



NATIONAL GALLERY
OF AUSTRALIA

ANNUAL REPORT 2012-13



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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 to be an inspiration for the people of Australia.

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 2012–13, the National Gallery of Australia received an appropriation from the Australian Government totalling \$49.219 million (including an equity injection of \$16.392 million for development of the national art collection), raised \$23.573 million, and employed 252 full-time equivalent staff.

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(cover)

Mick Namarari Tjapaltjarri

Pintupi people

Untitled (Rain Dreaming at Nyunmanu) 1994 (detail)

synthetic polymer paint on linen

152 x 183 cm

purchased with funds from the Honorary Exhibition Circle Patrons, 2013

© the estate of the artist represented by Aboriginal Artists Agency

(back cover)

Korewori caves

East Sepik province, Papua New Guinea

Hunter's helper figure (Aripa) c 1480–1670

wood, ochre

174.3 x 6.5 x 32 cm

purchased 2011

30 September 2013

Senator the Hon George Brandis QC
Attorney-General
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 2012 to 30 June 2013.

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 (Annual Reporting) Orders 2011*. The financial statements were 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 'Allan Myers', with a large loop at the end.

Allan Myers AO, QC
Chairman of Council

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INTRODUCTION



National Gallery of Australia Council 2012–13:

(left to right) Mr Warwick Hemsley, Mrs Catherine Harris AO, PSM, Mr John Hindmarsh AM, Mrs Jeanne Pratt AC, Dr Ron Radford AM (Director), Mr Allan Myers AO, QC (Chairman), Mr John Calvert-Jones AM, The Hon Mrs Ashley Dawson-Damer, Mr Tim Fairfax AM (Deputy Chairman), Mrs Jane Hylton, Mr Callum Morton

CHAIRMAN'S FOREWORD

In my first report as Chairman of the National Gallery of Australia, I would like to acknowledge the contribution of interim chairman Tim Fairfax AM and my colleagues on the National Gallery of Australia Council in what has been another year of significant achievement. I would especially like to thank long-serving Council member John Calvert-Jones AM, whose six-year term concluded on 28 October 2012.

The many achievements during the year included the strategically focused development of the national collection of works of art, successful fundraising to support our programs and collection building, commencement of implementation of our ambitious Digital Art Education and Access Initiative and successful delivery of a busy program of exhibitions and other public programs.

The achievements of this active year would not have been possible without the generosity of our many donors, benefactors and sponsors. On behalf of the National Gallery of Australia Council, I would like to thank them all for their outstanding support.

On behalf of the Council, I would also like to acknowledge the support of the Hon Simon Crean MP and the Hon Tony Burke MP, Ministers for the Arts, during the year and the officials of the Department of Regional Australia, Local Government, Arts and Sport.

I would also like to acknowledge the extraordinary efforts of the Director, Ron Radford AM, along with the Gallery's committed staff and volunteers. On behalf of the Council, I express our sincere appreciation for what has been another year of significant achievement for the National Gallery of Australia.

A handwritten signature in black ink, appearing to read 'Allan Myers', with a large, stylized flourish at the end.

Allan Myers AO, QC
Chairman of Council



JMW Turner's *Rome, from the Vatican. Raffaello, accompanied by La Fornarina, preparing his pictures for the decoration of the Loggia* installed in *Turner from the Tate: the Making of a Master* at the National Gallery of Australia, Canberra, 30 July 2013.



Visitors to *Turner from the Tate: the Making of a Master* marvel at JMW Turner's *A disaster at sea* c 1835, 1 August 2012.



Dr Ron Radford and Tim Fairfax in the Toulouse-Lautrec family activity room, 13 December 2012.

Visitors to *Toulouse-Lautrec: Paris and the Moulin Rouge* with Toulouse-Lautrec's *Respite during the masked ball c 1899*, *La Goulue entering the Moulin Rouge 1892* and *L'Assommoir 1900*, 13 December 2012.

DIRECTOR'S REPORT

The 2012–13 financial year has been one of considerable achievement and consolidation for the National Gallery of Australia.

We celebrated the thirtieth anniversary of our opening, staged back-to-back blockbuster exhibitions for the first time, as well as several equally ground-breaking smaller exhibitions, and made preparations for the great survey exhibition of Australian art at the Royal Academy of Arts in London, for which the Gallery has partnered with the Royal Academy.

Our visionary commitment to building the collection continued this year with the filling of many significant gaps with key acquisitions across all collecting areas. We also began implementing our *Strategic Plan 2012–16*, including our ambitious new digital strategy, and advanced designs for our Stage 2 building project. We continued our successful fundraising activities and delivered another busy and stimulating year of educational and other public programs.

LANDMARK CELEBRATIONS

National Gallery of Australia turns 30

The Gallery celebrated its thirtieth birthday on 12 October 2012. To mark the occasion, I accepted a longstanding invitation to address the National Press Club. This was an opportunity to highlight the Gallery's many achievements over the past thirty years and to outline our plans for the future, focusing on our proposed Stage 2 building project, incorporating the Centre for Australian Art, and our new digital strategy. My address and the following question time were broadcast nationally by the Australian Broadcasting Corporation.

