,456	4,987	5,456	4,987
Other	19	(4)	19	(4)
Total employee provisions	5,475	4,983	5,475	4,983
Employee provisions are expected to be settled in:				
Less than 12 months	4,955	4,765	4,955	4,765
More than 12 months	520	495	520	495
Total employee provisions	5,475	5,260	5,475	5,260
10. Cash Flow Reconciliation				
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow statement				
Cash and cash equivalents as per:				
Cash Flow Statement	11,057	22,477	4,450	21,153
Balance Sheet	11,057	22,477	4,450	21,153
Difference	-	-	-	-
Reconciliation of net cost of services to net cash from operating activities:				
Net cost of services	(28,455)	(33,245)	(33,823)	(33,347)
Add revenue from Government	31,492	41,796	31,492	41,796
Adjusted for non Cash Items				
Depreciation and amortisation	17,280	15,982	17,280	15,982
Loss on sale of non financial assets	15	12	15	12
Gain on sale of shares	(23)	(4)	-	-
(Loss)/Gain on market revaluation of shares	(152)	251	-	-
Gain from disposal of non-current assets	(1)	(6)	(1)	(6)
Gifts of works of art	(3,396)	(9,187)	(3,396)	(9,187)
Capitalisation of salary costs	(1,536)	(1,207)	(1,536)	(1,207)
Change in Assets and Liabilities				
(Increase) decrease in receivables	(438)	177	(462)	53
(Increase) decrease in inventories	79	(20)	79	(20)
(Increase) decrease in other assets and liabilities	67	(40)	83	(43)
Increase (decrease) in creditors	652	(993)	854	(923)
Increase (decrease) in provisions for employee entitlements	562	543	562	543
Net cash from/(used by) operating activities	16,146	14,059	11,147	13,652

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

11. Contingent Assets and Liabilities

	Lands and Buildings		Total	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Contingent assets				
Balance from previous period	-	665	-	665
New	-	-	-	-
Re-measurement	750	-	750	-
Assets recognised	-	-	-	-
Expired	-	-	-	-
Total contingent assets	750	665	750	665

	Indemnities		Total	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Contingent liabilities				
Balance from previous period	-	-	-	-
New	-	-	-	-
Re-measurement	-	-	-	-
Liabilities recognised	-	-	-	-
Expired	-	-	-	-
Total contingent liabilities	-	-	-	-
Net contingent assets (liabilities)	750	665	750	665

At 30 June 2010 the National Gallery of Australia has not identified any Quantifiable Contingencies, Unquantifiable Contingencies, or Significant Remote Contingencies.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

12. Executive Remuneration

12A. Actual Remuneration paid to Senior Executives

	Consolidated		NGA	
	2010	2009	2010	2009
	Number	Number	Number	Number
The number of senior executives who received:				
Less than \$145,000*	-	-	-	-
\$160,000 to \$174,999	-	1	-	1
\$175,000 to \$189,999	2	2	2	2
\$190,000 to \$204,999	1	-	1	-
\$220,000 to \$234,999	-	1	-	1
\$235,000 to \$249,999	1	-	1	-
Total	4	4	4	4

* Excluding acting arrangements and part-year service.

Total expense recognised in relation to Senior Executive employment

	\$	\$	\$	\$
Short-term employee benefits:				
Salary (including annual leave taken)	593,808	561,080	593,808	561,080
Changes in leave provisions	16,524	29,019	16,524	29,019
Performance bonus	19,973	18,682	19,973	18,682
Other ¹	100,614	74,241	100,614	74,241
Total Short-term employee benefits	730,919	683,022	730,919	683,022
Superannuation (post-employment benefits)	77,764	75,313	77,764	75,313
Total	808,683	758,335	808,683	758,335

During the year the National Gallery of Australia did not pay termination benefits to senior executives (2008/2009: Nil)

Notes

1. "Other" includes motor vehicle allowances and other allowances.

Note 12B: Salary Packages for Senior Executives as at 30 June

Average annualised remuneration packages for substantive Senior Executives

	As at 30 June 2010		As at 30 June 2009	
	(including annual No. SES leave)	Total remuneration package ¹	No. SES	(including annual remuneration package ¹)
	\$	\$	\$	\$
Total remuneration*:				
Less than \$145,000*	-	-	-	-
\$160,000 to \$174,999	-	-	1	147,468
\$175,000 to \$189,999	3	140,361	2	127,532
\$220,000 to \$234,999	-	-	1	158,548
\$235,000 to \$249,999	1	172,725	-	-
Total	4	243,317	4	226,008

* Excluding acting arrangements and part-year service.

Notes

1. Non-Salary elements available to Senior Executives include:

- (a) Performance Bonus
- (b) Motor vehicle allowance
- (c) Superannuation

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

13. Remuneration of Council Members including the Director

Total remuneration received or due and receivable by Council members and the Director of the National Gallery of Australia was \$484,606 in 2009/10 (\$492,225 in 2008/09).

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

	2010	2009
	Number	Number
\$Nil - \$14,999	<u>8</u>	<u>7</u>
\$15,000 - \$29,999	<u>2</u>	<u>2</u>
\$330,000 - \$344,999	<u>1</u>	<u>-</u>
\$345,000 - \$359,999	<u>-</u>	<u>1</u>
	<u>11</u>	<u>10</u>

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

14. Remuneration of Auditors

	Consolidated		NGA	
	2010	2009	2010	2009
	\$	\$	\$	\$
Amounts received or due and receivable by the Auditor-General as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation.				
	<u>66,600</u>	<u>67,550</u>	<u>59,000</u>	<u>60,000</u>
Total fair value of services provided	<u>66,600</u>	<u>67,550</u>	<u>59,000</u>	<u>60,000</u>

RSM Bird Cameron have been contracted by the Auditor-General to provide audit services on the Auditor-General's behalf. Fees for these services are included above. No other services were provided by the auditors.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

15. Related Party Disclosures

15A. National Gallery of Australia Fund

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

	2010	2009
	\$'000	\$'000
Balance at 1 July	2,979	2,516
Income		
Donations	3,636	1,610
Interest	163	95
	<u>6,778</u>	<u>4,221</u>
Expenditure		
Acquisition of works of art	2,437	1,197
Other expenses	341	45
Balance at 30 June	<u>4,000</u>	<u>2,979</u>

15B. Controlled Entity - National Gallery of Australia Foundation

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

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 127 - Consolidated and Separate Financial Statements.

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

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation, \$425,317 (\$254,692 in 2008/09) which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$861,622 (\$1,087,821 in 2008/09) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art. This donation is eliminated on consolidation.

15C. Controlled Entity - Gordon Darling Australia Pacific Print Fund

The Gordon Darling Australia Pacific Print Fund is a trust established in 1988. The National Gallery of Australia is the Trustee of the trust. The National Gallery of Australia as Trustee holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AASB 127 - Consolidated and Separate Financial Statements.

The Gordon Darling Australia Pacific Print Fund contributed \$54,443 (\$62,934 in 2008/09) to the National Gallery of Australia during the year, consisting of works of art. This contribution is eliminated on consolidation.

15D. Council Members

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

Name	Date commenced
Mrs R Bracher AM	19.08.04
Mr I Callinan AC	26.09.07
Mr J Calvert-Jones AM	01.08.06
Mr C Curran AC (Deputy Chairman - since 26.6.07)	24.09.03
Mrs A Dawson-Damer	22.04.05
Mr W Hemsley	13.12.06
Ms J Hylton	15.06.10
Mr C Morton	14.05.09
Mr R Myer AM (Chairman - since 20.12.05)	24.09.03
Mrs R Packer AO	26.06.02
Dr R Radford AM	20.12.04

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

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

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

16. Financial Instruments

16A. Categories of financial instruments

Financial Assets	Consolidated		NGA	
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
Fair value through the profit and loss				
Investments	1,260	1,393	-	-
Loans and receivables				
Cash and cash equivalents	11,057	22,477	4,450	21,153
Receivables for goods and services	657	106	657	106
Other	132	273	116	500
Carrying amount of financial assets	13,106	24,249	5,223	21,759
Financial Liabilities				
Other financial liabilities				
Suppliers	6,346	6,888	6,339	6,882
Loans	9,000	-	9,000	-
Carrying amount of financial liabilities	15,346	6,888	15,339	6,882

16B. Net income and expense from financial assets

Loans and receivables				
Interest revenue	835	873	737	813
Net gain loans and receivables	835	873	737	813
Fair value through profit and loss				
Dividend and distribution revenue	681	124	-	-
Change in fair value	152	(251)	-	-
Gain/(loss) on sale	23	(2)	-	(6)
Net gain/(loss) through profit and loss	856	(129)	-	(6)
Net gain/(loss) from financial assets	1,691	744	737	807

The net income/expense from financial assets not at fair value from profit and loss is nil.

16C. Net income and expense from financial liabilities

Financial liabilities - at amortised cost				
Interest expense	78	-	78	-
Net loss financial liabilities - at amortised cost	78	-	78	-
Net loss financial liabilities	78	-	78	-

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

16D. Credit Risk

Australian Tax Office in the form of a Goods and Services Tax refund. The maximum exposure to credit risk is the risk that arises from potential

addition, the National Gallery of Australia has policies and procedures that guide the debt recovery process.

The National Gallery of Australia has no collateral to mitigate against credit risk.

Credit quality of financial instruments not past due or individually determined as impaired:

Consolidated

	Not Past Due Nor Impaired	Not Past Due Nor Impaired	Past due nor Impaired	Past due nor Impaired
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
Cash and cash equivalents	11,057	22,477	-	-
Receivables for goods and services	793	476	644	102
Total	11,850	22,953	644	102

Ageing of financial assets that are past due but not impaired for 2010

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	303	19	297	25	644
Total	303	19	297	25	644

Ageing of financial assets that are past due but not impaired for 2009

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	21	58	8	15	102
Total	21	58	8	15	102

NGA

	Not Past Due Nor Impaired	Not Past Due Nor Impaired	Past due nor Impaired	Past due nor Impaired
	2010 \$'000	2009 \$'000	2010 \$'000	2009 \$'000
Cash and cash equivalents	4,450	21,153	-	-
Receivables for goods and services	657	106	644	102
Total	5,107	21,259	644	102

Ageing of financial assets that are past due but not impaired for 2010

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	303	19	297	25	644
Total	303	19	297	25	644

Ageing of financial assets that are past due but not impaired for 2009

	0 to 30 days	31 to 60 days	61 to 90 days	90+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Receivables for goods and services	21	58	8	15	102
Total	21	58	8	15	102

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

16E. Fair Values of Financial Instruments

		Consolidated				
		2010		2009		
		Total	Fair Value	Total	Fair Value	
		Carrying		Carrying		
		Amount		Amount		
Note						
Financial Assets						
	Cash and cash equivalents	5A	11,057	11,057	22,477	22,477
	Trade & other receivables	5B	652	652	101	101
	Other investments	5C	1,260	1,260	1,393	1,393
	Other	5D	132	132	273	273
	Total Financial Assets		13,101	13,101	24,244	24,244
Financial Liabilities						
	Suppliers	7A	6,346	6,346	6,888	6,888
	Loans	8A	9,000	9,000	-	-
	Total Financial Liabilities		15,346	15,346	6,888	6,888

		NGA				
		2010		2009		
		Total	Fair Value	Total	Fair Value	
		Carrying		Carrying		
		Amount		Amount		
Note						
Financial Assets						
	Cash and cash equivalents	5A	4,450	4,450	21,153	21,153
	Trade & other receivables	5B	652	652	101	101
	Other investments	5C	-	-	-	-
	Other	5D	116	116	500	500
	Total Financial Assets		5,218	5,218	21,754	21,754
Financial Liabilities						
	Suppliers	7A	6,339	6,339	6,881	6,881
	Loans	8A	9,000	9,000	-	-
	Total Financial Liabilities		15,339	15,339	6,881	6,881

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

16F. Liquidity Risk

The National Gallery of Australia's financial liabilities are payables and borrowings from Government. The exposure to liquidity risk is based on the notion that the Authority will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to appropriation funding and mechanisms available to the National Gallery of Australia (e.g. Internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations).

The following table illustrates the maturities for financial liabilities:

2010	On demand 2010 \$'000	within 1 year 2010 \$'000	1 to 5 years 2010 \$'000	> 5 years 2010 \$'000	Total 2010 \$'000
Suppliers	-	6,346	-	-	6,346
Loans	-	3,000	6,000	-	9,000
Total	-	9,346	6,000	-	15,346

2009	On demand 2009 \$'000	within 1 year 2009 \$'000	1 to 5 years 2009 \$'000	> 5 years 2009 \$'000	Total 2009 \$'000
Suppliers	-	6,888	-	-	6,888
Total	-	6,888	-	-	6,888

The National Gallery of Australia receives funding from the Australian Government. The National Gallery of Australia manages its budgeted funds to ensure it has adequate funds to meet payments as they fall due. In addition, the National Gallery of Australia has policies in place to ensure timely payments are made when due and has no past experience of default.

16G. Market Risk

The National Gallery of Australia holds basic financial instruments that do not expose the Authority to certain market risks. The National Gallery of Australia is not exposed to currency risk.

Equity Price risk

The National Gallery of Australia has an investment portfolio which contains shares in companies listed on the Australian Stock Exchange. The value of this portfolio will fluctuate due to changes in market prices and is therefore exposed to changes in fair value risk.

Interest Rate risk

The interest rate applicable to loans is fixed at 5.23%, the Commonwealth 3-Year Bond Rate and is not exposed to interest rate fluctuations. The term of the loan is three years with \$3,000,000 of the loan balance to be forgiven each year on 1 July 2010, 1 July 2011 and 1 July 2012, reducing the loan balance to zero at 1 July 2012.

The National Gallery of Australia has assessed nil interest rate risk in relation to the loan from the Commonwealth.

Sensitivity analysis

The National Gallery of Australia undertook an assessment of the reasonable possible change in the price of the investment portfolio over the next 12 months. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2011. The fair value of the investment portfolio as at 30 June 2010 amounted to \$1,264,000. A hypothetical 19% increase/(decrease) in the fair value of the shares within the portfolio would result in a gain/(loss) of \$240,000 (such a gain/(loss) would be recognised through the Statement of Comprehensive Income).

17. Compensation and Debt Relief

The National Gallery of Australia made no payments in relation to compensation and debt relief in 2009/10 (2008/09: nil).

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the period ended 30 June 2010

18. Reporting of Outcomes

18A. Outcomes of the National Gallery of Australia

The National Gallery of Australia is structured to meet one 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.

18B. Net Cost of Outcome Delivery

	Outcome 1	
	2010	2009
	\$'000	\$'000
Expenses	62,219	52,656
Income from non-government sector		
Sale of goods and rendering of services	15,900	5,762
Interest	6,639	2,543
Contributions	737	813
Works of Art Gifts	3,396	9,187
Other	1,724	1,004
Total	28,396	19,309
Net cost/(contribution) of outcome	33,823	33,347

18C. Major Classes of Expenses, Income, Assets and Liabilities by Outcomes

Outcome 1	Program 1.1		Total	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Expenses				
Employees	21,162	20,043	21,162	20,043
Suppliers	23,480	16,550	23,480	16,550
Depreciation and amortisation	17,280	15,982	17,280	15,982
Write down of assets	283	75	283	75
Net loss from disposal of assets	14	6	14	6
Total Expenses	62,219	52,656	62,219	52,656
Income				
Sale of goods and rendering of services	15,900	5,762	15,900	5,762
Contributions	6,639	2,543	6,639	2,543
Interest	737	813	737	813
Works of Art Donation	3,396	9,187	3,396	9,187
Other	1,724	1,004	1,724	1,004
Revenues from Government	31,492	41,796	31,492	41,796
Total Income	59,888	61,105	59,888	61,105
Assets				
Financial Assets				
Cash and cash equivalents	4,450	21,153	4,450	21,153
Trade and other receivables	1,414	530	1,414	530
Other	116	500	116	500
Total Financial Assets	5,980	22,183	5,980	22,183
Non Financial Assets				
Land and buildings	299,131	238,946	299,131	238,946
Property, plant and equipment	2,073	2,431	2,073	2,431
Heritage and cultural assets	3,942,634	3,828,315	3,942,634	3,828,315
Intangibles	317	209	317	209
Inventories	778	858	778	858
Other	145	217	145	217
Total Non-Financial Assets	4,245,078	4,070,976	4,245,078	4,070,976
Total Assets	4,251,058	4,093,159	4,251,058	4,093,159
Liabilities				
Employees	5,475	4,983	5,475	4,983
Suppliers	8,516	8,201	8,516	8,201
Interest Bearing Liabilities	9,000	-	9,000	-
Total Liabilities	22,991	13,184	22,991	13,184

The net costs shown include intra-government costs that would be eliminated in calculating the actual Budget outcome.

APPENDICES

APPENDIX 1 COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The following members served on the Council and on Council Committees during the year ending 30 June 2010. The Council met on 6 occasions in the year, the Finance, Risk Management and Audit Committee on 7 occasions, the Acquisitions Committee on 6 occasions and the Building Committee met formally on 11 occasions and maintained oversight of issues associated with the refurbishment and extension of the building.

COUNCIL

Mr Rupert Myer AM (Chairman)

Master of Arts, Cambridge University, England;
Bachelor of Commerce (Hons) (Melb)

Chairman, The Myer Family Company Ltd

Chairman, Kaldor Public Art Projects

Chairman, The Aranday Foundation

Director, The Yulgilbar Foundation

Director, National Gallery of Australia Foundation

Member, Felton Bequests Committee

Mr Charles Curran AC (Deputy Chairman)

Bachelor of Law

Fellow, Australian Society of CPAs

Chairman, Capital Investment Group Pty Limited

Member, Financial Sector Advisory Council

International Advisor to Goldman Sachs

Chairman, National Gallery of Australia Foundation

Chairman of Trustees, Curran Foundation

(St Vincent's Hospital, Sydney)

Dr Ron Radford AM (Director)

Doctor of Letters; Affiliate Professor, University of Adelaide; Hon Doctorates RMIT University and University of South Australia

Director, National Gallery of Australia Foundation

Mrs Roslynne Bracher AM

Chairman, Bracher Group of Companies

Director, Paspaley Group of Companies

Honorary Consul General of Japan

The Hon Ian Callinan AC HON LLD (QLD)

Retired Justice of the High Court of Australia 1998–2007

Mr John Calvert-Jones AM

Chairman, Seafirst Australia Pty Ltd

Chairman, Green Tomato Cars Pty Ltd

Director, Kimberley Foundation Australia

Director, Young Endeavour Youth Scheme

The Hon Mrs Ashley Dawson-Damer

Bachelor of Economics (Syd); Diploma of Decorative Arts,
Dr Anna Clark's School of Decorative Arts, Sydney

Director, Yuills Group of Companies

Director, Opera Australian Capital Fund Council

Member, Sydney Dance Company Committee

Member, Opera Australia Sydney Committee

Director, National Gallery of Australia Foundation

Mr Warwick Hemsley

Bachelor of Commerce (WA); Associate Diploma of Valuation (Curtin—formally WAIT)

Certified Practising Accountant (Australia)

Fellow, Australian Property Institute

Director, Western Australia Chamber of Commerce and Industry

Deputy Chairman, West Australian Opera Company

Director, Peet Limited

Director, Redfield Holdings Pty Ltd

Director, Westrade Management Pty Ltd

Mr Callum Morton

Artist; Bachelor of Architecture RMIT; Bachelor of Fine Arts (Painting), Victoria College, Melbourne; Samstag Scholar at Art Center College of Design, Pasadena, California; Master of Fine Arts (Sculpture)

Mrs Roslyn Packer AO

Trustee, St Vincent's Clinic Foundation

Mrs Jane Hylton

Diploma of Fine Arts (Painting), South Australian School of Art

Visual arts and collections consultant

Trustee, Nora Heysen Foundation

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	Eligible to attend	Attended	Eligible to attend	Attended
Mr Rupert Myer AM* 24/9/03–26/9/06 20/12/05–19/12/08 20/12/08–19/12/11	6	6	24	23
Mr Charles Curran AC** 24/9/03–26/9/06 27/9/06–26/9/09 29/10/09–28/10/10	5	4	11	11
Dr Ron Radford AM (Director) 20/12/04–19/12/09 20/12/09–19/1/13	6	6	24	23
Mrs Roslynne Bracher AM 19/8/04–18/8/07 6/9/07–5/9/10	6	5	6	5
Mr John Calvert-Jones AM 1/8/06–31/7/09 29/10/09–28/10/12	4	3	17	15
The Hon Ian Callinan AC 26/9/07–25/9/10	6	6	11	10
The Hon Mrs Ashley Dawson-Damer 22/4/05–21/4/08 30/5/08–29/5/11	6	6	13	13
Mr Warwick Hemsley 13/12/06–12/12/09 14/4/10–13/4/13	5	5	12	12
Ms Jane Hylton 15/6/10–14/6/13	1	0	0	0
Mr Callum Morton 14/5/09–13/5/12	6	6	0	0
Mrs Roslyn Packer AO 26/6/02–25/6/05 26/6/05–25/6/08 26/6/08–25/6/11	6	5	6	4

* Chairman from 20/12/05

** Deputy Chairman from 27/6/07

COUNCIL COMMITTEES

Finance, Risk Management and Audit Committee

This committee monitors the Gallery's finances and the framework for the management of risks and opportunities. The Committee also serves as the Gallery's Audit Committee.

Members as at 30 June 2010

Mr Warwick Hemsley (Chair)

Mr John Calvert-Jones AM

The Hon Mrs Ashley Dawson-Damer

Mr Rupert Myer AM (Ex-officio)

Acquisitions Committee

This committee reviews proposals and makes recommendations to the Gallery Council for the acquisitions of works of art entering the national collection.

Members as at 30 June 2010

Mrs Roslyn Packer AO (Chair)

Mrs Roslynne Bracher AM

The Hon Mrs Ashley Dawson-Damer

Mr Rupert Myer AM (Ex-officio)

Building Committee

This committee oversees the Gallery's management of major building projects, including the Stage 1 South Entrance and Australian Indigenous Galleries project.

Members as at 30 June 2010

Mr Charles Curran AC (Chair)

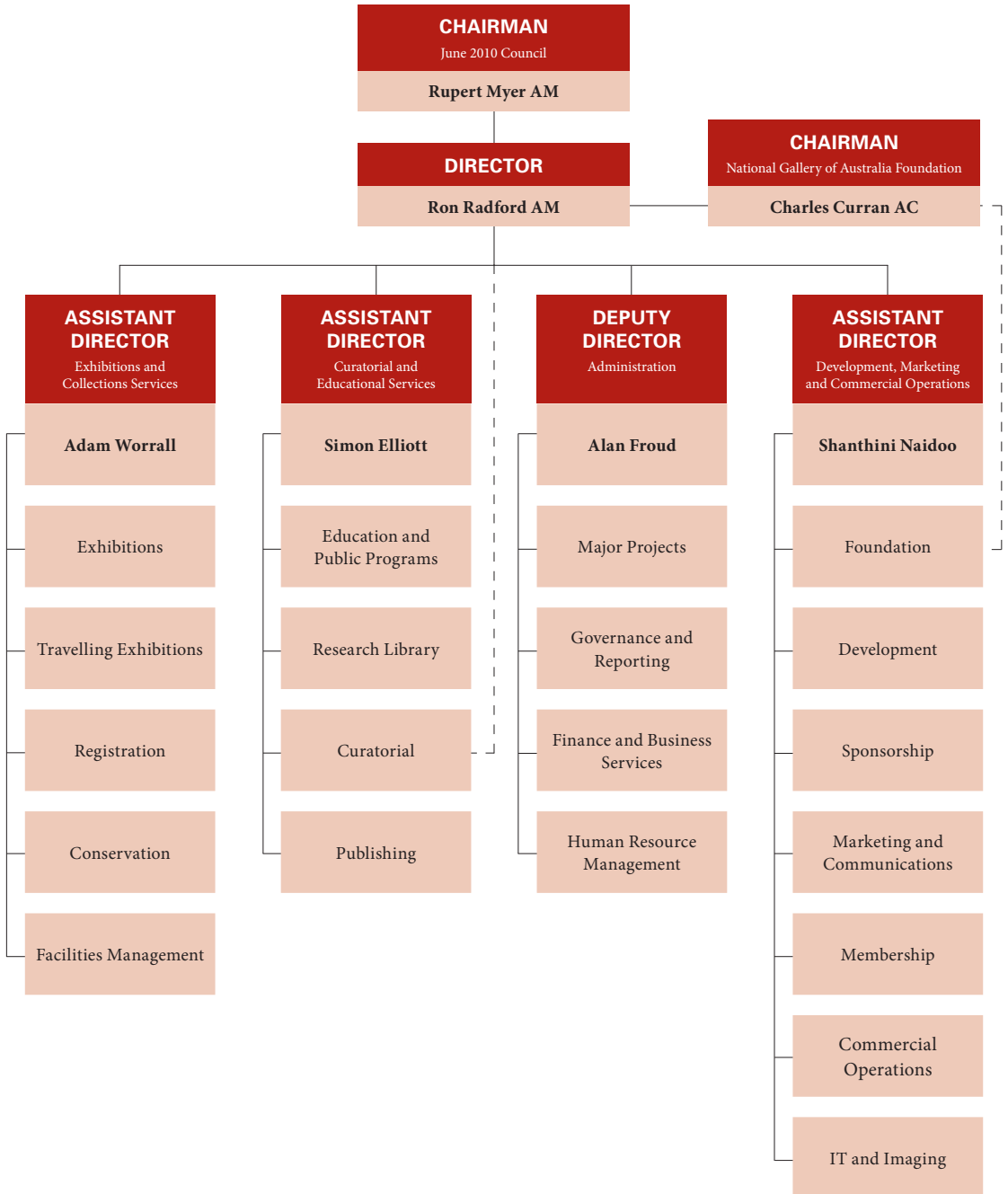
Mr John Calvert-Jones AM

The Hon Ian Callinan AC

Mr Warwick Hemsley

Mr Rupert Myer AM (Ex-officio)

APPENDIX 2 MANAGEMENT STRUCTURE AS AT 30 JUNE 2010



APPENDIX 3 STAFF OF THE NATIONAL GALLERY OF AUSTRALIA AS AT 30 JUNE 2010

EXECUTIVE

Ronald Radford, Director
Hester Gascoigne
Sophie Ross
Rebecca Scott (on leave)
Alan Froud, Deputy Director
Kirsti Partridge (on leave)
Connie Smith

ADMINISTRATION

Helen Gee, Manager, Governance and Reporting
William Fleming, Major Projects Coordinator
Valerie Alfonzi
Anne Frisch
Ron Hendry
David Perceval, Chief Finance Officer
Mehran Akbari
Zoe Hutchison
John Kearns
Anne Lupton
Rory McQuinn
Kirsten Pace
Trinity Poonpol
Barbara Reinstadler
John Santolin
Roberto Thomas
Tony Rhynehart, Head of Human Resource Management
Debra Luck
Janine Ossato
Michael Pettit
Manolita Ramsey

Joanne Sultana
Helen Ward

EXHIBITIONS AND COLLECTIONS SERVICES

Adam Worrall, Assistant Director
Dominique Nagy, Head of Exhibitions
Mark Bayly (on leave)
Jing-Ling Chua
Emma Doy
Lloyd Hurrell
Derek O'Connor
Katrina Power
Patrice Riboust
Salesi Tah
David Turnbull
Ben Taylor
Peter Vandermark
Sara Kelly, Manager, Travelling Exhibitions
Bronwyn Campbell
Georgia Connolly
Mary-Lou Nugent
Dean Marshall, Head of Facilities Management
Astrid Bloxham
Yvonne Brown
Sylvain Brudo
Debbie Bulger
Jose Campuzano
Joye Dawe
Michael Edgerton
Jalal Elmoudawar

Phillip Essam
Larry Geraghty
Sue Howland
Alan Hulford
Paul Hulford
Michelle Izzard
Phillip Jeffries
Steve Jones
Brendan Jordan
Len Kershaw
Peter Lavery
Steven Lee
Paula Leglise (on leave)
Robert Liesegang
Darrel Lord
Mark Mandy
Sam Matic
Mark Mayne
Gail McAllister
Andrew McLeod
Gale Millwood
Peter Nicholas
John O'Malley
Craig O'Sullivan
James Parker
Dennis Penny
Peter Petryk
Kadrinka Ratajkoska
Brett Redfern
Morrie Renton
Svetlana Rodic
Mark Rowson
Josip Rukavina
Judith Schulz

Kenneth Seal
Eduardo Serrano
David Sharrock
Zec Stefek
Charles Summerell
Zdenka Topic
Jodie Tunks
Erik Wilson
Natalie Beattie, Head of Registration
Pam Bailey
Nicolette Black
Sam Bottari
Mark Bradley
Kate Buckingham
Elizabeth Campbell
Tess Cashmore
David Cover
Pam Debenhan
Bruce Egan
John Gryniewicz
Christopher Harman
Deb Hill
Andrew Kaminski
Adam Mann
Jane Marsden
Jan McKay
Fiona Moore
Phil Murphy
Rebecca Nielson (on leave)
Tedd Nugent
Aaron Pollock
Jane Saker (on leave)
Joel Smith
Debbie Ward, Head of Conservation
Lisa Addison
Sharon Alcock
Hannah Barrett
Shulan Birch
Rebecca Dallwitz

Kate Eccles-Smith
Rebecca Ellis
Micheline Ford
Scott Franks
Sara Freeman
Janet Hearne
Greg Howard
Fiona Kemp
Blaide Lallemand
Noel Lane
Roy Marchant
Cheree Martin
Sarah McHugh
David McRoberts
Jael Muspratt
Chandra Obie
Kassandra O'Hare
Sheridan Roberts
Beata Tworek-Matuszkiewicz
James Ward
Jane Wild
Andrea Wise
David Wise
Stefanie Woodruff
Kerry Yates

**CURATORIAL AND
EDUCATIONAL
SERVICES**

Simon Elliott, Assistant Director
Lucy Davis
Peter Naumann, Head of Education
and Public Programs
Adriane Boag
Rose Cahill
Sally Collignon
Michelle Fracaro
Camilla Greville
Joanna Krabman
Rose Montebello

Christine Nicholas
Denise Officer
Egidio Ossato
Dorothy Rollins
Katie Russell
Joanne Walsh
Frances Wild
Edith Young
Joye Volker, Chief Librarian
Kate Brennand
Kathleen Collins
Gillian Currie
Charmane Head
Helen Hyland
Peta Jones
Vicki Marsh
Cheng Phillips
Samantha Pym
Adrian Reid
Julie Donaldson, Head of Publishing
David Alcorn
Paul Cliff (on leave)
Carla Da Silva Pastrello
Kylie Doherty
Eric Meredith
Kirsty Morrison
Nick Nicholson
Andrew Powrie
Sarah Robinson (on leave)
Kristin Thomas
Robert Bell, Senior Curator,
Decorative Arts and Design
Roger Butler, Senior Curator,
Australian Prints, Drawings and
Illustrated Books
Francesca Cubillo, Senior Curator,
Aboriginal and Torres Strait
Islander Art
Christine Dixon, Senior Curator,
International Painting and
Sculpture

Anna Gray, Head of Australian Art
and Senior Curator, Australian
Painting and Sculpture pre-1920

Michael Gunn, Senior Curator,
Pacific Art

Deborah Hart, Senior Curator,
Australian Painting and Sculpture
post-1920

Jane Kinsman, Senior Curator,
International Prints, Drawings
and Illustrated Books

Robyn Maxwell, Senior Curator,
Asian Art

Gael Newton, Senior Curator,
Photography

Jaklyn Babington

Tina Baum

Kelli Cole

Emma Colton

Melanie Eastburn

Juliet Flook

Lucie Folan

Lee Grant

Mark Henshaw

Gwen Horsfield

Crispin Howarth

Elizabeth Howell

Miriam Kelly

Patricia Kevin

Simeran Maxwell

Sarina Noordhuis-Fairfax (on leave)

Anne O'Hehir

Emilie Owens

Beatrice Thompson

Niki van den Heuvel

Lucina Ward

DEVELOPMENT, MARKETING AND COMMERCIAL OPERATIONS

Shanthini Naidoo, Assistant
Director

Eleanor Kirkham

Belinda Cotton, Head of
Development and Membership

Frances Corkhill

Liz Wilson

Maryanne Voyazis, Executive
Director, Foundation

Annalisa Millar (on leave)

Michelle Seth

Irene Delofski

Joanne Tuck-Lee

Kirsten Downie, Head of Marketing
and Communications

Norma Davis (on leave)

Svetlana Mironov

Sandra Sweeney

Elizabeth Malone, Manager,
Commercial Operations

Daniel Bigna

Paula Charles

Annette Connor

Phoebe Knight

Steven Lawlis

Michelle Palisi

Stephen Roberts

Anna Saboisky

Eric Swain

Luke Marks, Head of IT
and Imaging

Anthony Bezos

Robert Cheeseman

Donovan Fritz

Chris Hastings

Marcus Hayman

Lorraine Jovanovic

Barry le Lievre

Eleni Kypridis

Brenton McGeachie

Stephen Nebauer

David Pang

John Tassie

Wilhelmina Kemperman

APPENDIX 4 AGENCY RESOURCE STATEMENT AND RESOURCE FOR OUTCOMES 2009–10

AGENCY RESOURCE STATEMENT 2009–10		ACTUAL AVAILABLE APPROPRIATIONS 2009–10 (A)	PAYMENTS MADE 2009–10 (B)	BALANCE REMAINING (A) - (B)
Ordinary Annual Services¹				
Opening balance/reserves at bank		21 153	21 153	-
Departmental appropriation	Departmental appropriation	31 492	31 492	-
	Revenues from other sources	25 308	20 858	4 450
Total ordinary annual services		56 800	52 350	4 450
Other services²				
Departmental non-operating	Equity injections	32 956	32 956	-
Borrowings		9 000	9 000	-
Total other services		41 956	41 956	-
Total resourcing and payments		119 909	115 459	4 450

1) Appropriation Bill (No 1) 2009–10 and Appropriation Bill (No 3) 2009–10

2) Appropriation Bill (No 2) 2009–10 and Appropriation Bill (No 4) 2009–10

APPENDIX 5 ACQUISITIONS 2009–10

ABORIGINAL & TORRES STRAIT ISLANDER ART

Decorative arts

AH KEE, Vernon

Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr peoples
born Australia 1967

shield board (cantchant) 2007
synthetic polymer paint and resin
over digital print on foamcore
180 x 45 cm
2009.909

ANIBA WAIA, Jeff

Kala Lagaw Ya people
born Australia 1962

Madthubau Dhibal 2010
cane, feathers, varnish, wooden
beads, twine, cotton, and matchbox
bean
80 x 75 cm
2010.293

BARSA, John

Meriam Mer people
born Australia 1965

Dari Headdress—Mer Island style
(8) 2008
cane, synthetic string, wool, Eagle
and Heron feathers
60 x 58 x 4 cm
2010.294

CARROLL, Alison

Pitjantjatjara people
born Australia 1958

Batik Walka 2009
terracotta clay and underglazes
47 x 32 cm
2010.162

GREENO, Dulcie

Tasmanian Aboriginal people
born Australia 1923

Untitled (shell necklace) 2010
Maireener and Black Crow shell and
polyester cotton thread
190 cm
2010.276

Untitled (shell necklace) 2010
Rice, Black Crow and Maireener
shell and polyester cotton thread
193 cm
2010.277

GREENO, Lola

Tasmanian Aboriginal people
born Australia 1946

Maireener shell necklace 2008
Maireener shells and cotton thread
180 cm
2009.587

Untitled (shell necklace) 2010
Cockle, Black Crow, Gull, Oat and
Maireener Shell and polyester cotton
thread
82 cm
2010.278

IDAGI, Ricardo

Meriam Mer people
born Australia 1957

Malu Mask 2008
turtle shell, cowrie shells, mussel
shells, feathers, raffia grass, wicker
cane, saimi saimi seeds and natural
earth pigments
157 x 120 x 70 cm
2010.274

Baizam Tirig (Sharks teeth) 2008
feathers, mussel shell, goa nuts,
bamboo, cane and raffia
84 x 30 x 30 cm
2010.275

JAMES, Jeanette

Palawa people
born Australia 1952
Untitled (shell necklace) 2010
Black Crow and Kelp shell and
polyester cotton thread
70 cm
2010.279

KELANTUMAMA, John Patrick

Tiwi people
born Australia 1952

ALISON, Hudson
Pitjantjara people
born Australia 1982

CARROLL, Ngyuntjima

Pitjantjara people
born Australia 1980

Jilamara 2008–09
glazed terracotta
45 x 13 cm
2009.579

KERINAUIA, Cyril James

Tiwi people
born Australia 1966

The Hunting Party 2005
earthenware with underglaze
46 x 73 x 13 cm
2009.891.A–F

MURIATA, Abe

Girramay people
born Australia 1952

Girringun (bi-cornial basket) 2009
natural earth pigments on clay
15 x 25 cm
2010.148

Girringun (bi-cornial basket) 2009
natural earth pigments on clay
14 x 24 cm
2010.149

Girringun (bi-cornial basket) 2009
natural earth pigments on clay
19 x 29 cm
2010.150

NANGAN, Butcher Joe

Nyigina people
Australia 1910–1989

Untitled date unknown
natural earth pigments on pearl shell
19 x 19.5 cm
2010.163

PANANGKA RUBUNTJA, Rona

Arrenrnte people
born Australia 1970

Drover 2009
synthetic polymer paint with
underglaze on terracotta clay
45 x 26 cm
2010.158.A–B

Koprillia Day 2009
synthetic polymer paint with
underglaze on terracotta clay
54 x 40 cm, 40 cm (diam)
2010.16.A–B

PUNGARTA INKAMALA, Judith

Arrenrnte people
born Australia 1948

Black Cockatoo 2008
synthetic polymer paint with
underglaze on terracotta clay
48 x 37 cm
2009.580

Echidna 2008
synthetic polymer paint with
underglaze on terracotta clay
32 x 26 cm
2009.581

Imura (Striped Numbats) 2009
synthetic polymer paint with
underglaze on terracotta clay
29 x 26 cm, 25 cm (diam)
2010.157.A–B

Crow and Wallaby 2009
synthetic polymer paint with
underglaze on terracotta clay
36 x 24 cm, 25 cm (diam)
2010.159.A–B

RONTJI, Carol

Arrenrnte people
born Australia 1962

Owl pot 2008–09
synthetic polymer paint with
underglaze on terracotta clay
39 x 27 cm
2009.857

THOMPSON, Vivien

Pitjantjatjara people
born Australia 1978

ALISON, Hudson
Pitjantjatjara people
born Australia 1982
CARROLL, Ngyuntjima
Pitjantjatjara people
born Australia 1980

Walka 2008–09
underglaze on terracotta clay
65 x 27 cm
2009.576

THOMPSON, Vivien

Pitjantjatjara people
born Australia 1978

DALY, Greg
born Australia 1954

Walka I 2008–09
underglaze on terracotta clay
66 x 18 cm
2009.577

Snake pot 2008–09
underglaze on terracotta clay
26 x 22 cm
2009.578

WEST, Vicki

Tasmanian Aboriginal people
born Launceston 1960

Kerliggerener 2010
bull kelp (*Durvillaea potatorum*)
and synthetic thread
180 x 52 cm
2010.290

Digital media art**AH KEE, Vernon**

Kuku Yalanji/Yidinji/Waanyi/Gugu
Yimithirr peoples
born Australia 1967

cantchant 2009
digital media on Betacam tape
6.5 minutes
2009.910

FOLEY, Fiona

Badtjala people
born Australia 1964
England 1983

Bliss 2006
digital media on DVD
10 minutes
gift of Anonymous Donor, 2010
2010.8

rea

Gamilaroi/Wailwan peoples
born Australia 1962

PolesApart 2009
digital media on DVD
6.55 minutes
2010.143

Drawing**BARAK, William**

Wiradjuri people
Australia 1824–1903

Corroboree 1895
charcoal and natural earth pigments,
over pencil; on linen (fragment of
bag used for storing religious texts)
image 60 x 76.4 cm
support 60 x 76.4 cm
2009.164

HARRY, Tony

Kulkalgal ya people
born Australia 1970

Kowbu Rugal 2009
watercolour; on paper
image 95 x 60 cm
2009.820

KARRAWARA, Wattie

Wunambal people
Australia 1908–1983

not titled (*Spirits associated with the
seasons of fruit and honey*) c 1965
watercolour and gouache; on paper
sheet 56 x 76 cm
2010.145

not titled (*Two Nara-Nara figures
and a pair of Wandjina beings*) c 1965
watercolour and gouache; on paper
sheet 56 x 76 cm
2010.146

MELLOR, Danie

Mamu/Ngagen/Ngajan people
born Australia 1971

From Rite to Ritual 2009

oil, wax pastel with pencil, glitter
and Swarovski crystals; on paper
178 x 133.5 cm
2009.1042

not titled (*Two Nara-Nara figures
and a pair of Wandjina beings*) c 1965
watercolour and gouache; on paper
sheet 56 x 76 cm
2010.146

NAMATJIRA, Albert

Western Arrernte people
Australia 1902–1959

Waterhole, MacDonnell Ranges 1950
watercolour; on paper
image 26 x 37.5 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.989

Old man ghost gum, Ellery Creek
c 1945

watercolour; on paper
image 32.5 x 27.5 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.990

Glen Helen, First Gap, Finke River
c 1948

watercolour; on paper
image 36 x 38 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.991

Ghost gum c 1945

watercolour; on paper
image 35.4 x 25.5 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.992

(*Ghost gum*) c 1945

watercolour; on paper
image 36 x 25.5 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.993

(*Landscape, MacDonnell country*)

c 1945–52
watercolour; on paper
image 25.5 x 37.5 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.994

Palm Valley c 1956

watercolour; on paper
image 53 x 35.5 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.995

*Spinifex Ridge near Mt Wallace
waterhole* c 1945

watercolour; on paper
image 37.5 x 27 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.996

The Gorge (Simpsons Gap) c 1945

watercolour; on paper
image 38 x 27 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.997

Mount Sonder, MacDonnell Ranges
c 1945–53

watercolour; on paper
image 38.5 x 56 cm
gift of Gordon and Marilyn Darling,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.998

Object**ANIBA WAIA, Jeff**

Kala Lagaw Ya people
born Australia 1962

*Madthubau Dhibal (feathered
headdress)* 2009

cane, feathers, varnish, wooden
beads, twine and cotton
75 x 70 cm
2009.821

DIXON, Anne

Pitjantjatjara people
born Australia 1965

Basketpa Wipiatjara 2009

Minarri (greybeard) grass, raffia and
Emu feathers
48 x 64 cm
2010.161

DORANTE, Anson

Meriam Mer people
born Australia 1974

Dhari 2008

cane, twine, Eagle feather, synthetic
polymer paint, ink, matchbox bean
and shell
45 x 60 cm
2010.295

MOSBY, Yessie

Kulkalgal Ya people
born Australia 1982

Ngau Buai (feathered headdress)
2009

Gold lip pearl shell, cane, Eagle
feather, Rooster feather and manila
rope (Za-zee)
50 x 60 cm
2009.822

MURIATA, Abe

Girramay people
born Australia 1952

Girringun (bi-cornial basket) 2009

lawyer cane
45 x 25 cm
2010.151

Girringun (bi-cornial basket) 2009

natural earth pigments
on lawyer cane
38 x 28 cm
2010.152

NONA, George

Kala Lagaw Ya people
born Australia 1965

Torres Strait Spiritual Headdress
2009

pearl shell, Cassowary feathers,
bone, twine, synthetic polymer
paint, bamboo, shell, Pigeon feather,
Eagle feather, bees wax, Kulop shell
and natural earth pigments
85 x 60 cm
2009.823

SAMBO, Obery

Meriam Mer people
born Australia 1970

Dhoeri 2010

cane, wire, cotton threads, feathers,
Burnie Bean seed and synthetic
polymer paint
7.2 x 58 cm
Purchase 2010
2010.291

Dhoeri 2010

cane, wire, cotton threads, feathers,
Burnie Bean seed and synthetic
polymer paint
64 x 52 cm
Purchase 2010
2010.292

MAKER, Unknown

born & died Australia

Fish trap not dated

jungle vine
233 cm
2009.1100

WAIA, Sedrick

Kala Lagaw Ya people
born Australia 1957

Dhibal (Feather Headdress) 2009

cane, feathers, varnish, wooden
beads, twine and cotton
60 x 70 cm
2009.824

Dhibal 2010

cane, feathers, varnish, twine and
cotton
65 x 82 cm
2010.296

Yalkayirriwuy GURRUWIRRI,**Gali**

Galpu people
born Australia 1942

Banumbirr 2009

natural earth pigments, cotton twine
and natural feathers on wood
dimensions variable
2009.1043.A-I

Painting**AH KEE, Vernon**

Kuku Yalanji/Yidinji/Waanyi/Gugu
Yimithirr peoples
born Australia 1967

cantchant 2009

synthetic polymer paint on canvas
120 x 180 cm
2009.943

APUATIMI, Jean Baptiste

Tiwi people
born Australia 1940

Nguiu 'Bathurst Island' 2009

natural earth pigments on canvas
150 x 100 cm
2010.141

ARTIST, Unknown

Kunwinjku people
born & died Australia

The man, Noulabil 1948

natural earth pigments on
eucalyptus bark
61 x 24.5 cm
2009.592

BRITTEN, Jack

Gija people
Australia 1922–2002

Bungle Bungle Dreaming 1985

natural earth pigments on canvas
111.5 x 182 cm
2010.153

COOK, Timothy

Tiwi people
born Australia 1958

Kulama 2009

natural earth pigments on canvas
150 x 120 cm
2009.584

Curtis, Angkaliya

Pitjantjatjara people
born Australia 1926

Ngayuku Ngura Cave Hill 2009

synthetic polymer paint on canvas
198 x 143 cm
2010.268

DATJING, Peter

Gumatj/Rrakpala peoples
born Australia 1952

Gumatj Fire II 2010

natural earth pigments on canvas
100 x 90 cm
2010.281

GEORGE, Angelina

Mara people
born Australia 1937

Far Away Places 2008

synthetic polymer paint on canvas
169 x 120 cm
2010.282

HILL, Adam

Worimi people
born Australia 1970

Not everyone's cup of tea 2009

synthetic polymer paint on canvas
150 x 260 cm
2009.585

HUDDLESTON, Gertie

Marrawalwal people
born Australia 1933

We All Share Water 2001

synthetic polymer paint on canvas
169 x 120 cm
2010.283

JUWARANDA (Sally GABORI),**Mirdidingkingathi**

Kayardild/Kaiadilt peoples
born Australia 1922

Outside Dibirdibi 2008

synthetic polymer paint on canvas
196 x 608 cm
2009.586

My Country 2009

synthetic polymer paint on canvas
151 x 101 cm
2010.266

My Country 2009

synthetic polymer paint on canvas
151 x 101 cm
2010.267

LUNGKATA TJUNGURRAYI,

Shorty

Pintupi people
Australia 1920–1987

Untitled 1972
synthetic polymer paint and natural
earth pigments on composition
board
50.5 x 35.5 cm
2009.556

MANDIDJA

Kunwinjku people
Australia 1900–1963

Untitled c 1965
natural earth pigments on
eucalyptus bark
75 x 45 cm
2009.588

MARIKA, Mawalan 1

Rirratjingu people
Australia 1908–1967

The Milky Way c 1965
natural earth pigments on
eucalyptus bark
177.5 x 63.5 cm
2009.591

MAWURNDJUL AM, John

Kuninjku (Eastern Kunwinjku)
people
born Australia 1952

Milmilngkan 2008
natural earth pigments on
eucalyptus bark
157 x 72 cm
2009.573

Milmilngkan Site 2008
natural earth pigments on
eucalyptus bark
176 x 64 cm
2009.574

MILNER, Boxer

Jaru people
born Australia 1935

*Milnga-Milnga, the artist's birth
place* 1999
synthetic polymer paint on canvas
217 x 114 cm
2010.284

Minyintiri, Dickie

Pitjantjatjara people
born Australia 1913

Kapi Tjukula 2009
synthetic polymer paint on canvas
154 x 182 cm
2010.269

MUNDUWALAWALA, Ginger

Riley
Mara people
Australia 1935–2002

Limmen Bight Country 1993
synthetic polymer paint on canvas
143 x 217 cm
2009.589

NAPANANGKA, Walangkura

(Jackson)

Pintupi people
born Australia 1936
Untitled 2009
synthetic polymer paint on canvas
180 x 244 cm
acquired in acknowledgement of
the National Apology to the Stolen
Generations with support from The
Myer Foundation, 2010
2010.2

NEWILI

Murrinh-thebin people
Australia 1910–1993

Untitled (hunting kangaroo and bird)
c 1965
natural earth pigments on
eucalyptus bark
20.5 x 50.5 cm
2009.590

ORSTO, Maria Josette

Tiwi people
born Australia 1962
Nguiu 'Bathurst Island' 2009

natural earth pigments on canvas
200 x 160 cm
2010.142

PAMBEGAN JR, Arthur Koo'ekka

Wik-Mungkan people
born Australia 1936

*Untitled XXXXV (Body paint
design—Spear and shield)* 2010
natural earth pigments on canvas
61 x 46 cm
2010.286

*Untitled XXXXI (Body paint
design—three Ancestral Figures)* 2010
natural earth pigments on canvas
61 x 92 cm
2010.287

Untitled XXXIX (Body Paint Design)
2010
natural earth pigments and Hibiscus
charcoal on canvas
92 x 61 cm
2010.288

*Untitled XXXX (Body Paint Design—
Two Ancestral Figures)* 2010
natural earth pigments and Hibiscus
charcoal on canvas
61 x 92 cm
2010.289

PAMBEGAN JR, Arthur Koo'ekka

Wik-Mungkan people
born Australia 1936

PAMBEGAN, Mr Alair

Wik-Mungkan people
born Australia 1968

*Untitled #11 (Walkan-aw and Kalben
designs)* 2009
natural earth pigments and charcoal
with synthetic binder on canvas
61 x 71 cm
2009.911

*Untitled #13 (Walkan-aw and Kalben
designs)* 2009
natural earth pigments and charcoal
with synthetic binder on canvas
61 x 71 cm
2009.912

*Untitled #9 (Walkan-aw and Kalben
designs)* 2009
natural earth pigments and charcoal
with synthetic binder on canvas
overall 61 x 92 cm
2009.913.A–B

RAMSEY, Rammey

Gija people
born Australia 1933

Untitled 2007
natural earth pigments and synthetic
polymer paint on canvas
150 x 180 cm
2010.154

ROBERTSON, Arthur Tjatitjarra

Ngaanyatjarra people
born Australia 1936

Kurnma kiwinyi 2009
oil marker on canvas
152 x 152 cm
2010.270

TJANGALA, Ray James

Pintupi people
born Australia 1958

Untitled 2004
synthetic polymer paint on canvas
183 x 244 cm
donated through the Australian
Government's Cultural Gifts
Program by Ray Wilson in Memory
of James Agapitos OAM, 2010
2010.273

TJUNGURRAYI, Patrick

OLODOODI
Pintupi/Kakatja peoples
born Australia 1933

Untitled 2009
synthetic polymer paint on canvas
153 x 183 cm
2009.583

TUNGUTALUM, Bede

Tiwi people
born Australia 1952

Untitled 2009
synthetic polymer paint and natural
earth pigments on cotton fabric
128.5 x 82 cm
2010.76

Untitled 2009
synthetic polymer paint and natural
earth pigments on cotton fabric
176 x 116 cm
2010.77

WALBIDI, Daniel

born Australia 1983

Kirriwirri 2010
synthetic polymer paint on canvas
152.5 x 152.5 cm
2010.285

WONAEAMIRRI, Pedro

Tiwi people
born Australia 1974

Pwoja-Pukumani Body Paint Design
2008
natural earth pigments on bark
73 x 28 cm
2010.271

Pwoja-Pukumani body paint design
2009
natural earth pigments on canvas
180 x 60 cm
2010.272

YUNUPINGU, Gulumbu

Gumatj/Rrakpala peoples
born Australia 1943

Garak, The Universe 2008
natural earth pigments on
eucalyptus bark
137 x 77 cm
2009.902

Garak, The Universe 2009
natural earth pigments on
eucalyptus bark
158 x 100 cm
2009.903

Photography

AH KEE, Vernon

Kuku Yalanji/Yidinji/Waanyi/Gugu
Yimithirr peoples
born Australia 1967

wegrewhere #1 2009
digital print on Fuji flex paper
76 x 136 cm
2009.904

wegrewhere #2 2009
digital print on Fuji flex paper
76 x 114 cm
2009.905

wegrewhere #3 2009
digital print on Fuji flex paper
114 x 76 cm
2009.906

wegrewhere #4 2009
digital print on Fuji flex paper
114 x 76 cm
2009.907

wegrewhere #5 2009
digital print on Fuji flex paper
76 x 114 cm
2009.908

FOLEY, Fiona

Badtjala people
born Australia 1964
England 1983

HHH (Set of photographs) 2004
Ultrachrome ink on paper
x 76 cm
2010.265.1-7

rea

Gamilaroi/Wailwan peoples
born Australia 1962

PolesApart 2 2009
c-type photograph
overall
100 x 248 cm
2010.144.A-C

Print

KNGWARRAY, Emily Kam

Anmatyerr people
Australia 1908–1996

Awelye 1994

screenprint, printed in black ink,
from one stencils; on thick smooth
white wove paper
printed image 83.5 x 56.5 cm
sheet 103 x 70 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2009.662

MISSI, Billy

born Australia 1970
Kala Lagaw Ya people

TREMBLAY, Theo (printer)

born United States of America 1952
Australia from 1977

Links 2006

linocut, printed in black ink, from
one block; on paper
sheet 100 x 70 cm
Gordon Darling Australia Pacific
Fund, 2010
2010.261

Kulba yadail (Old lyrics) 2006

linocut, printed in black ink, from
one block; on paper
sheet 85 x 40 cm
Gordon Darling Australia Pacific
Fund, 2010
2010.262

NONA, Dennis

Kala Lagaw Ya people
born Australia 1973

Mutuk 2009

etching, printed in colour; on paper
printed image 133 x 430 cm
sheet 216 x 513 cm
2010.147

Sculpture

BONSON, Jeremiah

Jinang/Marung peoples
born Australia 1982

Warrah Bun Bun 2010

synthetic polymer paint on wood
variable dimensions
2010.298.A–H

Gambik NUPURRA, Henry

Djambarrpuyngu/Dhamarrandji
peoples
born Australia 1932

Tree of Knowledge 2010

natural earth pigments, feathers,
bush string on wood
195 x 295 cm
2010.299.A–C

NAMUNDJA, Samuel

Kuninjku people
born Australia 1965

Lorrkon 2008

natural earth pigments on hollow log
254 x 270 cm
2009.575

TIPOTI, Alick

Kala Lagaw Ya people
born Australia 1975

Adhaz Parw Ngoedhe Buk 2008

rusted steel, pearl shell and
hardwood
173 x 79 x 58.8 cm
2009.555

Koedal Baydham Adhaz Parw

(Crocodile Shark) Mask 2010
fibreglass, synthetic polymer paint,
Cassowary feathers, feathers, raffia
and seeds
130 x 300 x 70 cm
2010.280

Unknown MAKER

Torres Strait Islander people
born & died Australia

Spear (Crocodile) 19th century
wood

161 x 2.8 cm
2009.572

WIKMUNEA, Horace

Wik-Mungkan/Wik-Alkan/
Winchanam/Apalech peoples
born Australia 1963

Akaam (Whale) 2009

natural earth pigments and charcoal
with synthetic binder on wood
46 x 125 x 67 cm
2010.155

WURRUWUL, Ian

Gupapuyngu people
born Australia 1955

Mokuy 2010

natural earth pigments, feathers on
wood
90 x 20 cm
2010.297

Yalkayirriwuy GURRUWIRRI, Gali

Galpu people
born Australia 1942

Banumbirr 2010

natural earth pigments, twine and
feathers on wood
variable dimensions
2010.300.A–I

YUNKAPORTA, Roderick

Wik Mungkan/Apalech peoples
born Australia 1948

Waaram (Dugong) 2009

natural earth pigments and charcoal
with synthetic binder on wood
74 x 134 x 42 cm
2010.156

Textile

BARKUS, Rosie

Meriam Mer people
born Australia 1959

Hibiscus 1998
metallic gold fabric paint on
polyester/cotton satin blend fabric
243 x 115 cm
2009.825

Dari 1998
metallic gold fabric paint on
polyester/cotton satin blend fabric
192 x 115 cm
2009.826

Lifestyle 2007
metallic gold fabric paint on
polyester/cotton satin blend fabric
225 x 115 cm
2009.827

Buk 2002
metallic gold fabric paint on
polyester/cotton satin blend fabric
300 x 150 cm
2009.946

FOLEY, Fiona

Badtjala people
born Australia 1964

HHH 2004
synthetic inks on cotton
variable dimensions
2010.263.1–7

ASIAN ART

Drawing

Australia

Kim Hoa Tram

born Vietnam 1959
Australia from 1984

A branch of plum blossom 2009
ink and watercolour on paper
246 x 103 cm
gift of Jason Yeap, through the
Australian Government Cultural
Gifts Program, 2010
2010.3

Manuscript

Burma

Mandalay

Buddhist cosmological manuscript
(*parabaik*) late 19th – early 20th
century
ink, gold and gouache on paper
39.3 x 980 cm
2010.135

Painting

India

Gujarat

Map of Jain sacred sites; pilgrimage
painting (tirtha pata) 1700–25
pigments and gold on wood
200 x 180 cm
2009.554.A–C

Udaipur, Rajasthan

Dance of love (rasa lila); shrine
hanging (pichhavai) c 1995
pigments and gold leaf on cotton
148.3 x 110.4 cm
gift of Claudia Hyles through the
Australian Government Cultural
Gifts Program, 2010
2010.118

Festival of the cattle (gopashtami);
altar stair cover (sirhi) c 1995
pigments and gold leaf on cotton
46.8 x 188.8 cm
gift of Claudia Hyles through the
Australian Government Cultural
Gifts Program, 2010
2010.119

Water games (jal vihar); shrine
hanging (pichhavai) c 1995
pigments on cotton
192.5 x 147.8 cm
gift of Claudia Hyles through the
Australian Government Cultural
Gifts Program, 2010
2010.120

Water games (jal vihar); shrine
hanging (pichhavai) c 1995
pigments on cotton
144.4 x 189.2 cm
gift of Claudia Hyles through the
Australian Government Cultural
Gifts Program, 2010
2010.121

Mountain of food festival (annakuta
utsava); shrine hanging (pichhavai)
c 1995
pigments and gold leaf on cotton
189.6 x 125.5 cm
gift of Claudia Hyles through the
Australian Government Cultural
Gifts Program, 2010
2010.122

Autumn moon festival (sharada
purnima); altar stair cover (sirhi)
c 1995
pigments and gold leaf on cotton
45.2 x 188.8 cm
gift of Claudia Hyles through the
Australian Government Cultural
Gifts Program, 2010
2010.123

Indonesia

Balinese people

Kamasan, Bali

The Churning of the Sea of Milk;
shrine hanging (tabing) late 19th
century
pigments on handspun cotton
145 x 178 cm
2009.633

Photography

India

Khubiram Gopil Brothers

established Rajasthan early–mid
20th century

A family worshipping on Nanda
mahotsava; donor portrait
(*manorath*) 1900
gelatin silver photograph, opaque
watercolour
50.4 x 64 cm
2010.74

Bhuralal Motilal

worked Rajasthan early–mid 20th century

Female devotees before Shrinathji; donor portrait (manorath) 1900
gelatin silver photograph, opaque watercolour and gold
50.6 x 63.4 cm
2010.75

Artist unknown

worked Rajasthan early 20th century
Donor and priests before Shrinathji; donor portrait (manorath) early 20th century
composite photograph, opaque watercolour
58 x 63.5 cm
2009.658

Venus Studio

established India mid 20th century
Portrait of a man 1954
gelatin silver photograph, oil paint
30.5 x 40.6 cm
2009.656

Guru Das Studio

established Gujarat early 20th century
Gujarati family group portrait early 20th century
gelatin silver photograph, colour pigments
38 x 48.3 cm
2009.654

Artist unknown

worked India early 20th century
Portrait of a woman early 20th century
gelatin silver photograph, colour pigments
38.7 x 30.5 cm
2009.657

Shanti C Shah

worked Gujarat mid 20th century
Memorial portrait of Hiralal A Gandhi 1941
gouache on paper
58 x 61 cm
2009.655

Sculpture**Brunei****collected Mahakam River region, Kalimantan, Indonesia**

Ceremonial gong (tawak) 18th century
brass
79.5 x 27.8 x 7.5 cm
gift of Robyn, John and Simeran Maxwell through the Australian Government Cultural Gifts Program, 2010
2010.136

Cambodia or Malaysia**Late Bronze Age**

Bell or gong 1st–3rd century CE
bronze
61.2 x 34.6 x 30.2 cm
gift of Dr David E Pfanner, 2010
2010.90

East Timor**Maquili district, Atauro Island**

Pair of ancestor figures (ai bahat) early 20th century
wood, cloth
male 79.2 x 9.8 x 9.5 cm
female 73.8 x 18.5 x 13.2 cm
gift of Michael John Gunn, Bee Fong Gunn, Bronwyn Mei Gunn and Jonathan Derek Gunn through the Australian Government Cultural Gifts Program, 2010
2010.98.A–B

East Timor or Indonesia**Tetum people**

Mangle for seeding cotton (ai ledu) early 20th century
wood
56.2 x 45.4 x 10.2 cm
gift of Robyn, John and Simeran Maxwell through the Australian Government Cultural Gifts Program, 2010
2010.124.A–B

Indonesia**Nias people**

Nias
Monument honouring a chief (gowe salawa) 19th century or earlier
stone
160 x 30 x 41 cm
2009.565

Nagé people

Flores
Ancestral horse with two riders (ja heda or jara heda) 19th century or earlier
wood
120 x 320 x 50 cm
2010.78

Late Bronze Age

collected Indonesia
Blade 1st–3rd century
bronze
36.5 x 41.8 x 2.2 cm
2010.91

Ot Danum people

Melawi River, Kalimantan
Funerary vault early 20th century
wood
92 x 230 x 55 cm
2010.342.A–K

Bahau people

Kalimantan
Panel of a funerary vault (sandung or salong) 19th century
wood
112 x 61 cm
2010.343

Kenyah or Apo Kayan people

Finial for house or funerary vault early–mid 20th century
wood, paint
185 x 305 x 32 cm
2010.345

Balinese people

Bali
Measure of the dead (ukur mas) 19th century
gold, cotton
164.8 x 31.5 x 1.4
2010.347

Japan

Meiji period (1868–1912)

Satsuma province

Censer (koro) late 19th century
earthenware, glaze, gold
36 x 23 x 23 cm
gift of the Toyne family, 2009
2009.571.A–B

Laos

Vientiane

Scenes from the life of the Buddha
18th century
bone, wood
52.4 x 17.2 x 13.2 cm
52 x 17.4 x 13.4 cm
2010.133.A–B

Malaysia

Melanau people

Sarawak

4 charms for fishing nets (suk) 19th century
boar tusk
8.2 x 1.3 x 0.6 cm
8.9 x 1.8 x 1.6 cm
11 x 1.4 x 2.2 cm
10.9 x 1.6 x 1.8 cm
gift of Rex and Caroline Stevenson
through the Australian Government
Cultural Gifts Program, 2010
2010.82–2010.85

Malay people

Ceremonial lidded vessel (cepu)
1850–1925
silver
overall 25, 21 cm (diam)
2010.134

Sarawak

Miniature cannon 18th–19th century
bronze
16.4 x 67 x 6.2 cm
gift of Rex and Caroline Stevenson
through the Australian Government
Cultural Gifts Program, 2010
2010.137

Miniature cannon 18th–19th century
bronze
18.5 x 69.8 x 7.5 cm
gift of Rex and Caroline Stevenson
through the Australian Government
Cultural Gifts Program, 2010
2010.138

Straits Chinese community

traded to Iban people, Kalimantan
Ceremonial belt and buckle early
20th century
silver alloy
8.8 x 93.5 x 1.2 cm
gift of Rex and Caroline Stevenson,
2010
2010.126.A–B

Philippines

Ifugao people

Luzon

Main post for a chief's house
(*kinabiggat*) 19th century
wood
86.4 x 10.5 x 13.5 cm
2010.79

Ifugao people

Kababuyan region, Luzon

Pair of standing guardian figures
(*bulul*) 19th century
wood
male 42.2 x 13.4 x 10.2 cm
female 45.2 x 12.5 x 11.5 cm
2010.80.A–B

Ifugao or Bontoc people

Luzon

Warrior's helmet (oklop) 19th – early
20th century
wood
10.5 x 11 x 19.5 cm
2010.86

Ifugao people

Mayoyao region, Luzon

Seated guardian figure with bowl
(*duyu or tangungu*) 19th – early 20th
century
wood
33.5 x 25.5 x 23.5 cm
2010.87

Bontoc people

Luzon

Ritual bowl (tangungu) early 20th
century
wood
10.5 x 22.8 x 15.5 cm
2010.88

Ifugao people

Lagawe region, Luzon

Seated guardian figure (bulul) 19th –
early 20th century
wood
47.6 x 10.2 x 15.4 cm
2010.89

Sri Lanka

Sinhalese community

Reliquary stupa (dagoba) 19th
century
silver
46, 32 cm (diam)
2010.346.A–J

Taiwan

Yami people

Botel Tobago Island

Main house post (tomok) 19th
century
wood, pigments
216.6 x 108.8 x 8 cm
2009.1067

Textile

China

Miao people

Collection of 8 baby's hats late 20th century

cotton, silk, metallic thread, ribbon, sequins, buttons, pendants; embroidery, appliqué, quilting

15 x 23.5 x 10 cm

11.5 x 21 x 9.8 cm

12.5 x 22 x 9.8 cm

12.5 x 19.4 x 8.8 cm

12.8 x 11.2 x 10.5 cm

15.8 x 20.4 x 12.8 cm

15.8 x 20.4 x 12.8 cm

16.8 x 21.2 x 12.4 cm

gift of Claudia Hyles through the

Australian Government Cultural

Gifts Program, 2010

2010.99–2010.106

India

Ashok Ladiwal

born India

Collection of 11 embroidered panels late 20th century

silk, sequins, braid, metallic threads, beads; appliqué, embroidery,

couching, stumpwork

44.8 x 40.5 cm

47 x 32.8 cm

63.2 x 47.8 cm

67.7 x 41.5 cm

63.1 x 49.8 cm

44.2 x 41 cm

107.8 x 101 cm

96 x 65 cm

61.6 x 40.2 cm

66 x 39.5 cm

59.6 x 37.8 cm

gift of Claudia Hyles through the

Australian Government Cultural

Gifts Program, 2010

2010.107–2010.117

Indonesia

Javanese people

Jogjakarta, Java

Skirt cloth with the sekar jagad patchwork design late 20th century
cotton, natural dyes; hand-drawn batik

250 x 103 cm

gift from the personal collection of the First Lady of Indonesia Mrs Ani Bambang Yudhoyono, 2010

2010.139

Balinese people

Klungkung region, Bali

Ceremonial wrap (saput songket) late 20th century

silk, cotton, silver thread, dyes;

supplementary weft weaving

180 x 120 cm

gift from the personal collection of the First Lady of Indonesia Mrs Ani Bambang Yudhoyono, 2010

2010.140

Malaysia

Iban people

Sarawak

Shaman's or bard's robe (baju pilih)

early 20th century

cotton; supplementary weft weaving

101 x 135 cm

2010.81

AUSTRALIAN ART

Decorative arts

ADDIS, George Richard

Australia 1864–1937

Kalgoorlie brooch 1884–1899

18 carat gold

2.5 x 5.5 cm

2010.304

ARONSON & CO

United Kingdom 1898 – Australia 1928

Coolgardie brooch c 1896

15-carat gold

3 x 4.8 cm

2010.309

BAAS-BECKING, Solvig

born Indonesia 1928

to Australia 1963

Spider web, rug c 1991

wool, linen

180 x 130 cm

gift of Betty Nathan, 2009

2010.19

BARCLAY, David (retailer)

Scotland 1804 – Tasmania 1884

to Australia 1830

FORRESTER, Joseph (silversmith)

to Australia 1829

Dessert spoon c 1836

sterling silver

19 x 4 x 1.1 cm

2009.568

BECKHOUSE-KORAKIS, Janet

born Australia 1955

Life cycle, censer and stand 2005

glazed stoneware

120 x 50 cm

gift of Professor Emeritus Barbara

van Ernst AM, 2010

2010.319.A–B

CAPON, Mark

to Australia 1973

Teeming fish, pedestal bowl 2009

porcelain: pierced and underglaze-painted decoration

7.5 cm, 35.2 cm (diam)

gift of the Hon Ashley Dawson-

Damer, 2009

2009.830

DONOVAN & OVERLAND

Australia 1895–1919

Southern Cross brooch c 1898

18-carat gold

1.6 x 4 cm

2010.315

Marble Bar brooch c 1898

15-carat gold

4.4 x 5.7 cm

2010.318

DOULTON & CO

established Great Britain 1854

BILTON, Louis (decorator)

United Kingdom 1858–1910

Australia from 1885 to 1887

Australian 'Waratah' bowl c 1892

bone china, overglaze enamel; frame:
gilt wood and velvet

4 cm, 38 cm (diam)

frame 62 x 61.5 x 0.9 cm

2010.301

DRAPER, Lynda

born Australia 1962

Mary 2008

glazed porcelain

45 x 15 x 15 cm

purchased with funds from the
Meredith Hinchliffe Fund, 2009

2009.916

FELL, Fiona

born Australia 1966

Lose no ground 2009

stoneware fired paperclay and glaze

120 x 21 x 26 cm

purchased with funds from the
Meredith Hinchliffe Fund, 2009

2009.915

FOSTER, Robert

born Australia 1962

Bandaliero II 2009

anodised aluminium, acrylic,
stainless steel, plastics, synthetic
textile webbing

157 x 7 x 5.5 cm

2009.598

GOLDSMITHS HALL & CO

Miner's brooch 1885–1902

15-carat gold, diamond

1.8 x 5.5 cm

2010.317

GRIFFIN, Walter Burley (designer)

United States of America 1876 –

India 1937

Australia from 1913–1935, India

1935–37

FALLSHAW AND SONS

(manufacturer)

established Australia 1875

Swivelling desk chair 1917

Japanese oak, leatherette, iron, steel

103.5 x 58.5 x 60 cm

2009.594

HELY, Patsy

born Australia 11 Aug 1946

Kevin Rudd & Tony Negus &

building Marcus Clarke Street 2009

porcelain with underglaze and

overglaze painting

11.8 cm, 14.6 cm (diam)

purchased with funds from the

Meredith Hinchliffe Fund, 2009

2009.1101

HOFFMANN, Neil

born Australia 1953

Common matter no 1 2009

ceramic and fused rock

44 x 48 x 46 cm

2009.917

JM WENDT

established Australia 1850

Brooch 1900–1920

9-carat gold, diamond

1.3 x 5.4 cm

2010.311

JW DUNKERTON

established & closed Australia

Brooch c 1907

9-carat gold

1.6 x 4.6 cm

2010.307

JUDGE, Dorothy

Fiji 1912 – Australia 2001

to Australia 1922

Necklace and earrings set 1950–1970

sterling silver, amethyst quartz

pendant and chain 31 x 2.5 cm

earrings 5 x 1.2 cm

2009.596.1–2.A–B

Pendant brooch 1950–1970

sterling silver, jelly opals

6 x 4 x 0.5 cm

2009.597

KEIGHERY, Michael

born Australia 1948

The end to that 2009

earthenware, stains, glazes

72 x 45 cm

purchased with funds from the

Meredith Hinchliffe Fund, 2009

2009.914.A–F

KNOTTENBELT, Robert

born The Netherlands 1947

to Australia 1973

Totemic fish contemplating a

persimmon 1988

glass, granite

40 cm

donated through the Australian

Government's Cultural Gifts

Program by Jim and Bijou Farrell,

2010

2010.95.A–B

KOPP, Adolph Otto

Germany – Australia 1905

to Western Australia c 1891

Signet ring 1892–1904

15-carat gold

8 gm

2010.314

Swan brooch 1892–1904

15-carat gold, ruby

2.6 x 5.8 cm

2010.316

KRIMPER, Schulim

Austria–Hungary 1893 – Australia
1971

to Australia 1939

Cabinet with two doors 1953

Japanese oak, brass

77 x 106.2 x 55 cm

donated through the Australian

Government's Cultural Gifts

Program by Heather Green and Jock

Smibert in memory of Dick and Peg

Smibert, 2010

2010.16

Cocktail cabinet with four drawers

1953

Japanese oak, brass

77 x 106.2 x 55 cm

donated through the Australian

Government's Cultural Gifts

Program by Heather Green and Jock

Smibert in memory of Dick and Peg

Smibert, 2010

2010.17

Set of three nesting occasional tables

1953

Japanese oak, glass

1 60 x 56 x 39 cm

2 53 x 48.5 x 39.5 cm

3 47 x 41.5 x 39.5 cm

donated through the Australian

Government's Cultural Gifts

Program by Heather Green and Jock

Smibert in memory of Dick and Peg

Smibert, 2010

2010.18.A–C

LARARD BROTHERS

Australia 1873 – closed Australia

Coolgardie brooch c 1890

15-carat gold

3 x 4.8 cm

2010.308

LEVINSON AND SONS

Australia 1896–1961

Brooch 1890–1920

15-carat gold, gold-bearing quartz

1.5 x 2 cm

2010.303

LIEW, Khai

born Malaysia 1952

to Australia 1971

Kokoso cabinet 2010

wood (blackbean)

120 x 120 x 54 cm

gift of Susan Armitage, 2010

2010.302.A–B

MAYO, Daphne

born & died Australia

United Kingdom 1919–1923, France

1923–1925

St Cecelia c 1914

plaster plaque, silky oak frame

panel 9.4 x 6.6 x 0.2 cm

Frame 34 x 30 cm

2009.603

MOORE & SONS

established Australia 1887

Goldfields nugget brooch 1887–1910

9-carat gold

1.5 x 4.4 cm

2010.306

MR INDIVIDUAL (manufacturer)

Australia 1946–1992

BEALE, William (designer)

Australia 1929–1992

Cap c 1985

synthetic velvet and mesh

18 x 20 x 23 cm

gift of Manny Hirsh in memory of

Etta Hirsh, 2010

2010.42

Cap with visor c 1985

silk velvet, glass bead appliqué

17 x 26 x 22 cm

gift of Manny Hirsh in memory of

Etta Hirsh, 2010

2010.43

NAGEL, Elisabeth

born Germany 1930

to Australia 1959

Rug 2009

wool, linen

225 x 90 cm

purchased with funds from the

Meredith Hinchliffe Fund, 2010

2010.21

PIGOTT, Gwyn Hansen

born Australia 1935

Britain from 1955–1965, France from

1966–1973

Steadfast 2009

porcellaneous stoneware, glazed

overall 27 x 79 x 18 cm

2009.1102.A–J

PRENZEL, Robert

Prussia 1866 – Australia 1941

to Australia 1888

Corner cabinet c 1910

blackwood

175 x 94 x 69 cm

donated through the Australian

Government's Cultural Gifts

program by Roger and Shirley

Brideson, 2010

2010.94

RAMSON, Belinda

born New Zealand 1935

Glimpses of New Zealand 2004

wool, linen

118 x 63 cm

purchased with funds donated by

Betty Beaver AM to celebrate 40

years of Narek Galleries, 2010

2010.20

RISLEY, Tom

born Australia 1947

Restaurant Chair 1996

powder-coated welded steel, rubber,
fabric

85 x 47 x 47 cm

2009.601

Driftwood chair 1996

driftwood, glue, metal nuts and bolts

230.5 x 85 x 130 cm

2009.602

ROWNEY, Tom

born Australia 1971

Maelstrom series: Red oval form 2009

blown glass

20 x 42 x 18 cm

gift of Sandy and Philip Benjamin,

2010

2010.264

RUSHFORTH, Peter

born Australia 1920

Chun blue blossom jar 2009
stoneware with chun glaze
32 cm, 19 cm (diam)
2009.593

RYDER, Julie

born Australia 1960

Re-generate 1835 2009
silk, acid dyes
250 x 125 cm
purchased with funds from the
Meredith Hinchliffe Fund, 2009
2009.918

SCANLON, Thomas

died Australia

Swan brooch 1894–1905
15-carat gold, blue stone, pearl
2.3 x 5.8 cm
2010.312

SCHOMBURGK, Julius

Germany 1812 – Australia 1893
to Australia 1850

*Betrothal ring (made for Otto
Schomburgk on his marriage to Ada
Downer)* 1891
18-carat gold, 34 diamonds
1 cm, 2.5 cm (diam)
2009.595

TESCHENDORFF, John

born Australia 1942

*Elegy for a suburban mother II and
III (Envoi)* 1982–1985
porcelain, wood, metal, paint
82 x 350 x 13.5 cm
donated through the Australian
Government's Cultural Gifts
Program, 2010
2010.96.A–H

TULLO, Norma

Dress c 1965
cotton
centre back length 126 cm
gift of Merrilyn Woodland, 2009
2009.893

TULLY, Peter

Australia 1947 – France 1992

Urban tribal wear chair 1988
wood, plastics, paint, metal, fabric,
imitation fur
161.3 x 49.5 x 65 cm
2009.599

Liberace memorial chair 1989
cast aluminium, vinyl, imitation fur,
metals, plastics, glass, photograph,
shells
154 x 47 x 44 cm
2009.600

**UNKNOWN AUSTRALIAN
JEWELLER**

Brooch 1890–1910
15-carat gold
1.5 x 5 cm
2010.305

**UNKNOWN AUSTRALIAN
LEATHERWORKER**

Shoulder bag c 1985
leather, brass rivets
42 x 16 x 14 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.47

Shoulder bag c 1985
leather
63 x 24 x 9 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.48

**UNKNOWN WESTERN
AUSTRALIAN JEWELLER**

Horse stick pin 1890–1920
gold (Donnybrook)
top 1.7 x 3 cm
2010.310

Brooch c 1908
18-carat gold, blister pearl
1.9 x 5.3 cm
2010.313

WALKER, David

born United Kingdom 1941
to Australia 1964

Crossweave brooch 2 1983
sterling silver, titanium
6 x 6 x 0.6 cm
gift of David Walker, 2010
2010.97

WALLER, Napier

Australia 1893–1972
Europe 1929–30

REYBURN, Lorna (assistant)

Cain: Am I my Brother's keeper? 1966
stained glass, lead, steel support rods
overall 173 x 63.5 cm
2009.919.A–K

WRIGHT, Leslie John

Australia 1951–2006

Tensioned Form c 1984
beech, stainless steel, copper
approx 25 x 100 x 50 cm
2010.23

Shoreline Chair Design: 1984,
Manufacture: c 1990
laminated celery top pine
approx 70 x 180 x 70 cm
2010.24

Shoreline Chair prototype 1984
laminated celery top pine
approx 70 x 180 x 70 cm
2010.25

Gilt Wing dining table c 1995
wood, veneers, gilt aluminium alloy
approx 82 x 120 x 50 cm
2010.26.A–I

From Indigo Depths 2000
New Guinea rosewood, steel, glass
82 x 120 x 59 cm
2010.27.A–B

Pair of Marina dining chairs 2002
jarrah, stainless steel
88 x 63 x 59 cm
2010.28.1–2

Atoll Bowl c 1984
sterling silver, silver plate, malachite
and Huon pine
5.8 cm, 27 cm (diam)
2010.29

Digital media art

CONOMOS, John

born Australia 1947

Lake George (After Rothko) 2007
single-channel video installation
23 minutes
2009.712

FARRELL AND PARKIN

live and work Melbourne

Along the Great Wall 2007
single-channel video installation
31 seconds
2009.615

MANGANO, Silvana

born Australia 1972

MANGANO, Gabriella

born Australia 1972

Drawing I 2001
single-channel video, transferred to
DVD, installation (4: 3 ratio, colour,
sound, 6:26 mins); on self-looping
DVD (PAL format)
6.26 minutes
portfolio (closed) 19.4 x 30 x 0.9 cm
The Rotary Collection of Australian
Art, 2009
2009.632.1–3

MOFFATT, Tracey

born Australia 1960

HILLBERG, Gary (collaborator)

Lip 1999
single-channel video installation
10 minutes
2009.621

Artist 2000

single-channel video installation
10 minutes
2009.622

Love 2003

single-channel video installation
21 minutes
2009.623

DOOMED 2007

single-channel video installation
10 minutes
2009.624

REVOLUTION 2008

single-channel video installation
14 minutes
2009.625

Mother 2009

single-channel video installation
20 minutes
2009.626

Drawing

AUSTRALIAN SCHOOL

not titled (*hunting scene with
Aboriginal tracker*) c 1870–80
watercolour
image 48 x 34 cm
2009.1023

BEARD, John

born Wales 1943

Australia 1983–86; India 1986;
resident USA, Australia and Europe
from 1986

Head—Self-portrait I 2006
acrylic, Indian ink, conté, charcoal
and graphite; on white wove Lana
paper
image (overall) 210 x 152 cm
sheet (overall) 210 x 152 cm
gift of the artist, 2009
2009.570

Head—Self-portrait II 2006
acrylic, Indian ink, conté, charcoal
and graphite; on white wove Lana
paper
sheet (a) 101.8 x 153 cm
sheet (b) 101.4 x 153 cm
image (overall) 204 x 153 cm
sheet (overall) 204 x 153 cm
2009.631

BOCK, Thomas

England 1790 – Australia 1855
Australia from 1824

Mrs Thomas Bock c 1845
watercolour; on paper
sheet (sight) 24 x 19 cm
2010.328

Alfred Bock c 1850
watercolour; on paper
sheet (sight) 21 x 16 cm
2010.329

COVENTRY, Virginia

born Australia 1942

Rathdowne Street interior 1965
charcoal, pencil, acrylic; on cream
textured rag paper
image 55.6 x 38.6 cm
sheet 55.6 x 38.6 cm
2009.678

Exhibition gardens 2 1965
gouache and oil pastel; on thin
smooth off-white wove paper
image 71.7 x 53.2 cm
sheet 76.4 x 56 cm
2009.679

not titled (*life drawing*) 1979
conté; on thin cardboard
image 63.9 x 35.8 cm
sheet 63.9 x 35.8 cm
2009.680

A L'Italia 1986
brush and ink, watercolour, pencil;
on thin cream wove paper
sheet (each) 13.8 x 20.4 cm
2009.681.A–B

*Intersecting variables—weather
drawing #3* 1992
charcoal, acrylic; on thick smooth
white wove BFK Rives paper
image 75.2 x 53.1 cm
sheet 75.2 x 53.1 cm
2009.682

Inflections 6 1997
silverpoint, pastel; on thick smooth
off-white wove paper
image 14.3 x 20 cm
sheet 15.2 x 20 cm
2009.683

Unbounded 6 1993
pencil; on thick smooth off-white
wove paper
image 61 x 77.2 cm
sheet 70.2 x 100 cm
2009.684