We also introduced the Robert Hughes Memorial Lecture Series to commemorate the famous Australian art writer and critic who died in August 2012. Neil MacGregor, Director of the British Museum, delivered the inaugural lecture.

Canberra centenary

The Gallery planned a diverse program to celebrate Canberra's centenary year in 2013. In addition to our usual summer blockbuster, this year's was *Toulouse-Lautrec: Paris and the Moulin Rouge*, we introduced a winter blockbuster, *Turner from the Tate: The Making of a Master*. This is the first time we have mounted back-to-back blockbuster exhibitions. Both proved very successful.

This year's Enlighten festival, held in March, coincided with Canberra's birthday long weekend. The Gallery celebrated by extending opening hours and lighting our external walls with large-scale projections of works by Toulouse-Lautrec. We also transformed our main road into a Parisian promenade, drawing 6500 visitors over the weekend.

The Gallery extended its centenary activities beyond the national capital with the gift to the nation of the travelling exhibition *Capital and country: the Federation years 1900–1914*. We launched the show in Darwin in May. It will tour throughout 2013 and 2014, reaching most states in Australia.

We also increased the number of exhibitions touring around Australia for the centenary year.

FUNDRAISING

The Gallery continues to be a very effective fundraiser. It is not easy for Canberra-based institutions to raise money but this year we have raised nearly \$13 million in sponsorship and donations of cash and works of art. This includes a record of approximately \$4.5 million in sponsorship. In addition, our commercial operations earned an impressive \$12.7 million for the Gallery from sources that included merchandising, catering, venue hire and exhibition admission. Overall, two-fifths of our income is now self-generated, which is unusually high for a Canberra-based institution.

COLLECTION BUILDING

It has been a remarkably important year for acquisitions across all of the Gallery's collecting areas. Many strategic and long sought-after acquisitions filled gaps in the collection.

We acquired a total of 5328 works, of which nearly four-fifths (4095 works) were gifted. The value of this year's gifts and purchases is \$18.5 million. The collection this year was valued at over \$4.6 billion, by far the most valuable in Australia.

Australian art

It was a particularly good year for strengthening many aspects of our Australian collection and filling major gaps.

We continue to build up what was once a comparatively weak collection of early colonial art. In recent years, we have worked particularly hard to add to our colonial collections from the less populous states, especially Western Australia and Tasmania. This year we have concentrated on our weaker collection of South Australian colonial art. We purchased the historically important ST Gill watercolour *Sturt's overland expedition leaving Adelaide* 1844 and a rare watercolour from the same year of a coastal landscape by Gill's Adelaide rival George French Angas. One of Australia's earliest horse portraits and one of Adelaide's earliest oils is George Hamilton's *Colonel* 1848, which we acquired with a rare landscape oil by Alexander Schramm, arguably the colony's most remarkable artist. We acquired three works by one of South Australia's earliest artists JM Skipper, including an 1851 oil of the artist's family on their Islington property and an earlier 1840 watercolour of their first land selection. The third work by Skipper is a circa 1848 watercolour of Cummins House, which was built by the Morphet family and still stands. Serendipitously, this year we also acquired one of South Australia's earliest known pieces of silver, an 1849 cup by the German-trained Charles Firnhaber, which was owned by the Morphet family and held at Cummins House.

From New South Wales, we were given a very important 1856 silver tankard by William Edwards, embossed in a relief of a colonial image based on a painting by Harden S Melville now in our collection. We added a stylish sofa table made in

Sydney in about 1815 to our small but high-quality collection of colonial furniture from New South Wales. To our large colonial Tasmanian collection we added WB Gould's amusing 1848 painting of a cat and fish, entitled *Cat o' nine tails*. We acquired numerous early print images of Australia and the Pacific.

The National Gallery of Australia is fortunate to hold the finest collection of paintings by the colonial painter from Victoria, Eugene von Guérard, arguably the most important of all colonial artists. We secured one of his rare watercolours, a poignant depiction of Aboriginal people dressed in odd European handouts, as well as our first German painting by the artist (a gift from Philip Bacon), painted in 1841, eleven years before he arrived in Australia.

Our growing collections of the Federation period and early Western Australian art were enhanced by a large and romantic Western Australian landscape by Florence Fuller, acquired through the Masterpieces for the Nation Fund. We added two watercolours by Sydney Long to our Federation period works from New South Wales. Our early twentieth-century collection was enriched by the acquisition of a group of European and Australian paintings, drawings and prints by Hilda Rix Nicholas, the Canberra district's first professional artist. These were acquired from the artist's family with private funding, including funds raised from the Foundation's Gala Weekend, funds from the Ruth Robertson Bequest and funds provided by John and Rosanna Hindmarsh.