Canberra grid (broken line) 1996
silverpoint; on thick smooth
off-white wove paper on thick
smooth white wove paper
image 29 x 28.4 cm
sheet (a) 29 x 28.4 cm
sheet (b) 45.2 x 38.2 cm
2009.685

Places des Vosges (cadmium red) 2000

brush and red ink; on medium-weight off-white wove paper
sheet (each) 36.2 x 26.2 cm
2009.686.1–3

Inflections 4 1997

silverpoint, black acrylic paint; on thick smooth cream wove rag paper
image 17.8 x 25.6 cm
sheet 18.8 x 25.6 cm
2009.892

DE MAISTRE, Roy

Australia 1894 – England 1968
England, France 1923–26; England, France from 1929

The archer and the thinker 1940s

charcoal, ink and watercolour; on thin smooth off-white laid paper
image 33.6 x 41.9 cm
sheet 34.4 x 42.2 cm
gift of the Hon Ian Callinan AC, 2009
2009.1088

DOWLING, W P

Ireland 1822 – Tasmania 1877
Australia from 1847

Rev Thomas Ewing 1852

crayon and body colour; on paper
image 41 x 35 cm
framed 55 x 48 cm
2010.327

ESSON, Michael

born Scotland 1950
Australia from 1977

Hey diddle diddle 1989

watercolour and pencil; on off-white wove Arches paper
image 54 x 76.6 cm
sheet 54 x 76.6 cm
gift of Thelma Jean Hill, 2009
2009.569

FERRIER, Virginia

Australia 1927–1998

not titled (*desert landscape*) 1980s
pastel; on medium-weight textured maroon wove paper
image 32.8 x 46.6 cm
sheet 37.4 x 54.8 cm
gift of Tom Ferrier, 2009
2009.725

not titled (*flowers on table*) 1980s
acrylic; on thick textured cream wove paper
image 48.2 x 62.2 cm
sheet 48.2 x 62.2 cm
gift of Tom Ferrier, 2009
2009.726

not titled (*four cups on mantlepiece—recto*); not titled (*sketch of cups and hooks—verso*) 1980s

charcoal; on thin smooth off-white wove paper
image (recto) 75.2 x 54.6 cm
image (verso) 70.8 x 51.2 cm
sheet 76.2 x 56 cm
gift of Tom Ferrier, 2009
2009.727

not titled (*Kettle and window*) 1980s
acrylic; on thick textured cream wove paper
image 78 x 57.2 cm
sheet 78 x 57.2 cm
gift of Tom Ferrier, 2009
2009.728

not titled (*landscape*) 1980s
pastel; on thin textured black laid paper
image 21.4 x 26 cm
sheet (folded in four) 21.4 x 26 cm
gift of Tom Ferrier, 2009
2009.729

not titled (*sketchbook*) 1980
pencil and felt-tip pen; on Spirax pocket sketch book
sheet (each) 18.4 x 12.2 cm
book (closed) 18.4 x 12.2 cm
gift of Tom Ferrier, 2009
2009.730

not titled (*Still-life atop fridge*) 1980s
charcoal; on thin smooth off-white wove paper
image 76.2 x 56.2 cm
sheet 76.2 x 56.2 cm
gift of Tom Ferrier, 2009
2009.731

not titled (*Still-life with pans*) 1980s
charcoal; on thin smooth off-white wove paper
image 75.4 x 56.2 cm
sheet 76.2 x 56.2 cm
gift of Tom Ferrier, 2009
2009.732

not titled (*umbrellas*) 1980s
acrylic; on medium-weight textured cream wove paper
image 76.2 x 50.8 cm
sheet 76.2 x 50.8 cm
gift of Tom Ferrier, 2009
2009.733

FRIEND, Donald

Australia 1915–1989
Europe, Africa 1936–40; Bali 1967–80

Venice 1952

watercolour and chalk; on thin smooth grey laid paper
image 31 x 48 cm
sheet 31 x 48 cm
bequest of Margaret Louise Jarrett, 2009
2009.1073

HARRIS, Brent

born Aotearoa New Zealand 1956
Australia from 1981

A collection of sketchbooks, drawings, and notes 1981–2005
various mediums
various dimensions
gift of the artist, 2010
2010.344.1–12, 2010.396–2010.434,
2010.497.1–8, 2010.501.1–3,
2010.501.1–9, 2010.503.1–3

HAXTON, Elaine

Australia 1909–1999
England 1932–39; USA, England, Europe c 1946–49

not titled (*industrial scene*) 1951
crayon; on thin smooth off-white laid paper
image 31.2 x 45.9 cm
sheet 31.2 x 45.9 cm
bequest of Margaret Louise Jarrett, 2009
2009.1074

JAMIESON, Gil

Australia 1934–1992

not titled (*horse, man and dog under tree*) c 1960

brush and ink; on medium-weight cream wove paper

image 41 x 56 cm

sheet 55.8 x 76.4 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.796

LEWIN, John

England 1770 – Australia 1819

Australia from 1800

Calicoma, Black Wattle c 1805

watercolour; on white wove paper

image 24.5 x 27.5 cm

2010.125

LYCETT, Joseph

England 1775–1828

Australia 1814–22

Huon River c 1823

watercolour and body colour over pencil; on paper

sheet (sight) 27 x 17 cm

2010.324

MACQUEEN, Kenneth

Australia 1897–1960

England 1915–19

Murrallen Farm, Mt Emilyn with Mt Domville in the distance c 1935

watercolour; on paper

image 27 x 45 cm

bequest of Margaret Louise Jarrett, 2009

2009.1072

MCNAMARA, Frank

Australia 1916–1995

A collection of 30 sketchbooks and 10 drawings various dates

various techniques

various dimensions

gift of Sue McNamara, the artist's wife, 2009

2009.948–2009.988

MILLER, Godfrey

New Zealand 1893 – Australia 1964

Asia 1918–19; Australia 1919–29;

England 1929–31; Australia 1931–33;

England, Greece, Middle East 1933–

39; Australia from 1939

not titled (*figure study*) 1950s

pencil; on medium-weight smooth

cream wove paper

image 11.7 x 37 cm

sheet 28 x 38.2 cm

gift of Bill Hamilton, 2009

2009.1021

PROCTOR, Thea

Australia 1879–1966

England 1903–12, 1914–21

Seated lady 1941

watercolour over pencil; on thin

smooth cream paper on board

image 50.6 x 58 cm

sheet 50.6 x 58 cm

bequest of Margaret Louise Jarrett, 2009

2009.1071

PROUT, John Skinner

England 1805–1876

working Australia 1840–48

Break of Day Plains c 1845

watercolour; on paper

image 26 x 38 cm

2009.563

STRUTT, William

England 1825–1915

France 1838–48; Australia 1850–55;

New Zealand 1855–56; Australia 1856–62

Young gum trees c 1850

pencil; on smooth buff paper

image 14.1 x 11 cm

sheet (sight) 15.8 x 11.8 cm

gift of Robert and Jennifer

Dickerson, 2010

2010.385

Studies of kangaroo sleeping c 1850

pencil and watercolour; on smooth

off-white paper

image 10.3 x 17.2 cm

sheet (sight) 13.2 x 18.2 cm

gift of Robert and Jennifer

Dickerson, 2010

2010.386

Puma 1889, September

pencil; on smooth off-white paper

image 7.5 x 10.5 cm

sheet (sight) 8.2 x 12.4 cm

gift of Robert and Jennifer

Dickerson, 2010

2010.387

Two cows c 1850

pencil and watercolour; on smooth

off-white paper

image 8.3 x 14.8 cm

sheet (sight) 18.8 x 28 cm

gift of Robert and Jennifer

Dickerson, 2010

2010.388

WAINEWRIGHT, Thomas**Griffiths**

England 1794 – Australia 1847

Australia from 1837

Barbara Bethune c 1839

charcoal, with crayon details; on

grey paper

sheet 36.2 x 30.6 cm

2009.564

Mrs Louisa Mary Agnew c 1840

watercolour over pencil; on paper

image 21 x 16 cm

2010.325

Dr James Wilson Agnew c 1840

watercolour over pencil; on paper

image 21 x 16 cm

2010.326

WALLER, Christian

Australia 1894–1954

England, Europe 1929–30; USA

1939–40

The gateway to nowhere c 1919

pen and ink, with touches of

watercolour and gouache; on thick

smooth grey wove paper

image 37.8 x 27.6 cm

sheet 37.8 x 27.6 cm

gift of Roger Butler, 2010

2010.190

Painting

BALSON, Ralph

England 1890 – Australia 1964
Australia from 1913; England,
France, United States of America
1960–61

Painting 1941
oil on cardboard on composition
board
47.2 x 78.7 cm
2010.321

BOCK, Thomas

England 1790 – Australia 1855
Australia from 1824

Mr David Barclay 1840s
oil on canvas
75.4 x 64.2 cm
2009.560

BUNNY, Rupert

Australia 1864–1947
England and France 1884–1933

On the terrace c 1913
oil on cardboard
56.9 x 71 cm
bequest of Margaret Louise Jarrett
2009.1068

Farm at Mer c 1925
oil on canvas
38.8 x 45.6 cm
bequest of Margaret Louise Jarrett
2009.1069

CAMPBELL, Jon

born Ireland 1961
Australia from 1964

Weak as piss 2009
screenprint, printed in colour on
cotton, from multiple stencils,
hand-stitched
202.6 x 119.2 cm
2009.1104

CARMICHAEL, John Wilson

England 1800–1868
The rescue of William D'Oyly 1841
oil on canvas
73.9 x 105.4 cm
2010.92

CLAXTON, Marshall

England 1813–1881
Australia 1850–1854; India 1855–
1858

Family group 1853
oil on canvas
92.1 x 86.8 cm
2009.828

COSSINGTON SMITH, Grace

Australia 1892–1984
England, Europe 1912–14; England,
Italy 1949–51

Study of a head: self-portrait 1916
oil on canvas on board
28.6 x 23.4 cm
2010.383

DOWLING, Robert

England 1827–1886
Australia 1834–1857, 1884–1886

Miss Robertson of Colac (Dolly)
1885–86
oil on canvas
103.8 x 127.6 cm
acquired with the assistance of the
Masterpieces for the Nation Fund,
2010
2009.562

The Reverend Henry Dowling
1851–52
oil on board
30.5 x 25.5 cm
2009.604

Elizabeth, Mrs Henry Dowling
1851–52
oil on board
30.5 x 25.5 cm
2009.605

Self-portrait c 1852
oil on ivory
10.4 x 13.2 cm
2009.1103

DUKE, William

Ireland 1814 – Australia 1853
Australia from 1840
European landscape (after Rubens)
c 1845
oil on canvas
69.2 x 91.2 cm
2010.323

DURRANT, Ivan

born Australia 1947
Power 2007
synthetic polymer paint on
composition board
99.2 x 142.4 cm
gift of the artist, 2010
2010.335

On the bench 2006
synthetic polymer paint on
composition board
99.2 x 148 cm
2010.336

DUTERRAU, Benjamin

England 1767 – Australia 1851
Australia from 1832
Edith, Mrs George Gatehouse c 1834
oil on canvas mounted on board
92 x 72.1 cm
2009.558
Mr George Gatehouse c 1834
oil on canvas mounted on board
91.2 x 72.1 cm
2009.559

FEINT, Adrian

Australia 1894–1971
Flowerpiece 1940
oil on canvas
45.5 x 40.5 cm
bequest of Margaret Louise Jarrett
2009.1070

FELTON, Maurice (attributed to)

England 1803 – Australia 1842
A woman of NSW c 1840
oil on canvas
74.6 x 63.7 cm
2010.330

FOX, E Phillips

Australia 1865–1915
Europe, England 1887–92; England,
Europe 1901–1913
Mrs James Pirani 1893
oil on canvas
102.2 x 75.6 cm
purchased with the assistance of
Nicolette Benjamin Black, 2010
2010.333

GOULD, William Buelow

England 1803 – Australia 1853
Australia from 1827

Mr John Mezger c 1842

oil on canvas
76.3 x 63.3 cm
2010.322

HARRY, Pat

born Australia 1931

Abstract untitled c 1979

synthetic polymer paint on canvas
150.3 x 148.4 cm
gift of Aranday Pty Ltd 2010
2010.22

HEYSEN, Hans

Germany 1877 – Australia 1968
Australia from 1884; Europe,
England 1899–1903

From the studio window, Paris c 1902

oil on canvas on board
14.3 x 20.2 cm
frame 43.6 x 48 x 3.1 cm
2010.331

On the Marne at Charenton 1901

oil on canvas
15.3 x 21 cm
frame 46.7 x 48.6 x 3.1 cm
2010.332

JENNER, Isaac Walter

England 1836 – Australia 1902
Australia from 1883

On the Brisbane River 1893

oil on millboard
20.3 x 32.6 cm
gift of The Hon Ian Callinan AC,
2009
2009.1111

LAHEY, Vida

Australia 1882–1968

Coolangatta, Kirra Beach, from

Tweed Heads c 1952
oil on composition board
36.9 x 39.8 cm
2010.320

LARTER, Pat

England 1936 – Australia 1996
Australia from 1962

Jump session 1993

synthetic polymer paint and glitter
on composition board
121.5 x 91.2 cm
2009.1105

not titled 1993

laser prints, synthetic polymer paint
and glitter on composition board
122 x 90.8 cm
2009.1106

LOVEGROVE, Sue

born Australia 1962

Vanishing no 343 2005

synthetic polymer paint and gouache
on canvas
130.4 x 180.5 cm
gift of the artist 2010
2010.5

McCUBBIN, Frederick

Australia 1855–1917

Ships, Williamstown c 1909

oil on canvas board
24 x 34 cm
gift of Philip Bacon AM, 2010
2010.127

MUNDY, Henry

England 1796 – Australia 1848
Australia from 1831

Elizabeth, Mrs William Field c 1842

oil on canvas
103.2 x 86.3 cm
2009.561

ROONEY, Robert

born Australia 1937

Cereal bird beaks III 1969

synthetic polymer paint on four
canvases
each 151.2 x 75.9 cm
overall 151.2 x 303.6 cm
2009.92.A–D

SOUTHERN, Clara

Australia 1861–1940

Audrey & chic-a-pic 1911

oil on canvas
43 x 56 cm
gift of Jill Cahn and Judy Laver, 2010
2010.130

STRANGE, Frederick

England 1807 – Australia 1873
Australia from 1838

*Misses Isabella and Fanny, daughters
of the Reverend William Browne*
c 1845

oil on canvas
81.3 x 64.2 cm
2010.334

TAYLOR, Michael

born Australia 1933
Europe 1960–63

Monaro light 1976

oil on canvas
152.5 x 183 cm
gift of Wm S Hamilton, 2009
2009.895

VON GUÉRARD, Eugene

Austria 1811 – England 1901
Italy 1830–1838; Germany 1838–
1852, 1882–1891; Australia 1852–
1881; England from 1891

*Landscape of the original township of
Perth* c 1856

oil on canvas
30.6 x 60.6 cm
2009.557

WOLFHAGEN, Philip

born Australia 1963

Autumn equinox; the loss of the sun
2009

oil and beeswax on canvas
200.4 x 160.3 cm
2009.606

Photography

BOCK, Thomas

England 1790 – Australia 1855
Australia from 1824

Portrait of two boys 1848–50
daguerreotype
case closed 7 x 6 cm
case open 7.5 x 13 cm
2009.921

CARTER, Jeff

born Australia 1928

Crowds at Jack Evans 'Porpoise Pool' show, Coolangatta c 1965
gelatin silver photographs
image (each) 38 x 55 cm
2009.627.A–B

Rain I – Rain II, Glenrock NSW 1985
gelatin silver photographs
image (each) 55 x 38 cm
2009.628.A–B

DUPONT, Stephen

born Australia 1967

OMSY—Kips Kaboni Gang, Kaugere, Settlement, January 2004 2004
gelatin silver photograph
image 61 x 50 cm
2009.925

Sing-Sing triptych 2004
gelatin silver photographs
each panel 110 x 92 cm
triptych 110 x 276 cm
2010.351.A–C

Tsunami aftermath, Aceh, Indonesia 2005
gelatin silver photograph
image 45 x 100 cm
gift of the artist 2005
2010.352

EATON, John B

England 1881 – Australia 1967
to Australia 1889

The tent in the wood c 1930s
gelatin silver photograph
image 33 x 37.8 cm
2009.611

FARRELL AND PARKIN

established and working in
Melbourne from c 1980

Mountain evergreens and stone deer 2009
digital inkjet print
image 61 x 177 cm
2009.612

Auspicious agate carvings 2009
digital inkjet print
image 61 x 82 cm
2009.613

Double happiness camouflage 2009
digital inkjet print
image 61 x 108 cm
2009.614

Self-portrait #1 2003
Type C colour photograph
image 60 x 75 cm
2009.616

Self-portrait #3 2005
digital print
image 60 x 80 cm
2009.617

Self-portrait #4 2006
Type C colour photograph
image 60 x 80 cm
2009.618

Mandarin ducks at the Great Wall 2006
digital inkjet print
image 60 x 94 cm
2009.619

GEMES, Juno

born Hungary 1944
Australia from 1949

One with the Land: Beach camp, windward side. Family waiting for the Dunna and Wanna to come in Mornington Island, Queensland 1978
gelatin silver photograph printed 2003
image 32.4 x 44 cm
sheet 50.8 x 60.6 cm
mount 63.8 x 81 cm
2009.607

Young men raise the Flag on Bora Ground Mornington Island, 1978

gelatin silver photograph printed 2003
image 32.5 x 44 cm
sheet 50.8 x 60.6 cm
2009.608

The Long March for Justice and Hope Invasion Day, La Perouse NSW 1988

colour pigment inks printed 2009
sheet 61 x 121.9 cm
2009.609

Two Women from The Stolen Generations Yeperenye Festival, Alice Springs NT 2000 2000

gelatin silver photograph printed 2003
sheet 50.8 x 61 cm
gift of Juno Gemes, 2009
2009.610

HOARE, Suzanne

died Tahiti

Untitled (studio portrait two Tahitian women) c 1880
albumen silver photograph
image 19.1 x 14 cm
2009.647

UNKNOWN PHOTOGRAPHER

Fijian warrior c 1885
albumen silver photograph
image 14 x 8.9 cm
2009.646

PULMAN, Elizabeth

England 1836 – Auckland New Zealand 1900
to New Zealand 1861

Mary Amma Waikato c 1875
albumen silver carte-de-visite
photograph
image 10.2 x 6.4 cm
2009.645

SEARLE, Bruce

born Australia 1949

Pictorial perambulations along Cook's River and its tributaries 1987
gelatin silver photographs, card
overall 4.8 x 24.6 cm
gift of the artist, 2009
2009.896

Child of Cooks River Peek-A-Boo
1991
transparency, offset, ring binding
overall 8.9 x 11 cm
gift of the artist, 2009
2009.897

A walk through Carnival of Cultures 10/10/99 1999
card, offset, reel for View-Master
Book closed 10 x 14 cm
gift of the artist, 2009
2009.898

SPARKS, Valerie

born Australia 1961

El Dorado Springs 2007
digital montage inkjet photograph
image 100 x 600 cm
purchased in memory of Melody Gough, 2010
2010.384

STACEY, Robyn

born Australia 1952

Miss Eliza Wentworth's Glassware
2008
Type C colour photograph
image 120 x 159 cm
2009.620

Print

ADAMS, Tate

born Ireland 1922
Australia from 1952; England
1956–58

not titled (*twelve squares: birds, hands and bands*) 1960s
wood-engraving, printed in black ink, from one block; on thin off-white wove paper
printed image 10.2 x 13 cm
sheet 11.5 x 14.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.734

21: Lyrebird Press 1998
wood-engraving, printed in black ink, from one block; hand-drawn addition of pink felt-tip pen; on thick white wove paper
printed image 18.5 x 12.7 cm
card (closed) 18.5 x 19 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.735

not titled (*seven flowers in a row*) 1960s
wood-engraving, printed in black ink, from one block; on thick off-white wove paper
printed image 15.1 x 36.7 cm
sheet 17.2 x 43 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.736

Twentyone 1998
wood-engraving, printed in black ink, from one block; on thick off-white wove paper
printed image 15.5 x 15.6 cm
sheet 18.6 x 19 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.737

Connemara girl 1955
lithograph, printed in colour, from multiple stones; on medium-weight off-white wove paper
printed image 30.6 x 23 cm
sheet 33 x 25.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.738

not titled (*three squares: soldier with shield, figure 0 and figure 8*) 1960s
wood-engraving, printed in black ink, from one block; on thin off-white wove paper
printed image 5.2 x 7.8 cm
sheet 11.7 x 17.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.739

not titled (*three squares: two heads, fish and parrot in cage*) 1960s
wood-engraving, printed in black ink, from one block; on thin off-white wove paper
printed image 5.2 x 7.8 cm
sheet 11.7 x 17.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.740

not titled (*nine squares: kings, queens, jokers and suns in reflection, plus black square above*) 1960s
wood-engraving, printed in black ink, from one block; on thin off-white wove paper
printed image 12.8 x 10.2 cm
sheet 15.2 x 12.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.741

Warrior 1961
linocut, printed in colour, from multiple blocks; on thin off-white wove paper
printed image 51.6 x 38.1 cm
sheet 53.9 x 40.3 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.742

Riders to the sea. No 1. lament 1962
linocut, printed in colour, from
multiple blocks; on thin off-white
wove paper
printed image 56.1 x 42.8 cm
sheet 63.8 x 49.3 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.743

Riders to the sea. No 1. lament 1962
linocut, printed in black ink, from
one block; on medium-weight
off-white wove paper
printed image 56 x 43.2 cm
sheet 63.8 x 50.8 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.748

not titled (*Lyrebird Press change of
location card*) 1994
wood-engraving, printed in black
ink, from one block; on thin cream
card
printed image 18.5 x 10.2 cm
sheet 19 x 10.7 cm
gift of Ross Searle, 2009
2009.1119

AKIS, Timothy
Papua New Guinea 1940–1985
*Meri i givim susu long pikinini
na palai i silip long het bilong on
(Woman breastfeeds baby with lizard
sleeping on her head)* c 1977
screenprint, printed in colour, from
four screens; on thick off-white wove
Arches paper
printed image 70 x 50 cm
sheet 80.6 x 60.2 cm
2009.1035

ALDER, Alison
born Australia 1958
Untitled 2007
paper-cut from screenprint, printed
in colour, from multiple screens; on
thin white wove paper
printed image 50 x 50 cm
sheet 50 x 50 cm
2009.582

*A set of washed up politicians tea
towels* 2006
screenprints, printed in colour,
each from three stencils; on
medium-weight off-white wove 56%
linen 44% cotton fabric
printed image (each) 57 x 53 cm
fabric (each) 72.8 x 49.6 cm
gift of Roger Butler, 2010
2010.392.1–4

ALDER, Alison (designer)
born Australia 1958
REDBACK GRAPHIX (design
studio)
Australia 1979–1994
THE IMPRESSIONISTS PTY LTD
(printer)
**HUMAN RIGHTS AND EQUAL
OPPORTUNITY COMMISSION**
(client)
established Australia 1986
**OFFICE OF MULTICULTURAL
AFFAIRS, CANBERRA** (client)
*Discrimination. You can do
something about it!* 1988–89
offset-lithograph, printed in colour;
on thin smooth glossy white paper
printed image 59.8 x 39.9 cm
sheet 59.8 x 39.9 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.256

ALLAN, J printer (lithographic)
active Australia 1845–61
Sketch of Port Curtis 1848
lithograph, printed in black ink,
from one stone; on thin smooth
cream wove paper
printed image 12.2 x 17.8 cm
sheet 14.2 x 22.8 cm
gift of Roger Butler, 2010
2010.206

ALLEN, Davida
born Australia 1951
Portrait of Neil Leveson I–III 1992
etching, printed in black ink, each
from one plate; on medium-weight
textured off-white wove paper
plate-mark (each) 27.5 x 17.5 cm
2009.1107.1–3

**GERTRUDE CONTEMPORARY
ART SPACES** (publisher)
established Australia 1983
Seven photomicrographs 1990
catalogue of 32 pages, bound in thin
glossy white card, with 7 colour
reproductions, list of works and four
texts by participating artists
offset-lithography, printed in colour,
from multiple plates; on thin white
wove paper
book (closed) 14.9 x 10.5 x 0.4 cm
gift of John McPhee, 2010
2010.467

ARMSTRONG, Ian
Australia 1923–2005
England 1951–53, France 1988

Woman writing c 1960
etching and aquatint, printed
in black ink, from one plate; on
medium-weight off-white wove
paper
plate-mark 20.2 x 15.8 cm
sheet 30.4 x 23.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.744

(Head of a girl) 1950s
etching, printed in black ink, from
one plate; on medium-weight
off-white wove paper
plate-mark 14.9 x 14.8 cm
sheet 25.8 x 19 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.745

Dogs 1950s
etching, printed in black ink, from
one plate; on medium-weight
off-white wove paper
plate-mark 15.3 x 19.4 cm
sheet 17.8 x 21.5 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.746

Artist unknown

not titled (*woman holding her head*)
c 1970

linocut, printed in black ink, from
one block; on thick white wove paper
printed image 43 x 28.6 cm
sheet 50.2 x 44 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.747

Kathleen Shannon c 1970

lineblock, printed in black ink, from
one block; on thin cream wove paper
printed image 7.5 x 5.2 cm
sheet 9.8 x 7.8 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.750

[Indecipherable title] c 1980

etching and aquatint, printed in
colour, from three plates; on thick
off-white wove paper
plate-mark 5.3 x 20 cm
sheet 17.2 x 24.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.751

Western Point 1974

etching, printed in black ink, from
one plate; on thick off-white laid
paper
plate-mark 13.7 x 15 cm
sheet 34.4 x 33 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.752

Western Point 1974

etching, printed in black ink, from
one plate; on thick off-white laid
paper
plate-mark 14.2 x 12.2 cm
sheet 34.2 x 33 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.753

not titled (*boy winding clock while
sitting at table*) c 1985

etching and aquatint, printed
in black ink, from one plate; on
medium off-white wove paper
plate-mark 15 x 20 cm
sheet 21.5 x 28 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.754

Western Point 1974

etching, printed in brown ink, from
one plate; on thick off-white laid
paper
plate-mark 14 x 14.6 cm
sheet 34 x 32.9 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.756

not titled (*abstracted figure, sitting
and screaming*) c 1970

lithograph, printed in black ink,
from one stone; on medium-weight
off-white wove paper
printed image 31.2 x 28 cm
sheet 45.3 x 38.3 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.757

Artist unknown

A collection of 13 bill heads 1880s –
1890s

engravings
various dimensions
sheet 19.6 x 14.6 cm
gift of John McPhee, 2009
2009.1046, 2009.1047, 2009.1049–
2009.1051, 2009.1053–2009.1059,
2009.1064

ASHTON, Will

England 1881 – Australia 1963
Australia from 1884. Worked in
Europe and Australia

A Dutch Canal Sluice, Holland 1930
etching, printed in black ink, from
one plate; on medium-weight
smooth cream wove paper
plate-mark 17.6 x 22.7 cm
sheet 21.6 x 25.9 cm
gift of Roger Butler, 2010
2010.209

BAKSUNI, Zerid

East Timor

active 2007

Kait krek (Hook and cross) 2007
engraving, printed in colour, from
two copper plates; on Banyan paper
chine collé on Hahnemühle paper
plate-mark 14.8 x 14.8 cm
sheet 39.6 x 35.6 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2009.1039

BALDESSIN, George

Italy 1939 – Australia 1978

Australia from 1949; England, Italy
1962–63; Japan 1966; Brazil, France
1975–77

Walkers II 1966

etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 20.2 x 30.2 cm
sheet 56 x 69.4 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.758

not titled (*two nude females at
windows*) 1966

etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 25.1 x 32.7 cm
sheet 40.4 x 61.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.759

A recurring day in the life of MM II
1966

etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 26.4 x 25.8 cm
sheet 72.2 x 49.8 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.760

Performers with audience 1967
etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 25.3 x 17.4 cm
sheet 61.2 x 40.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.761

BAMFORD, Roderick

born Australia 1958

not titled (*nightscape*) 1986
linocut, printed in colour, from two
blocks; on thin smooth off-white laid
paper
printed image 18.6 x 24.8 cm
sheet 21 x 29.6 cm
gift of Ross Searle, 2009
2009.1015

BENNETT, Charles

Australia 1869–1930

not titled (*boat house on the Watts
River*) c 1895
etching, printed in black ink, from
one plate; on medium-weight
smooth off-white wove paper
plate-mark 5.7 x 10 cm
sheet 10.1 x 15.8 cm
gift of Roger Butler, 2010
2010.203

Healesville 1897

etching, printed in black ink, from
one plate; on medium-weight
smooth off-white wove paper
plate-mark 5.8 x 9.9 cm
sheet 11.9 x 17 cm
gift of Roger Butler, 2010
2010.204

not titled (*old homestead, Healsville*)
c 1895
etching, printed in black ink, from
one plate; on medium-weight
smooth off-white wove paper
plate-mark 5.9 x 9.8 cm
sheet 9.3 x 6.8 cm
gift of Roger Butler, 2010
2010.205

BILU, Asher

born Israel 1936

Australia from 1957

not titled (*circle in centre of light*)
c 1962
linocut, printed in black ink, from
one block; on medium-weight
off-white wove paper
printed image 34.2 x 38.6 cm
sheet 38.6 x 42.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.763

not titled (*light circle in centre of
darkness with other areas scratched
away*) c 1962
relief-etching, printed in black
ink, from one zinc plate; on thin
off-white wove lithographic paper
printed image 50.8 x 25.8 cm
sheet 50.8 x 27 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.764

not titled (*shape reminiscent of boat
with cross hatched lines*) c 1962
etching and lavis, printed in black
ink, from one copper plate; on
medium-weight off-white wove
paper
plate-mark 30.2 x 17.4 cm
sheet 33.6 x 20.4 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.765

not titled (*shape reminiscent of boat
with cross hatched lines*) c 1962
etching and lavis, printed in black
ink, from one copper plate; on
medium-weight off-white wove
paper
plate-mark 29.4 x 17.4 cm
sheet 33 x 20.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.766

BIZLEY, Roy

England 1930–1999

Australia 1957–61

not titled (*overlapping large black
lines*) 1958
aquatint, printed in black ink, from
one plate; oil-stick additions; on thin
off-white wove paper
plate-mark 11.3 x 8.2 cm
sheet 16 x 13 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.767

not titled (*black lines grouped
together in circular form*) 1958
aquatint, printed in black ink, from
one plate; oil-stick additions; on
medium-weight off-white wove
paper
plate-mark 20 x 18.2 cm
sheet 23.4 x 14.8 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.768

BLACKMAN, Charles

born Australia 1928

England 1961–66; France 1970–71

not titled (*female walking along
beach with hat over face*) c 1960
drypoint, printed in black ink,
from one plate; on medium-weight
off-white wove paper
plate-mark 22.7 x 29.5 cm
sheet 25.8 x 33 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.769

not titled (*female walking along
beach with hat over face*) c 1960
drypoint, printed in black ink,
from one plate; on medium-weight
off-white wove paper
plate-mark 22.7 x 29.4 cm
sheet 28.6 x 35 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.770

BOTTS, Gregory

born United States of America 1952

SHAPIRO, David (author)

born United States of America 1947

EDELSTEIN, Leo (editor)

active Australia by 1989

FLORENCE, Yanni (editor)

active Australia by 1989

The seasons 1994

book of 26 pages, featuring poems by David Shapiro and 5 black-and-white reproductions of drawings by Gregory Botts, bound in thin cream card

offset-lithography, printed in

black ink, from multiple plates;

cover printed in blue ink; on

medium-weight off-white wove

paper

book (closed) 20.8 x 14.8 x 0.3 cm

gift of John McPhee, 2010

2010.483

BRACK, John

Australia 1920–1999

LYRE BIRD PRESS (publisher)

established Australia 1977

John Brack nudes: fifteen original lithographs 1982, December

lithographs, printed in black ink, each from one zinc plate; on thick smooth cream wove Arches Satine rag paper

sheet (each) 54.4 x 71 cm

printed image (each) 39.8 x 28 cm

gift of Rudy Komon Gallery Library, 2010

2010.494.1–10

BRACK, John

Australia 1920–1999

WILLIAMS, Fred (printer)

Australia 1927–1982

England 1951–56

Strapper and horse (three impressions) c 1956

drypoint, printed in black ink, from one copper plate; on medium-weight off-white wove paper

subsequently laid down on thick

white mount board

plate-mark 17.6 x 27.4 cm

sheet 24.8 x 33.8 cm

gift of Lyn and Fred Williams,

celebrating the National Gallery of

Australia's 25th Anniversary, 2009

2009.771–2009.773

Mounting 1956

etching and drypoint, printed in black ink, from one plate; on thin

off-white wove paper

plate-mark 26.9 x 14.8 cm

sheet 37.8 x 27.8 cm

gift of Lyn and Fred Williams,

celebrating the National Gallery of

Australia's 25th Anniversary, 2009

2009.774

BRAM, Stephen

born Australia 1961

MORRISON, David

active Australia by 1992

Stephen Bram, David Morrison 1 1992

exhibition catalogue booklet of 12 pages, with 4 black-and-white illustrations, bound in thin off-white card with thin off-white paper dust jacket (stuck down)

offset-lithographs, printed in black

ink, each from one plate; on thin

off-white wove paper

book (closed) 20 x 14.8 cm

book (open) 20 x 29.1 cm

page (each) 20 x 14.6 cm

gift of John McPhee, 2010

2010.490

Stephen Bram, David Morrison 2 1992

exhibition catalogue booklet of 12 pages, with 4 black-and-white illustrations, bound in thin off-white card with thin off-white paper dust jacket (stuck down)

offset-lithographs, printed in black

ink, each from one plate; on thin

off-white wove paper

book (closed) 20 x 14.8 cm

book (open) 20 x 29.2 cm

page (each) 19.8 x 14.4 cm

gift of John McPhee, 2010

2010.491

Stephen Bram, David Morrison 3 1992

exhibition catalogue booklet of 12 pages, with 4 black-and-white illustrations, bound in thin off-white card with thin off-white paper dust jacket (stuck down)

offset-lithographs, printed in black

ink, each from one plate; on thin

off-white wove paper

book (closed) 20 x 14.6 cm

book (open) 20 x 29 cm

page (each) 19.8 x 14.4 cm

gift of John McPhee, 2010

2010.492

BRASH, Barbara

Australia 1925 – Australia 25 Feb 1998

PRINT COUNCIL OF

AUSTRALIA (commissioner)

established Australia 1966

Windmill 1972

screenprint, printed in colour, from two stencils; on thick off-white wove Arches Satine paper

printed image 50.8 x 19.9 cm

sheet 56.8 x 38.1 cm

gift of Lyn and Fred Williams,

celebrating the National Gallery of

Australia's 25th Anniversary, 2009

2009.775

RUBENS, Peter Paul (print after)

Germany (Westphalia) 1577 –

Belgium (Flanders) 1640

BROWNE, John (engraver)

1741–1801

BOYDELL, John (publisher)

England 1720–1804

The watering place, after Rubens 1770

engraving, printed in black ink, from one copper plate; hand-coloured; on paper

plate-mark 48 x 60 cm

framed 86 x 88 cm

gift of John Milwood, 2010

2010.350

BURN, Ian

Australia 1939–1993

Pixelated photo series 1968

offset-lithographs, printed in black ink, each from one plate; on thick off-white wove paper

sheet (each) 56 x 71 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.776.1–4

BYWATERS, Malcolm

active Australia by 1985

Perfume: a meditation on the nature of death, desire and decay 1994

offset-lithographs, printed in black ink and in colour, from multiple plates; on thin smooth white wove paper

book (closed) 21.2 x 15.1 cm

page (each) 21.1 x 14.9 cm

gift of John McPhee, 2010

2010.441

CALLAGHAN, Michael (designer)

born Australia 1952

CALLAGHAN, Mary (designer)

born Australia 1955

REDBACK GRAPHIX (design studio)

Australia 1979–1994

CALLAGHAN, Michael (printer)

born Australia 1952

STEEL CITY PICTURES (client)

established Australia 1978

Greetings from Wollongong

postcards—Version 2 (double) 1982

screenprint, printed in colour, from five stencils (recto); screenprint,

printed in black ink, from one stencil

(verso); on thick smooth cream card

printed image 49.2 x 83 cm

sheet 50.2 x 84 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.235

CALLAGHAN, Michael (designer and printer)

born Australia 1952

CULLEN, Gregor (designer and printer)

born Australia 1954

REDBACK GRAPHIX (design studio)

Australia 1979–1994

ACTU (client)

established Australia 1927

AUSTRALIA COUNCIL (client)

established Australia 1973

Art and working life 1981

screenprint, printed in colour, from four stencils; on thin smooth white wove paper

printed image 74.6 x 49.6 cm

sheet 75.8 x 50.8 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.238

CALLAGHAN, Michael

born Australia 1952

MCLACHLAN, Gregory (designer)

REDBACK GRAPHIX (print workshop)

Australia 1979–1994

PUBLIC SERVICE ASSOCIATION OF NSW (client)

established Australia 1899

Who is the best PSA recruiter? 2002

offset-lithograph, printed in colour, from multiple plates; on thin smooth white wove paper

printed image 70.8 x 47 cm

sheet 74 x 49.4 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.234

Cheaper than a vegemite sandwich

2002

offset-lithograph, printed in colour, from multiple plates; on thin smooth white wove paper

printed image 71.2 x 48 cm

sheet 74 x 49.4 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.245

You are the antidote 1997

offset-lithograph, printed in colour, from multiple plates; on thin smooth glossy white wove paper

printed image 58.8 x 40.9 cm

sheet 58.8 x 40.9 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.246

Don't spread it! 1997

offset-lithograph, printed in colour, from multiple plates; on thin smooth glossy white wove paper

printed image 58.8 x 40.9 cm

sheet 58.8 x 40.9 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.247

Explore the PSA 1998
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 48 x 72 cm
sheet 48 x 72 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.252

Warning racism is a virus 1997
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 58.8 x 40.9 cm
sheet 58.8 x 40.9 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.254

Immunise 1997
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 58.8 x 40.9 cm
sheet 58.8 x 40.9 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.255

CALLAGHAN, Michael (designer)
born Australia 1952
REDBACK GRAPHIX (print
workshop)
Australia 1979–1994
**CAAMA—CENTRAL
AUSTRALIAN ABORIGINAL
MEDIA ASSOCIATION** (client)
established Australia 1980

*Aboriginal radio in Aboriginal
country* 1982
screenprint, printed in colour, from
four stencils; on thin smooth cream
wove paper
printed image 74.4 x 49 cm
sheet 75.8 x 50.8 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.241

CALLAGHAN, Michael
born Australia 1952
REDBACK GRAPHIX (print
workshop)
Australia 1979–1994
CIRCUS OZ (client)
established Australia 1977
Circus Oz—Skeletons 1998
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 89.9 x 60 cm
sheet 89.9 x 60 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.237

CALLAGHAN, Michael
born Australia 1952
REDBACK GRAPHIX (print
workshop)
Australia 1979–1994
**P & R SCREEN PRINTING PTY
LTD** (printer)
**AUSTRALIAN BUREAU
OF STATISTICS, CENSUS
DEPARTMENT, ACT** (client)
established Australia 1974

Census 96—Aboriginal Remote Area
1996
screenprint, printed colour, from
seven stencils; on thin smooth white
wove paper
printed image 72.8 x 47.2 cm
sheet 72.8 x 47.2 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.242

*Census 96—Torres Strait Islander
Remote Area* 1996
screenprint, printed colour, from
seven stencils; on thin smooth white
wove paper
printed image 73 x 47.8 cm
sheet 73 x 47.8 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.244

CALLAGHAN, Michael
born Australia 1952
REDBACK GRAPHIX (print
workshop)
Australia 1979–1994
**PUBLIC SERVICE ASSOCIATION
OF NSW** (client)
established Australia 1899
Members only 1995
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 60 x 30 cm
sheet 60 x 30 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.239

Temporary? Casual? 1995
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 60 x 30 cm
sheet 60 x 30 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.243

Don't just sit there! 1998
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
white wove paper
printed image 59.4 x 42 cm
sheet 59.4 x 42 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.248

Happy 100th birthday PSA 1999
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
white wove paper
printed image 84 x 59.4 cm
sheet 84 x 59.4 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.249

Think of it as insurance! 1995
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 60 x 30 cm
sheet 60 x 30 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.253

Congratulations 1998
offset-lithograph, printed in colour,
from multiple plates; on thin smooth
white wove paper
printed image 59.4 x 42 cm
sheet 59.4 x 42 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.257

CARCHESIO, Eugene

born Australia 1960

MEERTENS, Victor

born Australia 1955

DEAKIN UNIVERSITY (publisher)
established Australia 1974

From silence: postal collaborations
1990–1991 1992

exhibition catalogue booklet of
16 pages, featuring essay by Ben
Curnow, 2 artists' statements and 3
colour plates, staple bound in thin
off-white card, with thin off-white
paper dust-jacket, printed in colour
screenprints, printed in colour, from
multiple stencils; on thin off-white
laid paper
page (each) 21 x 14.7 cm
book (closed) 21.2 x 14.8 cm
gift of John McPhee, 2010
2010.444

CARMICHAEL, John (engraver)

Scotland 1811 – Australia 1857

Australia from 1825

WILSON, William (engraver)

England 1793 – Australia 1867

Australia from 1827

CLAYTON, Samuel (engraver)