We have been working to also improve our thin representation of South Australian artists of the early to mid twentieth century. This year, we acquired major works by early modernist artists born in South Australia including Dorrit Black, Kathleen Sauerbier, Horace Trenerry and Stella Bowen. Horace Trenerry's *Road, Aldinga Hill* c 1940 was acquired with the funds for the 100 Works for 100 Years campaign and the Stella Bowen was a gift of Mary Alice Pelham Thorman, niece of the artist. A major religious composition by the leading Sydney modernist Grace Cossington Smith was purchased. We acquired a study group of drawings and gouaches by Sydney-born modernist potter and painter Anne Dangar, who worked extensively in France in the early twentieth century.

John and Rosanna Hindmarsh gave us a major painting by John Perceval, *Children drawing in a Carlton street* 1943. We received Russell Drysdale's *Portrait of Margaret Olley* 1947 from the estate of Margaret Olley. We purchased Richard Larter's *Stripperama No 3* 1964, a Pop art work and our earliest work by the artist. The Gallery was also fortunate to be able to purchase, with the assistance of Prue MacLeod, one of Tony Tuckson's last major works, *Pink, white line, yellow edge, red line middle* 1970–73. A striking Fred Williams painting, *Snow storm, Kosciusko* 1976–77, was funded by the Ruth Komon Bequest. Ray and Diana Kidd funded an important painting by Queensland artist William Robinson, entitled *Twin Falls and Gorge* 2000.

This year, we acquired a substantial number of works by significant living contemporary Australian artists in all media and from all states. We have added recent paintings by veteran artists Judith Wright, Elizabeth Cummings, Dick Watkins and Robert MacPherson. The Gallery was pleased to acquire paintings by local Canberra-based artists Robert Boynes, Marie Hagerty and Micky Allan. We acquired major sculptures by Kathy Temin, Rosslynd Piggott and Maria Fernanda Cardoso. We have purchased many significant photo-media works by Bill Henson, Simryn Gill, Rosemary Laing, Micky Allan, Julie Rrap, Matthew Sleeth, Hayden Fowler and Trent Parke and digital videos by Daniel Crooks, Shaun Gladwell and David Rosetzky. We have acquired many contemporary prints including works by Mike Parr, Brent Harris, Ron McBurnie, David Noonan and Callum Morton—the last a gift from Naomi Milgrom.

In decorative arts, we acquired a substantial study collection of fabric samples designed and given by John Kaldor. We acquired ceramics by Neville French, Jeff Mincham, Kenji Uranishi and Mitsuo Shoji and glass works by Melanie Douglas, Matthew Curtis, Brian Hirst, Richard Whiteley and Wendy Fairclough. We purchased a small study collection of the internationally known Canberra designer Robert Foster. Many of the South Australian contemporary works of art and craft were funded by Susan Armitage.

To our growing New Zealand collection we added a major painting by Colin McCahon, the bequest of Jane Flecknoe, and some contemporary photographic works.

Indigenous Australian art

The National Gallery of Australia is fortunate to hold the largest Aboriginal and Torres Strait Islander art collection in the world. Most of the works date from the mid twentieth century onwards and have their basis in earlier Indigenous traditions. This year, in a concerted effort to strengthen our representation of Australian Indigenous art of the nineteenth and early twentieth centuries, we added more than 300 early works to the collection. They include decorative shields and early baskets from all parts of Australia, decorated pearl shells from Western Australia and many other early Indigenous objects of great refinement and beauty. We also acquired a rare drawing by nineteenth-century Victorian artist Tommy McRae. Some of these early works will be incorporated into our displays of the twentieth and twenty-first centuries, while others will be exhibited in showcases at the beginning of the Indigenous galleries. In our Stage 2 building project, incorporating the Centre for Australian Art, the existing small Polynesian gallery adjoining our Aboriginal displays will be converted into an early Aboriginal display, and the Polynesian works relocated to a specially designed Pacific arts gallery.

We add further strength to our early Hermannsburg collection with a group of watercolours. Highlights of the group are the landscapes by Otto Pareroultja, much-needed additions to our representation of this important artist. We acquired eight early Papunya boards and shields dating from the commencement of the Papunya movement in 1971 and 1972. They include significant works by Uta Uta Tjangala, Kaapa Tjampitjinpa, Johnny Warangkula Tjupurrula, Billy Stockman Tjapaltjarri and others, further strengthening our already strong representation of this important movement.

We added considerably to our holdings of contemporary Aboriginal and Torres Strait Islander art. We strengthened our later Western Desert collection with the purchase at auction of a late Western Desert masterpiece by Mick Namarari Tjapaltjarri, *Untitled (Rain Dreaming at Nyunmanu)* 1994, through funds from the *Australia Honorary Exhibition Circle Patrons*. Other desert paintings recently acquired include major works by Ray James Tjangala (a gift from

Ray Wilson), Ray Ken, Kunmanara Palpatja (a gift from Susan and Michael Armitage), Angelina Pwerle (a gift from William Nuttall and Annette Reeves), Betty Pumani and Barbara Mbitjana Moore, as well as an installation work by Nawurapu Wunungmurra and Poly Ngal given by Lauraine Diggins. From the Kimberley region, we acquired a small group of early works by Queenie McKenzie and a work by David D Jarinyanu as well as recent paintings by Rusty Peters and Daniel Walbidi—the last acquired through the 100 Works for 100 Years campaign. We acquired another two installation works, one by Sandra Hill and the other by Jonathan Jones, as well as photographic works by Darren Siwes and Bindy Coles and films by Christian Thompson and Douglas Watkin.