Australia 1816–1853

MACLEHOSE, James (publisher)

active Australia c 1833–1844

The picture of Sydney and strangers'
guide to New South Wales 1839
small octavo, with folding map, and
43 engravings on 31 separate plates
in the original embossed cloth,
rebacked with original spine retained
engravings, printed in black ink,
from multiple plates; on thin wove
paper
book (closed) 18.7 x 11.2 x 2 cm
book (open) 18.7 x 23.6 cm
2009.1108

CHEW, Elaine

active Australia 2000s

Floor lino I c 2006

linocut, printed in colour, from
multiple blocks; on smooth cream
paper
printed image 15 x 10.4 cm
sheet 30 x 22 cm
gift of The Silk Cut Foundation 2010
2010.183

Floor lino II c 2006

linocut, printed in colour, from
multiple blocks; on smooth cream
paper
printed image 18.6 x 7.8 cm
sheet 30 x 22 cm
gift of The Silk Cut Foundation 2010
2010.184

CLARKE-COOLEE, Bronwyn

born Australia 1961

HARPER, Melinda

born Australia 1965

NOLAN, Rose

born Australia 1959

STORE 5 (publisher)

Australia 1989–1993

Photograms 1990

exhibition booklet of 8 pages,
featuring three reproductions of
photograms by three artists, staple
bound in thin white card
offset-lithographs, printed in black
ink, from multiple plates; on thin
off-white wove paper
book (closed) 21 x 14.8 cm
page (each) 21 x 14.8 cm
gift of John McPhee, 2010
2010.443

CLUTTERBUCK, Jock

born Australia 1945

Sorcerer 1968

etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 46.4 x 33.4 cm
sheet 72.4 x 50 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.777

COBB, Victor

Australia 1876–1945

South Africa 1901–05

Lower Yarra 1908

etching, printed in dark brown ink,
from one plate; on medium-weight
smooth cream laid paper
plate-mark 7 x 16.5 cm
sheet 11.8 x 20.2 cm
gift of Roger Butler, 2010
2010.201

not titled (*man on path between*
ferntrees) 1912

etching, printed in sepia ink, from
one plate; on thin textured off-white
laid Michallet paper
plate-mark 24 x 17 cm
sheet 31 x 23.8 cm
gift of Roger Butler, 2010
2010.202

COLBOURN, John

Australia 1912–1945

The fall c 1942

linocut, printed in colour, from four
blocks; on medium-weight textured
cream laid paper
printed image 15.4 x 11.4 cm
sheet 24 x 15.8 cm
gift of Deirdre Willis, 2010
2010.227

Nasturtiums c 1942

linocut, printed in colour, from five
blocks; on thin textured cream laid
paper
printed image 22.8 x 19 cm
sheet 28.8 x 22.6 cm
gift of Deirdre Willis, 2010
2010.228

COLEING, Tony

born Australia 1942
England 1963–68; USA 1989

HIGSON, Shayne

born Australia 1960

Avago postcard book 1981–82
book of 48 white card printed
postcards (four per perforated sheet),
spiral bound in glossy white card,
featuring images of exhibitions held
at Avago gallery in 1981 and 1982
offset-lithograph, printed in black
ink, from multiple plates; on thin
glossy white card
book (closed) 29.7 x 22.7 cm
book (open) 29.7 x 43.6 cm
sheet (each) 29.6 x 22 cm
gift of John McPhee, 2010
2010.472

COLQUHOUN, Brett

born Australia 1958

EDELSTEIN, Leo (editor)

active Australia by 1989

FLORENCE, Yanni (editor)

active Australia by 1989

Closing in (1991–) 1995
book of 32 pages, with 13
black-and-white plates, bound in
thin cream card
offset-lithography, printed in
black ink, from multiple plates;
cover printed in purple ink; on
medium-weight off-white wove
paper
book (closed) 20.6 x 14.8 x 0.3 cm
gift of John McPhee, 2010
2010.456

COLVILLE, George

Scotland 1887 – Australia 1970
Australia from 1892

not titled (*land army*) c 1930s
etching, printed in brown ink,
from one plate; on medium-weight
textured off-white wove paper
plate-mark 9.8 x 14.4 cm
sheet 13 x 16.8 cm
gift of Roger Butler, 2010
2010.214

COUNIHAN, Noel

Australia 1913–1986
Aotearoa New Zealand 1939–40;
England, Europe 1949–52

Boy 1967

linocut, printed in black ink, from
one block; on thin Japanese style
paper
printed image 63.8 x 46 cm
sheet 73 x 57.4 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.778

Sunset dance 1968

linocut, printed in black ink, from
one block; on medium-weight
off-white wove paper
printed image 47.2 x 71.2 cm
sheet 56.4 x 76.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.780

Laughing Christ (II) 1970

etching, aquatint and drypoint,
printed in black ink, from one plate;
on medium-weight off-white wove
paper
plate-mark 37.5 x 50.4 cm
sheet 51.6 x 69.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.781

COUNIHAN, Noel

Australia 1913–1986
Aotearoa New Zealand 1939–40;
England, Europe 1949–52

WILLIAM CAULFIELD & SONS

(printer)

active Australia by 1956

**PRINT COUNCIL OF
AUSTRALIA** (commissioner)
established Australia 1966

Laughing Christ 1970

linocut, printed in black ink, from
one block; on thin off-white Japanese
paper
printed image 42 x 63 cm
sheet 57.6 x 77 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.779

CRIPPS, Peter

born Australia 1948
DEAKIN UNIVERSITY (publisher)
established Australia 1974

*Markets of meanings; meanings of
markets* 1992, June
exhibition catalogue of 78 pages,
featuring catalogue essay by Ben
Curnow and 39 b/w illustrations,
bound in thin glossy off-white card
with thin off-white glossy paper dust
jacket printed with b/w illustrations
front and rear
offset-lithographs, printed in black
ink, each from one plate; on thin
glossy off-white wove paper
book (closed) 24.2 x 18 x 0.4 cm
book (open) 24.2 x 35.3 cm
page (each) 24.2 x 17.1 cm
gift of John McPhee, 2010
2010.493

CULLEN, Gregor (designer)

born Australia 1954

CALLAGHAN, Michael (designer)

born Australia 1952

REDBACK GRAPHIX (design
studio)

Australia 1979–1994

CULLEN, Gregor (printer)

born Australia 1954

CALLAGHAN, Michael (printer)

born Australia 1952

REDBACK GRAPHIX (print
workshop)

Australia 1979–1994

**COMMONWEALTH
DEPARTMENT OF HEALTH**

(client)
established Australia 1921

Facts about AIDS 1985
screenprint, printed in colour, from
three stencils; on thin smooth white
wove paper
printed image 74.7 x 49.8 cm
sheet 76.3 x 50.8 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.240

DANIEL, Gordon

born Australia 1911

not titled (*portrait of old man*) 1933
etching, printed in brown ink, from
one plate; on thin smooth off-white
laid paper

plate-mark 15 x 10.8 cm

sheet 19.7 x 14.8 cm

gift of Roger Butler, 2010
2010.215

not titled (*old quarry building,
Darebin*) c 1930s

etching, printed in brown ink, from
one plate; on thin smooth off-white
laid paper

plate-mark 14.7 x 10.4 cm

sheet 18.8 x 12 cm

gift of Roger Butler, 2010
2010.216

DANKO, Aleks

born Australia 1950

A Joycean laugh 2008–9

engraving; on gravoply with
stainless steel screws

image 59 x 42 cm

sheet 59 x 42 cm

Gordon Darling Australia Pacific

Print Fund, 2009

2009.670

Poetic suicide 2008–9

engraving; on gravoply with
stainless steel screws

image 59 x 42 cm

sheet 59 x 42 cm

Gordon Darling Australia Pacific

Print Fund, 2009

2009.671

*Songs of Australia Volume 18—a new
valley of tears* 2009

digital print, printed in black ink
with laser printer, from digital file;
on thin smooth white wove paper

book (closed) 29.6 x 21.8 x 1.1 cm

book (open) 29.6 x 42.2 cm

page (each) 29.6 x 21 cm

Gordon Darling Australia Pacific

Print Fund, 2009

2009.672

DAVEY, William J

active Australia 1930s

Church—Mt Dandenong 1930s

mezzotint, printed in dark
brown ink, from one plate; on
medium-weight cream wove paper

plate-mark 15.7 x 23.1 cm

sheet 22.4 x 30.2 cm

2009.1028

The sundowner 1930s

wood-engraving, printed in brown
and yellow ink, from two blocks;
on medium-weight off-white wove
paper

printed image 25.4 x 18.4 cm

sheet 32.4 x 23.2 cm

2009.1029

DE ROSA, Chris

born Australia 1959

Sea floor 24 2009

digital print, printed in colour, from
digital file; etching, printed in green
ink, from one plate; hand-painted;
on thick smooth grey wove paper

printed image 37.4 x 28.3 cm

sheet 37.4 x 28.3 cm

2009.706

Sea floor 31 2009

digital print, printed in colour, from
digital file; etching, printed in green
ink, from one plate; hand-painted;
on thick smooth grey wove paper

printed image 64.8 x 30.2 cm

sheet 64.8 x 30.2 cm

2009.707

Sea floor 34 2009

digital print, printed in colour, from
digital file; etching, printed in green
ink, from one plate; hand-painted;
on thick smooth white wove paper

printed image 41.6 x 30 cm

sheet 41.6 x 30 cm

2009.708

Sea floor 62 2009

digital print, printed in colour, from
digital file; etching, printed in blue
ink, from one plate; hand-painted;
on thick smooth white wove paper

printed image 37.4 x 28.6 cm

sheet 37.4 x 28.6 cm

2009.709

DE SAINSON, Louis (print after)

France 1801–1887

Australia and Pacific 1826–29

*Cérémonie du Gna-loung and
Cérémonies préliminaires d'un
mariage australien* (*Ceremony of
the Gna-loung and Preliminary
ceremonies of an Australian
marriage*) 1835

from *Dumont D'Urville, Jules*

*Sébastien César, Voyage pittoresque
autour du monde* (*Picturesque voyage
around the world*), vol 1, 1834, vol 2,
1835

engraving, printed in black ink,
from one steel plate; on thin smooth
off-white paper

printed image (overall) 20 x 12.8 cm

sheet (sight) 23 x 14 cm

gift of Dr Paul Gerber, 2009

2009.999.1–2

*Enterrement des naturels de
l'Australie, Naturel de L'Australie
and Femme de la Tasmanie* (*Burial
of natives of Australia, Native of
Australia and Woman of Tasmania*)
1835

from *Dumont D'Urville, Jules*

*Sébastien César, Voyage pittoresque
autour du monde* (*Picturesque voyage
around the world*), vol 2, 1835

engraving, printed in black ink,
from one steel plate; on thin smooth
off-white paper

printed image (overall) 19.9 x 11.9 cm

sheet (sight) 23 x 14 cm

gift of Dr Paul Gerber, 2009

2009.10.1–3

*Hobart-Town, du côté des casernes
and Groupe de convicts dans un
défrichement* (*Hobart-Town, towards
the barracks and Group of convicts in
a clearing*) 1835

from *Dumont D'Urville, Jules Sébastien
César, Voyage pittoresque autour du
monde* (*Picturesque voyage around the
world*), vol 1, 1834, vol 2, 1835

engraving, printed in black ink,
from one steel plate; on thin smooth
off-white paper

printed image (overall) 20.5 x 12.2 cm

sheet (sight) 23 x 14 cm

gift of Dr Paul Gerber, 2009

2009.1001.1–2

Missionnaire de la Nouvelle-Zélande avec sa suite (Missionary of New Zealand with his retinue) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image 13 x 17.6 cm
sheet (sight) 14 x 22.6 cm
gift of Dr Paul Gerber, 2009
2009.1003

Naturels de la Tasmanie pêchant des coquillages and Dasyures dévorant un phoque (Natives of Tasmania gathering shellfish and Quolls devouring a seal) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image (overall) 20 x 12.2 cm
sheet (sight) 23 x 14 cm
gift of Dr Paul Gerber, 2009
2009.1004.1-2

Vue de Sydney and George Street à Sydney (View of Sydney and George Street in Sydney) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 1, 1834, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image (overall) 20.2 x 12.4 cm
sheet (sight) 23 x 14 cm
gift of Dr Paul Gerber, 2009
2009.1006.1-2

Enlèvement du Boyd par les Nouveaux-Zélandais (Abduction of the Boyd by the New Zealanders) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image 11.8 x 17.4 cm
sheet (sight) 14 x 22.6 cm
gift of Dr Paul Gerber, 2009
2009.1007

Le schooner entouré de pirogues zélandaises (The schooner surrounded by New Zealand canoes) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image 11.9 x 17.5 cm
sheet (sight) 14 x 22.6 cm
gift of Dr Paul Gerber, 2009
2009.1008

DE SAINSON, Louis (print after)
France 1801-1887
Australia and Pacific 1826-29
BEYER, Charles (engraver)
Germany 1792 - France
France from 1820

Le port du Roi George and Naturels du port du Roi George (King George Sound and Natives of King George Sound) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 1, 1834, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image (overall) 20.4 x 12.2 cm
sheet (sight) 23 x 14 cm
gift of Dr Paul Gerber, 2009
2009.1002.1-2

Sydney à son origine and Caserne à Sydney (Sydney at its origin and Barracks in Sydney) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 1, 1834, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image (overall) 19.9 x 11.8 cm
sheet (sight) 23.1 x 14 cm
gift of Dr Paul Gerber, 2009
2009.1005.1-2

Pirogue de guerre de la Nouvelle-Zélande (War canoe of New Zealand) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 1, 1834, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image 11.8 x 20.4 cm
sheet (sight) 14 x 22.6 cm
gift of Dr Paul Gerber, 2009
2009.1009

Danse des naturels de l'Australie, Ornithorhynque and Wombat ou desman (Dance of Australian natives, Duck-billed platypus and Wombat or desman) 1835
from Dumont D'Urville, Jules Sébastien César, *Voyage pittoresque autour du monde (Picturesque voyage around the world)*, vol 2, 1835
engraving, printed in black ink,
from one steel plate; on thin smooth off-white paper
printed image (overall) 19.9 x 11.9 cm
sheet (sight) 23 x 14 cm
gift of Dr Paul Gerber, 2009
2009.1010.1-2

DENT, John

born Australia 1951

Europe 1973–74

PRINT COUNCIL OF

AUSTRALIA (commissioner)
established Australia 1966

Dancers 1973

lithograph, printed in colour, from two stones; on thin off-white wove

Arches paper

printed image 47 x 60 cm

sheet 56.4 x 76.2 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.782

DEVEREUX BARKER, Dale

born England 1962

Still-life diary 1989

linocut, printed in colour, from multiple blocks; on thick white wove paper

printed image 19.4 x 19 cm

sheet 40.4 x 36 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.762

DEVEREUX BARKER, Dale

born England 1962

VIOLI, Paul (author)

born United States of America 1944

EDELSTEIN, Leo (editor)

active Australia by 1989

FLORENCE, Yanni (editor)

active Australia by 1989

The anamorphosis 1995

book of 32 pages, with text by Paul Violi and 9 black-and-white reproductions of drawings by Dale Devereux Barker, bound in thin cream card

offset-lithography, printed in black ink, from multiple plates; cover printed in green ink; on thin off-white wove paper
book (closed) 20.7 x 14.7 x 0.3 cm
gift of John McPhee, 2010 2010.478

DOGGETT-WILLIAMS, Phillip

born Australia 1953

United States, Egypt 1981–82

Chameleon suite 1981

etchings, printed in black ink, each from one plate; on thick smooth cream wove paper
portfolio (closed) 58.2 x 46.5 x 4.2 cm
sheet (each) 55 x 44 cm
gift of Rudy Komon Gallery Library, 2010 2010.496.1–16

DONOHUE, Andrew

born Australia 1964

Farewell old Florentine friends 2009

linocut, printed in black ink, from one block; on textured off-white paper
printed image 60.8 x 88.2 cm
sheet (sight) 63.2 x 90.4 cm
gift of The Silk Cut Foundation 2010 2010.176

DUKE, William

Ireland 1814 – Australia 1853

Australia from 1840

HOOD, RV (printer and publisher)*The chace* 1848

lithograph, printed in colour, from two stones; on smooth white laid paper, subsequently lined with Japanese paper
printed image 26.4 x 43 cm
printed image and text 27.6 x 43 cm
sheet 32 x 51 cm
2010.164.1

The rounding 1848

lithograph, printed in colour, from two stones; on smooth white laid paper, subsequently lined with Japanese paper
printed image 26.2 x 43.2 cm
printed image and text 27.4 x 43.2 cm
sheet 31.8 x 51.8 cm
2010.164.2

The flurry 1848

lithograph, printed in colour, from two stones; on smooth white laid paper, subsequently lined with Japanese paper
printed image 26 x 43 cm
printed image and text 27.2 x 43 cm
sheet 31.6 x 51.4 cm
2010.164.3

The cutting in 1848

lithograph, printed in colour, from two stones; on smooth white laid paper, subsequently lined with Japanese paper
printed image 26.4 x 43 cm
printed image and text 27.2 x 43 cm
sheet 31.8 x 51.8 cm
2010.164.4

DURANTE, Tommaso

born Italy 1956

Australia from 2001, Italy 1956–2001

Skin, surfaces and shadows 2007

digital images, printed in eight inkjet colour pigments, from digital files; on Somerset Book White 175 gsm paper
book (closed) 26 x 21 x 2.5 cm
book (open) 26 x 42 cm
2009.1041

EARLE, Augustus (print after)

England 1793–1838

Australia and New Zealand 1825–28

BURFORD, Robert (collaborator)

England 1791–1861

A view of Hobart Town 1831

bound book containing 12 pages plus extra blank pages at the back, and 1 print by Nichols and Sons engraving, printed in black ink, from one plate; on thin off-white wove paper
printed image 29.2 x 39.4 cm
book (closed) 22.8 x 14.5 cm
gift of John McPhee, 2009 2009.1060

EDDY, George

born Australia 1917

not titled (*landscape with people by a river*) c 1960

etching and aquatint, printed in red ink, from one plate; on thick off-white wove paper
plate-mark 5.3 x 7 cm
sheet 8.2 x 9.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.783

not titled (*portrait of a bearded man wearing bush hat and scarf*) c 1960
etching, printed in warm black ink, from one plate; on thin off-white wove paper
plate-mark 7.3 x 6.1 cm
sheet 16.1 x 12 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.784

Evening 1964
etching and aquatint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 12.6 x 17.5 cm
sheet 17.8 x 21.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.785

Upwey scene 1960
etching and aquatint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 11 x 12.4 cm
sheet 13 x 14.6 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.786

not titled (*landscape with person on horseback*) c 1960
etching and aquatint, printed in black ink, from one plate; on thick off-white wove paper
plate-mark 9 x 13.4 cm
sheet 12.2 x 17 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.787

EDELSTEIN, Leo
active Australia by 1989
Solesmes 1994
book of 88 pages, with text and images by 35 contributors, with 1 sheet of purple paper, bound in white card cover with thin glossy white paper dust-jacket with printed image
offset-lithographs, printed in black and red ink, from multiple plates; on thin off-white wove paper
book (closed) 20.8 x 14.2 cm
gift of John McPhee, 2010
2010.451

EDELSTEIN, Leo (editor)
active Australia by 1989
FLORENCE, Yanni (editor)
active Australia by 1989
K 1993
book of 88 pages, with text and images by 35 contributors, with 1 sheet of purple paper, bound in white card cover with thin glossy white paper dust-jacket with printed image
offset-lithographs, printed in colour and black ink, from multiple plates; on thin smooth glossy white wove paper; thin smooth purple wove paper
book (closed) 29.8 x 21.2 x 0.8 cm
page (each) 29.8 x 20.6 cm
gift of John McPhee, 2010
2010.459

EDELSTEIN, Leo (editor)
active Australia by 1989
FLORENCE, Yanni (editor)
active Australia by 1989
ELLISTON, Judith (editor)
born United Kingdom 1960
Australia from 1963
Psychomilitary 2002
book of 70 pages, with text and images by 12 contributors, 21 colour plates, bound in thin brown card
offset-lithographs, printed in colour and black ink, from multiple plates; on thin smooth white paper
book (closed) 29.2 x 20.8 x 0.5 cm
page (each) 29.2 x 20.6 cm
gift of John McPhee, 2010
2010.448

Pirate 2001
book of 84 pages, with text and images by 9 contributors, 16 colour plates and 1 sheet each printed on green, yellow, pink and translucent paper, bound in thin brown card
offset-lithographs, printed in colour and black ink, from multiple plates; on thin smooth white wove paper; thin smooth green wove paper; thin smooth pink wove paper; thin smooth yellow wove paper; thin smooth translucent sheeting
book (closed) 29.4 x 20.8 x 0.6 cm
page (each) 29.4 x 20.6 cm
gift of John McPhee, 2010
2010.482

Holiday resort 2003
book of 144 pages, with text and images by 21 contributors, bound in white glossy card cover with printed image
offset-lithographs, printed in colour and black ink, from multiple plates; on thin smooth glossy white wove paper
book (closed) 29.4 x 20.8 x 1 cm
page (each) 29.4 x 20.8 cm
gift of John McPhee, 2010
2010.484

ELLISTON, Judith
born United Kingdom 1960
Australia from 1963
EDELSTEIN, Leo (author)
active Australia by 1989
Untitled: Drawings 1992
book of 12 pages, featuring 4 black-and-white illustrations reproducing drawings by Judith Elliston and 2 poems by Leo Edelstein, bound in thin off-white card with thin cream paper dust jacket, with letter from Leo Edelstein to John McPhee inserted in front cover
offset-lithographs, printed in black and red ink, each from one plate; on thin off-white wove paper
book (closed) 20.3 x 14.1 cm
book (open) 20.3 x 28.4 cm
page (each) 20.2 x 40 cm
printed image (each) 4 x 3.8 cm
gift of John McPhee, 2010
2010.489

ELLISTON, Judith

born United Kingdom 1960
Australia from 1963
OFFICE BAROQUE BOOKS
(publisher)
active Australia 2002

Business park earth hotel 2002

book of 42 pages, with essay by
Leo Edelstein and 1 colour plate
by Judith Elliston, bound in thick
brown card
screenprint, printed in colour, from
multiple stencils; on thin off-white
glossy wove paper
book (closed) 26 x 20 x 0.2 cm
page (each) 26 x 19.6 cm
gift of John McPhee, 2010
2010.477

ENGLER, Brigitte

active USA by 1994

LOTRINGER, Sylvère (author)

born France 1938
Israel 1949; United States of America
from 1969

EDELSTEIN, Leo (editor)

active Australia by 1989

FLORENCE, Yanni (editor)

active Australia by 1989

Never any ever after 1994

book of 40 pages, with text by Sylvère
Lotringer and two reproductive
prints by Brigitte Engler, bound in
thin cream card
offset-lithography, printed in black
ink, from multiple plates; cover
printed in dark green ink; on thin
off-white wove paper
book (closed) 20.8 x 14.8 x 0.4 cm
gift of John McPhee, 2010
2010.464

FABYC, Deej Alison

born England 1961
Australia from 1972–2001

Admission 1991

exhibition portfolio of 10 loose
sheets, housed in white envelope
with printed image, created for
exhibition at Legge gallery 9–27
July 1991 titled *Considering how
dangerous everything is, nothing is
really very ... frightening*
photocopy, printed in black ink,
from multiple sources; screenprint,
printed in red and dark red ink,
from two stencils; on thin smooth
off-white wove paper
sheet (each) 29.6 x 21.1 cm
wrapper 32.3 x 22.7 cm
gift of John McPhee, 2010
2010.488

FERGUSON, James

Active Australia 1850–60s

*Certificate for the Tasmanian
Grand Lodge of the Ancient and
Independent Order of Odd Fellows* 24
February 1860

lithograph, printed in colour, from
multiple stones; hand-coloured;
gilded; on medium-weight smooth
off-white wove paper subsequently
laid down on thin off-white plain
weave
cotton backing
printed image 60.6 x 38.8 cm
sheet 63 x 42.1 cm
gift of John McPhee, 2009
2009.1066

FERGUSON & MITCHELL

(engraver)

established & closed Australia
active Australia by 1858

Bill head for Wallach Brothers 1880s

engraving, printed in black ink, from
one plate; letterpress; on thin cream
wove paper
printed image 5 x 5.2 cm
sheet 17.3 x 20.4 cm
gift of John McPhee, 2009
2009.1045

FINN, Lawrence

born Australia 1969

*The theological basis of colonial
genocide* 2008

linocut, printed in black ink, from
one block; on thin smooth off-white
laid paper
printed image 30 x 42 cm
sheet 35 x 49.2 cm
gift of The Silk Cut Foundation 2010
2010.170

FLOYD, Emily

born Australia 1972

KING, Martin (printer)

born Australia 1957

WHITE, Simon (printer)

born New Zealand 1969

Australian from 1992

AUSTRALIAN PRINT**WORKSHOP** (print workshop)

established Australia 1989

All that false instruction 2007–08

etching and aquatint, printed in
black ink and relief rolled in white
ink, from two plates; on thick cream
wove paper
printed image 64.5 x 44.5 cm
sheet 64.5 x 44.5 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2009.629

Pattern understanding 2007–08

etching and aquatint, printed in
colour, from two copper plates; on
thick cream wove paper
printed image (overall) 64.5 x 133.5
cm
sheet (each) 64.5 x 44.5 cm
Gordon Darling Australia Pacific
Print Fund, 2008
2009.63.A–C

FORTHUN, Louise

born Australia 1959
TOLARNO GALLERIES
(publisher)
established Australia 1967

Louise Forthun 1994, April
exhibition catalogue booklet of
4 pages off-white paper featuring
essay by Dominique Hecq, inside 8
pages of thin grey wove paper, with
original linocut print by Louise
Forthun, staple bound in thin
off-white card
linocut, printed in blue and yellow
ink, from two blocks; on thin
off-white wove paper
printed image 11.9 x 11.9 cm
sheet 11.9 x 11.9 cm
book (closed) 21.1 x 14.9 cm
gift of John McPhee, 2010
2010.442

FOX, Belinda

born Australia 1975

Search-light 2004
linocut, printed in colour, from
multiple blocks; on thick smooth
off-white wove paper on thick
smooth off-white wove paper
printed image (overall) 179.6 x 240
cm
sheet (overall) 179.6 x 240 cm
sheet (folded) 179.6 x 60 cm
gift of The Silk Cut Foundation 2010
2010.166

FOX, Belinda

born Australia 1975

WALTER, Trent (printer)

born Australia 1980

FOX, Belinda (printer)

born Australia 1975

A fine line I (version II) 2007–8
etching, aquatint and linocut,
printed in colour, from multiple
plates and blocks; hand stain; on
paper
printed image 108 x 70 cm
sheet 108 x 70 cm
Gordon Darling Australia Pacific
Print Fund, 2009
2009.660

FRENCH, Leonard

born Australia 1928
England, Ireland, Europe 1949–51;
Asia 1960–61; Europe, England
1962–63

not titled (*layered quadrilateral
shapes, mainly in grey, white, blue
and black*) 1960s
screenprint, printed in colour, from
seven stencils; on thin off-white
wove paper
printed image 68.6 x 22.2 cm
sheet 72.2 x 25.4 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.788

not titled (*layered quadrilateral
shapes, mainly in red, purple and
black*) 1960s
screenprint, printed in colour, from
seven stencils; on thin off-white
wove paper
printed image 70 x 50.6 cm
sheet 71 x 50.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.789

not titled (*layered quadrilateral
shapes, mainly in white, blue, black
and red*) 1960s
screenprint, printed in colour, from
seven stencils; on thin off-white
wove paper
printed image 61 x 50.6 cm
sheet 61 x 50.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.790

not titled (*layered quadrilateral
shapes, mainly orange and yellow*)
1960s
screenprint, printed in colour, from
seven stencils; on thin off-white
wove paper
printed image 70.2 x 25.2 cm
sheet 72 x 25.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.791

Panels for the seven days of creation
c 1965

etching and aquatint, printed in
black ink, each from one plate; on
medium-weight off-white wove
paper
plate-mark (each) 17 x 15 cm
sheet (each) 19 x 17 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.792.1–14

FUSINATO, Marco

born 1964

active Australia by 1993

STORE 5 (publisher)

Australia 1989–1993

Marco Fusinato 100% 1993, July
offset-lithograph, printed in black
ink, from one plate; on thin brown
wove paper
book (closed) 21.1 x 15.2 cm
sheet (folded in four) 21 x 14.8 cm
gift of John McPhee, 2010
2010.474

BOCK, Thomas (print after)

England 1790 – Australia 1855

Australia from 1824

GAUCI, M (lithographer)

Malta 1774 – England 1854

England from 1809

GAUCI, P (lithographic printer)

active England 1834–63

ACKERMANN & CO (publisher)

established England 1830

GA Robinson Esq 1850s
lithograph, printed in black ink,
from one stone; on thick smooth
off-white wove paper
printed image 30.6 x 22.4 cm
sheet 42.9 x 33.7 cm
gift of John McPhee, 2009
2009.1061

MACLEOD, William

England 1850 – Australia from 1929
Australia from 1855

GIBBS, SHALLARD & CO

(lithographers)
active Australia by 1870

His grace Archbishop Vaughan
(recto); *Her royal highness the*
Princess Royal of England (verso)
1883

lithograph, printed in colour;
on thin smooth buff wove paper
subsequently laid down on brown
card

printed image (a) 49.6 x 29.2 cm
sheet (recto) 50.5 x 40.7 cm
printed image (b) 49 x 34.3 cm
sheet (verso) 50 x 40.8 cm
gift of John McPhee, 2009
2009.1062

GLEESON, James

Australia 1915–2008
England, Europe 1947–49; Europe,
United States of America 1958–59

KLEPAC, Lou (author)

born Croatia 1936
Australia from 1950

BEAGLE PRESS (publisher)
established Australia 1980

The Peregrian codex 2008
etching and aquatint, printed
in black ink, from one plate; on
medium-weight textured cream
wove paper
book (closed) 29.6 x 34.6 x 1.4 cm
book (open) 29.6 x 69.2 cm
page (each) 29 x 34 cm
slipcase 30.4 x 34.8 x 2.2 cm
gift of Playoust Family Foundation,
2009
2009.947.1–1

GREEN, Rona

born Australia 1972

Dally-boy c 2006
linocut, printed in black ink, from
one block; hand-coloured; on
smooth off-white paper
printed image 69 x 54.2 cm
sheet 69 x 54.2 cm
gift of The Silk Cut Foundation 2010
2010.180

GRIFFIN, Murray

Australia 1903–1992
Malaya 1941–43

Self-portrait 1932

linocut, printed in black ink, from
one block; on thin cream wove paper
printed image 21.5 x 16.2 cm
2010.6

GRIFFITH, Pamela

born Australia 1943
Europe 1972–73, 1981–82

RIACH, Trevor (printer)

born Australia 1958

Animals of the Asian Zodiac 2008
suit of 12 relief prints and title
page, housed in red-linen bound
hand-made portfolio case with
hand-stamped block print on front
cover
linocuts, printed in colour, from
multiple blocks; embossed; on thick
off-white wove BFK Rives 300 gsm
paper
portfolio (closed) 51.8 x 55.4 x 2.4 cm
portfolio (open) 51.8 x 112.8 cm
sheet (each) 49 x 53.2 cm
gift of the artist, 2009
2009.1075.1–14

HABY, Gracia

born Australia 1975

All the discarded things, mended
2007
unbound artist book, 12 sheets
housed in paper bound folio, black
elastic closure, title in ink stamp on
cover
offset-lithograph, printed in colour,
from multiple plates; collaged
addition of cut paper; on wove
Aquarelle Arches hot pressed 300
gsm cotton paper
book (closed) 29.9 x 21.2 x 0.5 cm
book (open) 43.6 x 66.3 cm
sheet (each) 29.8 x 21.9 cm
gift of Henry Ergas, 2009
2009.721

If all the stars go out, I'll follow my
nose home 2007

unbound artist book, 8 pages housed
in paper bound folio, black elastic
closure, title in ink stamp on cover
offset-lithograph, printed in colour,
from multiple plates; collaged
addition of cut paper; on wove
Aquarelle Arches hot pressed 300
gsm cotton paper
book (closed) 30.1 x 20.4 x 1.2 cm
book (open) 43 x 65.9 cm
sheet (each) 29.8 x 21.1 cm
gift of Henry Ergas, 2009
2009.722.1–9

HABY, Gracia

born Australia 1975

JENNISON, Louise

born Australia 1976

The dubious clue 2005
concertina, 8 pages, cloth bound,
1 page rice paper insert, mirrored
perspex disk engraved with title
affixed to front cover
offset-lithograph, printed in
black ink, from multiple plates;
hand-coloured; collaged addition of
cut paper; on wove Aquarelle Arches
hot pressed 300 gsm cotton paper
book (closed) 14.8 x 18.8 x 0.8 cm
book (open) 14.8 x 146 cm
printed image 14.8 x 146 cm
gift of Henry Ergas, 2009
2009.718

Trouble at sea 2005
concertina, 4 pages, cloth bound,
1 page rice paper insert, mirrored
perspex disc engraved with title
affixed to front cover
offset-lithograph, printed in
black ink, from multiple plates;
hand-coloured; collaged addition of
cut paper; on wove Aquarelle Arches
hot pressed 300 gsm cotton paper
book (closed) 18.8 x 18.8 x 0.6 cm
book (open) 18.8 x 65.8 cm
printed image 18.8 x 65.8 cm
gift of Henry Ergas, 2009
2009.719

By the pricking of my claws 2005
concertina, 8 pages, cloth bound,
1 page rice paper insert, mirrored
perspex disc engraved with title
affixed to front cover
offset-lithograph, printed in
black ink, from multiple plates;
hand-coloured; collaged addition of
cut paper; on wove Aquarelle Arches
hot pressed 300 gsm cotton paper
book (closed) 18.8 x 18.8 x 0.8 cm
book (open) 18.8 x 145 cm
printed image 18.8 x 145 cm
gift of Henry Ergas, 2009
2009.720

The case of the lost aviary 2005
concertina, 4 pages, cloth bound,
1 page rice paper insert, mirrored
perspex disk engraved with title
affixed to front cover
offset-lithograph, printed in
black ink, from multiple plates;
hand-coloured; collaged addition of
cut paper; on wove Aquarelle Arches
hot pressed 300 gsm cotton paper
book (closed) 14.8 x 18.8 x 0.6 cm
book (open) 14.8 x 65.6 cm
printed image 14.8 x 65.6 cm
gift of Henry Ergas, 2009
2009.723

Those two daring pirates 2004
concertina, 12 pages, printed both
sides, cloth bound, housed in heavy
card slip case made by the artists,
with collaged addition of cut paper
and card
offset-lithograph, printed in
black ink, from multiple plates;
hand-coloured; on wove Aquarelle
Arches
hot pressed 300 gsm cotton paper
book (closed) 18.2 x 18.2 x 1.2 cm
book (open) 18.2 x 210.6 cm
slipcase 19.1 x 19.2 x 2.9 cm
printed image (a) 17.6 x 208.8 cm
printed image (b) 17.6 x 174 cm
gift of Henry Ergas, 2009
2009.724

HALLIDAY BROS (printer)
Australia 1899–1938
*Label for HW Davidsons & Co's Good
as gold* c 1920
offset-lithograph, printed in colour,
from multiple stones; on thin glossy
off-white wove paper
printed image 12 x 29.7 cm
sheet 12 x 29.7 cm
gift of John McPhee, 2009
2009.1052

HARPER, Melinda
born Australia 1965
Melinda Harper 1993
exhibition booklet of 12 pages, staple
bound in thin off-white card cover
screenprinted by Melinda Harper,
including catalogue essay by Ben
Curnow
screenprint, printed in peach ink,
from one stencil; screenprint,
printed in black ink, from one
stencil; on thin off-white wove card
printed image (recto) 20.7 x 29 cm
printed image (verso) 20.7 x 29 cm
book (closed) 20.7 x 14.5 cm
gift of John McPhee, 2010
2010.450

HARPER, Melinda
born Australia 1965
**GERTRUDE CONTEMPORARY
ART SPACES** (publisher)
established Australia 1983

Melinda Harper 1992, August
exhibition catalogue booklet of 12
pages, with essay by Carolyn Barnes,
staple bound in thin off-white card
cover featuring screenprint by
Melinda Harper
screenprint, printed in colour, from
five stencils; on thin off-white card
printed image 20.5 x 29.2 cm
book (closed) 20.7 x 14.7 x 0.3 cm
gift of John McPhee, 2010
2010.438

HATTAM, Hal
United Kingdom 1913 – Australia
1994
Australia from 1920
not titled (*mother and two children*)
c 1966
linocut, printed in black ink, from
one block; on thin off-white wove
paper
printed image 17.8 x 13 cm
sheet 21.6 x 15.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.793
not titled (*five figures between tree
trunks*) c 1966
etching, drypoint and fowl-biting,
printed in black ink with plate tone,
from one plate; on thin off-white
wove paper
plate-mark 20.1 x 24.3 cm
sheet 25 x 28.8 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.794

HAXTON, Elaine
Australia 1909–1999
England 1932–39; USA, England,
Europe c 1946–49
Medusae 1972
collograph, printed in colour, from
multiple blocks; on thin smooth
cream wove paper
printed image 65.6 x 63 cm
sheet (folded) 74 x 69.6 cm
2009.661

HEFFERNAN, Jodi
born Australia 1967
Walking trees 2006
linocut, printed in grey ink, from
3 blocks; on thin smooth cream
Gampi rice paper
printed image (a) 100.8 x 24.8 cm
printed image (b) 113.4 x 42.4 cm
printed image (c) 112.4 x 23.2 cm
sheet (a) 100.8 x 24.8 cm
sheet (b) 113.4 x 42.4 cm
sheet (c) 112.4 x 23.2 cm
sheet (overall) 113.4 x 90.4 cm
gift of The Silk Cut Foundation 2010
2010.186.A–C

HENDERSON, Kevin

born Singapore 1963

working England

BOWDEN PRINTING PTY LTD

(print workshop)

established Australia 1935

EXPERIMENTAL ART

FOUNDATION (publisher)

established Australia 1974

Between the eyes evil shaved 2000

booklet of 30 pages, featuring 4

essays, staple bound in thin green

card cover, published to coincide

with exhibition and collaborative

performance at the Experimental

Art Foundation, Adelaide

offset-lithographs, printed in black

and grey ink, from multiple plates;

on thin textured cream wove paper

page (each) 20.9 x 14.7 cm

book (closed) 20.9 x 14.8 cm

gift of John McPhee, 2010

2010.447

HERBERT, Harold

Australia 1891–1945

Europe, Morocco 1919–22

not titled (*old tree*) c 1931

lithograph, printed in black ink,

from one stone; on medium-weight

smooth cream wove paper

printed image 12.9 x 9.8 cm

sheet 18.8 x 27.6 cm

gift of Roger Butler, 2010

2010.198

HEREL, Petr

born Czechoslovakia 1943

France 1971; Australia from 1973;

France 1976–78, 1985–86

Petr Herel (catalogue) c 2001

exhibition catalogue, including an

original woodcut print enfolded in a

guard sheet of cream laid paper

offset-lithographs, printed in colour,

from multiple plates; woodcut,

printed in colour, from three blocks;

on thin cream wove paper; thin

smooth grey laid paper

book (closed) 19.1 x 17.3 cm

book (open) 19.1 x 50.9 cm

Gordon Darling Australia Pacific

Print Fund, 2009

2009.856.1–1

HEREL, Petr

born Czechoslovakia 1943

France 1971; Australia from 1973;

France 1976–78, 1985–86

ATELIER MORSANG (print

workshop)

active France by 1979

RUDY KOMON GALLERY

(publisher)

Australia 1959–1984

Borges sequel 1982

portfolio of 10 etchings, with inside

cover sheet, colophon and portfolio

cover

etchings, printed in black ink, each

from one plate; on thick smooth

off-white wove BFK Rives paper

portfolio (closed) 52.2 x 38.4 cm

portfolio (open) 52.2 x 77.5 cm

sheet (each) 50 x 38 cm

gift of Rudy Komon Gallery Library,

2010

2010.495.1–13

HEXT, CS (print after)

England 1816 – India 1855

Australia 1840s

C HUTCHINS (lithographer)

active England 1838–1850

South view of Eagle Hawk Neck, Van

Diemen's Land c 1847

lithograph, printed in colour, from

multiple stones; on medium-weight

smooth off-white wove paper

printed image 13.6 x 24 cm

sheet 19.6 x 27.8 cm

Purchased 2009

2009.1025

The penal settlement of Port Arthur,

Van Diemen's Land c 1847

lithograph, printed in colour, from

multiple stones; on medium-weight

smooth off-white wove paper on

medium-weight smooth pale green

wove paper

printed image 14 x 24.1 cm

sheet 18.5 x 27.8 cm

Purchased 2009

2009.1026

A native of Australia climbing a gum tree c 1847

lithograph, printed in colour, from

multiple stones; on medium-weight

smooth off-white wove paper

printed image 22.2 x 13.8 cm

sheet 27.7 x 21.6 cm

Purchased 2009

2009.1027

HINCKSMAN, Bob

1925–2000

worked Australia and Asia

Abstract streetscape (Saigon) 1967

woodcut, printed in colour, from

multiple blocks; on thick smooth

cream wove paper

printed image 23.4 x 46.2 cm

sheet 27.1 x 48.5 cm

2009.710

Japanese landscape with bridge

c 1967

woodcut, printed in colour, from

multiple blocks; on thin smooth

cream wove paper

printed image 42 x 32 cm

sheet 45.8 x 35.2 cm

2009.711

Thai Buddha figure 1978

woodcut, printed in green ink,

from one block; on medium-weight

smooth off-white wove paper

printed image 33.2 x 23.9 cm

sheet 41.8 x 29.6 cm

2009.713

Woman with a hat 1978

woodcut, printed in black and

grey ink, from multiple blocks; on

medium-weight smooth cream laid

paper

printed image 42.4 x 28.8 cm

sheet 45.4 x 28.8 cm

2009.714

Not with a whimper 1984

woodcut, printed in black ink, from

multiple blocks; on thick smooth

cream wove paper

printed image 62 x 45.8 cm

sheet 63.6 x 50.2 cm

gift of Ross Searle, 2009

2009.1011

HOPKINS, Livingston

United States of America 1846 –
Australia 1927
Australia from 1883
not titled (*barn with pigs*) 1880s
etching, printed in brown ink, from
one plate; on thin smooth off-white
paper subsequently laid down on
thick buff card
plate-mark 16 x 23.8 cm
sheet 28 x 38 cm
gift of Roger Butler, 2010
2010.199

not titled (*old woman, The Rocks,
Sydney*) 1889
etching, printed in brown ink, from
one plate; on thin smooth cream laid
paper
plate-mark 17.6 x 21.5 cm
sheet 19.8 x 24 cm
gift of Roger Butler, 2010
2010.200