Pacific arts

In preparation for our Vanuatu exhibition and after a trip to the island nation by Curator Crispin Howarth and me, the Gallery acquired many works from this distinctive Pacific cultural area. They include ten sculptures of the mid twentieth century from the Banks Islands (northern Vanuatu), a region not previously represented in our collection. We also acquired some very early works, including an ancient stone ring from Erromango Island, Southern Vanuatu.

We also added works to our now fairly extensive Solomon Islands collection, including a significant late nineteenth-century canoe-prow figure inlaid with shell.

From New Guinea, the largest part of our Pacific arts collection, we acquired a nineteenth-century ancestral figure, a large shell-encrusted money ring from east New Britain and a fine group of pots given by Margaret Tuckson, an authority on New Guinea pottery. Also, from the highlands of Papua New Guinea, we purchased a small but major collection of masks, woven figures, shields and stone pestles.

Major additions to our Polynesian collection included two remarkable early eighteenth-century works, a rare staff club from Rapa Nui (Easter Island) and a pole club from Tonga.

We also purchased early photographic works from Fiji, Hawaii and New Zealand strengthening our growing collection of Pacific arts photography.

Asian art

We added a number of important early Asian sculptures to the collection during this financial year. Arguably the most significant was a Mon-Dvaravati period Thai bronze Buddha from the eighth century, purchased with the generous assistance of Dr David and Dr Ruth Pfanner. The remarkable sculpture is the Gallery's earliest Thai work. We also acquired a rare twelfth-century Jain bronze figure of the Jina Sambhava, adding to the small, high-quality selection of Jain art within our strong Indian collection. Also acquired was a striking pair of Javanese painted wooden figures representing the rice goddess Dewi Sri and her consort Raden Sadono. These elegant polychrome carvings of the mid eighteenth to early nineteenth centuries were created for a royal marriage ceremony in Jogjakarta.

We greatly enhanced our Asian painting collection this year. Paintings acquired include an early eighteenth-century Tibetan work depicting the wrathful Buddhist guardian Mahakala and a late nineteenth-century Thai temple hanging depicting multiple images of the Buddha. In addition, we strengthened our growing Indian painting collection with the purchase of four fine Indian miniatures, and we were able to add two vibrant late nineteenth-century Balinese narrative paintings to the Indonesian collection. This year has also seen the acquisition of a number of magnificent Asian painting gifts. These include a pair of late eighteenth-century Kano school Japanese painted screens, presented to the Gallery by Lesley Kehoe and Noriaki Kaneko, and a rare late nineteenth-century painted Buddhist banner from Burma, a gift from Gillian Green.

We were delighted to be given two very important Chinese works of art by Brian and Eleanor Thornton, a scroll painting by the distinguished early twentieth-century painter Qi Baishi and an intricate Ming dynasty carved lacquer box. These works of art make a valuable contribution to our small but high-quality collection of art from China.

The Gallery is known for its significant Asian textile collection, particularly textiles from South and Southeast Asia, and we have added major works by gift and purchase in these areas, including

a magnificent Mughal embroidered tent panel from India and a number of children's costumes.

Our contemporary Japanese decorative art collection was enriched with impressive ceramics by Satoru Hoshino and Masamichi Yoshikawa.

Seven years ago we began to concentrate on the much-neglected area of early Asian and Pacific photography. This year, the early Asian photography collection was strengthened with acquisitions from India, Sri Lanka, China, Japan, Thailand and particularly Indonesia.

International art

We have acquired several major works in international art. Heading the list is a bronze of a dancer by Edgar Degas, adding to our substantial collection of European sculpture of the late nineteenth and early twentieth centuries. It was purchased with the bequest of Tony Gilbert, which is specifically for sculpture.

The Poynton Bequest Fund allowed us to purchase two iconic turn-of-the-century posters, one is Theophile-Alexandre Steinlen's famous image of the black cat, *Chat noir* 1896, and the other is by Alphonse Mucha. We acquired more prints by Henri de Toulouse-Lautrec, and Margaret Olley bequeathed a Picasso lithograph. Our strength in early European modernist art was consolidated with a fine 1920s painting by Russian modernist Alexandra Exter.

To our contemporary international collection we added a considerable group of drawings, prints and a tapestry by the major international artist William Kentridge, who works in South Africa. These works will form part of our forthcoming exhibition of his art. Most of the works were acquired using the Poynton Bequest Fund.

We acquired two memorable installation works. One is an example of American artist Andrea Zittel's homestead units, the other is a painted cut-steel shipping-container room by Canadian-born Cal Lane (a gift from the artist and the Montreal gallery Art Mûr). We purchased a characteristic work, a wall piece by Anish Kapoor, the Indian-born British artist who is one of the world's best known living sculptors.

A full list of acquisitions is on pages 129–88.

WEBSITE AND NEW DIGITAL STRATEGY

This financial year represented the first full year of the Gallery's dynamic Digital Art Education and Access Initiative, which we implemented last financial year.