HUMPHRIES, Clare

born Australia 1973
*Broken inheritance (ten things mum
told me)* 2008
portfolio of 14 linocuts, an
explanatory CD and an installation
photograph in a card wrapper
linocut, printed in colour by the
reduction method, each from one
block; on thick smooth white wove
paper
portfolio (closed) 23.4 x 23.2 x 1.1 cm
sheet (each) 22 x 22 cm
gift of The Silk Cut Foundation 2010
2010.171.1–18

IMURA, Yuho

born Japan 1984
Australia from 1993

LANCASTER PRESS (print
workshop)
established Australia 1990

The loved one 2007
lithograph, printed in colour, from
multiple plates; on thick smooth
off-white wove paper
printed image 70.3 x 51 cm
sheet 70.3 x 51 cm
Gordon Darling Australia Pacific
Print Fund, 2009
2009.659

INGLETON, Geoffrey

Australia 1908–1998
Sydney Cove by 1788 1938
etching, printed in black ink, from
one plate; on medium-weight
smooth cream wove paper
plate-mark 25.2 x 20.2 cm
sheet 36.4 x 30 cm
gift of Roger Butler, 2010
2010.218

JACKS, Robert

born Australia 1943
Canada USA 1968–78; UK 1987–88
not titled (*purple square on red
triangle on blue background with
white dots*) 1989
woodcut, printed in colour, from
three blocks; on thick white wove
BFK Rives paper
printed image 39.2 x 64.2 cm
sheet 56.6 x 76.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.795

JAMIESON, Gil

Australia 1934–1992
not titled (*deeply bitten etching of
abstract shapes, reminiscent of sail
boats on ocean*) c 1960
softground-etching, aquatint and
open-biting, printed in black ink,
from one plate; on medium-weight
off-white wove paper
plate-mark 22.4 x 30.3 cm
sheet 26 x 33.8 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.797

not titled (*deeply bitten etching of
abstract shapes*) c 1960
softground-etching, aquatint and
open-biting, printed in black ink,
from one plate; on medium-weight
off-white wove paper
plate-mark 15.4 x 30.4 cm
sheet 19.7 x 33.7 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.798

not titled (*experimental image with
etched lines and open-bite*) c 1960
drypoint and open-biting, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 15 x 16.8 cm
sheet 19 x 21 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.799

not titled (*experimental image with
etched lines and open-bite*) c 1960
drypoint and open-biting, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 15 x 16.7 cm
sheet 19.2 x 20.7 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.800

JENNISON, Louise

born Australia 1976
Girls in Melbourne 1997
exhibition-related portfolio of 8
loose-leaf artworks, with invitation
card inserted in portfolio
offset-lithographs, printed in black
ink, each from one plate; on thin
smooth white wove paper
portfolio (closed) 21.1 x 15 cm
page (each) 21.1 x 15 cm
gift of John McPhee, 2010
2010.435.1–8

JENNISON, Louise

born Australia 1976
BYWATERS, Malcolm (author)
active Australia by 1985

Ten poetics 1990s
book of 28 pages, with 10 poems
each with an accompanying print,
spiral bound in green card with
hand-drawn cover
digital prints, printed in black
ink, from digital files; cover
hand-drawn in black felt-tip pen;
on medium-weight off-white wove
paper; thin smooth green card
book (closed) 29.6 x 21.3 cm
book (open) 29.6 x 42 cm
sheet (each) 29.6 x 21.1 cm
gift of John McPhee, 2010
2010.485

JOHNSON, Tim

born Australia 1947
India, South East Asia 1974–75

Notes on painting 1974
booklet of 24 pages, staple bound in medium off-white paper front and back covers
photocopy, printed in black ink, from collaged artwork; on thin smooth off-white wove paper
book (closed) 20.6 x 26 cm
sheet (each) 20.6 x 26 cm
gift of John McPhee, 2010
2010.457

KELLY, Deborah

born Australia 1962

PRENESTI, Sam

active Australia 1990s–2000s

This is John Howard's relaxed and comfortable Australia 1998
offset-lithograph, printed in colour, from multiple plates; on medium-weight smooth white wove paper
printed image 138.4 x 97.8 cm
sheet 138.4 x 97.8 cm
gift of the artists, 2010
2010.389

KEMP, Roger

Australia 1908–1987
Europe 1966; England 1970–72

Concept one 1981
etching, printed in black ink, from one plate; on thick off-white wove paper
plate-mark 17.4 x 16.6 cm
sheet 40.4 x 40 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.801

Sequence no. six 1974
etching, printed in black ink, from one plate; on thick off-white wove paper
plate-mark 50.2 x 50.4 cm
sheet 65.8 x 65 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.802

KEMPE, Franz

born Australia 1926
Israel 1965–69

The dark changes 1965
aquatint and open-biting, printed in black ink, from one plate; on medium-weight off-white wove J Perrigot Arches paper
plate-mark 22.8 x 25.2 cm
sheet 28.2 x 31 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.803

Ghetto Warsaw 1955

lithograph, printed in black ink, from one stone; on thin smooth brown paper on thick brown card
printed image 21.6 x 14.3 cm
sheet (a) 27.3 x 20 cm
sheet (b) 37.8 x 26.8 cm
2009.1033

Market 1955

lithograph, printed in colour, from two stones; on thin smooth cream paper on thick buff card
printed image 21.9 x 27.2 cm
sheet (a) 26.8 x 29.5 cm
sheet (b) 29 x 33.2 cm
2009.1034

KEMPE, Franz

born Australia 1926
Israel 1965–69

PRINT COUNCIL OF AUSTRALIA (commissioner)
established Australia 1966

Icon 1 1969
offset-lithograph, printed in colour, from two zinc plates; on thin off-white laid Glastonbury paper
printed image 50 x 35.6 cm
sheet 56.4 x 42.3 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.804

KING, Malcolm

born Australia 1952

REDBACK GRAPHIX (print workshop)

Australia 1979–1994
'Wildflowers' of the Blue Mountains 1990
screenprints, printed in colour, from multiple stencils; on Fabriano Rosapina paper
printed image (each) 32.5 x 29 cm
sheet (each) 49.4 x 34.8 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.667.1–6

KITCHENER, Jenny

born Australia 1955

On reflection II c2006
linocut, printed in black ink, from one block; on textured white paper
printed image 55 x 45.4 cm
sheet 55 x 45.4 cm
gift of The Silk Cut Foundation 2010
2010.178

On reflection I c2006
linocut, printed in black ink, from one block; on textured white paper
printed image 54.6 x 45 cm
sheet 54.6 x 45 cm
gift of The Silk Cut Foundation 2010
2010.179

KJAR, Barbie

born Australia 1957
United States 1988

not titled (*boy*) 2002
etching, printed in black and grey ink, from two plates; on smooth cream paper
printed image 26.4 x 27.5 cm
sheet 26.4 x 27.5 cm
gift of Ross Searle, 2009
2009.1014

KONDRATOWICZ, Konrad

active Australia by 1980s

3 bathers 1983

linocut, printed in black ink, from one block; on thick off-white wove paper

printed image 10.4 x 10.1 cm

sheet 13.2 x 18.2 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.805

Angry man 1983

linocut, printed in black ink, from one block; on thick off-white wove paper

printed image 9 x 7.8 cm

sheet 16.4 x 19 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.806

Profile 1982

linocut, printed in black ink, from one block; on thick off-white wove paper

printed image 19.2 x 15.4 cm

sheet 24.3 x 19.2 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.807

2 bathers 1983

linocut, printed in black ink, from one block; on thick off-white wove paper

printed image 10.5 x 10.2 cm

sheet 14.4 x 11.4 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.808

4 bathers 1983

linocut, printed in black ink, from one block; on thick off-white wove paper

printed image 9.6 x 10.4 cm

sheet 14.8 x 13.4 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.809

KONING, Theo

born The Netherlands 1950

Australia from 1953

GALERIE DÜSSELDORF

(publisher)

established Australia 1976

The true dictionary of ideas and images 1986

book of 112 pages, with reproduction drawings, jottings and poems from Theo Koning's sketchbooks, bound in thin purple card with blue tape along spine

photocopy, printed in black ink,

from collaged artwork; on thin

smooth off-white wove paper

book (closed) 29.4 x 21 x 0.6 cm

gift of John McPhee, 2010

2010.460

KOROH, Robert

active West Timor 2000s

Simbol Raja Kerajaan Amarasi Rasi Koroh 2007

engraving, printed in black and white ink, from one copper plate; on rice paper chine collé on

Hahnemühle paper

plate-mark 14.8 x 14.8 cm

sheet 39.9 x 35.9 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2009.1037

Simbol Fetor tinenti, Amtiran, Abineno and Bano 2007

engraving, printed in sepia ink, from

four copper plates; on Banyan paper

chine collé on Hahnemühle paper

plate-mark (each) 21 x 21 cm

image (overall) 47.2 x 46.6 cm

sheet 61 x 53.2 cm

Gordon Darling Australia Pacific

Print Fund, 2008

2009.1038

KOSSATZ, Les

born Australia 1943

Hidden layer—Kakadu 1996

etching and embossing, printed in black and brown ink, from two plates; on medium-weight smooth

white wove Arches paper

plate-mark 21.1 x 15 cm

sheet 33.6 x 27.2 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.810

Hidden layer—Kakadu 1996

etching and embossing, printed

in black and brown ink, from two

plates; on medium-weight smooth

white wove Arches paper

plate-mark 20.7 x 15.4 cm

sheet 33.8 x 26.8 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.811

Hidden layer—Kakadu 1996

etching and embossing, printed

in black and brown ink, from two

plates; on medium-weight smooth

white wove Arches paper

plate-mark 20.7 x 15.4 cm

sheet 33 x 26.8 cm

gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.812

KOZIC, Maria

born Australia 1957

HUMONGOUS PUBLICATIONS

(publisher)

established Australia 1988

Things 1989

book of 62 pages, with reproductions of drawings and artist's statement by Maria Kozic, staple bound in yellow card cover

screenprint, printed in black, white and fluorescent pink ink, from three stencils; photocopy, printed in black ink, from collaged artworks; on thin textured yellow card; thin off-white wove paper

book (closed) 29.6 x 21.1 x 0.5 cm

sheet (each) 29.6 x 21 cm

gift of John McPhee, 2010

2010.479

LARTER, Richard

born England 1929
Australia from 1962

You can't drum 1970

photocopy, printed in black ink,
from collaged artwork; on thin
smooth off-white wove paper
book (closed) 33 x 21.6 cm
gift of John McPhee, 2010
2010.466

not titled (*woman's head above three
photographic images of nude figures*)
1993

photocopy, printed in black ink,
from collaged artwork; on thin
smooth cream laid paper
printed image 29.8 x 18.5 cm
sheet 33.6 x 20.7 cm
gift of John McPhee, 2010
2010.468

*Introduction to Richard Larter's
non-exhibition at Watters Gallery,
Sydney* 1967

offset-lithograph, printed in black
ink, from one plate; on thin smooth
off-white wove paper
text 23.6 x 16 cm
sheet 29.6 x 21.1 cm
gift of John McPhee, 2010
2010.469

Thirteen sections 1993

offset-lithographs, printed in black
ink, from multiple plates; on thin
smooth off-white wove paper
book (closed) 30 x 21 cm
book (open) 30 x 41.6 cm
sheet (each) 29.7 x 21 cm
gift of John McPhee, 2010
2010.475

*Introduction to Richard Larter's
non-exhibition at Watters Gallery,
Sydney* 1967

photocopy, printed in black ink,
from one matrix; on thin smooth
cream laid paper
text 30.1 x 16.1 cm
sheet 33.6 x 20.6 cm
gift of John McPhee, 2010
2010.476

The magnificent slum 1970

photocopy, printed in black ink,
from collaged artwork; on thin
smooth off-white wove paper
book (closed) 33.1 x 21.6 cm
gift of John McPhee, 2010
2010.486

The imploded condition 1972

photocopy, printed in black ink,
from collaged artwork; on thin
smooth cream laid paper
sheet (each) 33.6 x 20.7 cm
gift of John McPhee, 2010
2010.487

LASPARGIS, Paul

born Greece 1949
Australia by 1971

not titled (*old woman in chair*) 1981
etching, printed in black ink, from
one plate; on thick off-white wove
Hahnemühle paper
plate-mark 43.4 x 32.6 cm
sheet 53 x 39 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.813

LAURENCE, Anita

born Australia 1963

YOUNG, Bill (printer)

born Australia 1952

Corcaigh c 2009
linocut, printed in black ink,
from one block; on smooth white
Somerset cotton rag paper
printed image 56.2 x 41.8 cm
sheet (sight) 60 x 45 cm
gift of The Silk Cut Foundation 2010
2010.177

LEACH-JONES, Alun

born England 1937
Australia from 1959; England 1964–
65; United States 1981–82
not titled (*pink disc*) c 1968
screenprint, printed in colour, from
two stencils; on thin off-white wove
paper
printed image 20.6 cm (diam)
sheet 25.2 x 23.4 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.814

LEE, Lindy

born Australia 1954
Canada, Italy, England 1978–80
ROSLYN OXLEY9 GALLERY
(publisher)
established Australia 1982

Lindy Lee 1991

catalogue of 40 pages, with short
essay by Judy Annear and 17
double-spread plates, bound in thin
dark navy textured card
offset-lithographs, printed in
black ink, from multiple plates; on
medium-weight textured off-white
wove paper
book (closed) 15.7 x 17.8 x 0.3 cm
page (each) 15.7 x 17.8 cm
printed image (each) 15.7 x 35.6 cm
gift of John McPhee, 2010
2010.445

LEE, Vickie (designer)

born Australia 1961

REDBACK GRAPHIX (design
studio)

Australia 1979–1994

PRINTCRAFT PTY LTD (printer)
**AUSTRALIAN BROADCASTING
CORPORATION** (client)
established Australia 1932

Nobody's children 1989

offset-lithograph, printed in colour,
from multiple plates; on thin smooth
glossy white wove paper
printed image 64 x 44.4 cm
sheet 64 x 44.4 cm
Gordon Darling Australia Pacific
Print Fund, 2010
2010.250

LESUEUR, Charles-Alexander

(print after)

France 1778–1846

*Nouvelle-Hollande: Ile de kangaroos
(emus)* 1824

from *Voyage de decouvertes aux
terres australes/Francois Peron*
aquatint, printed in black ink, from
one plate; hand-coloured; on thin
smooth off-white wove paper
printed image 15.6 x 23.2 cm
printed image and text 18.3 x 23.2
cm
sheet (sight) 21.8 x 30.8 cm
gift of Bill Hamilton, 2009
2009.1018

Nouvelle-Hollande: Nouvelle galles de Sud (platypus) 1824
from *Voyage de découvertes aux terres australes/Francois Peron*
aquatint, printed in black ink, from one plate; hand-coloured; on thin smooth off-white wove paper
printed image 15.2 x 26 cm
printed image and text 19.8 x 26 cm
sheet (sight) 26.3 x 35.5 cm
gift of Bill Hamilton, 2009
2009.1019

LINCOLN, Kevin

born Australia 1941

Europe 1986

PARKINSON, Larry (printer)

born Australia 1957

AUSTRALIAN PRINT

WORKSHOP (print workshop)

established Australia 1989

Self-portrait 2008

drypoint, printed in black ink, from one perspex plate; on thick smooth grey wove BFK Rives 270 gsm paper
plate-mark 36 x 22.4 cm
sheet 55.8 x 38.2 cm
gift of the artist 2009
2010.229

LORD, Anne

born Australia 1953

Anthills or ... ? 1987

linocut, printed in black ink, from one block; on thin off-white card
printed image 10 x 15.1 cm
sheet 10.4 x 15.5 cm
gift of Ross Searle, 2009
2009.1116

LORIMER, Vernon

Australia 1888–1978

The fossicker c 1930s

linocut, printed in black ink, from one block; on thin smooth cream paper subsequently laid down on card
printed image 18.2 x 15 cm
sheet 24 x 19.2 cm
gift of Roger Butler, 2010
2010.210

LOTRINGER, Sylvère (author)

born France 1938

Israel 1949; United States of America from 1969

EDELSTEIN, Leo (editor)

active Australia by 1989

FLORENCE, Yanni (editor)

active Australia by 1989

A visit with the artists: an interview by Sylvère Lotringer 1994

book of 44 pages, with text by Sylvère Lotringer and two reproductive prints by an unknown artist, bound in thin cream card

offset-lithography, printed in black ink, from multiple plates; cover printed in red ink; on thin off-white wove paper

book (closed) 20.8 x 14.8 x 0.3 cm

gift of John McPhee, 2010
2010.462

LUNGLEY, Dorothy

Australia 1888–1956

not titled (*birds*) c 1940

woodcut, printed in colour in the Japanese manner, from multiple blocks; on smooth cream paper
printed image 33.5 x 20.4 cm
gift of Roger Butler, 2010
2010.224

MACKINOLTY, Chips

born Australia 1954

Road signs of the Northern Territory c 2008

screenprint, printed in colour, from six stencils; on medium-weight smooth white wove paper
printed image 171.4 x 77.6 cm
sheet 177.6 x 91.4 cm
gift of the artist, 2010
2010.394

MAGUIRE, Tim

born England 1958

Australia 1959–93; Germany 1984–85; France and England from 1993

Falling snow I–III 2007

digital print, printed in colour, from digital file; on Berger photorag paper
printed image 1 249 x 400 cm
printed image 2 242 x 455 cm
printed image 3 249 x 674 cm
gift of Tim Maguire Pty Ltd, 2010
2010.498–2010.500

MAHONEY, Brigid

active Australia 2006

Milieu 2006

linocut, printed in black ink, from one block; machine stitching in olive green thread; on medium-weight smooth off-white wove paper
book (closed) 32.1 x 15.4 x 1.3 cm
book (open) 123.2 x 15.4 cm
printed image 120.3 x 11.8 cm
image (verso) 118.2 x 11.4 cm
slipcase 33 x 16.4 x 2.1 cm
gift of The Silk Cut Foundation 2010
2010.188.1–2

MANIFOLD, Marion

born Australia 1954

View of Geelong toward great, great grandmother Stinton's garden 2007

linocuts, printed in black ink, each from one block; on thick smooth off-white wove paper
printed image (overall) 76.6 x 146.3 cm
sheet (overall) 76.6 x 160.2 cm
gift of The Silk Cut Foundation 2010
2010.172.A–C

MARCUS WARD & CO (publisher)

Northern Ireland 1863 – closed 1899

Life in Australia: With best wishes 1880s

lithograph, printed in colour, from multiple stones; on thin cream card
printed image 15.7 x 9.8 cm
sheet 16.9 x 11 cm
gift of John McPhee, 2009
2009.1063

MARMARAS, Katherine

active Australia 2000s

Love story 2008

linocut, printed in red ink, from two blocks; on medium-weight smooth off-white wove paper
printed image (overall) 5.8 x 36.2 cm
printed image (a) 5.8 x 17.6 cm
printed image (b) 5.8 x 17.6 cm
sheet (a) 17.9 x 18.4 cm
sheet (b) 18.1 x 18 cm
sheet (overall) 18.1 x 36.4 cm
gift of The Silk Cut Foundation 2010
2010.187.A–B

MATHER, John

Scotland 1848 – Australia 1916
Australia from 1878

not titled (*trees bent in wind*) c 1905
etching, printed in black ink, from one plate; on thin smooth off-white wove paper
plate-mark 16.4 x 23.2 cm
sheet 22.8 x 29.4 cm
gift of Roger Butler, 2010
2010.217

MCBURNIE, Ron

born Australia 1957

The temptation of St Anthony 1995
screenprint, printed in red ink, from one stencil; hand-stamped, in blue and black ink, from multiple blocks; on thin off-white card
printed image 8.8 x 18.6 cm
sheet 9.8 x 21.1 cm
gift of Ross Searle, 2009
2009.1016

Merry Christmas 1993

etching, printed in black ink, from one plate; on thick cream laid paper
plate-mark 9.2 x 11.9 cm
sheet (folded) 12.4 x 17.5 cm
gift of Ross Searle, 2009
2009.1118

MCDONALD, Alina

born Australia 1947

A story to tell ... 1988
photocopies, printed in black ink, from collaged artwork; on thin off-white wove paper
book (closed) 22 x 16.1 cm
page (each) 21 x 16.1 cm
gift of John McPhee, 2010
2010.439

MCKENZIE, Robert (editor)

born Australia 1985

PALMER, Samuel (designer)

active Australia by 2004

Slave: Bless cover 2004

offset-lithographs, printed in colour and black ink, from multiple plates; on thin glossy white wove paper
book (closed) 24.4 x 17.2 cm
page (each) 24.4 x 17.2 cm
gift of John McPhee, 2010
2010.481

MCMAHON, Marie

born Australia 1953

Howard overboard! 2007

stencil, printed in two colours, from one stencil; on thin white wove paper
printed image 64 x 51 cm
sheet 84.4 x 59.4 cm
gift of Bruce Latimer, 2010
2010.390

MCMAHON, Marie (designer)

born Australia 1953

REDBACK GRAPHIX (design studio)

Australia 1979–1994

MCMAHON, Marie (printer)

born Australia 1953

REDBACK GRAPHIX (print workshop)

Australia 1979–1994

WOLLONGONG CITY GALLERY

(client)

established Australia 1978

Patterns of infinity 1982

screenprint, printed in colour, from multiple stencils; on thin smooth white wove paper
printed image 74.4 x 54 cm
sheet 76 x 55.9 cm
Gordon Darling Australia Pacific Print Fund, 2010
2010.236

MEEKS, Arone Raymond

born Australia 1957

India 1985; France 1989, 1992

TREMBLAY, Theo (printer)

born United States of America 1952
Australia from 1977

Spirit ark 2008

linocut, printed in black Van Son ink, from one block; on Hahnemule 350 gsm alpha rayon paper
sheet 101 x 160 cm
2009.669

MERCURY PRESS (printer)

Australia 1888–1969

Label for Fancy soccer brand pears (fruit crate label) 1900s
offset-lithograph, printed in colour, from multiple stones; on thin smooth off-white wove paper
printed image 17.8 x 27.6 cm
sheet 17.8 x 27.6 cm
gift of John McPhee, 2009
2009.1044

Label for Fancy soccer brand apples (fruit crate label) 1900s

offset-lithograph, printed in colour, from multiple stones; on thin smooth off-white wove paper
printed image 21.5 x 27.5 cm
sheet 21.5 x 27.5 cm
gift of John McPhee, 2009
2009.1048

NEWMAN, Nicole

born France 1949

Australia from 1951

not titled (*six couples in six beds*) 1968

softground-etching and drypoint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 14.8 x 20.2 cm
sheet 21.1 x 26.6 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.815

NILSEN, Laurie

born Australia 1953

not titled (*exhibition invitation with black figure on orange background*) 1996

linocut, printed in orange and black ink, from two blocks; on thin smooth cream wove paper
printed image 19.8 x 7.3 cm
sheet 21 x 9.8 cm
gift of Ross Searle, 2009
2009.1113

NIXON, John

born Australia 1949

Song of the earth 1990

offset-lithographs, printed in black ink, from multiple plates; on medium-weight smooth off-white wove paper

book (closed) 26 x 19.9 x 0.7 cm

book (open) 26 x 37.6 cm

printed image (each) 26 x 37.6 cm

gift of John McPhee, 2010

2010.437

John Nixon 1990

offset lithographs, printed in black ink, and in colour, from multiple

plates; on thin glossy white paper

book (closed) 18 x 12.9 cm

page (each) 18 x 12.8 cm

printed image (each) 18 x 25.6 cm

gift of John McPhee, 2010

2010.454

NIXON, John

born Australia 1949

BLACK CHERRY PRESS

(publisher)

active Australia 1992

Block paintings 1992

booklet made from single sheet folded in four, featuring notes by the artist on block paintings from 1968–70 and 1992–93 and three black-and-white photographs offset-lithographs, printed in black ink, from multiple plates; on thin off-white wove paper

sheet (folded in four) 21 x 15 cm

gift of John McPhee, 2010

2010.436

NIXON, John

born Australia 1949

DEAKIN UNIVERSITY (publisher)

established Australia 1974

Tableaux: John Nixon 1991,

September

exhibition catalogue, featuring 53

double-spread photographs, with

catalogue essay by Janet Shanks,

bound in thin glossy white card,

with thin green paper dust-jacket

offset-lithographs, printed in

black ink, from multiple plates; on

medium-weight smooth off-white

wove paper

book (closed) 24.2 x 18.6 x 0.6 cm

page (each) 24.2 x 17.7 cm

printed image (each) 24.2 x 35.4 cm

gift of John McPhee, 2010

2010.452

NOLAN, Rose

born Australia 1959

TOLARNO GALLERIES

(publisher)

established Australia 1967

On the threshold of holy sanctuaries

1993, November

exhibition catalogue booklet of

12 pages, featuring hand-stamped

image and essay by Robyn

McKenzie, staple bound in thin

off-white card cover, hand-painted

yellow stamp, printed in black ink,

from one block; cover painted in

yellow paint; on thin off-white wove

paper; thin off-white card

printed image 6.3 x 5.8 cm

book (closed) 21 x 14.8 cm

gift of John McPhee, 2010

2010.446

NOONAN, David

born Australia 1969

England from 2010

KARYN LOVEGROVE GALLERY

(publisher)

active Australia by 1993

Pool 1993

exhibition booklet of 8 pages,

featuring two double-spread images

and catalogue essay by Rozalind

Drummond, staple bound in thin

black card, inside cover of thin white

card

offset-lithographs, printed in black

ink, from multiple plates; on thin

smooth off-white wove paper

book (closed) 21 x 14.9 cm

page (each) 21 x 14.8 cm

printed image (each) 21 x 29.6 cm

gift of John McPhee, 2010

2010.449

NORTON, Frank

New Zealand 1916 – Australia 1983

Australia from c 1917

BHP Newcastle 1948

monotype, printed in colour, from

one plate; on thin cream paper

printed image 19.7 x 25.1 cm

sheet 27.8 x 36.5 cm

2009.693

BHP Newcastle 1948

monotype, printed in colour, from

one plate; on thin cream paper

printed image 19.8 x 27.6 cm

sheet 21 x 29 cm

2009.694

Cockatoo dockyard 1948

monotype, printed in colour, from

one plate; on thin cream paper

printed image 19.7 x 25.1 cm

sheet 21.2 x 26.7 cm

2009.695

Coal and commerce 1950
etching, printed in blue ink, from
one plate; on thin off-white wove
paper
plate-mark 13.8 x 19 cm
sheet 24.6 x 30.2 cm
2009.696

Coaling c 1934
etching, printed in blue ink, from
one plate; on thin off-white wove
paper
plate-mark 13.1 x 17 cm
sheet 27.9 x 34 cm
2009.697

Dockyard 1949
etching, printed in brown ink, from
one plate; on cream laid Kent paper
plate-mark 13.9 x 17 cm
sheet 27.8 x 34 cm
2009.698

Fishing boats at Atami 1937
etching, printed in brown ink, from
one plate; on cream wove paper
plate-mark 11.9 x 15.2 cm
sheet 22.2 x 28.3 cm
2009.699

HMAS Yarra ready for launching
1935
etching, printed in brown ink, from
one plate; on cream wove paper
plate-mark 11.4 x 7.6 cm
sheet 32.2 x 27.8 cm
2009.700

The brigantine 1940s
etching, printed in blue ink, from
one plate; on cream wove paper
plate-mark 8.7 x 11.2 cm
sheet 10.8 x 12.9 cm
2009.702

Pyrmont and wheat silo, Sydney 1934
etching, printed in blue ink, from
one plate; on thin off-white wove
paper
plate-mark 12.6 x 15 cm
sheet 20 x 26 cm
2009.703

Refitting HMAS Brisbane Sydney
1935
etching, printed in blue ink, from
one plate; on thin off-white wove
paper
plate-mark 11.4 x 14 cm
sheet 22.2 x 22.4 cm
2009.704

Slipway, Cockatoo Island 1930s–40s
etching, printed in brown ink, from
one plate; on green laid paper
plate-mark 7.8 x 11.4 cm
sheet 13.6 x 20.4 cm
2009.705

PALMER, Ethleen
South Africa 1906 – Australia 1958
Australia from 1921
PRIMROSE POTTERY SHOP
(publisher)
established 1929 – closed Melbourne
1974

Christmas greetings c 1954
screenprint, printed in colour, from
three stencils; on medium-weight
textured cream laid paper
printed image 6.8 x 10.2 cm
sheet (folded in half) 8.7 x 12 cm
gift of John McPhee, 2009
2009.1065

PARR, Mike (artist)
born Australia 1945
LOANE, John (printer)
born Australia 1950

Infected blanket 2004
woodcut; carborundum etching;
on heavyweight cream wove paper
glued to canvas; heavyweight white
wove rough Saunders paper
215 x 480 cm (12 panels)
240 x 240 cm (2 panels)
196.2 x 127.8 cm (1 panel)
gift of Mike Parr and John Loane,
2009
2009.545.1–15

PAVLOVIC, Mary Lou
born Australia 1965

Liar! 2004
screenprint, printed in colour, from
four screens; on thin smooth gloss
white wove paper
printed image 139.4 x 93.1 cm
sheet 152 x 102 cm
gift of the artist, 2010
2010.391

PAYNE, Patsy
born England 1955
Australia from 1960

Shroud 7 2008
rust-transfer; on Thai Sa paper
printed image (overall) 222.7 x 63.4
cm
sheet (overall) 255 x 66 cm
2009.668.A–B

PERCEVAL, John
Australia 1923–2000
England 1963–65
not titled (*face wearing crown*) c 1958
etching and drypoint, printed in
black ink, from one plate; on thin
off-white wove paper
plate-mark 12.2 x 9.1 cm
sheet 17 x 13.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.749

not titled (*woman's profile with circle
background*) c 1958
etching and drypoint, printed
in black ink, from one plate; on
medium-weight off-white wove
paper
plate-mark 30.4 x 22.8 cm
sheet 33.6 x 26 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.755

PETIT, Nicholas-Martin (print after)
France 1777–1804

Timor—cavalier Malais 1824
from *Voyage de découvertes aux terres australes/Francois Peron*
aquatint, printed in black ink, from one plate; hand-coloured; on thin smooth off-white wove paper
printed image 19 x 28 cm
printed image and text 20.2 x 28 cm
sheet 26.8 x 36.8 cm
gift of Bill Hamilton, 2009
2009.1020

POLINESS, Kerrie

born Australia 1962

Red matter 1992
artist book of 12 pages, featuring 5 electrostatic prints, staple bound in thin off-white card with inside cover flap of red textured paper
photocopies, printed in red ink, from drawn artwork; on thin off-white wove paper
book (closed) 22.6 x 16.7 cm
page (each) 22 x 15.9 cm
gift of John McPhee, 2010
2010.440

POLINESS, Kerrie

born Australia 1962

DEAKIN UNIVERSITY (publisher)
established Australia 1974

108 paintings for the verses already somewhat formed 1991, July
exhibition catalogue booklet of 12 pages, with essay by Ben Curnow and 2 colour laser reproductions of paintings by Kerrie Poliness, staple bound in thin white card with thin off-white card dust-jacket printed purple
digital prints, printed in colour with laser printer, from digital files; on medium-weight smooth off-white wove paper
book (closed) 19.1 x 14.4 cm
book (open): 19.1 x 28.6 cm
gift of John McPhee, 2010
2010.480

POLINESS, Kerrie (editor)

born Australia 1962

FUSINATO, Marco (editor)
born 1964

active Australia by 1993

POLINESS, Kerrie (publisher)

born Australia 1962

FUSINATO, Marco (publisher)

born 1964

active Australia by 1993

Circular no 3 1994
book of 48 pages, featuring collection of poetry by 27 contributors, with 2 colour prints and 1 sheet each of and pink and green paper, staple bound in brown card

photocopy, printed in black, red and blue ink, from multiple sources; screenprint, printed in pink ink, from one stencil; collaged addition of pink toilet tissue paper; on medium-weight smooth cream wove paper; thin smooth pink wove paper; thin smooth green wove paper
book (closed) 31.2 x 22.5 cm
book (open) 31.2 x 45 cm
sheet (each) 29.7 x 21.2 cm
gift of John McPhee, 2010
2010.461

Circular no 2 1993, October
book of 44 pages, featuring collection of poetry by 19 contributors, staple bound in brown card

photocopy, printed in black ink, from multiple sources; screenprint, printed in white ink, from one stencil; on medium-weight smooth cream wove paper
book (closed) 31.2 x 22.5 cm
book (open) 31.2 x 45 cm
sheet (each) 29.7 x 21.2 cm
gift of John McPhee, 2010
2010.463

Circular no 1 1993

book of 50 pages, featuring collection of poetry by 22 contributors, staple bound in brown card
photocopy, printed in black ink, from multiple sources; screenprint, printed in black ink, from one stencil; on medium-weight smooth cream wove paper
book (closed) 31.2 x 22.6 cm
book (open) 31.2 x 45 cm
sheet (each) 29.7 x 21.1 cm
gift of John McPhee, 2010
2010.465

PRATT, Douglas

Australia 1900–1972

Tranquil pastures 1935
etching, printed in warm black ink with plate tone, from one plate; on thin cream wove paper
plate-mark 16 x 24 cm
sheet 22.1 x 29.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.816

PROUT, John Skinner

England 1805–1876

working Australia 1840–48

Tasmania illustrated 1844–46
lithograph, printed in colour, from multiple stones; on smooth off-white wove paper
book (closed) 54.6 x 39.4 cm
page (each) 53.8 x 37 cm
2009.1024.1–2

RANNERSBERGER, Caroline

born Australia 1961

Sublime simplicissima 2006
woodcut, printed in brown ink, from one block; screenprint, printed in colour, from multiple stencils; drawing; on medium-weight textured off-white wove Magnani Pescia paper
sheet (overall) 168 x 152 cm
sheet (each) 56.1 x 75.9 cm
gift of the artist, 2010
2010.226.A–F

REDBACK GRAPHIX (design studio)

Australia 1979–1994

CALLAGHAN, Michael (printer)
born Australia 1952

REDBACK GRAPHIX (print workshop)

Australia 1979–1994

CIRCUS OZ (client)

established Australia 1977

Circus Oz—Acrobats 1995

offset-lithograph, printed in colour;
on medium-weight smooth white
wove paper

printed image 80.5 x 60.1 cm

sheet 90 x 60.1 cm

Gordon Darling Australia Pacific

Print Fund, 2010

2010.251

REED, Sweeney

Australia 1945–1979

Keepsakekeep c 1978

an artist book containing 6 pages
with typesetting and screenprints by
Sweeney Reed

screenprints, printed in colour, from
multiple stencils; letterpress, printed
in black ink; on thin off-white wove
paper; thin clear acetate sheet

book (closed) 14.4 x 12.4 cm

book (open) 14.4 x 24.8 cm

gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.817

RICHMOND, Oliffe

Australia 1919 – England 1977

England from 1948

Soldiers resting 1941

linocut, printed in black ink, from
one block; on thin smooth brown
wove paper

printed image 15.6 x 17.5 cm

sheet 20.2 x 23.8 cm

2009.1032

ROBERTSON, Ian (designer)

born Australia 1952

GERTRUDE CONTÉMPORARY

ART SPACES (publisher)

established Australia 1983

A short ride in a fast machine 1988

portfolio of 11 prints by 11 artists
housed in folded card pamphlet
offset-lithograph, printed in blue
and black ink, from multiple plates;

photocopy, printed in black ink,
from multiple sources; on thin
smooth off-white wove car; thin

smooth off-white wove paper

portfolio (closed) 30 x 21.3 cm

portfolio (open) 30 x 62.7 cm

sheet (each) 29.6 x 21.1 cm

gift of John McPhee, 2010

2010.458

ROBINSON, John

Australia 1940–2009

Europe 1967–69, 1975–76

The Granada portraits 1979,

June–1980, February

lithographs, printed in colour, from
multiple aluminium plates; on

off-white Aquarelle Arches Satine
300 gsm paper and Moulin du Gue

Arches 270 gsm paper

sheet (each) 76 x 57 cm

gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.818.1–12

Little parts II 1969

screenprint, printed in colour, from
multiple stencils; on thin off-white
wove T & JH paper

printed image 45.6 x 59.8 cm

sheet 56 x 76.2 cm

gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.831

ROBINSON, John

Australia 1940–2009

Europe 1967–69, 1975–76

DRUCKMA PRESS (print
workshop)

established 1977

PRINT COUNCIL OF

AUSTRALIA (commissioner)

established Australia 1966

Shrine 1978

lithograph, printed in colour, from
multiple stones; on thin white wove

Arches Technique Arjomari paper

printed image 46.8 x 38.4 cm

sheet 76.8 x 58.9 cm

gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.819

ROBINSON, Sally

born England 1952

Australia from 1960

Summer Self-portrait 1978

photo-screenprint, printed in
colour, from multiple stencils; on

chalk-coated Bristol board

printed image 56.8 x 84.1 cm

sheet 76.5 x 102 cm

Gordon Darling Australia Pacific
Print Fund, 2009

2009.666

Kakadu (5 panels) 1985

screenprint, printed in colour, from
multiple stencils; on thick glossy
white card

printed image (each) 100.6 x 59.6 cm

sheet (each) 110 x 59.6 cm

gift of Bill Hamilton, 2009

2009.1017.A–E

ROSE, David

Australia 1936–2006

Europe 1964–1965

not titled (*three flowers*) 1964

etching, printed in black ink, from
one plate; on medium-weight

smooth off-white wove paper

plate-mark 12.8 x 31.8 cm

sheet 28.1 x 44.2 cm

2009.665

ROSENGRAVE, Harry

Australia 1899–1986

not titled (*bird design for stained glass window*) 1968, December
linocut, printed in colour, from four blocks; on thin off-white wove paper
printed image 13.4 x 10.2 cm
card (opened) 18.8 x 25.6 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.832

Y'kiddin-huh 1967, December
linocut, printed in colour, from five blocks; on medium-weight off-white wove paper on thin cream card
printed image 13 x 17 cm
sheet 15 x 19.4 cm
card (opened) 15 x 41 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.833

ROSS, James (publisher)

Scotland 1786 – Australia 1838
Australia from 1822

The Hobart Town almanack for the year 1830 with embellishments.
Hobart: James Ross, 1830
book (closed) 12.4 x 8.6 x 2.2 cm
book (open) 12.4 x 15.8 cm
2009.715

The Hobart Town almanack for the year 1830 with embellishments.
Hobart: James Ross, 1830
letterpress; engravings; on thin off-white wove paper
book (closed) 12.8 x 8.5 x 1.8 cm
book (open) 12.8 x 15.1 cm
2009.716

The Van-Diemen's land anniversary and Hobart-Town almanack for the year 1831 with embellishments
Hobart: James Ross, 1831
letterpress; engravings; on thin off-white wove paper
book (closed) 12.1 x 7.4 x 2.5 cm
book (open) 12.1 x 15.1 cm
2009.717

RYRIE, John

born Australia 1961

Giant's garden c 2008
linocut, printed in black ink, from one block; on textured cream paper
printed image 112 x 76 cm
sheet (sight) 112 x 76 cm
gift of The Silk Cut Foundation 2010
2010.173

Moon's reflection II 2009
linocut, printed in black ink, from one block; on textured off-white paper
printed image 70 x 98.4 cm
sheet (sight) 73.4 x 101 cm
gift of The Silk Cut Foundation 2010
2010.174

SALINS, Gunnars

born Latvia 1922

Australia from 1949

The Blue Brush eighth annual exhibition program 1961, October
linocut, printed in green ink, from one block; on medium-weight smooth cream wove paper
printed image 5.8 x 8.3 cm
sheet (folded) 25.2 x 10 cm
gift of Roger Butler, 2010
2010.219

The Blue Brush Group of Melbourne painters 1963
exhibition catalogue with linocut cover and decorations
linocut, printed in black ink, from one block; on thick smooth off-white wove paper
printed image 7.6 x 23.2 cm
book (closed) 30.5 x 25.2 x 0.7 cm
book (open) 30.5 x 50.4 cm
gift of Roger Butler, 2010
2010.220

The Latvian Artists Group: The Blue Brush 1958 exhibition program 1958, October
linocut, printed black ink, from one block; on medium-weight smooth cream wove paper
printed image 24 x 11.5 cm
sheet (folded) 24 x 10.8 cm
gift of Roger Butler, 2010
2010.221

The Latvian Artists Group: The Blue Brush 1957 exhibition program 1957
linocut, printed black ink, from one block; on medium-weight smooth grey wove paper
printed image 7.4 x 6 cm
sheet (folded) 25.4 x 10.2 cm
gift of Roger Butler, 2010
2010.222

The Latvian Artists Group: The Blue Brush 1959 exhibition program 1959, October
linocut, printed in black ink, from one block; on medium-weight smooth grey wove paper
printed image 22.9 x 7.1 cm
sheet (folded) 24.4 x 10.1 cm
gift of Roger Butler, 2010
2010.223

SANDERS, Tom

born Australia 1925

Australophiles 1981
screenprint, printed in colour, from multiple stencils; on thin off-white Japanese-style paper
printed image 33.6 x 38.2 cm
sheet 38.4 x 57.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.834

SCHALLER, Mark

born Germany 1962

Australia from 1962

ATKINS, Ros (printer)

born Australia 1957

Print for the Savage Club 2009
drypoint, printed in black ink, from one plate; on thick white wove Arches paper
plate-mark 59.5 x 40.6 cm
sheet 76.2 x 56.6 cm
gift of Murray Walker, 2009
2009.1022

SCHMEISSER, Jörg

born Germany 1942

Australia from 1976

Sketches on two plates 1967

line-etching, printed in blue-black ink, from two plates; on off-white

Hahnemühle paper

plate-mark 42 x 29.5 cm

sheet 53.3 x 39.5 cm

gift of the artist, 2009

2009.1076

Statue, Baphuon style 1986

photo-etching and aquatint, printed

in colour, from one plate; on

off-white Hahnemühle paper

plate-mark 25.7 x 28 cm

sheet 53.4 x 39.4 cm

gift of the artist, 2009

2009.1077

Ta Prohm 2000

etching and aquatint, printed in

blue-black ink, from one plate; on

off-white Hahnemühle paper

plate-mark 25 x 21 cm

sheet 53.4 x 39.2 cm

gift of the artist, 2009

2009.1078

Ta Prohm, trees and entrance 1999

etching, aquatint and lavis, printed

in colour, from two plates; on

off-white Hahnemühle paper

plate-mark 21 x 25 cm

sheet 53.5 x 39.4 cm

gift of the artist, 2009

2009.1079

Head overgrown 1999

etching and aquatint, printed in

colour, from two plates; on off-white

Hahnemühle paper

plate-mark 24.5 x 25 cm

sheet 53.4 x 39 cm

gift of the artist, 2009

2009.1080

Moving/layers 2003

deep-etching and aquatint, printed

in blue-black ink, from one plate; on

cream wove Hahnemühle etching

paper

plate-mark 21.9 x 17.8 cm

sheet 39.4 x 35.4 cm

gift of the artist, 2009

2009.1081

Preah Khan, figure and torso 1999

softground-etching, aquatint and

lavis, printed in colour, from two

plates; on off-white Hahnemühle

paper

plate-mark 20 x 17 cm

sheet 53.8 x 39.4 cm

gift of the artist, 2009

2009.1082

Preah Khan, two figures 1999

softground-etching and aquatint,

printed in colour, from two plates;

on off-white Hahnemühle paper

plate-mark 20 x 17 cm

sheet 53.6 x 39.2 cm

gift of the artist, 2009

2009.1083

Rocks 1986

deep-etching and aquatint, printed

in colour, from two plates; on

off-white Hahnemühle paper

plate-mark 45 x 57 cm

sheet 53.2 x 65 cm

gift of the artist, 2009

2009.1084

Rosedale Beach 2002

softground-etching and aquatint,

printed in colour, from two plates;

hand-coloured; on off-white

Hahnemühle paper

plate-mark 16.4 x 19.8 cm

sheet 35.6 x 39.2 cm

gift of the artist, 2009

2009.1085

Shifts 1999

etching and aquatint, printed

in black ink, from one plate; on

off-white Hahnemühle paper

plate-mark 24.5 x 23 cm

sheet 53.4 x 39.2 cm

gift of the artist, 2009

2009.1086

Sketches, also after Durer 1974

etching and aquatint, printed

in black ink, from one plate; on

off-white Hahnemühle paper

plate-mark 21.4 x 49.5 cm

sheet 39.8 x 53.4 cm

gift of the artist, 2009

2009.1087

SCOTT, Eric

Australia 1892 – United States of

America 1978

France 1920 – early 1930s; United

States of America from early 1930s

not titled (*French village next to*

river) 1925

etching, printed in black ink, from

one plate; on medium-weight

smooth cream wove paper

plate-mark 21.1 x 27.8 cm

sheet 25.4 x 32.4 cm

gift of Roger Butler, 2010

2010.213

SENBURGS, Jan

born Latvia 1939

Australia from 1950; England,

Europe 1966–67; United States

1989–90

not titled (*abstracted figure on dark*

background) c 1966

screenprint, printed in colour, from

multiple stencils; on thick off-white

wove paper

printed image 88.6 x 69.8 cm

sheet 92.4 x 76 cm

gift of Lyn and Fred Williams,

celebrating the National Gallery of

Australia's 25th Anniversary, 2009

2009.835

Two structures (variation) 1969

screenprint, printed in colour, from

multiple stencils; on thick white

wove paper

printed image 73.6 x 61 cm

sheet 84.9 x 71.2 cm

gift of Lyn and Fred Williams,

celebrating the National Gallery of

Australia's 25th Anniversary, 2009

2009.836

Suspended frame (variation) 1968

screenprint, printed in colour, from

multiple stencils; on medium-weight

off-white wove paper

printed image 73.6 x 60.9 cm

sheet 83.4 x 69.8 cm

gift of Lyn and Fred Williams,

celebrating the National Gallery of

Australia's 25th Anniversary, 2009

2009.837

SHAW, Gayfield

Australia 1885–1961

The bent tree, Tuggerah Lake c 1925
etching, printed in black ink, from one
plate; on thin smooth cream wove paper
plate-mark 22.4 x 26.4 cm
sheet 27.5 x 34.8 cm
gift of Roger Butler, 2010
2010.211

SHIRLOW, John

Australia 1869–1936

not titled (*railway line next to the
Yarra River*) 1898
etching, printed in black ink, from
one plate; on medium-weight
smooth off-white wove paper
plate-mark 13 x 7.4 cm
sheet 18 x 10.9 cm
gift of Roger Butler, 2010
2010.196

The gateway to the city 1925

etching, printed in black ink, from one
plate; on thin smooth cream laid paper
plate-mark 8.8 x 10 cm
sheet 11.8 x 14.8 cm
gift of Roger Butler, 2010
2010.197

SILVER, Anneke

born Holland 1937

Xanthorrhoea 2000

lithograph, printed in black and
buff ink, from two plates; on thick
smooth off-white wove paper
printed image 21.8 x 19.8 cm
sheet 38.2 x 29 cm
gift of Ross Searle, 2009
2009.1012

SNEE, Christopher

born Australia 1957

Germany from 2009

Alphabet and other recent works 1993
booklet of 32 pages featuring artwork
comprising text and images, staple
bound in thin brown card, with thin
flesh-pink paper dust-jacket
offset-lithographs, printed in black
ink, from multiple plates; on thin
smooth white wove paper
book (closed) 21.1 x 15.2 cm
page (each) 21.1 x 14.7 cm
gift of John McPhee, 2010
2010.453

SOUTHALL, Andrew

born Australia 1947

not titled (*man's head on stool
wearing tie and hat*) 1978
etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 10 x 9 cm
sheet 37.4 x 23.6 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.838

not titled (*boy's reflection in mirror*)
1979

etching and aquatint, printed in
black ink, from one plate; on thick
off-white wove paper
plate-mark 23.2 x 13.4 cm
sheet 37.4 x 28.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.839

not titled (*figure and chair*) 1979
etching and aquatint, printed in
brown ink, from one plate; on thick
off-white wove BFK Rives paper
plate-mark 33.5 x 31.2 cm
sheet 57 x 48.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.840

SPARROW, Una

born c 1914

active Australia 1930s

not titled (*head*) 1933
linocut, printed in black ink, from
one block; on smooth buff paper
printed image 9.8 x 14 cm
gift of Roger Butler, 2010
2010.225

SPOONER, Rodney

born Australia 1962

Constellation (exhibition invitation)
1990s
photocopy, printed in black ink,
from collaged text; linocut, printed
in blue ink, from one block; on thin
smooth white wove paper
printed image and text 16.6 x 8.4 cm
sheet 17.5 x 9.6 cm
gift of Ross Searle, 2009
2009.1114

TIPOTI, Alick

born Australia 1975

TREMBLAY, Theo (printer)

born United States of America 1952
Australia from 1977

EDITIONS TREMBLAY NFP (print
workshop)
established 1984

Apu Kaz (Dugong mother and calf)
2008

linocut, printed in black ink,
from one block; hand-coloured
in watercolour; on thick smooth
off-white Hahnemühle paper
printed image 220 x 114 cm
sheet 240 x 120 cm
gift of The Silk Cut Foundation 2010
2010.165

TODD, Geoff

born Australia 1950

A dictionary of the English language
1983

a bound book of 250 pages
containing offset-lithographs by
Geoff Todd, with textured cream
paper cover and blue sticker on the
cover
offset-lithographs, printed in black
ink, from multiple plates; collaged
additions; on thin off-white wove
paper
book (closed) 10 x 6.6 cm
book (open) 10 x 13.2 cm
gift of Lyn and Fred Williams,
celebrating the National Gallery of
Australia's 25th Anniversary, 2009
2009.841

How to draw books No. 2—The landscape 1978
an artist book containing 20 pages of illustrations and text, yellow cover, stapled bound; additional letter to Fred Williams loose in back cover offset-lithographs, printed in colour; hand-stamped; on thin off-white wove paper
book (closed) 23 x 14.8 cm
book (open) 23 x 29.6 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.842

TROLLOPE, Andrew
born Australia 1947
PRINT COUNCIL OF AUSTRALIA (commissioner)
established Australia 1966

Untitled 1980
screenprint, printed in 32 colours, from multiple stencils; on thick off-white wove Canson Aquarelle 240 gsm paper
printed image 55 x 74.6 cm
sheet 55 x 75 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.843

TWIGG, Julian
born Australia 1964
The Sanyo Maru 2005
aquatint, printed in black ink, from one plate; on thick white wove paper
plate-mark 49.4 x 48.9 cm
sheet 63.3 x 62.5 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.663

Hill 60 lookout, Port Kembla 2006
aquatint, printed in black ink, from one plate; on thick white wove paper
plate-mark 24.8 x 33.2 cm
sheet 38.6 x 47.2 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.664

UHLMANN, Paul (artist)
born Australia 1962
Absence 2000–2004
an artist book consisting of seven photo-etchings, each on a separate sheet of thin Japanese-style paper, enfolded in a cover sheet of thin off-white laid paper with a digital print and letterpress text
digital print, printed in colour, from digital file; photo-etchings, printed in graphite and gold powder, each from one plate; on thin smooth cream wove Japanese-style paper; thin cream laid paper
portfolio (closed) 14.6 x 7.4 cm
portfolio (open) 14.6 x 14.6 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.687.1–8

Cloud 1 1999
photo-etching, printed in gold and graphite dust, from one plate; on thick smooth off-white wove paper
printed image 9.8 x 5.6 cm
plate-mark 13 x 10 cm
sheet 26.6 x 19.6 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.688

Cloud 2 1999
photo-etching, printed in gold and graphite dust, from one plate; on thick smooth off-white wove paper
printed image 9.7 x 7.4 cm
plate-mark 12.6 x 9.8 cm
sheet 27.6 x 19.6 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.689

Hallucinations—a fragment 2002
solander box in dark blue fabric with computer-generated image, unbound book with seven sections
digital prints, printed in colour, from digital files; photo-etchings, printed in colour, from multiple plates; on thin smooth cream laid paper; Japanese-style laid paper; medium-weight dark teal laid paper
portfolio (closed) 24.2 x 19.6 x 0.6 cm
portfolio (open) 24.2 x 39.2 cm
case 26.6 x 22.3 x 2.2 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.69.1–9

Everything beautiful is indeterminate 2004
solander box in dark blue fabric with computer-generated image, unbound book of title page section, colophon section and five sections each encasing an etching with a fine Japanese guard sheet enclosed in a folded sheet of laid paper with letterpress text
digital prints, printed in colour, from digital files; photo-etchings, printed in colour, from multiple plates; on thin smooth cream Japanese-style laid paper; medium-weight smooth cream laid paper; thick smooth cream wove paper
portfolio (closed) 24.6 x 19.6 x 0.8 cm
portfolio (open) 24.6 x 39.8 cm
case 26.9 x 21.4 x 1.7 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.691.1–9

Finsternis 1991

An artist book consisting of three etchings, each printed on a separate sheet of paper, the first two of which are enfolded in a sheet of thin cream handmade Gampi paper with letterpress text, all of which are enfolded in a title sheet of thick cream Hahnemühle paper with letterpress text, enfolded in a cover sheet of dyed black wove paper photo-etchings, printed in black ink, from multiple plates; hand-set letterpress text; on cream wove Hahnemühle paper; text printed on cream handmade Gampi paper; medium-weight dyed black wove paper
portfolio (closed) 26.2 x 16 cm
portfolio (open) 16 x 75.2 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.692.1–4

UNKNOWN AUSTRALIAN ARTIST

not titled (*Interiority exhibition invitation*) 1990s
screenprint, printed in colour, from multiple stencils; on thick smooth white wove paper
printed image 10.8 x 17.9 cm
sheet 12 x 18.2 cm
gift of Ross Searle, 2009
2009.1112

UNKNOWN AUSTRALIAN ARTIST

LAWSON, Henry (author)
Australia 1867–1922

THE HASSELL PRESS (printer)
established Australia 1885
LOTHIAN PUBLISHING CO
(publisher)
established Australia 1914

Mateship and the strangers' friend
1943

linocut, printed in colour, from multiple blocks; on thin smooth cream wove paper
book (closed) 15.7 x 12.6 cm
printed image 14.4 x 10.9 cm
gift of John McPhee, 2010
2010.470

VEXTA (artist)

born Australia 1977

Welcome to Australia 2010
stencil, sprayed in black aerosol paint, from one stencil; on two sheets of white wove Lana paper
sheet 1 131 x 300 cm
sheet 2 131 x 300 cm
overall 262 x 300 cm
2010.395

DEAD XEROX PRESS (publisher)
active Australia by 1995

Bank 1995, March
exhibition catalogue booklet of 36 pages, featuring comics and artists' statements by six artists and essay by Zombo Vertov, staple bound in thin green card
offset-lithographs, printed in black ink, from multiple plates; on thin off-white speckled wove paper
page (each) 20.4 x 14.6 cm
book (closed) 20.6 x 14.7 cm
gift of John McPhee, 2010
2010.455

WALKER, Murray

born Australia 1937
England 1960–62

not titled (*woman at table*) c 1963
woodcut, printed in black ink, from one block; on thin off-white wove paper
printed image 64.8 x 50.4 cm
sheet 69 x 55.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.844

not titled (*landscape with animals and camp in foreground*) c 1963

etching and aquatint, printed in black ink, from one plate; on thin off-white wove paper
plate-mark 27 x 28.4 cm
sheet 28.2 x 31.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.845

Self-portrait 1964

linocut, printed in black ink, from one block; on thin off-white laid Japanese-style paper
printed image 24.4 x 25.2 cm
sheet 42.8 x 31.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.846

Iron age encampment, Wiltshire Hills
1962

drypoint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 9.8 x 14.5 cm
sheet 19.4 x 28.5 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.847

not titled (*abstracted figure*) 1962
drypoint, printed in black ink, from one plate; on thin off-white laid paper
plate-mark 10 x 8.8 cm
sheet 18.6 x 19.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.848

not titled (*sparse landscape*) 1962
drypoint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 9.8 x 11.2 cm
sheet 16.1 x 17.4 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.849

not titled (*abstracted female figure in foreground and male in background*)
1962

drypoint, printed in black ink, from one plate; on thin off-white laid paper
plate-mark 10 x 10 cm
sheet 18.3 x 19 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009
2009.850

not titled (*head of woman in hat*) 1965
etching, printed in black ink with plate tone, from one plate; on medium-weight off-white wove paper
plate-mark 12.4 x 9.7 cm
sheet 22.9 x 14.2 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.851

not titled (*abstracted male figure with headwear*) 1962
drypoint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 10.2 x 7.4 cm
sheet 28.8 x 19.7 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.852

not titled (*upper half of naked woman with hands behind her head*) 1962, June
drypoint, printed in black ink, from one plate; on medium-weight off-white wove paper
plate-mark 10.2 x 10 cm
sheet 28.7 x 19.8 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.853

WALLER, Christian

Australia 1894–1954
England, Europe 1929–30; USA 1939–40

Prospectus for 'The great breath' c 1932
linocut, printed in black ink, from one block; on smooth off-white paper
printed image 22.3 x 14.2 cm
gift of Roger Butler, 2010 2010.191

11 proofs for Queen Rosamond 1922
lineblocks, printed in black ink, each from one block; on smooth white paper
various dimensions
gift of Roger Butler, 2010 2010.192

7 proofs for Queen Rosamond 1922
lineblocks, printed in black ink, each from one block; on smooth off-white paper
various dimensions
gift of Roger Butler, 2010 2010.193

Out of the silence 1925
process-block, printed in colour, from four blocks; on thin smooth white wove paper
printed image 16.8 x 28.7 cm
gift of Roger Butler, 2010 2010.194

Front cover of Birth (poetry magazine) 1921
lineblock, printed in black ink, from one block; on smooth green paper
printed image and text 21.3 x 8.9 cm
gift of Roger Butler, 2010 2010.195

WALLER, Napier

Australia 1893–1972
Europe 1929–30

ATKINSON, Rupert (author)
active Australia 1919

A nocturne 1919
book of 52 pages, including play by EJ Rupert Atkinson with black-and-white linocut illustrations by M Napier Waller, bound in thin cream card with buff paper dust-jacket
linoblocks, printed in black ink, each from one block; on thin smooth cream wove paper; thin smooth buff wove paper
book (closed) 20.2 x 17.2 x 0.7 cm
page (each) 19.2 x 16.8 cm
gift of John McPhee, 2010 2010.471

WALLER, Ruth

born Australia 1955
Italy 1990

Throw the lying rodent overboard! 2007
screenprint, printed in black and fluorescent red ink, from two stencils; on white cotton T-shirt
printed image (a) 37.5 x 25.4 cm
printed image (b) 28 x 25.6 cm
fabric 71 x 81.4 cm
gift of the artist, 2010 2010.393

WALLS, Bill

born Australia 1940

Wagon and stool 1980
etching and aquatint, printed in colour, from multiple plates; hand-coloured; on thick off-white wove paper
plate-mark 14.8 x 19.8 cm
sheet 28.4 x 39 cm
gift of Lyn and Fred Williams, celebrating the National Gallery of Australia's 25th Anniversary, 2009 2009.854

WARNER, Ernest

England 27 May 1879 – Australia 1968
Resident New Zealand 1910–19, Australia from 1919

On the road to Condobolin 1925
etching, printed in black ink, from one plate; on medium-weight smooth cream wove paper
plate-mark 14.2 x 19.2 cm
sheet 20.9 x 26.4 cm
gift of Roger Butler, 2010 2010.208

WARNER, Frank

active Australia 1930s

not titled (*tall trees with river on right*) 1930s
etching and drypoint, printed in black ink, from one plate; on smooth cream paper
plate-mark 22.4 x 14.8 cm
sheet (sight) 24.7 x 15.8 cm
gift of Roger Butler, 2010 2010.207

WATSON, Judy

Waanyi people
born Australia 1959

not titled (*A sacred place for these bones exhibition invitation*) 1989
screenprint, printed in colour, from multiple stencils; on thin white paper on gold card
printed image and text 9.2 x 19 cm
sheet 10.2 x 19.9 cm
gift of Ross Searle, 2009
2009.1115

WATT, V R

Australia 1886–1970

not titled (*homestead at nightfall*)
c 1935
woodcut, printed in black ink, from one block; hand-coloured in watercolour; on thin smooth paper on yellow card
printed image 9.8 x 12.9 cm
sheet (a) 9.8 x 12.9 cm
sheet (b) 26 x 24.2 cm
gift of Roger Butler, 2010
2010.212

WEST, Michael

Australia 1915–1980
England 1955–1960, 1965–66

Mosque and moon c 1970
lithograph, printed in colour, from six stones; on medium-weight smooth off-white wove paper
printed image 50.8 x 62.4 cm
sheet 58.2 x 80.3 cm
2010.259

Other people's gardens 1974
lithograph, printed in black ink, from one stone; on medium-weight textured cream wove paper
printed image 69 x 51.7 cm
sheet 76.8 x 56.4 cm
2010.26

WHAT

born Australia 1972

Resignation 2007
etching and drypoint, printed in black ink, from one plastic plate; on thick smooth white wove paper
plate-mark 166.4 x 94.6 cm
sheet 172 x 99.6 cm
2009.1040

WICKS, Arthur

born Australia 1937
France 1967–68; Germany 1983–84

REDLICH, Manni (printer)

born Sri Lanka 1954
Australia from c 1964

Bond, Anthony (author)

Transformer—fields of change 1989
exhibition catalogue of 48 pages, with 16 colour and 13 b/w illustrations, featuring introduction by Tony Bond, essays by David Hansen and Rosemary Adams and transcription of a talk by the artist, staple bound in thin white card, with screenprinted cover
screenprint, printed in colour, from multiple stencils; on thin smooth white wove card
book (closed) 20.8 x 14.8 cm
book (open) 20.8 x 29.6 cm
page (each) 20.8 x 14.8 cm
gift of Ross Searle, 2009
2009.1013

WIDODO, Bayu

born Indonesia 1979
working Australia 2009

Way of living 2009
screenprint, printed in colour, from nine stencils; on thick smooth white wove BFK Rives paper
printed image 68 x 49.8 cm
sheet 76 x 56.8 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.674

City of nightmare 2009
screenprint, printed in colour, from four stencils; on thick smooth white wove paper
printed image 58.4 x 43.8 cm
sheet 76 x 56 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.675

Outsider 2009

screenprint, printed in colour, from three stencils; on thick smooth white wove Fabriano paper
printed image 61.6 x 70 cm
sheet 70 x 100 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.676

Softdrink 2009

screenprint, printed in colour, from five stencils; on thick smooth white wove Fabriano paper
printed image 84 x 59.2 cm
sheet 100.2 x 71 cm
Gordon Darling Australia Pacific Print Fund, 2009
2009.677

WILLIAMS, Fred

Australia 1927–1982
England 1951–56

Tumbler, music hall 1958
lithograph, printed in black ink, from one stone; on thin cream wove paper
printed image 31.5 x 37.6 cm
sheet 31.5 x 37.6 cm
2009.673

WILSON, Margaret

born 1939

not titled (*striped rectangular form*)
1988
linocut, printed in colour, from multiple blocks; on thin off-white card
printed image 7.7 x 4.4 cm
sheet 9.4 x 14.2 cm
gift of Ross Searle, 2009
2009.1117

WINSTANLEY, Edward

England 1820 – Australia 1849
Australia from 1833

Government House, Sydney 1848
etching, printed in black ink, from one plate; on thin smooth cream wove paper
printed image 9 x 20.8 cm
sheet 14.2 x 22.8 cm
gift of Roger Butler, 2010
2010.189

WRIGHT, Helen

born Australia 1956

Double tower of cute 2008
linocut, printed in black ink, from one block; digital print, printed in colour, from digital file; on white paper
printed image 164.2 x 47.1 cm
sheet 181.4 x 61 cm
2009.1036

ZIKARAS, Teisutis

Lithuania 1922 – Australia 1991
 Germany 1946–48; Australia from
 1949; UK, Europe USA 1975
 not titled (*four elongated women*)
 c 1955
 linocut, printed in black ink, from
 one block; on thick off-white wove
 paper
 printed image 31.4 x 29.8 cm
 sheet 34.2 x 31.6 cm
 gift of Lyn and Fred Williams,
 celebrating the National Gallery of
 Australia's 25th Anniversary, 2009
 2009.855

ZIKOS, Constanze

born Greece 1962
 Australia from 1966

WILSON, Gary (editor)

born Australia 1962
STORE 5 (publisher)
 Australia 1989–1993

Rosebud 1991–92

book of 34 pages, featuring images
 and text from 14 contributors, staple
 bound in white card with printed
 image

photocopy, printed in black ink,
 from multiple sources; screenprint,
 printed in blue and red ink, from
 two stencils; on medium-weight
 smooth off-white wove paper
 book (closed) 32 x 23.4 cm
 book (open) 32 x 46.8 cm
 sheet (each) 29.7 x 21 cm
 gift of John McPhee, 2010
 2010.473

ZOFREA, Salvatore

born Italy 1946
 Australia from 1956

Days of summer 2007–08

suite of 40 prints, 1 title page print
 and 1 special edition first state print
 woodcuts, printed in black ink, each
 from one block; on thin smooth
 off-white Japanese-style paper
 various dimensions
 gift of the artist, 2010
 2010.23.1–42

woodblocks for Days of Summer

2007–08
 engraved woodblocks
 various dimensions
 gift of the artist, 2010
 2010.231.1–40

Song of the bellbirds 2007–08

large woodcut print comprised of 9
 panels
 woodcut, printed in black ink, from
 nine blocks; on thin off-white kozo
 paper
 printed image (overall) 178.5 x 292.5
 cm
 gift of the artist, 2010
 2010.232.1–9

The lovers c 1972

softground-etching, printed in
 black ink, from one plate; on
 medium-weight textured off-white
 wove paper
 plate-mark 15.1 x 19.4 cm
 sheet 37.9 x 28 cm
 gift of the artist, 2010
 2010.233

Sculpture**FUNAKI, Mari**

Japan 1950 – Australia 2010
 Australia from 1979

Twilight 2010

aluminium and paint
 258 x 45 x 30 cm
 2010.337

LANGTON, Christopher

born South Africa 1954
 Australia from 1973

Sugar the pill 1995/2009

polyvinyl chloride
 dimensions variable
 gift of the artist, 2009
 2009.894.1–108

LARTER, Richard

born England 1929
 Australia from 1962

Tribute to Louise Nevelson 2009

composition board, plywood, glitter,
 paper, found objects, wheels
 125 x 52 x 42.5 cm
 gift of the artist, 2010
 2010.128

MEADMORE, Clement

Australia 1929 – United States of
 America 2005
 United States of America from 1963
Maquette for 'Virginia' c 1965
 wood and oil-based paint
 10 x 37 x 14 cm
 gift of James Mollison AO, 2010
 2010.129

PICCININI, Patricia

born Sierra Leone 1965
 Australia from 1985

The stags 2009

fibreglass, automotive paint, plastic,
 stainless steel, leather, rubber tyres
 196 x 224 x 167 cm
 2009.858.A–K

XIAN, Ah

born China 1960
 Australia from 1990

China China bust 80 2004

cast and hand-built porcelain in
 celadon glaze
 41 x 39 x 24 cm
 2009.829

INTERNATIONAL ART**Decorative arts****BIANCONI, Fulvio** (designer)

Italy 1915–1996

VENINI & C (manufacturer)

established Italy 1923

Pezzato Stoccolma vase c 1953

blown glass
 16 x 12.5 x 11 cm
 2009.549

CHLOÉ (manufacturer and

designer)

established 1952

Evening shoulder bag c 1978

suede leather with gold lamé
 65 x 22 x 1.2 cm
 gift of Manny Hirsh in memory of
 Etta Hirsh, 2010
 2010.41

COMME DES GARCONS

(fashion house)
established 1973

Coat c 1990

wool melton, cotton stitching
centre back length 92 cm
waist circum 70 cm
bequeathed by Andrew Paterson,
2009
2009.899

Man's pea jacket c 1988

wool
centre back length 83.7 cm
gift of Ben Frankel, 2010
2010.49

Man's shirt c 1988

printed cotton
centre back length 86.2 cm
gift of Ben Frankel, 2010
2010.50

FOG, Astrid

Denmark 1911–1993

GEORG JENSEN SILVERSMITHY

(maker)
established Denmark 1904

Bracelet (Design no 194) 1969

sterling silver
23 x 4 cm
2009.927

FRANCK, Kaj (designer)

Finland 1911–1989

NUUTAJÄRVI GLASSWORKS

(manufacturer)
established Finland 1793

Sargasso chalice c 1968

blown glass
21 cm, 16 cm (diam)
2009.551

GIORGIO ARMANI

established Italy 1975

Man's hooded blouson jacket c 1980

cotton
centre back length 65 cm
gift of Ben Frankel, 2010
2010.51

Man's jacket c 1985

leather
centre back length 69 cm
gift of Ben Frankel, 2010
2010.52

Man's jacket c 1982

linen and wool
centre back length 77.8 cm
gift of Ben Frankel, 2010
2010.53

Man's shirt c 1982

linen
centre back length 77.2 cm
gift of Ben Frankel, 2010
2010.54

Man's shirt c 1982

linen
centre back length 77.2 cm
gift of Ben Frankel, 2010
2010.55

Man's tie c 1982

silk
centre back length 142 cm
gift of Ben Frankel, 2010
2010.56

HI-TEK DESIGNS (manufacturer and designer)

established United Kingdom 1980

TASOU, Alexander (designer)

born Greece 1945

Cap with visor c 1985

wool felt, vinyl, stamped and perforated aluminium
20 x 30 x 20 cm
gift of Manny Hirsh in memory of Etta Hirsh, 2010
2010.44

Handbag c 1985

synthetic rubber, cast aluminium, clear acrylic sheet
27 x 23 x 6 cm
gift of Manny Hirsh in memory of Etta Hirsh, 2010
2010.45

Shoulder bag c 1985

synthetic rubber, cast aluminium, plastic
29 x 22 x 9.5 cm
gift of Manny Hirsh in memory of Etta Hirsh, 2010
2010.46

ICHINO, Shigeyoshi

born Japan 1942

Vase c 1990

stoneware: ash-glazed over slip decoration
40 cm, 46 cm (diam)
2009.634

ISSEY MIYAKE

established 1971

Man's belted coat c 1988

nylon
centre back length 137 cm
gift of Ben Frankel, 2010
2010.57

Man's blouson jacket c 1985

nylon
centre back length 71 cm
gift of Ben Frankel, 2010
2010.58

Man's coat c 1988

polyester
centre back length 133.2 cm
gift of Ben Frankel, 2010
2010.59

Pair of man's trousers c 1988

cotton, metal zippers
length 115.6 cm
gift of Ben Frankel, 2010
2010.60

Pair of man's trousers c 1988

cotton, metal zippers
length 112.6 cm
gift of Ben Frankel, 2010
2010.61

JOHN, Svenja

born West Germany 1963

Breath, brooch 2001

Macrolon polycarbonate, silver, stainless steel
5.5 cm, 10 cm (diam)
2009.638

KAWAKUBO, Rei (designer)

born Japan 1942

COMME DES GARCONS

(fashion house)

Skirt with attached pouch c 1983

wool
dimensions irregular
gift of Manny Hirsh in memory of Etta Hirsh, 2010
2010.30

KIYOMIZU VIII, Rokubei

born Japan 1954

Square vase 1985
glazed stoneware
22.4 x 23.3 x 23.3 cm
2009.635

KOPPEL, Henning (designer)

Denmark 1918–1981

France 1938–1939, Sweden from
1940–1945

GEORG JENSEN SILVERSMITHY
(maker)

established Denmark 1904

Bowl (Model no 1131 A) 1968
sterling silver
7 cm, 28 cm (diam), 998 gm (weight)
2009.926

Tray (Model no 1017 B) 1950–60
sterling silver
36.8 x 20.4 cm, 840 gm (weight)
2009.928

LUNDIN, Ingeborg (designer)

born Sweden 1921

AB ORREFORS GLASBRUK
(manufacturer)

established Sweden 1726

Ariel vase 1964
blown glass
14 cm, 11 cm (diam)
2009.550

MARIO VALENTINO COMPANY

(manufacturer)

established Italy 1952

MONTANA, Claude (attributed
designer)

born France 1949

Coat c 1990
wool and leather, viscose lining
centre back 127 cm
waist circum 40 cm
bequeathed by Andrew Paterson,
2009
2009.900

MIYAKE, Issey (designer)

born Japan 1938

to France 1965–1969

MIYAKE DESIGN STUDIO
(fashion house)

established 1970

Shoulder bag c 1983
leather and canvas
dimensions irregular
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.31

Skirt c 1983
leather, suede and fur
dimensions irregular
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.32

Sweater c 1987
wool
centre back length 85.2 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.33

Wrap c 1983
wool and cashmere
108 x 90 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.34

SARNEEL, Lucy

born the Netherlands 1961

Brooch 2008
acid-etched zinc, unpolished
diamonds, silver, stainless steel
4.5 x 8 x 0.5 cm
2009.637

TURNBULL & ASSER

(manufacturer and designer)

established United Kingdom 1885

Man's Cossack-style dress shirt c 1969
silk
centre back length 77.8 cm
gift of Ben Frankel, 2010
2010.62

Man's turtleneck dress shirt c 1969
cotton
centre back length 75.2 cm
gift of Ben Frankel, 2010
2010.63

Man's turtleneck dress shirt c 1969
silk

centre back length 76 cm
gift of Ben Frankel, 2010
2010.64

UNKNOWN BRITISH DESIGNER

Dress 1980s
rubber
top 57 x 86 cm
skirt centre back length 75 cm
skirt 37 cm (diam)
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.35.A–B

YAMADA, Kousaku

born Japan 1937

Vase c 1979
stoneware with stencilled glazes
23 x 42 cm
2009.636

YAMAMOTO, Kansai

born Japan 1944

KANSAI INTERNATIONAL
(manufacturer)

Pullover top c 1983
60% polyurethane, 40% cotton
centre back 59 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.36

Sweater c 1983
wool, felted wool, cotton piping
centre back 62 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.37

Sweater c 1983
wool and mohair
centre back 60 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.38

Sweater c 1983
wool and mohair
centre back 67 cm
gift of Manny Hirsh in memory of
Etta Hirsh, 2010
2010.39

YAMAMOTO, Yohji (designer)
born Japan 1943
YOHJI YAMAMOTO (fashion house)
established 1970

Jacket c 1983
cotton and linen
centre back length 81 cm
gift of Manny Hirsh in memory of Etta Hirsh, 2010
2010.40

Man's coat c 1988
polar fleece
centre back length 134 cm
gift of Ben Frankel, 2010
2010.65

Man's jacket c 1988
cotton
centre back length 67.6 cm
gift of Ben Frankel, 2010
2010.66

Man's shirt c 1988
wool
centre back length 96 cm
gift of Ben Frankel, 2010
2010.67

Man's shirt c 1988
printed cotton
centre back length 74.6 cm
gift of Ben Frankel, 2010
2010.68

Drawing

ERNST, Max
Germany 1891 – France 1976
Une Semaine de Bonté ou les sept éléments capitaux 1934
wood engraving
page 19.2 x 15 cm
2010.9.1V-6

Photography

BHEDWAR, Shapoor N
India 1858 – after 1918
The Flower Girl 1890
gelatin silver photograph
image 36.4 x 27 cm
support 60.8 x 48.2 cm
2009.1109

The Naver—Invocation 1892
platinum photograph
image 36.4 x 26.8 cm
support 61 x 48 cm
2009.1110
not titled (*group portrait of a family*)
c 1910
platinum photograph
image 24 x 30 cm
2010.7

The favourites 1891
gelatin silver photograph
image 23 x 19 cm
2010.71
Untitled (father and daughter) c 1910
gelatin silver photograph
image 17.8 x 12.7 cm
2010.72

Untitled (studio portrait of man and woman possibly a wedding portrait)
c 1910
gelatin silver photograph
image 17.8 x 12.7 cm
card 33 x 27.9 cm
2010.73

BURTON BROTHERS
established New Zealand 1868–1898
Hawkes Bay natives c 1885
albumen silver carte-de-visite
photograph
image 7 x 5 cm
2009.931

CHIT, Francis (Khun Sunthornsathitsalak) (attributed to)
Thailand 1830–1891
Siam—Ist King in State Palanquin
1873
albumen silver photograph
image 19 x 25.4 cm
2009.936

CLARKE, J H
England 1860 – Canada 1923
Lake Louise, near Laggan, Rockies
1890s
print-out paper photograph
image 23 x 17.6 cm
2009.639

DAVE, C D
working Bhavnagar, India 1930s
Royal portrait of HH Maharaja Rao Shri Sir Krishnakumarsinhji Bhavsinhji of Bhavnagar 1931
gelatin silver photograph, colour pigments
image 78 x 51 cm
frame 97 x 68.5 cm
2009.650

DeFORREST STUDIOS
operating San Francisco, Los Angeles, California c 1930
Cabaret dancer Fawn Gray, San Francisco 1929
gelatin silver photograph
image 24.5 x 19.2 cm
gift from a private collection, 2010
2010.132

DEVARE & CO
established Bombay c 1900–40s
Prince Yeshwant Rao Holkar and his sister c 1920
gelatin silver photograph, water colour, original gilded frame
image 36.7 x 26.6 cm
framed (overall) 55.9 x 44.5 cm
2009.641

DIAS STUDIO
established Gwalior 1940s
Maharaja Sir George Jivaji Rao Scindia Aligar Bahadur, Gwalior
c 1946
gelatin silver photograph,
watercolour
image 29 x 24 cm
card 51.5 x 41 cm
2009.648

GLAISTER, T S
England 1824 – United States of America 1904
Australia 1854–1869
not titled (*portrait of a woman*)
ambrotype
10.8 x 8.3 cm
2010.353

GSELL, Émile

France 1838 – Vietnam 1879
to South Vietnam c 1866

Le roi du Cambodge Norodom en costume sur son trône à Phnom-penh (King Nodorom of Cambodia in costume on his throne, Phnom-Penh) 1870

albumen silver carte-de-visite photograph
image 8.8 x 5.1 cm
card 10.1 x 5.6 cm
2010.356

Cai (corporal) et soldat de la milice indigene (matas) (Cai corporal and native militia soldier) 1870

albumen silver carte-de-visite photograph
image 8.8 x 5.1 cm
card 10.1 x 5.6 cm
2010.357

Musiciennes Cambodge—cimes (Cambodian musicians—cymbals) 1870

albumen silver carte-de-visite photograph
image 5.1 x 8.8 cm
card 5.6 x 10.1 cm
2010.358

Char a buffles (buffalo wagon)
albumen silver carte-de-visite photograph

image 5.1 x 8.8 cm
card 5.6 x 10.1 cm
2010.359

HAMAYA, Hiroshi

Japan 1915–1999

Ayers Rock 1975

lamda print colour photograph
printed 2009
image 18 x 23 cm
sheet 20 x 25.3 cm
2009.938

JOHNSON, William J

India c 1841 – c 1868

HENDERSON, William

The Oriental races and tribes, residents and visitors of Bombay, A Series of Photographs, with Letter-press Descriptions, volume I 1856

26 albumen silver photographs
sheet 26 x 18 cm
2009.64.1–26

KIRA, Hiromu

Hawaii 1898 – United States of America 1991

United States of America from 1916

Cactus c 1935

gelatin silver photograph
image 33.6 x 24.7 cm
2009.937

LOUISE, Ruth Harriet

United States of America 1903–1940

Portrait of a Hollywood actress against a paisley backdrop c 1927

gelatin silver photograph
image 35.6 x 27.9 cm
2009.644

ODEY RAM STUDIO

established Jaipur, Rajasthan
1880s–1920s

not titled (*portrait of a young man*)
1920s

gelatin silver photograph,
watercolour, colour dyes
image 29 x 19 cm
sheet 51 x 38 cm
2009.653

PATEL, Shri Pranlal Karamshibhai

born India 1910

Overseers at work (group of men in stepwell) 1948

gelatin silver photograph
image 36.4 x 29.8 cm
support 50.2 x 40.6 cm
gift of Tanuja and Bhupesh Kavadia,
India and Claudia Hyles, Canberra
2010.70

PHOTOGRAPHER UNKNOWN

not titled (*Nautch dancers*) 1920s
gelatin silver photograph, colour
dyes, pigments
image 20 x 27 cm
card 30 x 38 cm
2009.651

not titled (*studio portrait of a young woman with montage of a car and painted backdrop*) c 1935
gelatin silver photograph
image 23.6 x 35.3 cm
card 35 x 47.5 cm
2009.652

not titled (*Portrait of three Californian gold miners*) c 1850
daguerreotype
image 11 x 8 cm
2009.929

not titled (*Portrait of a man in front of wilderness background in British Columbia*) c 1865

ambrotype
image 11 x 8 cm
2009.930

not titled (*Studio portrait Sinhalese man*) c 1865

ambrotype, colour dye
image oval 8.8 x 6.7 cm
case open 12.3 x 18.9 cm
case closed 12.3 x 9.5 x 2.6 cm
2009.935

PONTING, Herbert

England 1870–1935

not titled (*On board ship to the South Pole*) 1911

dark blue-green carbon print
photographs
Frame 114.3 x 86.9 cm
2009.922

Meares and Captain Oates at the blubber stove 1911

dark blue-green carbon print
photographs
card 45 x 34.2 cm
frame 114.3 x 86.9 cm
2009.923