We produced a record number of 16 500 digital images. The Gallery now has over 64 000 images of works of art online, by far the largest number of any art gallery in the nation. We also introduced our e-Commerce strategy and have connected every gallery space to the wireless network in preparation for the rollout of our educational information service. As part of the Initiative we created the new senior position of Head of Digital Strategy, which we filled at the end of 2012.

This year, our website was visited 1.813 million times and 6.108 million of our webpages were viewed. The Gallery also expanded its engagement with social media by over 60% for Facebook and Twitter, and continued its expansion to YouTube, Flickr and Google.

LEARNING AND ACCESS

This year, the Gallery welcomed over 74 000 students and teachers from around Australia who visited in excursion groups to participate in the Gallery's education programs. They included almost 19 000 students and teachers attending tours and workshops by Gallery educators, nearly 50 000 attending tours led by voluntary guides and nearly 7 000 undertaking gallery produced self-guided tours.

The Gallery delivered 170 education programs with a total attendance of nearly 19 000 visitors. In addition to our stimulating program of public lectures, performances, screenings and other events, we held several major conferences during the year.

In August, the Gallery worked with the United States Studies Centre at the University of Sydney and the Terra Foundation for American Art to stage an international symposium on Abstract Expressionism, Action. Painting. Now., at which leading American scholars and Australian experts discussed the development, reach and influence of this important art movement.

In April, the Gallery hosted the Association of American Art Museum Administrators Conference, with participants from across the United States, New Zealand and Australia. Administrators meet annually to discuss issues of mutual concern and foster networks with their overseas counterparts.

In May, our voluntary guides hosted the 19th Association of Australian Gallery Guiding Organisations (AAGGO) Conference. Over the two-day conference, over 230 delegates from seventeen member state and regional galleries around Australia were exposed to the richness of the national collection and to high-profile speakers, including Robyn Archer, Rupert Myer, Andrew Sayers and me.

Shortly after, the Gallery staged a sculpture symposium in association with the Australian National University; Sculpture: Space and Place invited artists, curators and art writers to discuss sculpture in its various forms, especially public sculpture.

During the financial year, the Gallery worked with Education Services Australia to provide thirty-six digital resources, which are now available in a format that supports teachers' implementation of the National Curriculum. Our drawing workshops, community events such as Big Draw and the family activity room in the exhibition *Turner from the Tate* have all incorporated digital technologies via iPad. We have developed a set of short video documentaries on the collection for online viewing. We also launched a sign-interpreted and captioned audio tour of *Turner from the Tate* for hearing impaired visitors in the form of an OpenMi Tours app available for free download.

The family activity rooms for *Toulouse-Lautrec* and *Turner from the Tate* have been highly successful and well attended by children, and this popular program continues to be generously sponsored by the Myer family's Yulgilbar Foundation.

The Gallery's established Art and Alzheimer's program continued to expand the reach of its workshops into regional centres. It also gained international exposure in the Art and Alzheimer's Project Exchange organised by the Museum of Modern Art in New York, confirming the Gallery as an innovator in this area of arts and health.

Perhaps the most rewarding program the Gallery delivers annually is the highly effective Wesfarmers Arts Indigenous Leadership Program, with ten leaders and two Fellows from urban, regional and remote Australia visiting Canberra for ten days of intensive leadership training and immersion in professional practice across the organisation.

The Gallery would like to acknowledge the support of our loyal education partner, the National Australia Bank.

EXHIBITIONS

At the National Gallery of Australia

This year's summer blockbuster, *Toulouse-Lautrec*, proved a great success with critics and visitors alike. It was the first full Toulouse-Lautrec retrospective to be held in Australia, with works from thirty-one public and private collections around the world as well as from our own collection. More than 170 000 visitors made this one of the ten most-attended shows in our thirty-year history. The exhibition injected an estimated \$37 million into the local economy.

This year, we ventured a winter blockbuster in *Turner from the Tate*. Turner is Britain's greatest artist and *Turner from the Tate* is the largest exhibition of his work ever to come to Australia. The exhibition opened in June as part of the official celebrations for the national capital's centenary and continues to attract large crowds to Canberra.

Between August and November 2012, we staged the first comprehensive Sydney Long retrospective, throwing light on his lengthy and somewhat neglected Australian and British career. At the same time, we mounted the first exhibition of our substantial Indian painting collection, *Divine worlds: Indian painting*, which included works dating from the fifteenth to the early twentieth century and ranging in size from miniatures to large temple hangings known as *pichhavais*.

Also in August, we staged an exhibition of the distinguished contemporary Australian photographer Carol Jerrems, who died in 1980. The Gallery holds the largest collection of her work and is now touring the show as part of our travelling exhibitions program.

In February, we opened *Kastom: art of Vanuatu*, the first survey exhibition of the art of Vanuatu to be held in Australia. It was staged with the help and cooperation of the Vanuatu Cultural Centre in Port Vila. Works from the Gallery's collection were extensively restored and many strategic acquisitions made for the exhibition. Another first was the retrospective exhibition *Stars in the river: the prints of Jessie Traill*. Traill was the most important etcher in Australia in the first half of the twentieth century, and the accompanying publication, the first about the artist, offered new research on this major artist.

A full list of exhibitions at the Gallery is on pages 114–5.

Touring nationally and internationally

We toured very high-quality and high-profile exhibitions around the country this financial year.

In May, we launched our Centenary of Canberra touring exhibition, *Capital and country: the Federation years 1900–1914*, in Darwin. It will tour most states and territories. This is a large survey of Australian art of the Federation years from 1900 to 1914, a period that included Federation landscapes painted in Australia and portraits and figure paintings by Australian artists working in London or Paris. The exhibition includes major works that are rarely off the walls in Canberra as well as new acquisitions and newly restored and reframed works never before shown.

In March this year, we launched in Rockhampton *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*. This remarkable travelling exhibition demonstrates artist Natori Shunsen's consummate mastery of traditional Japanese printmaking techniques and reveals the dynamic world of Japan's kabuki theatre through superb actor portraits. A selection of spectacular kabuki robes reinforces the extravagance of the theatrical form.

Other exhibitions continuing their tour this financial year included *Australian portraits 1880–1960*, *Fred Williams: infinite horizons*, *unDisclosed: 2nd National Indigenous Art Triennial*, *Roy Lichtenstein: Pop remix* and the already mentioned *Carol Jerrems*.

A full list of touring exhibitions is on pages 115–6.

Australia goes to London

This year much curatorial and organisational time in the department of Australian Art was spent preparing for *Australia*, the exhibition being staged at the Royal Academy of Arts in London from September to December 2013. The show is a collaboration between the Gallery and the Academy, jointly curated to present the largest survey exhibition of Australian art ever to be held outside Australia. The theme is 'land and landscape' and includes Indigenous and non-Indigenous art. The Gallery is lending 100 of the 200 works, with the rest coming from other public collections in Australia and some from Britain. The Gallery's curators, former curators and I have also written the art historical essays for the exhibition catalogue. This exhibition is sponsored by individual Australian and British donors known as the Honorary Exhibition Circle Patrons.

PUBLICATIONS

All the exhibitions were supported by publications full of new research. We also published a number of children's books and are preparing several collection books to be published next year. The Gallery is Australia's largest art publisher.

CONSERVATION

Conservation work at the Gallery is continuous and our diligent conservation team restored and prepared numerous works, with particular focus on restoring a large number of disintegrating works for our exhibition *Kastom*. They were also consolidating and assessing many works destined for the exhibition *Australia* at the Royal Academy in London.

Our Conservation department treated 3556 works, comprising 1950 preventive treatments and treatments to 475 paintings, 410 objects, 591 works on paper and 130 textiles. This was a significant increase on last year's already substantial effort.

Fifty-one works were reframed as part of our extensive and time-consuming reframing project, which began nearly eight years ago, to place paintings in frames similar to those that the artist would have chosen.

ATTENDANCE

A total of 4 882 855 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 652 000 came to the Gallery in Canberra, 155 000 visited the Gallery's travelling exhibitions and 4 076 000 people attended exhibitions that included works of art on loan from the national art collection in venues around Australia and throughout the world.

ACKNOWLEDGEMENTS

I am deeply grateful to Tim Fairfax for his almost six months of service as the Gallery's interim chair, following the end of Rupert Myer's term in March 2012. Tim ably guided the Gallery through this period of transition with his trademark calm and considered style and has since been appointed our Deputy Chair. I acknowledge and welcome our new Chair, Allan Myers, who was appointed to the position in October 2012.

As former chair of the National Gallery of Victoria, Allan is a well-versed member of the cultural community and also brings a wealth of knowledge from his distinguished professional career as a barrister. I thank our Gallery Council members for their commitment and enthusiasm, as well as their continued generous financial support of Gallery exhibitions through the continuing National Gallery of Australia Council Exhibitions Fund.

I express my sincere thanks to the many Gallery volunteers, including the hard-working voluntary guides who deserve particular congratulations on the success of the recent guides conference. I thank the Gallery's enthusiastic and successful fundraising Foundation and, in particular, its Chair, John Hindmarsh.

I acknowledge the resolve shown by our colleagues in the Office for the Arts and the Department of Regional Australia, Local Government, Arts and Sport. We also thank former Ministers for the Arts the Hon Tony Burke MP and the Hon Simon Crean MP, for their enthusiastic support.

I thank my staff for their dedication and hard work, particularly my three Assistant Directors, Adam Worrall, Shanthini Naidoo and Simon Elliott. Deputy Director Alan Froud announced his retirement for August, after more

than twenty-two years in this position at the National Gallery of Australia. I am deeply grateful to Alan for the loyalty and dedication he has shown over this time and, in particular, for his support of me since I joined the Gallery in 2005.



Ron Radford AM
Director

AGENCY OVERVIEW

VISION

The vision of the National Gallery of Australia is to be an inspiration to the people of Australia.