The Hut at Cape Evans—after the sea ice went out 1911

brown carbon print photographs
image 177.8 x 141 cm
2009.924

RAMCHANDRA RAO AND PRATAP RAO

established Udaipur 1890s–1930s

Yeshwantrao Holkar II or his father Tukojirao Holkar III 1903 – c 1930

gelatin silver photograph
image 30 x 21 cm
2010.355

ROSSIER, Pierre

Switzerland 1829 – France 1896
Asia 1859–1864

Lakon dancer Bangkok 1861

albumen silver carte-de-visite

photograph

image 9.3 x 5.8 cm

support 10.4 x 6.1 cm

gift from a private collection, 2010
2010.131

SIDNEY, S

working Shanghai 1860s – 1870s

Three albumen silver photographs
1868

albumen silver carte-de-visite

photograph

each image 9 x 5.9 cm

2009.932–2009.934

STUDIO CENTRAL BOMBAY

established Bombay 1920s

not titled (*Portrait of a young
woman*) 1920s

gelatin silver photograph

image 34.5 x 25.5 cm

card 40.3 x 29.8 cm

2009.649

TRIPE, Linnaeus

England 1822–1902

Elliott Marbles, Madras, India c 1857

albumen silver photograph

8.3 x 6.6 cm

2009.642

PHOTOGRAPHER UNKNOWN

not titled (*View of Australian
homestead with three men in leather
caps and two dogs and two drovers
with cattle in background*) c 1860

ambrotype

image 11.4 x 14 cm

2010.354

PHOTOGRAPHER UNKNOWN

*Expédition de Cochinchine de
l'occupation Franco-Espagnole de
Tourane* 1859

23 albumen silver photographs

each image approx 20 x 25 cm

2010.36–2010.382

VARIOUS PHOTOGRAPHERS

*Pictorial Photography in America,
volume 4* 1926

82 colotype plates

album 40.6 x 27.9 cm

2009.643.1–83

Print**BAYER, Herbert**

Austria 1900 – United States of
America 1985

Four banknotes for the land

*Thuringia (two million and one
million marks)*

colour lithograph

each sheet 7 x 14 cm

donated through the Australian

Government's Cultural Gifts

Program by Penelope Seidler AM in

memory of Harry Seidler AC, 2010

2010.9

BRANGWYN, Frank

Belgium 1867 – Great Britain 1956

Windmills 1923

colour lithograph; letterpress

page 25 x 19 cm

gift of Anna Gray, 2009

2009.1092

COTMAN, John Sell

England 1782–1842

John Sell Cotman's Liber Studiorum
1838

hardground and softground etching

page 47.8 x 33.6 cm

gift of Anna Gray, 2009

2009.1093

DEXEL, Walter

Germany 1890–1973

*Kunstverein Jena,
Prinzessinnenschlosschen, Johannes
Auerbach, Auguste Macke, Georg
Kotschau* 1925

letterpress

sheet 14.8 x 10.5 cm

donated through the Australian

Government's Cultural Gifts

Program by Penelope Seidler AM in

memory of Harry Seidler AC, 2010

2010.10

FRY, Roger

England 1866–1934

*Twelve original woodcuts by Roger
Fry* 1921

woodcut printed in black ink from
one block

page 22.6 x 16.2 cm

gift of Anna Gray, 2009

2009.1094

HECKEL, Erich

Germany 1883–1970

Weisse Pferde (White horses) 1912

colour woodcut

sheet 68 x 53.3 cm

The Poynton Bequest, 2009

2009.552

HIRSCHFELD MACK, Ludwig

Germany 1893 – Australia 1965

England 1936–40; Australia from
1940

Postkarte zur Bauhaus-Ausstellung
1923

lithograph

15 x 10 cm

donated through the Australian

Government's Cultural Gifts

Program by Penelope Seidler AM in

memory of Harry Seidler AC, 2010

2010.13

HUGNET, Georges

France 1906–1974

*La carte Surréaliste. Première série (a
series of 21 surrealist postcards)* 1937

lithograph

each 14.2 x 9.1 cm

The Poynton Bequest, 2010

2010.1.1–21

KLEE, Paul

Switzerland 1879–1940

*The bright side. Postkarte zur
Bauhaus-Ausstellung* 1923

colour lithograph

15 x 10 cm

donated through the Australian

Government's Cultural Gifts

Program by Penelope Seidler AM in

memory of Harry Seidler AC, 2010

2010.11

LABOUREUR, Jean-Emile

France 1877–1943

The Devil in love 1925

engraving printed in black ink from one copper plate; letterpress
comp 11.8 x 8.2 cm
gift of Anna Gray, 2009
2009.1091

MCKNIGHT KAUFFER, E

United States of America 1890–1954

The life and strange surprising

adventures of Robinson Crusoe 1929
hand-coloured pochoir; letterpress
page 26.2 x 21 cm
gift of Anna Gray, 2009
2009.1095

MIRÓ, Joan

Spain 1893–1983

from *Black and Red (D36) (Serie noire et rouge)* 1938
colour etching

17 x 25.7 cm

The Poynton Bequest, 2009

2009.944

MOHOLY-NAGY, Laszlo

Hungary 1895 – United States of America 1946

Postkarte zur Bauhaus-Ausstellung 1923

colour lithograph
15 x 10 cm

donated through the Australian Government's Cultural Gifts Program by Penelope Seidler AM in memory of Harry Seidler AC, 2010
2010.12

NASH, John

Great Britain 1893–1977

Jipping Street 1928

woodcut; letterpress
page 20.1 x 15.6 cm
gift of Anna Gray, 2009
2009.1090

Ovid's elegies 1925

wood engraving, letterpress
page 23.8 x 15.6 cm
gift of Anna Gray, 2009
2009.1089

Wagner's music drama of the ring 1925

wood engraving, letterpress
page 22.6 x 15.4 cm
gift of Anna Gray, 2009
2009.1096

Saint Hercules and other stories 1922

woodcut pochoir; letterpress
page 29.9 x 20.1 cm
gift of Anna Gray, 2009
2009.1097

Welchman's hose 1925

wood engraving; letterpress
page 21 x 16 cm
gift of Anna Gray, 2009
2009.1098

Mister Bosphorus and the muses 1923

wood engraving; letterpress
page 25.2 x 19.6 cm
gift of Anna Gray, 2009
2009.1099

TOULOUSE-LAUTREC, Henri de

France 1864–1901

Eldorado: Aristide Bruant 1892

brush and spatter colour lithograph
image 137.8 x 95.9 cm
sheet 141.6 x 98.6 cm
acquired through the National Gallery of Australia Foundation, 2010
2010.93

La loge au mascaron doré (The box with the golden mask) 1894

crayon, brush, spatter colour lithograph
37 x 32 cm

acquired through the Poynton Bequest, 2010
2010.348

May Milton 1895

crayon, brush, spatter and transfer colour lithograph
79 x 62 cm
acquired through the Poynton Bequest, 2010
2010.349

Moulin Rouge: La Goulue 1891

brush and spatter colour lithograph on three sheets
191 x 117 cm
acquired through the National Gallery of Australia Foundation and the Poynton Bequest, 2010
2010.506

TURRELL, James

born United States of America 1943

Eclipse 1999

monochrome photographic images, etching
28 x 22 cm
The Poynton Bequest, 2010
2010.15.1–4

VALLOTTON, Félix

Switzerland 1865 – France 1925

La Paresse (Laziness) 1896

woodcut
17.9 x 22.1 cm
The Poynton Bequest, 2009
2009.945

VAN DOESBURG, Theo

The Netherlands 1883 – Switzerland 1931

Space-time construction #3 1923

gouache, graphite, ink
sheet 44 x 31 cm
donated through the Australian Government's Cultural Gifts Program by Penelope Seidler AM in memory of Harry Seidler AC, 2010
2010.14

Sculpture

TURRELL, James

born United States of America 1943

Within without 2010

lighting installation, concrete
and basalt stupa, water, earth and
landscaping

800 x 2800 x 2800 cm

purchased with the support
of visitors to the exhibition

Masterpieces from Paris, 2010

2010.504

PACIFIC ART

Object

HAGO, Pauline Rose

Sabudeje—Emate clan history 2005

painted and stitched barkcloth

89 x 110 cm

gift of Peter Fay, 2009

2009.901

KESI, Brenda

Siechoutie—muddy bark no 1 2009

painted and stitched barkcloth

123 x 120 cm

2009.939

Siechoutie—muddy bark 2004

painted and stitched barkcloth

138 x 92 cm

2009.940

NARI, Mala (Mara)

Tuboru une—cassowary egg no 3

natural dyes on barkcloth

112 x 88 cm

2009.942

OVIRO, Flora

Vahuhu sine—the body of a snake

2009

natural dyes on barkcloth

133 x 89 cm

2009.941

Sculpture

Fiji

A priest's bulutoko (fork) early 19
century

wood

48 x 3 (diam) cm

2009.567

Dari vonu (Inspiration dish)

wood

11 x 34 x 25 cm

2010.340

Papua New Guinea

Biwat people

middle Yuat River, East Sepik

Mask 17th–18th century

wood, pigment, fibre, shell

ornaments

40.6 cm

2010.505

Mutuaga

Massim people

1860–1920

The drummer 1880–90

ebony, lime

36.5 x 4 x 5.5 cm

2009.566

northern New Ireland

Mouthpiece late 19th – early 20th
century

wood, shell, bead, ochre, paint

19 x 41.9 cm

2010.341

Yangoru people

East Sepik Province

Drum head mid 20th century

wood

24 cm

2010.4

Western New Guinea

Geelvink Bay

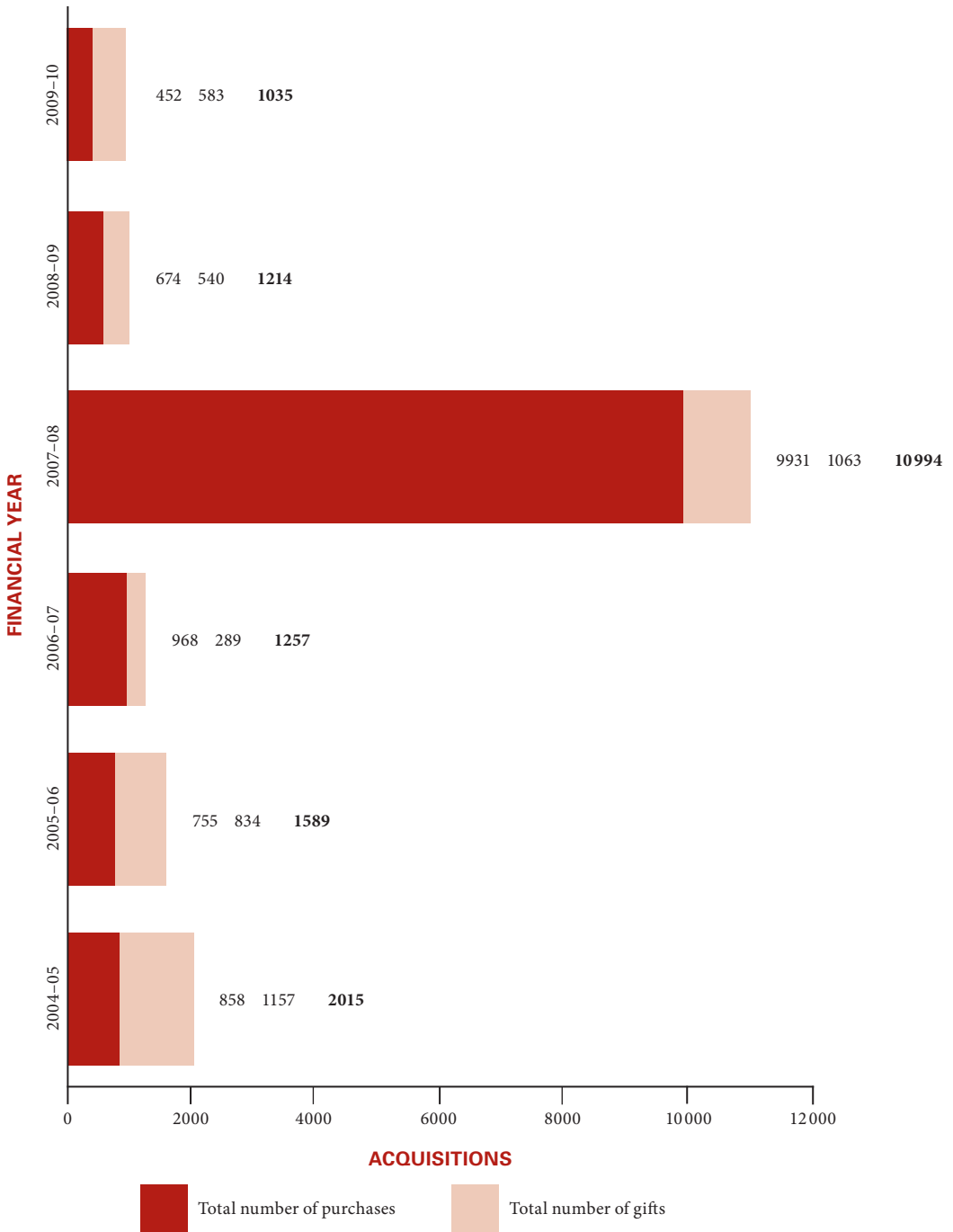
Ancestor figure (korvar) 19th or early
20th century

wood, yellow glass beads

37.7 x 17.5 x 13 cm

2010.338

APPENDIX 6 TOTAL ACQUISITIONS INCLUDING PURCHASES AND GIFTS 2004-05 TO 2009-10



Note: purchases in 2007-08 include a collection of approximately 7000 Indonesian photographs and a number of large print archives.

APPENDIX 7 EXHIBITIONS AND NEW DISPLAYS SHOWN AT THE NATIONAL GALLERY OF AUSTRALIA 2009–10

Soft sculpture

24 April – 12 July 2009

Reinventions: sculpture + assemblage

16 May – 13 September 2009

McCubbin: Last Impressions 1907–17

14 August 2009 – 1 November 2009

Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond

4 December 2009 – 18 April 2010

Emerging Elders: honouring senior Indigenous artists

3 October 2009 – 14 June 2010

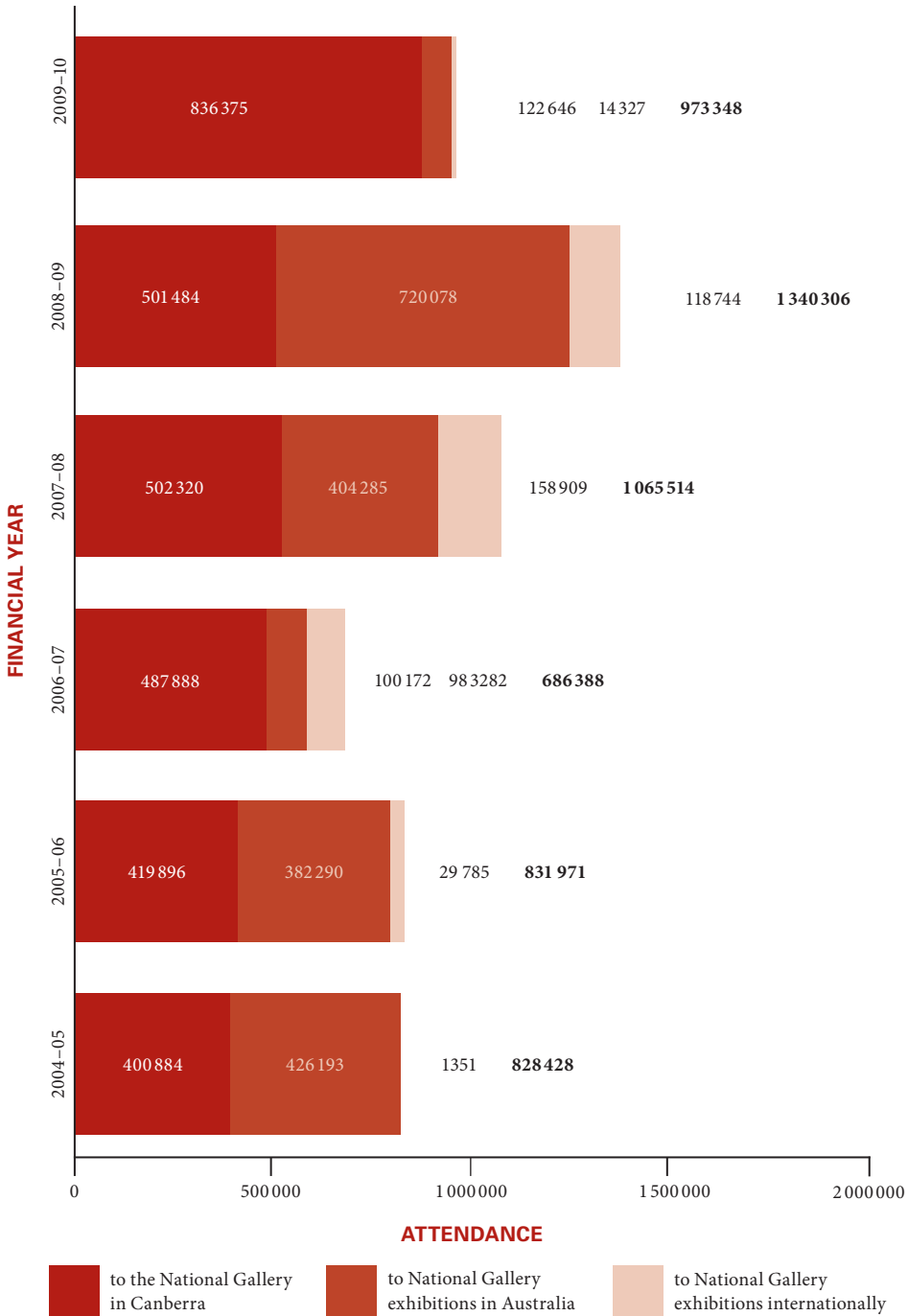
Shimmer

19 February – 19 September 2010

Hans Heysen

14 May – 11 July 2010

APPENDIX 8 ATTENDANCES 2004–05 TO 2009–10



APPENDIX 9 TRAVELLING EXHIBITIONS 2009–10

AUSTRALIAN INDIGENOUS ART TRIENNIAL: CULTURE WARRIORS

American University Museum at the Katzen Arts Center,
Washington, DC, USA,
8 September – 6 December 2009

IMAGINING PAPUA NEW GUINEA: PRINTS FROM THE NATIONAL COLLECTION

Aratoi Wairarapa Museum of Art and History,
Masterton, New Zealand,
2 May – 12 July 2009

IN THE JAPANESE MANNER: AUSTRALIAN PRINTS 1900–1940

Lake Macquarie City Art Gallery, Booragul, NSW,
19 June – 1 August 2010

MCCUBBIN: LAST IMPRESSIONS 1907–17

Art Gallery of Western Australia, Perth, WA,
9 December 2009 – 28 March 2010

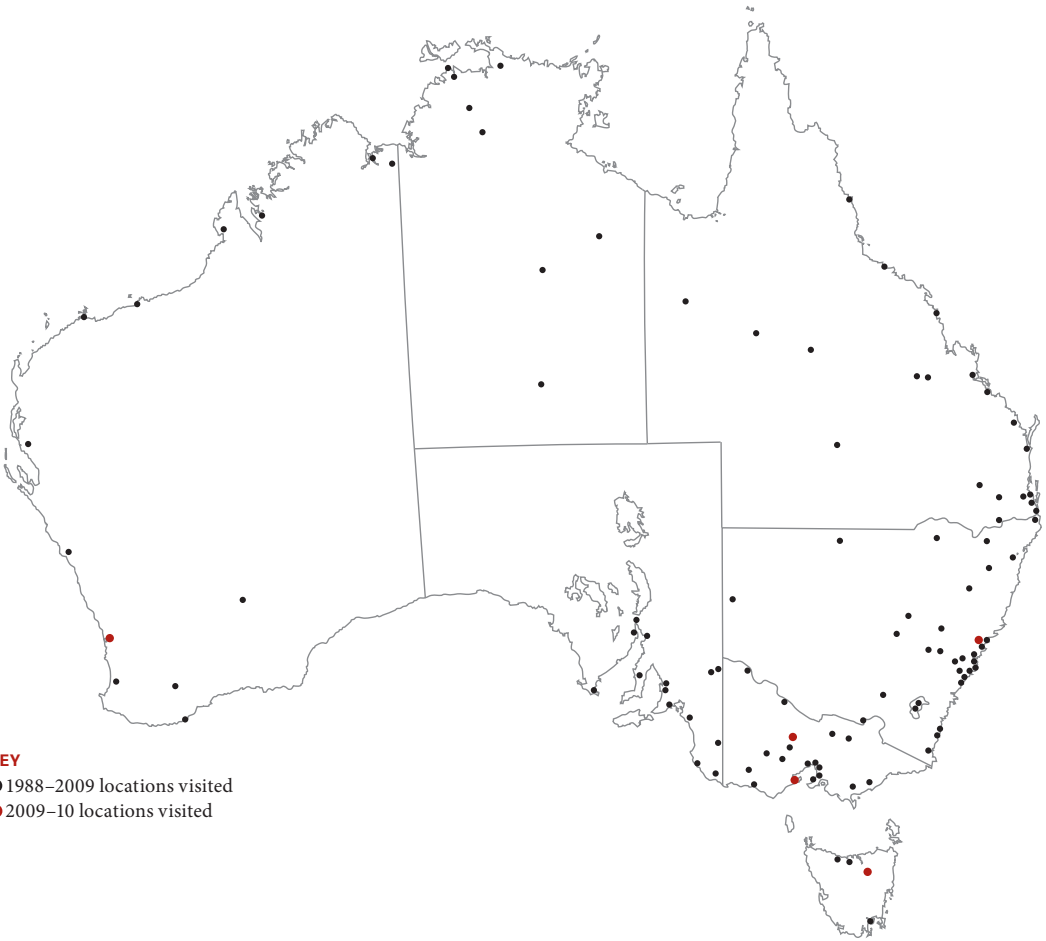
Bendigo Art Gallery, Bendigo, Vic,
24 April – 25 July 2010

ROBERT DOWLING: TASMANIAN SON OF EMPIRE

Queen Victoria Museum and Art Gallery, Launceston,
Tas, 6 March 2010 – 25 April 2010

Geelong Gallery, Geelong, Vic,
8 May – 11 July 2010

LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2010



KEY

- 1988–2009 locations visited
- 2009–10 locations visited

ACT

Canberra x 3
Lanyon x 2

NSW

Albury x 7
Armidale x 11
Bathurst x 5
Booragul x 1
Bourke x 1
Broken Hill x 5
Campbelltown x 7
Dubbo x 3
Eden x 1
Gosford x 1
Grafton x 1
Gyemea x 2
Lake Macquarie x 4
Moree x 4
Moruya x 1
Mosman x 1
Mudgee x 1
Murwillumbah x 4
Newcastle x 14

Orange x 6
Parkes x 1
Penrith x 2
Sydney x 34
Tamworth x 6
Wagga Wagga x 5
Wallaga Lake x 1
Windsor x 1
Wollongong x 5

NT

Alice Springs x 12
Brunette Downs x 1
Darwin x 16
Jabiru x 1
Katherine x 2
Palmerston x 1
Pine Creek x 1
Tennant Creek x 2

QLD

Barcardine x 1
Blackwater x 1
Brisbane x 31
Bundaberg x 1

Cairns x 9
Charleville x 1
Dalby x 1
Emerald x 1
Gladstone x 4
Ipswich x 4
Logan x 1
Mackay x 4
Mount Isa x 1
Noosa x 4
Rockhampton x 5
Stanthorpe x 2
Surfers Paradise x 7
Toowoomba x 4
Townsville x 11
Winton x 1

SA

Adelaide x 29
Glossop x 1
Goolwa x 1
Kadina x 1
Meningie x 1
Millicent x 3

Mt Gambier x 6
Naracoorte x 1
Port Adelaide x 3
Port Augusta x 1
Port Lincoln x 2
Port Pirie x 5
Renmark x 2
Whyalla x 3

TAS

Burnie x 1
Devonport x 1
Hobart x 24
Launceston x 16

VIC

Ararat x 1
Ballarat x 9
Benalla x 3
Bendigo x 10
Castlemaine x 1
Geelong x 9
Hamilton x 3
Langwarrin x 2
Melbourne x 31

Mildura x 1
Mornington x 7
Morwell x 2
Sale x 5
Shepparton x 1
Swan Hill x 2
Warrnambool x 3
Waverley x 3
Whealers Hill x 3

WA

Albany x 1
Broome x 2
Bunbury x 5
Carnarvon x 2
Derby x 1
Geraldton x 10
Kalgoorlie x 4
Karratha x 1
Katanning x 1
Kununurra x 1
Perth x 26
Port Hedland x 1
Wyndham x 1

INTERNATIONAL

Auckland, NZ x 3
Christchurch, NZ x 3
Dunedin, NZ x 2
Gifu City, Japan x 1
Invercargill, NZ x 1
London, UK x 1
Manila, The
Philippines x 1
Masterton, NZ x 1
New Delhi, India x 1
Noumea, New
Caledonia x 1
Port Moresby, PNG
x 1
San Diego, USA x 1
Singapore x 1
St Petersburg, Russia
x 1
Washington DC,
USA x 1
Wellington, NZ x 4

THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS

Blue Case: Technology

Arts Access Victoria, Melbourne, Vic,
3 June – 27 July 2009

Queen Victoria Museum and Art Gallery, Launceston,
Tas, 29 July – 27 August 2009

Hagley Farm School, Hagley, Tas

Launceston Church Grammar, Launceston, Tas

Norwood Primary School, Launceston, Tas

Scotch Oakburn College, Launceston, Tas

Lilydale District School, Launceston, Tas

Glen Dhu Primary School, South Launceston, Tas

Riverside High School, Riverside, Tas

St Leonard's Primary School, St Leonard's, Tas

Clarence City Council, Clarence, Tas,
27 August – 29 September 2009

Burnie Regional Art Gallery, Burnie, Tas,
1 October – 13 November 2009

Boat Harbour Primary School, Boat Harbour, Tas

Mt St Vincent Nursing Home, Ulverstone, Tas

Montello Primary, Montello, Tas

Penguin Primary School, Penguin, Tas

Multicap Serpentine Art Studio, Burnie, Tas

Edith Creek Primary, Edith Creek, Tas

Redpa Primary, Redpa, Tas

Wilmot Primary School, Wilmot, Tas

Ridgley Primary School, Ridgley, Tas

Acton Primary School, Burnie, Tas

Table Cape Primary School, Wynyard, Tas

East Ulverstone Primary, East Ulverstone, Tas

Yarrandoo Nursing Home, Somerset, Tas

Hillcrest Primary School, Devonport, Tas

East Ulverstone Primary School, East Ulverstone, Tas

Umina Park Nursing Home, Burnie, Tas

Natone Primary School, Natone, Tas

Upper Burnie Primary School, Upper Burnie, Tas

South East Arts NSW, Bega, NSW, 8–26 February 2010

Country Arts SA, South East region, c/ Riddoch Art
Gallery Mount Gambier, SA, 3–31 March 2010

Mount Gambier Public Library, Mount Gambier, SA,
1–19 April 2010

Millicent Art Gallery, Millicent, SA,
20 April – 02 June 2010

Adelaide Festival Centre, Adelaide, SA,
2 June – 5 July 2010

Red Case: Myths and Rituals Yellow Case: Form, Space and Design

Toowoomba Regional Art Gallery, Toowoomba, Qld,
28 June – 12 July 2009

Bundaberg Regional Arts Centre, Bundaberg, Qld,
13–31 July 2009

Newcastle Region Art Gallery, Newcastle, NSW,
3–28 August 2009

Kurri Kurri Preschool, Spion Kop, NSW,
1–25 September 2009

Maitland Regional Art Gallery, Maitland, NSW,
28 September – 19 October 2009

Koe-nara Cessnock School as Community Centre,
Cessnock, NSW, 19 October – 20 November 2009

Art and Alzheimer's Program, National Gallery of
Australia, Parkes, ACT, 1–12 February 2010

Arts Access Victoria, Melbourne, Vic,
15 February – 13 April 2010

Disability Information and Resource Centre, Adelaide,
SA, 14 April – 14 May 2010

Adelaide Festival Centre, Adelaide, SA, 14–24 May 2010

Country Arts SA, Port Lincoln Region, SA,
25 May – 25 June 2010

Alice Springs Library, Alice Springs, NT,
28 June – 16 July 2010

The 1888 Melbourne Cup

Grafton Regional Gallery, Grafton, NSW,
29 June – 30 July 2009

Coffs Harbour Regional Museum, Coffs Harbour, NSW,
30 July – 20 September 2009

Port Macquarie Hastings Regional Art Gallery, Port Macquarie,
NSW, 21 September – 29 October 2009

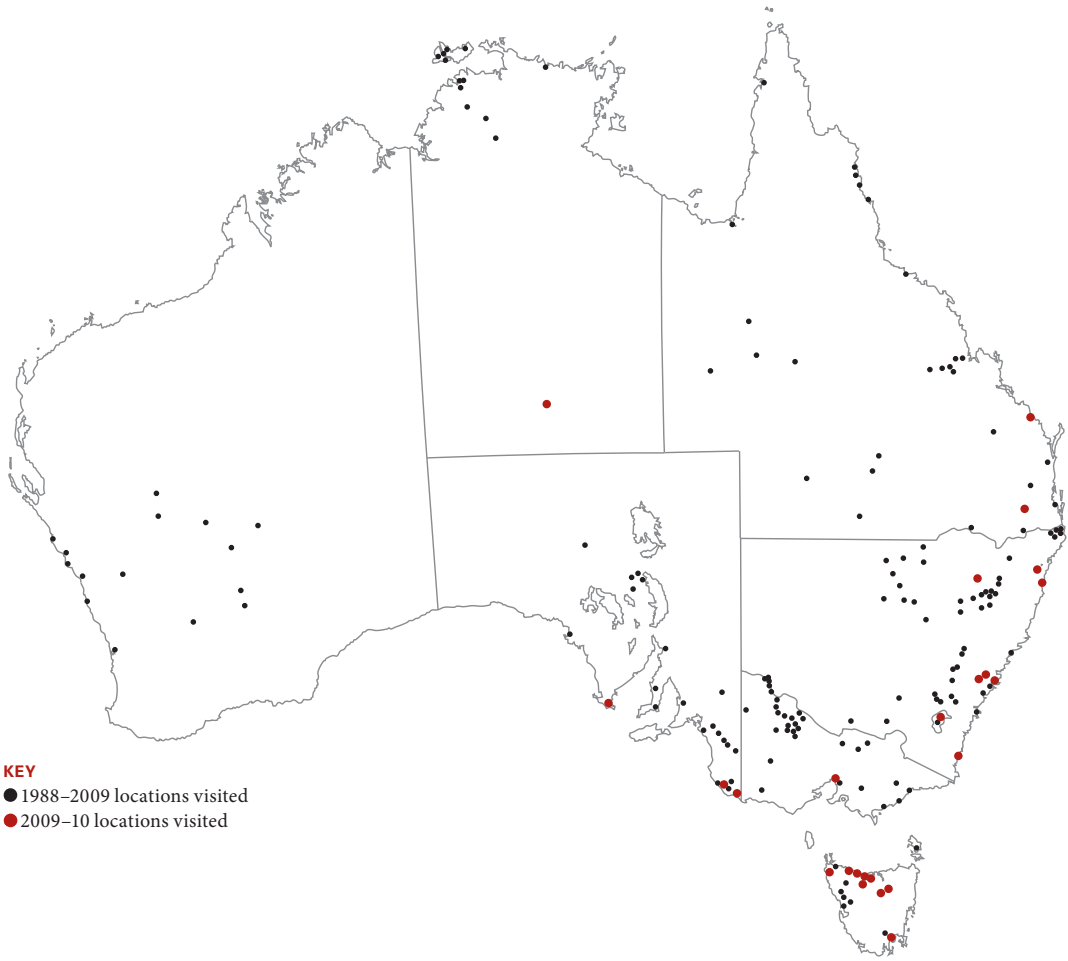
Canberra Museum and Gallery, Canberra, ACT,
30 October – 30 November 2009

Tasmanian Museum and Art Gallery, Hobart, Tas,
4 March – 8 April 2010

Burnie Regional Art Gallery, Burnie, Tas,
8 April – 21 June 2010

Devonport Regional Art Gallery, Devonport, Tas,
21 June – 26 July 2010

LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS 1990–2010



ACT

Ainslie
Braddon
Canberra
Chisholm
Curtin
Fraser
Hughes
Nicholls
Parkes
Phillip
Red Hill
Symonston
Woden
Yarralumla

NSW

Adelong
Armida
Balranald
Banora Point
Barham
Barooga
Barraba
Bathurst
Batlow
Bega
Bermagui
Berrigan
Bigga
Blighty
Borenore
Bourke
Bowning
Brewarrina
Broken Hill
Bunadoo
Bundanoon
Byrock
Campbelltown
Cartwright
Cessnock
Cobar
Coffs Harbour
Coleambally
Conargo
Condong
Coolabah
Coolah
Coonabarabran
Coonamble
Coraki
Cowra
Cudgen
Culcairn
Darlington Point
Deniliquin
Dubbo
Dunedoo
Dungowan
Eglinton
Euabalong
Eumungerie
Finley
Ganmain
Gilgandra
Glen Innes
Goulburn
Grafton
Griffith
Gumly Gumly

Gundaroo
Hay
Henty
Hill End
Huskisson
Ilabo
Inverell
Junee
Kelso
Kentucky
Kingscliff
Kirkconnell
Kootingal
Laggan
Lake Cargelligo
Leeton
Lightning Ridge
Lismore
Liverpool
Maitland
Marra Creek
Marulan
Matong
Mendooran
Monaro
Moonbi
Moulamein
Mt Ousley
Murwillumbah
Narrandera
Narromine
Newcastle
Niangala
Nyngan
Parkes
Penrose
Perthville
Queanbeyan
Sofala
Spion Cop
Spring Ridge
Stokers Siding
Sydney
Tallong
Tamworth
Tarlga
Taree
Tocumwal
Toronto
Trangie
Tullibigeal
Tumbulgum
Tweed Heads
Tweed River
Tyalgum
Ungarie
Uralla
Wagga Wagga
Wahroonga
Wakool
Walcha
Walgett
Wallabadah
Warren
Wattle Flat
Wellington
Werris Creek
West Wyalong
Windellama
Windsor
Woolbrook

Yanko
Yarrowitch
Yeoval
Young

NT

Adelaide River
Alice Springs
Bathurst Island
Berrimah
Darwin
Howard Springs
Katherine
Larrakeyah
Maningrida
Melville Island
Moulden
Pine Creek

QLD

Alexandra Hills
Augathella
Bli Bli
Bloomfield River
Boulia
Brisbane
Buderim
Bundaberg
Caboolture
Cairns
Caloundra
Charleville
Childers
Cleveland
Cooktown
Cunnamulla
Dows Creek
Eton
Eungella
Garrett
Gin Gin
Gladstone
Glenview
Goondiwindi
Gympie
Imbil
Kilkivan
Macleay Island
Maleny
Marian
McKinlay
Mirani
Montville
Moura
Mt Charlton
Murgon
Normanton
Oakley
Peacheater
Pinnacle
Quilpie
Rossville
Septimus
Sarat
Thursday Island
Tin Can Bay
Toowoomba
Townsville
Warwick
Weipa
Winton

SA

Adelaide
Airdale
Andamooka
Balhannah
Beachport
Berri
Bordertown
Coober Pedy
Coomandook
Coonalpyn
Glossop
Kangaroo Inn
Karcultaby
Keith
Leigh Creek
Maitland
Meningie
Millicent
Mount Burr
Mount Gambier
Port Lincoln
Port Pirie
Rendelsham
Risdon Park
Roxby Downs
Solomontown
Streaky Bay
Tantanoola
Tintinara
Woomera
Yorketown

TAS

Boat Harbour
Burnie
Clarence
Cooee
Devonport
Edith Creek
Flinders Island
Forth
Hagley
Hobart
Launceston
Montello
Natone
New Norfolk
Penguin
Queenstown
Redpa
Ridgley
Riverside
Rosebery
Smithton
Somerset
St Leonard's
Strahan
Table Cape
Ulverstone
Waratah
Wilmot
Wynyard
Zeehan

VIC

Airey's Inlet
Bairnsdale
Ballarat
Benalla
Bendigo

Beverford
Buronga
Caulfield
Coomoora
Corio
Culgoa
Doveton
Endeavour Hills
Geelong
Hamilton
Hern Hill
Horsham
Keysborough
Lake Charm
Lalbert
Latrobe
Manangatang
Mandama
Melbourne
Mildura
Murrayville
Nullawil
Orbost
Ouyen
Pomona
Queenscliff
Redcliffs
Robinvale
Sale
Sealake
Shepparton
Springvale
Sunnycliffs
Swan Hill
Tambo Upper
Tempy
Torquay
Ultima
Wangaratta
Wimmera
Woomelang

WA

Albany
Broome
Cervantes
Cue
Derby
Dongara
Eneabba
Geraldton
Kalbarri
Kalgoorlie-Boulder
Kambalda
Kununurra
Laverton
Leeman
Leinster
Leonora
Morawa
Northampton
Perth
Southern Cross

INTERNATIONAL

Norfolk Island
Singapore
Washington, DC, USA

APPENDIX 10 OUTWARD LOANS TO EXHIBITIONS— AUSTRALIA AND INTERNATIONAL

OUTWARD LOANS TO EXHIBITIONS AUSTRALIA

Outward loans in Australia totalled 442.