STRATEGIC PLAN 2012–2016

The *Strategic Plan 2012–2016* maps out the goals, key strategies and direction of the Gallery, with the following key priorities:

- advancing learning about and enjoyment of the visual arts for all Australians through expanded access to our national art collection
- optimising access to the National Gallery's collections, programs and online services, by capitalising on Australia's broadband network and new technologies
- championing pride and confidence in Australia's visual culture through inspiring and much expanded displays of the nation's collection of Australian art
- presenting internationally important blockbuster exhibitions of the world's finest art
- showing leadership in promoting the rich cultures of our Asia–Pacific region
- leveraging the National Cultural Policy and the Australian Curriculum to improve access to the extensive and engaging content of the national art collection.

While these priorities provide the special focus for the next four years, we will also continue:

- developing the national collection across our collecting areas, including: late nineteenth- to twenty-first-century European and American art; Asian art, with an emphasis on art of Southeast Asia and the Indian subcontinent; Pacific art; and Australian art, including Indigenous Australian art
- caring for and promoting the national art collection

- using the breadth and depth of our unique collections in innovative and creative ways to deliver lively and vibrant displays, exhibitions and associated programs that inform and engage
- undertaking research and producing publications on the national art collection and the visual arts generally
- developing exhibitions and programs from the national art collection to tour Australia and internationally
- maintaining strategic relationships and fulfilling our statutory and professional obligations according to the highest museum and scholarly standards.

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 Regional Australia, Local Government, Arts and Sport portfolio.

RESPONSIBLE MINISTER

The Minister responsible for the National Gallery of Australia during the year was the Hon Simon Crean MP, Minister for the Arts, until 21 March 2013 and the Hon Tony Burke MP, Minister for the Arts, from 25 March 2013.

The Hon Michael Danby MP was appointed Parliamentary Secretary for the Arts from 25 March 2013.

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

The Minister signed one standing instrument appointing a person to act temporarily in the position of Director during the Director’s absence. This person acted temporarily in the position of Director on two occasions.

EFFECTS ON MINISTERIAL DIRECTIONS

The Gallery received no new ministerial directions from the Minister apart from Council appointment notifications, and received one ministerial direction from the Minister for Finance and Deregulation requiring the Gallery to provide a compliance report during 2012–13.

Ministerial directions from previous financial years with which the Gallery fully complied in 2012–13 were:

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

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.

COUNCIL OF THE NATIONAL GALLERY OF AUSTRALIA

The National Gallery of Australia is governed by an eleven-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. The Commonwealth Remuneration Tribunal determines remuneration for Council members.

The Council recognises that good governance is essential to the successful management of the Gallery and oversees the governance framework. Council members monitor the performance of

the Gallery at each of the five meetings every year and assess the performance of the Gallery and the Director annually.

Tim Fairfax AM was interim chairman from 19 April 2012 to 10 October 2012. Allan Myers AO, QC, was appointed Chairman for a three-year term on 11 October 2012. Council member Warwick Hemsley was reappointed for a period of three years from 30 May 2013, while the terms of Council members John Calvert-Jones AM and Jane Hylton expired on 28 October 2012 and 14 June 2013 respectively. At 30 June 2013, the Council had two vacancies.

New members undertake induction training and are provided with a manual outlining the role and responsibilities of the Council, the governance structure and code of conduct.

Throughout the year the Council was assisted by the:

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

Deliberations undertaken by the Acquisitions Committee were undertaken by the full Council from 22 November 2012.

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

ACCOUNTABILITY AND MANAGEMENT

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 Rural and Regional Affairs and Transport Legislation Committee
- Joint Committee of Public Accounts and Audit Inquiry into Public Governance, Performance and Accountability Bill 2013
- Joint Standing Committee on the National Capital and External Territories Inquiry into Amenity in the Parliamentary Triangle.

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. The Council Chairman meets with the Minister for the Arts annually to review the Gallery's performance.

MANAGEMENT STRUCTURE

The management structure of the Gallery as at 30 June 2013 is outlined in Appendix 2.

SENIOR MANAGEMENT COMMITTEES AND THEIR ROLES

Program Managers Group

The Program Managers Group is the key senior management committee and consists of the Director, Deputy Director and Assistant Directors.

The committee meets on a weekly basis and:

- provides the Gallery's strategic and operational leadership
- monitors the achievement of corporate strategies and objectives
- oversees financial management
- coordinates activities across all areas of the organisation.

Department Heads Forum

The Department Heads Forum is a monthly gathering of all Department Heads in which a wide range of operational and strategic matters are discussed.

INTERNAL AND EXTERNAL SCRUTINY

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 70–103.

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 in monitoring:

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

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

- Review of the Implementation of New Workplace Health and Safety Legislation
- Review of Finance Policies and Procedures
- The Strategic Internal Audit Plan 2013–17.

JUDICIAL DECISIONS

No judicial decisions involved the National Gallery of Australia.

OMBUDSMAN

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

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 implemented its Risk Management Strategy to continue the improvement in enterprise risk management and 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 8.6 (maximum 10) in the benchmarking survey, which will result in a 9.13% discount on the insurance premium for 2013–14. The Gallery's revised risk management

framework was a major element contributing to this result.