AUSTRALIAN CAPITAL TERRITORY			
ANU School of Art Gallery			
<i>Johannes Kuhn</i> — <i>a survey of innovation</i> (4 works)	ANU School of Art Gallery, Canberra	30 April 2009	30 May 2009
	RMIT Gallery, Melbourne	5 June 2009	18 July 2009
	Gladstone Regional Art Gallery and Museum, Gladstone	25 September 2009	30 October 2009
	Hamilton Art Gallery, Hamilton	3 November 2010	20 December 2010
Australian National Botanic Gardens			
<i>Acacia pycnantha</i> (1 work)	Director of National Parks, Australian National Botanic Gardens, Acton	1 September 2009	11 October 2009
Canberra Museum and Gallery			
<i>Something in the air: collage and assemblage in Canberra region art</i> (18 works)	Canberra Museum and Gallery, Canberra	18 June 2010	10 October 2010
<i>Mandy Martin: painting 1981–2009</i> (2 works)	Canberra Museum and Gallery, Canberra	30 May 2009	6 September 2009
National Museum of Australia			
<i>Australian journeys</i> (11 works)	National Museum of Australia, Acton	17 December 2008	17 December 2010
National Portrait Gallery, Canberra			
<i>Husbands and wives</i> (5 works)	National Portrait Gallery, Canberra, Parkes	6 May 2010	11 July 2010
<i>Idle hours</i> (22 works)	National Portrait Gallery, Canberra, Parkes	11 December 2009	21 February 2010
<i>Portraiture in Australia</i> (inaugural hang) (14 works)	National Portrait Gallery, Canberra, Parkes	3 December 2008	1 December 2011
The Drill Hall Gallery			
<i>Aida Tomescu</i> (5 works)	The Drill Hall Gallery, Acton	1 October 2009	8 November 2009
<i>John Beard</i> (1 work)	The Drill Hall Gallery, Acton	29 May 2009	5 July 2009
(83 works loaned in the Australian Capital Territory)			

continued

NEW SOUTH WALES

Art Exhibitions Australia Limited

<i>American Impressionism and Realism: a landmark exhibition from the Met</i> (3 works)	Queensland Art Gallery, Brisbane	30 May 2009	20 September 2009
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Art Gallery of New South Wales

<i>Tim Johnson exhibition</i> (1 work)	Art Gallery of New South Wales, Sydney	13 March 2009	17 May 2009
	Queensland Art Gallery, Brisbane	13 June 2009	11 October 2009
	The Ian Potter Museum of Art, Parkville	11 November 2009	15 March 2010
<i>Paths to Abstraction</i> (17 works)	Art Gallery of New South Wales, Sydney	26 June 2010	19 September 2010
<i>Major retrospective exhibition: Rupert Bunny (1864–1947)</i> (20 works)	Art Gallery of New South Wales, Sydney	21 November 2009	21 February 2010
	National Gallery of Victoria, Melbourne	26 March 2010	4 July 2010
	Art Gallery of South Australia, Adelaide	23 July 2010	4 October 2010
<i>6 photographers</i> (3 works)	Art Gallery of New South Wales, Sydney	5 December 2009	7 March 2010
<i>Alfred Stieglitz: the Lake George years</i> (6 works)	Art Gallery of New South Wales, Sydney	17 June 2010	19 September 2010
<i>Intensely Dutch</i> (2 works)	Art Gallery of New South Wales, Sydney	5 June 2009	23 August 2009

Australian National Maritime Museum

<i>Commemorating Nelson 1805–2005</i> (1 work)	Australian National Maritime Museum, Sydney	21 September 2005	21 September 2009
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Hazelhurst Regional Gallery & Arts Centre

<i>Arthur McIntyre: bad blood</i> (10 works)	Hazelhurst Regional Gallery & Arts Centre, Gympie	15 May 2010	27 June 2010
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Historic Houses Trust of New South Wales

<i>Skint! Making do in the Great Depression</i> (3 works)	Museum of Sydney, Sydney	27 March 2010	25 July 2010
<i>Sydney by tram</i> (5 works)	Museum of Sydney, Sydney	4 April 2009	18 October 2009
<i>Martin Sharp's Sydney</i> (14 works)	Historic Houses Trust of New South Wales, Sydney	31 October 2009	14 March 2010

Ivan Dougherty Gallery

<i>Colour in art-revisiting 1919</i> (travelling exhibition) (7 works)	Heide Museum of Modern Art, Bulleen	23 March 2009	12 July 2009
	State Library of Queensland, South Brisbane	8 August 2009	8 November 2009

continued

Macquarie University Art Gallery			
<i>Arthur McIntyre survey exhibition</i> (5 works)	Macquarie University Art Gallery, North Ryde	19 May 2010	26 June 2010
Museum of Contemporary Art, Sydney			
<i>Fiona Foley</i> (2 works)	Museum of Contemporary Art, Sydney	12 November 2009	31 January 2010
<i>Revealing moments in time</i> (20 works)	Museum of Contemporary Art, Sydney	5 June 2009	23 August 2009
Newcastle Region Art Gallery			
<i>Gallery A: Sydney exhibition</i> (17 works)	Campbelltown Arts Centre, Campbelltown	21 March 2009	3 May 2009
	Newcastle Region Art Gallery, Newcastle	9 May 2009	19 July 2009
Penrith Regional Gallery & The Lewers Bequest			
<i>Sydney Ball: the colour paintings</i> (1 work)	Penrith Regional Gallery & The Lewers Bequest, Emu Plains	8 November 2008	25 January 2009
	McClelland Gallery + Sculpture Park, Langwarrin	22 February 2009	26 April 2009
	The Anne & Gordon Samstag Museum of Art, Adelaide	11 November 2009	14 February 2010
<i>Marella: the hidden mission</i> (29 works)	Penrith Regional Gallery & The Lewers Bequest, Emu Plains	11 April 2009	28 June 2009
	Moree Plains Gallery, Moree	15 October 2009	30 November 2009
	Cowra Art Gallery, Cowra	30 January 2010	5 March 2010
Powerhouse Museum			
<i>Modern times: the untold story of Modernism in Australia</i> (23 works)	Powerhouse Museum, Ultimo	7 August 2008	15 February 2009
	Heide Museum of Modern Art, Bulleen	23 March 2009	12 July 2009
	State Library of Queensland, South Brisbane	7 August 2009	8 November 2009
(189 works loaned in New South Wales)			

continued

QUEENSLAND

Caloundra Regional Art Gallery

<i>Lawrence Daws: the promised land</i> (2 works)	Caloundra Regional Art Gallery, Caloundra	20 January 2010	7 March 2010
	Queensland University of Technology Art Museum, Brisbane	29 April 2010	27 June 2010
	Redcliffe City Art Gallery, Redcliffe	7 July 2010	7 August 2010
	Tweed River Regional Art Gallery, Murwillumbah	13 August 2010	26 September 2010
	Gladstone Regional Art Gallery and Museum, Gladstone	1 October 2010	30 October 2010
	Hervey Bay Regional Gallery, Pinalba	1 November 2010	1 February 2011
	Perc Tucker Regional Gallery, Townsville	7 February 2011	10 April 2011
	Wollongong City Gallery, Wollongong	12 August 2011	18 September 2011

Institute of Modern Art, Brisbane

<i>Mirror Mirror</i> (9 works)	Institute of Modern Art, Brisbane, Fortitude Valley	24 October 2009	6 December 2009
	University of Sydney, Sydney	16 December 2009	2 May 2010
	The Anne & Gordon Samstag Museum of Art, Adelaide	11 May 2010	16 July 2010

Queensland Art Gallery

<i>James Fardoulys: a Queensland naive artist</i> (4 works)	Queensland Art Gallery, Brisbane	27 March 2010	20 June 2010
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Queensland Art Gallery, Gallery of Modern Art

<i>Ron Hurley</i> (1 work)	Queensland Art Gallery, Gallery of Modern Art, Brisbane	8 August 2009	25 October 2009
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University Art Museum, The University of Queensland

<i>Forbidden: Fiona Foley</i> (1 work)	University Art Museum, The University of Queensland, Brisbane	19 February 2010	2 May 2010
<i>Prostrate your horses: weather and then some—Rosemary Laing</i> (1 work)	University Art Museum, The University of Queensland, Brisbane	25 September 2009	15 November 2009
<i>Margaret Olley: life's journey</i> (1 work)	University Art Museum, The University of Queensland, Brisbane	6 February 2009	19 April 2009
	SH Ervin Gallery, Sydney	1 May 2009	21 June 2009
	Newcastle Region Art Gallery, Newcastle	15 August 2009	25 October 2009

(19 works loaned in Queensland)

continued

SOUTH AUSTRALIA**Art Gallery of South Australia**

<i>Misty moderns: Australian Tonalists 1910–1950</i> (2 works)	Art Gallery of South Australia, Adelaide	14 August 2008	19 October 2008
	McClelland Gallery + Sculpture Park, Langwarrin	16 November 2008	1 February 2009
	National Gallery of Australia, Parkes	20 February 2009	26 April 2009
	Hazelhurst Regional Gallery & Arts Centre, Gymea	9 May 2009	21 June 2009
	University Art Museum, The University of Queensland, Brisbane	17 July 2009	13 September 2009
	Newcastle Region Art Gallery, Newcastle	9 October 2009	29 November 2009
<i>Candid camera: Australian photography 1950s–1970s</i> (5 works)	Art Gallery of South Australia, Adelaide	28 May 2010	1 August 2010
<i>Hans Heysen</i> (7 works)	Art Gallery of South Australia, Adelaide	14 November 2008	8 February 2009
	Mornington Peninsula Regional Gallery, Mornington	23 April 2009	21 June 2009
	Art Gallery of Ballarat, Ballarat	11 July 2009	2 October 2009
	Tasmanian Museum and Art Gallery, Hobart	4 December 2009	21 February 2010
	National Gallery of Australia, Parkes	30 April 2010	4 July 2010
	Queensland Art Gallery, Brisbane	31 July 2010	24 October 2010
	Newcastle Region Art Gallery, Newcastle	19 November 2010	30 January 2011
Carrick Hill			
<i>Adrian Feint: cornucopia</i> (6 works)	Carrick Hill, Springfield	5 August 2009	22 November 2009
<i>Nora Heysen: light and life</i> (1 work)	Carrick Hill, Springfield	1 April 2009	28 June 2009
	Geelong Art Gallery, Geelong	11 July 2009	6 September 2009
	SH Ervin Gallery, Sydney	14 November 2009	20 December 2009
	New England Regional Art Museum, Armidale	5 February 2010	21 March 2010
	Riddoch Art Gallery, Mount Gambier	27 March 2010	9 May 2010
<i>Horace Trenergy</i> (2 works)	Carrick Hill, Springfield	7 March 2010	27 June 2010
(23 works loaned in South Australia)			

continued

VICTORIA**Australian Centre for Contemporary Art**

<i>Peter Cripps: towards an elegant solution</i> (1 work)	Australian Centre for Contemporary Art, Melbourne	28 May 2010	12 July 2010
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Australian Centre for the Moving Image (ACMI)

<i>Dennis Hopper and the new Hollywood</i> (2 works)	Australian Centre for the Moving Image (ACMI), Melbourne	12 November 2009	25 April 2010
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Bendigo Art Gallery

<i>Whiteley's Zoo</i> (6 works)	Bendigo Art Gallery, Bendigo	16 January 2010	28 February 2010
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Geelong Gallery

<i>Adrian Feint: cornucopia</i> (6 works)	Geelong Gallery, Geelong	5 December 2009	14 February 2010
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Heide Museum of Modern Art

<i>Cubism in Australia</i> (26 works)	Heide Museum of Modern Art, Bulleen	21 November 2009	8 April 2010
<i>Pan in armour: Albert Tucker's bushrangers</i> (1 work)	Heide Museum of Modern Art, Bulleen	17 April 2010	12 September 2010
<i>These things are real: Ern Malley returns to Heide</i> (1 work)	Heide Museum of Modern Art, Bulleen	18 July 2009	15 November 2009
<i>Modern times at Heide</i> (1 work)	Heide Museum of Modern Art, Bulleen	14 March 2009	12 July 2009

Jewish Museum of Australia

<i>Tricksters, victors and (m)others: women in the bible</i> (12 works)	Jewish Museum of Australia, St Kilda	15 October 2009	14 March 2010
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McClelland Gallery + Sculpture Park

<i>Teisutis Zikaras</i> (1 work)	McClelland Gallery + Sculpture Park, Langwarrin	22 April 2009	7 August 2009
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Monash Gallery of Art

<i>Icon and archive</i> (4 works)	Monash Gallery of Art, Wheelers Hill	17 April 2010	11 July 2010
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Mornington Peninsula Regional Gallery

<i>Master landscapes of the Mornington Peninsula: 1800s to the present</i> (2 works)	Mornington Peninsula Regional Gallery, Mornington	9 December 2009	10 March 2010
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continued

National Gallery of Victoria			
<i>Drape: classical mode to contemporary dress</i> (3 works)	National Gallery of Victoria, Melbourne	2 December 2009	27 June 2010
<i>Persuasion: fashion in the age of Jane Austen</i> (13 works)	National Gallery of Victoria, Melbourne	22 May 2009	8 November 2009
<i>Ricky Swallow: the bricoleur</i> (1 work)	National Gallery of Victoria, Melbourne	16 October 2009	28 February 2010
<i>Salvador Dali: liquid desire</i> (2 works)	National Gallery of Victoria, Melbourne	13 June 2009	4 October 2009
<i>John Brack retrospective</i> (22 works)	National Gallery of Victoria, Melbourne	24 April 2009	9 August 2009
	Art Gallery of South Australia, Adelaide	2 October 2009	31 January 2010
NETS Victoria Inc			
<i>Trevor Nickolls: other side art, a survey of paintings and drawings 1972–2007</i> (6 works)	The Ian Potter Museum of Art, Parkville	9 May 2009	2 August 2009
	Araluen Centre for Arts and Entertainment, Alice Springs	13 November 2009	30 January 2010
	The Drill Hall Gallery, Acton	8 April 2010	23 May 2010
	Lawrence Wilson Art Gallery, Crawley	20 June 2010	20 August 2010
	The Anne & Gordon Samstag Museum of Art, Adelaide	5 November 2010	10 February 2011
	Latrobe Regional Gallery, Morwell	6 March 2011	6 April 2011
	Benalla Art Gallery, Benalla	10 June 2011	10 July 2011
Newman College, The University of Melbourne			
<i>'St Francis' tapestries by Arthur Boyd</i> (8 works)	Newman College, The University of Melbourne, Parkville	31 October 2009	6 December 2009
TarraWarra Museum of Art			
<i>Bushfire Australia</i> (1 work)	TarraWarra Museum of Art, Healesville	28 March 2010	25 July 2010
The Arts Centre			
<i>Creative Australia and the Ballets Russes</i> (3 works)	The Arts Centre, Melbourne	6 June 2009	20 September 2009
<i>Sight and sound: music and Abstraction in Australian art</i> (2 works)	The Arts Centre, Melbourne	12 June 2010	19 September 2010
The Ian Potter Museum of Art			
<i>Reframing Darwin: evolution and art in Australia</i> (2 works)	The Ian Potter Museum of Art, Parkville	8 August 2009	1 November 2009
(126 works loaned in Victoria)			

continued

WESTERN AUSTRALIA

Art Gallery of Western Australia

<i>Artist in focus: Mari Funaki</i> (1 work)	Art Gallery of Western Australia, Perth	23 June 2009	18 October 2009
<i>David Walker: anatomy of the object</i> (1 work)	Art Gallery of Western Australia, Perth	27 June 2009	18 October 2009
(2 works loaned in Western Australia)			

OUTWARD LOANS TO EXHIBITIONS INTERNATIONAL

Outward loans internationally totalled 9.

FRANCE			
Musée national d'art moderne, Centre Georges Pompidou			
<i>Lucian Freud, the studio</i> (1 work)	Musée national d'art moderne, Centre Georges Pompidou, Paris	10 March 2010	19 July 2010
Reunion des Musees Nationaux			
<i>De la scène au tableau: painting and theatre (Theatre and painting from Neoclassicism to modernity)</i> (1 work)	Musée Cantini, 13006 Marseille	6 October 2009	3 January 2010
	Museo di Arte Moderna e Contemporanea di Trento e Rovereto	6 February 2010	23 May 2010
	Art Gallery of Ontario, Toronto	19 June 2010	26 September 2010
(2 works loaned in France)			
GERMANY			
Kunsthalle Darmstadt			
<i>Faceless: the message of diffusion</i> (1 work)	Kunsthalle Darmstadt, Darmstadt	20 September 2009	17 January 2010
(1 work loaned in Germany)			
ITALY			
Museo di Arte Moderna e Contemporanea di Trento e Rovereto			
<i>The jazz century</i> (1 work)	Museo di Arte Moderna e Contemporanea di Trento e Rovereto	15 November 2008	15 February 2009
	Musée du Quai Branly, Paris	10 March 2009	28 June 2009
	Centre de Cultura Contemporania de Barcelona	21 July 2009	18 October 2009
(1 work loaned in Italy)			
SPAIN			
Museo Thyssen-Bornemisza			
<i>Tears of Eros</i> (1 work)	Museo Thyssen-Bornemisza, Madrid	20 October 2009	31 January 2010
(1 work loaned in Spain)			

continued

UNITED KINGDOM

Tate Britain

<i>Richard Long: Heaven and Earth</i> (1 work)	Tate London, London	3 June 2009	6 September 2009
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Victoria and Albert Museum

<i>Quilts: 1700–2010</i> (1 work)	Victoria and Albert Museum, London	20 March 2010	4 July 2010
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(2 works loaned in the United Kingdom)

UNITED STATES OF AMERICA

The Art Institute of Chicago

<i>Playing with pictures</i> (1 work)	The Art Institute of Chicago, Chicago	10 October 2009	3 January 2010
	Metropolitan Museum of Art, New York	2 February 2010	9 May 2010
	Art Gallery of Ontario, Toronto	5 June 2010	5 September 2010

Peabody Essex Museum

<i>The fiery pool: the maritime world of the ancient Maya</i> (1 work)	Peabody Essex Museum, Salem	27 March 2010	18 July 2010
	Kimbell Art Museum, Fort Worth	29 August 2010	2 January 2011
	Saint Louis Art Museum, St Louis	13 February 2011	8 May 2011

(2 works loaned in the United States of America)

SUMMARY OF OUTWARD LOANS

Outward loans to exhibitions—Australia: 442
Outward loans to—international: 9
National Gallery of Australia travelling exhibitions lending program: 237
Other new and continuing loans: 356
Total outward loans: 1044

APPENDIX 11 INWARD LOANS

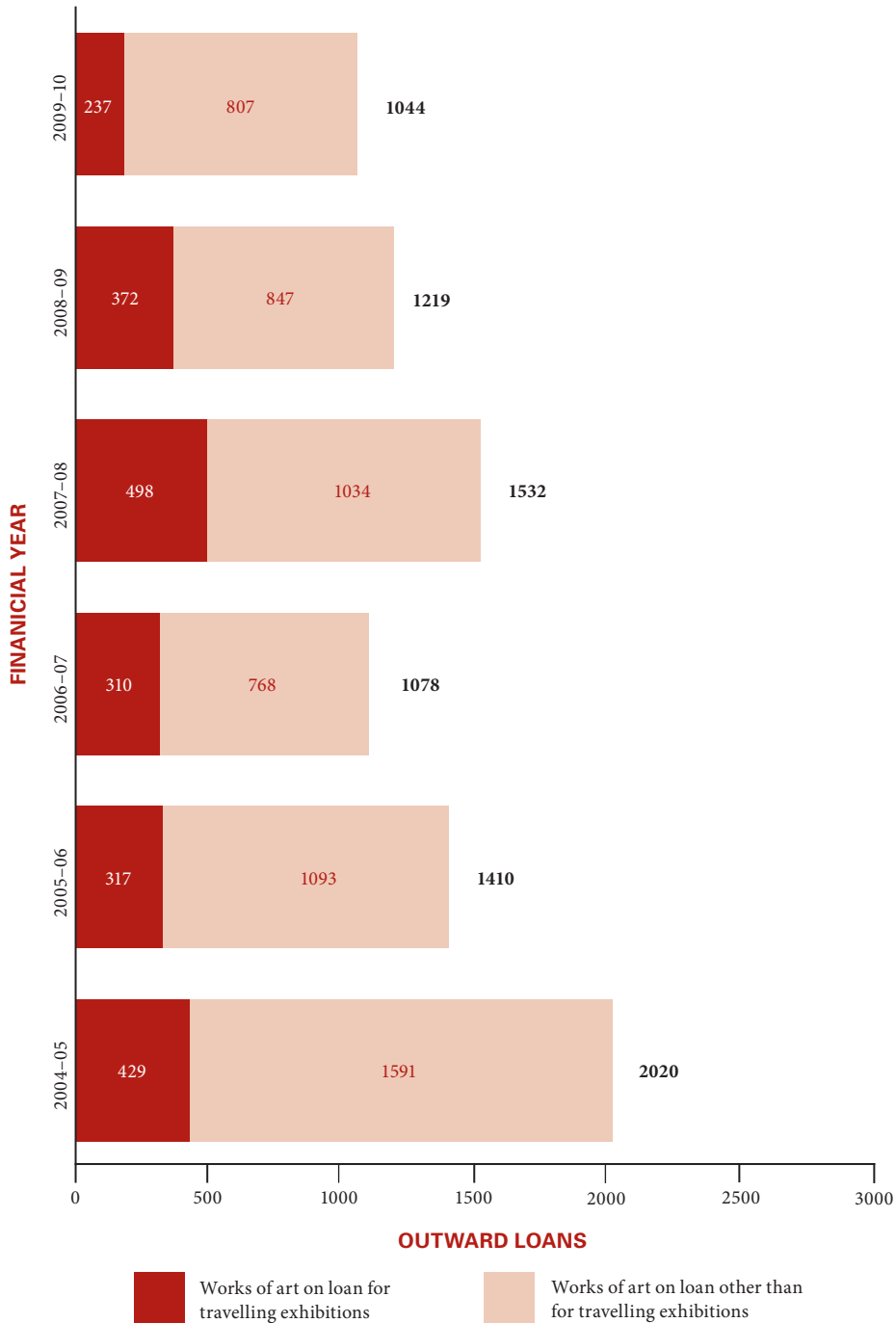
PUBLIC LENDERS	CONSERVATION/ RESTORATION	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
Aigantighe Art Gallery, Timaru, New Zealand	0	0	0	1	1
Alcaston Gallery, Melbourne, Victoria	0	0	2	0	2
American Friends of the National Gallery of Australia Inc, New York, USA	0	51	0	0	51
Art Gallery of Ballarat, Ballarat, Vic	0	0	2	3	5
Art Gallery of New South Wales, Sydney, NSW	0	2	4	1	7
Art Gallery of South Australia, Adelaide, SA	0	4	87	11	102
Art Gallery of Western Australia, Perth, WA	0	0	3	2	5
Benalla Art Gallery, Benalla, Vic	0	0	1	1	2
Bendigo Art Gallery, Bendigo, Vic	0	0	1	1	2
Brigitte Braun Gallery, Windsor, Vic	0	0	0	1	1
British Museum, London, UK	0	0	0	13	13
Castlemaine Art Gallery and Historical Museum, Castlemaine, Vic	0	1	2	2	5
Cheim & Read, New York, USA	0	0	1	0	1
Gallery Gabrielle Pizzi, Melbourne, Vic	0	0	0	2	2
Geelong Gallery, Geelong, Vic	0	0	1	2	3
Grahame Galleries + Editions, Milton, Qld	0	0	0	1	1
Kerry Stokes Collection, Perth, West Perth, WA	0	2	1	1	4
Marshall Arts Gallery, Hyde Park, SA	0	0	0	2	2
McClelland Gallery + Sculpture Park, Langwarrin, Vic	0	0	1	1	2

continued

PUBLIC LENDERS	CONSERVATION/ RESTORATION	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
Milani Gallery, Woolloongabba, Qld	0	0	0	2	2
Musée d'Orsay, Paris, France	0	0	114	0	114
Museum of London, London, UK	0	0	1	0	1
National Gallery of Victoria, Melbourne, Vic	0	0	18	20	38
National Library of Australia, Parkes, ACT	0	33	0	3	36
National Trust of Australia (Tasmania), Launceston, Tas	0	0	0	1	1
Nellie Castan Gallery, South Yarra, Vic	0	0	0	1	1
Newcastle Region Art Gallery, Newcastle, NSW	1	0	0	0	1
Papunya Tula Artists Pty Ltd, Alice Springs, NT	0	0	0	1	1
Queen Victoria Museum and Art Gallery, Launceston, Tas	0	0	0	18	18
Queensland Art Gallery, Brisbane, Qld	0	0	1	1	2
Roslyn Oxley9 Gallery, Paddington, NSW	0	0	0	1	1
SR Stoneman Foundation, Macedon, Vic	0	0	1	1	2
State Library of New South Wales, Sydney, NSW	0	0	1	0	1
State Library of Victoria, Melbourne, Vic	0	0	0	2	2
Stills Gallery, Paddington, NSW	0	0	0	10	10
TarraWarra Museum of Art, Healesville, Vic	0	0	0	1	1
Tasmanian Museum and Art Gallery, Hobart, Tas	0	0	1	2	3
The Athenaeum Club, Melbourne, Melbourne, Vic	0	0	1	1	2
The Big River Collection, North Hobart, Tas	0	0	0	1	1
The Cedars, Hahndorf, SA	0	0	1	0	1
The Holmes à Court Collection, East Perth, WA	0	0	1	1	2

PUBLIC LENDERS	CONSERVATION/ RESTORATION	LONG- AND SHORT-TERM LOANS	GALLERY EXHIBITIONS	GALLERY TRAVELLING EXHIBITIONS	TOTAL
The Ian Potter Museum of Art, Parkville, Vic	0	0	1	1	2
Tolarno Galleries, Melbourne, Vic	0	0	0	1	1
Toowoomba Regional Art Gallery, Toowoomba, Qld	0	0	1	1	2
University Art Museum, The University of Queensland, Brisbane, Qld	0	0	0	2	2
Warrnambool Art Gallery, Warrnambool, Vic	0	0	0	6	6
Wesfarmers Limited, Perth, WA	0	0	0	1	1
Wesley College, Melbourne, Vic	0	0	1	1	2
Wilbow Group Pty Ltd, East Hawthorn, Vic	0	0	1	1	2
Woolmers Estate, Longford, Tas	0	0	0	1	1
Total of public lenders	1	93	250	127	471
Total of private lenders	0	41	37	53	131
TOTAL OF ALL INWARD LOANS	1	134	287	180	602

APPENDIX 12 OUTWARD LOANS INCLUDING TRAVELLING EXHIBITIONS 2004-05 TO 2009-10



APPENDIX 13 NATIONAL GALLERY OF AUSTRALIA SPONSORS 2009–10

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in-kind support throughout the year 2009–10:

- ACT Government as Presenting Partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Accor Hospitality through Novotel Canberra as the official accommodation sponsor for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay* and for providing accommodation to guests throughout the year
- Australian Broadcasting Corporation for their continuing support through ABC Local Radio around the country, particularly ABC 666 Canberra for their support of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*, and through ABC Local Radio's continued support of the National Gallery of Australia's travelling exhibitions program. We also acknowledge their continued support through ABC TV and ABC Online
- American Friends of the National Gallery of Australia for their continued generosity towards the National Gallery of Australia
- Australia Council for the Arts for support of *Australian Indigenous Art Triennial: Culture Warriors* through the Aboriginal and Torres Strait Islander Board's Keeping Culture Strong International Strategy
- The Australia-India Council for its grant to bring Indian photographer Pushpamala N to Australia as part of the National Gallery of Australia's Building Links through Visual Arts program
- The Australian Embassy in Washington, DC, for its support of *Australian Indigenous Art Triennial: Culture Warriors* in the United States of America
- Barlens for supporting the 2010 Sculpture Garden Sunday
- BHP Billiton as Principal Sponsor for the international tour of *Australian Indigenous Art Triennial: Culture Warriors*
- The Brasseley of Canberra for their continuing support of the National Summer Art Scholarship 2010 program and students and for providing accommodation to guests throughout the year, in particular for their support of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Casella Wines for their ongoing support of National Gallery of Australia events, including *McCubbin: Last Impressions 1907–17* and *Hans Heysen*
- Champagne Pol Roger as the official champagne partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Channel Nine as Principal Partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Coopers Brewery as the official beer partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay* and *Hans Heysen*
- Crowne Plaza Hotel Canberra for their support of the 2010 Gala Dinner of the National Gallery of Australia Foundation
- Department of Environment, Water, Heritage and the Arts for its support through the National Collecting Institutions Touring and Outreach program; in particular, the exhibitions *Roy Lichtenstein, Australian Portraits 1880–1960: paintings from the National Gallery of Australia collection* and *Robert Dowling: Tasmanian son of Empire*
- Department of Environment, Water, Heritage and the Arts through its Art Indemnity Australia program as a Presenting Partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Department of Environment, Water, Heritage & the Arts through Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia in particular the travelling exhibitions *Robert Dowling: Tasmanian son of Empire* and *In the Japanese manner: Australian prints 1900–1940*

- Department of Environment, Water, Heritage and the Arts through Visions of Australia's Contemporary Touring Initiative, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia, and through the Visual Arts and Craft strategy, an initiative of the Australia Government and state and territory governments for the travelling exhibition *Space invaders: australian . street . stencils . posters . zines . stickers*
- Department of Foreign Affairs and Trade for supporting the international tour to Washington, DC, of *Australian Indigenous Art Triennial: Culture Warriors*
- Department of Health and Ageing's Dementia Community Support Program for supporting the Art & Alzheimer's Outreach program and training DVD
- Diamant Hotel Canberra for their support of *Soft sculpture* and the 2010 Gala Dinner of the National Gallery of Australia Foundation
- Eckersley's Art & Craft for supporting The Big Draw and Sculpture Garden Sunday
- Fairfax Media through The Age and the Sydney Morning Herald for their support as Major Sponsors of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Forrest Hotel and Apartments for providing accommodation for guests throughout the year
- Gallagher Wines as the official wine sponsor for *Soft sculpture*
- George P Johnson for their support of the gala opening for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- Gordon Darling Australia Pacific Print Fund for its continuing support of the development and promotion of the Australian and Pacific Print Collection
- Gordon Darling Foundation for its continued generosity and support in particular for the travelling exhibition *In the Japanese manner: Australian prints 1900-1940*
- Grandiflora for their support of the 2010 Gala Dinner of the National Gallery of Australia Foundation
- Hyatt Hotel Canberra for their support of the 2010 Gala Dinner of the National Gallery of Australia Foundation
- JCDecaux as a Principal Partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*
- L'Occitane for its support of the 2010 Gala Dinner of the National Gallery of Australia Foundation
- Manteena as Exhibition Partner for *Robert Dowling: Tasmanian son of Empire*
- Mantra on Northbourne for its continued support of the National Gallery of Australia and for providing accommodation to guests throughout the year
- MoMac 2 (Molongolo Group and Macquarie Bank) through their joint project the ApARTments at NewActon as Exhibition Partners for *Soft sculpture*
- The Myer Foundation for its continued support and encouragement of the National Gallery of Australia Council Exhibitions Fund and the subsequent support of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay* and *Robert Dowling: Tasmanian son of Empire*
- National Australia Bank as the National Gallery of Australia's Art Education and Access Partner, as Principal Partner of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*, and for their support of the National Summer Art Scholarship 2010, Sculpture Garden Sunday and The Big Draw.
- National Gallery of Australia Council Exhibitions Fund for their support of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay* and *Robert Dowling: Tasmanian son of Empire*
- Qantas as Major Sponsor for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay* and as Airline Sponsor for the international tour of *Australian Indigenous Art Triennial: Culture Warriors*.
- R.M.Williams, the Bush Outfitter for support of the travelling exhibition *McCubbin: Last Impressions 1907-17*

Ten and a Half Catering for their support of the opening of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*

The Canberra Times as an annual partner and as a Major Sponsor for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*

The Sidney Myer Fund for its continued support and encouragement of the National Gallery of Australia; in particular, its grant for the acquisition of the untitled painting by Walangkura Napanangka in acknowledgment of the National Apology to the Stolen Generations (Indigenous)

Spotlight for their support of *Soft sculpture*

Threesides Marketing for their support, as part of the Sponsors Circle, of *Soft sculpture*

Ticketek for their support of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*

Wesfarmers for their support of the Wesfarmers Arts Indigenous Fellowship in partnership with the National Gallery of Australia

Win TV as an annual partner of the National Gallery of Australia; in particular as a Supporting Sponsor of *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*

Yalumba Wines as the wine partner for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*

The Yulgilbar Foundation for their generous support of the Family Activity Room and childrens program for *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond; Post-Impressionism from the Musée d'Orsay*

Zoo Group for their support, as part of the Sponsors Circle, of *Soft sculpture*

APPENDIX 14 NATIONAL GALLERY OF AUSTRALIA VOLUNTEERS AT 30 JUNE 2010

Aboriginal and Torres Strait Islander Art

Rhiannon Cook

Asian Art

Hwei F'en Cheah

Chris Cranston

Margo Geering

Rekha Karunaratne

Steven Murkett

Jan Smith

Australian and International Decorative Arts and Design

Jane Herring

Meredith Hinchliffe

Australian Prints and Drawings

Keith Avent

Philippa Lean

Cherry Olerenshaw

Conservation

Connie Koh

Melissa Bolin

Jo Shore

Deborah Lane

Celia Cramer

Tori Wood

Lily Vermeesch

Sara Freeman

Gudrun Genee

Bill Hamilton

Jo Carvolith

Janet Hearne

International Painting and Sculpture

Chloe Mandryk

International Prints, Drawings and Illustrated Books

Constantine Nikolakopoulos

Pacific Arts

Eric Coote

Alice Desmond

Photography

Robert Deane

Belinda Hungerford

Bernard Lilienthal

Caroline McGregor

Membership

Dorothy Anderson

Elizabeth Brooks

Judy Burns

Doreen Butler

Betty Campbell

Maureen Chan

Cathie Collins

Helen Deane

Sylvia Dicker

Helen Douglas

Kay Dunne

Karin Fyfe

Margaret Gerahty

Audrey Harvey

Isabelle Hayward

Joan Johns

Beryl Legge-Wilkinson

Doris McCauley

Heather Mears

Estelle Neilson

Alison Thomas

Gene Willsford

Gerda Zietek

Research Library

Pam Cossey

Kay Smith

Julia Nicholls

Bill Geering

Sasha Grishin

Voluntary guides

Win Abernethy

Janet Aitken

Gail Allen

Elizabeth Allison

Anna Bannan

Susan Bastian

Hilary Batten

Elizabeth Bennett

Lynne Booth

Carolyn Brennan

Lena Britton

Margaret Bromley	Pamela Guilfoyle	Patricia McCullough
Adrian Brooks	Beverly Hackett	Margaret McIntosh
Betty Browning	Barrie Hadlow	Audrey McKibbin
Laurel Brummell	Jann Hallenan	Phyllis McLean
Frances Butterfield	Fiona Hase	Jennifer Morris
Helen Campbell	Toni Hassan	Margaret Morris
Shelley Clarke	Clem Hayes	Geraldine Mountifield
Bruce Cook	Brit Helgeby	Penny Moyes
Beverley Copeland	Rosanna Hindmarsh	Patti Mulcare
Kerin Cox	Margaret Hollis	Maryann Mussared
Merrilyn Crawford	Mie Ling Huisken	Maria Helena Nicoll
Dodie Crichton	Elsbeth Humphries	Rhonda Nobbs-Mohr
Meridith Crowley	Carol Hunt	Kate Nockels
Paloma Crowley	Odette Ingram	Caroline Nott
Eddie Davenport	Robin Irvine	Susan O'Connor
Sumie Davies	Ursula Isaks	Evelyn Paton
Ruth Dobson	Rosslyn Jackson	Norma Price
Bea Duncan	Phoebe Jacobi	Joan Purkis
Heather Duthie	Tami Jacobsen	Kaye Rainey
Gloria Ellis	Marilyn Jessop	Anne Reese
Margaret Enfield	Clara Johns	Georgia Renfree
Brian England	Diane Johnson	Helen Richmond
Phyllis Evenett	Kay Johnston	Fred Roberts
Peter Field	Jillian Kennedy	Judy Roberts
Miriam Fischer	Meg Lambeck	Myra Rowling
Judith Fleming	Philippa Larkindale	Sylvia Shanahan
Patrick Fleming	Paul Legge-Wilkinson	Mary Lou Sheppard
Marcia Fletcher	Rachel Letts	Kimberley Simms
Colleen Fox	Bernard Lilienthal	Carol Slater
Monty Fox	Carmen Luddy	Elizabeth Sloan
Margaret Frey	Jane Macissac	Jan Smith
Janet Garrett	Alva Maguire	Jane Smyth
Ross Gough	Karen Manton	Peggy Spratt
Christine Grose	Susan McAffer	Carol Summerhayes

Bob Sutherland
Catherine Sykes
Menna Thomas
Heather Thompson
Jo Thomson
Arthur Tow
Meryl Turner
Roberta Turner
Pamela Walker
Deirdre Ward
Judy Ware
Pamela Weiss
Marjorie Wilson
Jenny Wilson
Judith Wood
Robert Worley

APPENDIX 15 PUBLICATIONS OF THE NATIONAL GALLERY OF AUSTRALIA 2009–10

For sale titles available from the Gallery Shop and by mail order, and distributed nationally and internationally by Thames & Hudson (Australia, New Zealand and United Kingdom) and University of Washington Press (United States of America).

McCubbin: Last Impressions 1907–17

Anne Gray

August 2009, 168 pages, flexibind, RRP \$49.95 (\$39.95 Gallery Shop and venue price)

Frederick McCubbin is one of the foremost Australian Impressionists, most well known for his images of the bush. *McCubbin: Last Impressions 1907–17* traces the radical changes in McCubbin's work in the early twentieth century after he viewed the works of the European masters JMW Turner and Claude Monet. It includes a diverse range of joyous Australian paintings, from the bush to the docks and city life, interiors and portraits, as well as his engaging and intimate impressions.

Stoned moon: Robert Rauschenberg

Jaklyn Babington

February 2010, 28 pages, paperback, RRP \$9.95

In 1969, Robert Rauschenberg was invited by the National Aeronautics and Space Administration (NASA) to witness the launch of the Apollo 11 mission to place man on the moon for the first time. At the end of a decade in which the war in Vietnam and social turmoil in America had left him disillusioned, this scientific and technological marvel gave the artist new hope for the future. That year, in response to the Apollo 11 achievement, and in collaboration with the Gemini GEL print workshop, Rauschenberg created the series *Stoned moon*—the title reflecting both the lithographic medium and the moon mission.

Robert Dowling: Tasmanian son of Empire

John Jones

March 2010, 192 pages, hardcover, RRP \$49.95 (\$39.95 Gallery Shop and venue price)

Robert Dowling holds a special place in the history of Australian art as its first locally trained artist. He is

known for his portraits of colonial European society, for his genre, Oriental and biblical subjects and for painting the largest mid-nineteenth-century paintings of Australian Aborigines. Featuring over 70 works, the book is meticulously researched and is a significant addition to scholarship on Australian colonial history and art.

Masterpieces from Paris: Van Gogh, Cézanne, Gauguin and beyond; Post-Impressionism from the Musée d'Orsay

Essays by Guy Cogeval, Stéphane Guégan, Sylvie Patry and Christine Dixon

December 2009, 296 pages, flexibind and paperback, RRP \$49.95 (\$39.95 Gallery Shop price); hardcover RRP \$89.95

Featuring 112 works by some of the best-known Post-Impressionists, this stunning book includes works by Vincent van Gogh, Paul Gauguin, Paul Cézanne, Georges Seurat, Pierre Bonnard, Claude Monet, Maurice Denis, Henri de Toulouse-Lautrec and Edouard Vuillard.

Looking at art series: ABC, 123 and Colours

Julie Donaldson (words) and Kirsty Morrison (design)

December 2009, 48–64 pages, hardcover, RRP \$49.95 set and \$19.95 each (\$39.95 set and \$14.95 each Gallery Shop price)

Published in conjunction with the exhibition *Masterpieces from Paris*, this delightful series of books for children aged 2–6, encourages them to look at art. The series comprises three books: *ABC*, *123* and *Colours*. They include poems to assist children to look closer at the paintings and are designed to be read to children or for children to read themselves.

Artonview

No 59, spring 2009

No 60, summer 2009–10

No 61, autumn 2010

No 62, winter 2010

RRP \$8.60 (free to members)

APPENDIX 16 WEBSITE VISITS

Visits to National Gallery of Australia websites totalled 2.27 million (6224 per day).

Pages viewed for National Gallery of Australia websites totalled 8.3 million.

Email newsletters and e-cards sent totalled 664 701.

VISITS BY GEOGRAPHIC LOCATION

In order of number of visits.

GEOGRAPHIC LOCATION	NUMBER OF VISITS
Australia	1 214 468
United States	221 362
United Kingdom	84 826
France	32 236
Germany	26 468
Canada	25 082
Italy	17 590
Spain	13 049
New Zealand	12 781
Netherlands	9 298

REFERRALS

Indicates how people arrived at the Gallery's website. In order of percentage.

REFERRER	NUMBER OF VISITS	PERCENTAGE
Search Engines	1 334 814	58.47%
Referring Sites	682 326	29.89%
Direct Traffic	265 609	11.64%

TOP 25 MOST POPULAR WEBSITE SECTIONS

In order of number of unique page views.

WEBSITE LOCATION	UNIQUE PAGE VIEWS
Exhibition	2 080 937
Masterpieces from Paris	1 824 251
Collection search	1 111 900
Home	551 135
International	227 394
Exhibitions (General exhibition information)	121 966
About us	116 544
Buy tickets	109 554
Visiting	104 088
Federation	79 613
Edwardians	68 090
Artonline	61 802
Ocean to Outback	56 883
International Prints (Kenneth Tyler site)	53 756
Google	49 916
From Russia with Love (Old Ballet Russes Site)	47 887
McCubbin	45 653
Monet Japan	45 087
Members	44 677
Contactus	41 918
Soft sculpture	41 031
What's on	38 218
Tillers	35 541
NIAT07	32 567
French painting	30 839
Cossington Smith	28 582

APPENDIX 17 CONSULTANTS 2009–10

There were 29 consultants paid more than \$10000 in 2009–10.

NAME	NATURE OF SERVICES	AMOUNT	SELECTION PROCESS	KEY
Altus Page Kirkland Pty Ltd	Cost planning for building project	219 477	Tender	b
Analytics Group Pty Ltd	Financial management reporting	13 073	Direct Sourcing	a
Arup	Facade & Acoustic consultancy	247 843	Tender	a
Australian National Audit Office	External audit services	66 000	Direct Sourcing	c
Brizulis Associates	Engineering services	219 799	Tender	a
Cardno Grogon Richards	Engineering Services	63 383	Tender	a
Cox Inall Ridgeway	Evaluation services	92 685	Direct Sourcing	a
Defire (ACT) Pty Ltd	Fire safety	34 900	Tender	a
Dysen Pty Ltd	Fire systems	17 006	Tender	a
Erwood Accelerated Purchasing	Tender & contract services	54 288	Direct Sourcing	b
Harry Seidler & Associates	Architectural services	43 547	Direct Sourcing	b
George Sexton & Associates	Lighting design plan	148 173	Select Tender	a
InfraSol	Project management services	620 417	Tender	a
Ken Begg and Associates	Public affairs advice	15 400	Direct Sourcing	b
Knight Frank Hooker	Valuation services	10 000	Direct Sourcing	c
Mallesons Stephen Jaques	Legal	20 858	Direct Sourcing	a
McGregor Coxall Pty Ltd	Landscaping design services	93 740	Tender	a
Naked Communications	NGA branding review	236 317	Direct Sourcing	a
National Consulting Pty Ltd	Financial system implementation & reporting	27 150	Direct Sourcing	b
Philip Chun and Associates Pty Ltd	Building code consultant	31 325	Tender	a
Pro Safety Consultants	Security advice	18 050	Tender	a

continued

NAME	NATURE OF SERVICES	AMOUNT	SELECTION PROCESS	KEY
PTW Architects	Architectural services	1 072 069	Tender	a
Richard Woodward & Associates	Planning review	14 350	Direct Sourcing	a
Simpson Solicitors	Legal	15 646	Direct Sourcing	a
Simon Storey Valuers	Valuation services	21 500	Direct Sourcing	c
Steensen Varming (Australia) Pty Ltd	Mechanical engineering advice	388 498	Tender	a
Threesides Pty Ltd	Marketing services	76 038	Direct Sourcing	a
Unilinc	Serial collection and cataloguing services	23 400	Direct Sourcing	a
WalterTurnbull	Internal audit	63 787	Select Tender	c
Wyagdon Enterprises	Collection management risk assessment	19 780	Direct Sourcing	b
Total		3 988 499		

- a) Expertise not available within the Gallery
- b) Resources not available within the Gallery
- c) External scrutiny required or preferred

Note: all amounts are quoted GST exclusive.

The above information includes all costs for consultants over \$10 000 paid in 2009–10 and does not reflect single consultancies over this amount.

Where consultancies are covered procurements the mandatory procurement guidelines have been applied. For contracts under \$400 000, the Gallery has, except where indicated, determined the most efficient and effective procurement process to be direct sourcing of goods or services based on competitive quotes ensuring value for money has been obtained.

APPENDIX 18 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2009–10* has been prepared in accordance with the Commonwealth Authorities and Companies (Report of Operations) Orders 2008 made under Section 48 of the *Commonwealth Authorities and Companies Act 1997*.

The report also complies with the requirements for Annual Reports approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* (June 2009).

The following is a summary of this Annual Report according to these requirements:

Access and Equity
Advertising and Market Research
Agency Resource Statement
Audited Financial Statements
Commonwealth Disability Strategy
Commonwealth Ombudsman
Consultants
Contact Officers
Corporate Overview
Council Committees
Director's Report
Enabling Legislation and overview
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Fraud Control Guidelines
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Industrial Democracy
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Performance Measures, Outcomes and Outputs
Privacy Legislation

Responsible Ministers
Risk Management
Service Charter
Staffing Overview
Staffing List
Strategic Plan
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Enquiries about procedures for seeking information from the National Gallery of Australia under the *Freedom of Information Act 1982* may be made in writing, by facsimile or email to:

Freedom of Information Coordinator
National Gallery of Australia
GPO Box 1150
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Website: nga.gov.au

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