The management of risks and opportunities is an integral element of the Gallery's ongoing operations.

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 Australian Government initiatives, the Gallery has in place a pandemic plan under the umbrella of business continuity management planning.

Business continuity scenario testing exercises were undertaken during the year.

FRAUD CONTROL

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 13).

The Gallery received three requests 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.

Agencies subject to the *Freedom of Information Act 1982* are required to publish information to the public as part of the Information Publication Scheme (IPS). This requirement is in Part II of the Act and has replaced the former requirement to publish a Section 8 statement in an annual report. A plan outlining what information is published in accordance with the IPS requirements is accessible from the Gallery's website.

PRIVACY LEGISLATION

The Gallery provides information as required to the Privacy Commissioner for inclusion in the *Personal Information Digest*. The Gallery received no reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning its actions or practices.

ETHICAL STANDARDS

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs and other development 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.

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.

SOCIAL INCLUSION

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 Commonwealth Disability Strategy has been overtaken by the *National Disability Strategy 2010–2020*, which sets out a ten-year national policy framework for improving life for Australians with disabilities, their families and carers. A high-level report to track progress for people with disability at a national level will be produced by the Standing Council on Community, Housing and Disability Services to the Council of Australian Governments and will be available at the Department of Families, Housing, Community Services and Indigenous Affairs website <fahcsia.gov.au>.

CONSULTANCY SERVICES

Consultants paid more than \$10 000 to undertake work for the Gallery during the year totalled 14. The total cost of these consultancies was \$564 202. Consultancy services are used when there is a requirement for specialised services that cannot be undertaken by Gallery staff due to lack of expertise, insufficient in-house resources or where independent advice is required.

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 Rules 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. A twelve-month trial of outsourced casual security services commenced in November 2012.

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 \$50 994 was spent on market research in 2012–13, compared to \$58 642 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. Evaluation of major exhibitions was also undertaken to assist in the development of marketing programs.

Market research ensures effective advertising and communication with visitors and the broader public. The Gallery promotes its programs through print, outdoor and electronic media. Total expenditure on advertising in 2012–13 was \$2.705 million, compared to \$3.377 million in the previous year.

FEEDBACK

Complaints

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

- through the feedback system, which enables visitors to the Gallery (or to the Gallery's website) to provide feedback about services
- through complaint-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.

The Gallery received eight formal complaints from members of the public. Employees made six formal complaints or requests for assistance from the Gallery's Human Resource Management department in resolving issues.

The Gallery's complaint-handling process is a standing agenda item for a number of forums, including the Gallery Consultative Committee, which discusses workplace issues in a spirit of cooperation and trust.

Feedback forms

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.

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

During 2012–13, the Gallery received 578 comments through feedback forms and 72 comments by email, the majority of which related to major exhibitions and displays. This represents a 14% decrease from the previous year.

PERFORMANCE REPORT

PERFORMANCE SUMMARY

FINANCIAL OPERATIONS

Financial statements for the year 2012–13 are included on pages 70–103.

Income from operations totalled \$56.400 million, compared with \$57.486 million in the previous financial year. The Australian Government provided \$32.827 million (58%) and other income sources totalled \$23.573 million (42%). This compares with \$32.609 million (57%) and \$24.877 million (43%) respectively in the previous year.

Expenses totalled \$65.443 million, compared to \$57.869 million in the previous year. A net operating deficit of \$9.043 million was achieved. This deficit was achieved after depreciation expenditure of \$12.996 million charged on the Gallery's heritage and cultural assets.

Capital outlays of \$3.909 million included expenditure on property, plant and equipment and building refurbishment and \$19.839 million on collection development, including additions to the national art collection and the collection of the Research Library and digitisation and conservation of the national art collection.

ASSET MANAGEMENT

The Gallery's collection assets include works of art (\$4.616 billion) and the Research Library collection (\$35.253 million). Works of art on display and works of art valued over \$1 million are valued individually with remaining collection items valued using sampling techniques.

The Gallery's land and buildings are valued at \$297.65 million. Infrastructure, plant and equipment are valued at \$2.784 million.

GOVERNMENT FUNDING

The Australian Government funding to the Gallery in 2012–13 totalled \$49.219 million: \$32.827 million for operational expenses and \$16.392 million for capital expenses.

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 \$12.846 million, compared to \$13.811 million in the previous year.

OUTCOME

The National Gallery of Australia delivers one program, 'Collection Development, Management, Access and Promotion', 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 outstanding quality through purchase, gift and bequest. It also refines the collection through the disposal of works that no longer comply with collection development policies.

The Gallery's collection is carefully catalogued to provide information about the collection. The Gallery stores, secures and conserves its 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 to works from the collection that are not on display is also provided. The Gallery enhances the understanding, knowledge and enjoyment of art through publications, visitor services, education, public programs and multimedia.

The Gallery aims to achieve the widest possible audience for the collection by attracting visitors

to the Gallery and sending works of art around Australia and overseas.

The following table lists the performance information the Gallery used to assess the level of achievement during 2012–13. 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		
Percentage of works acquired, researched and documented in accordance with endorsed standards	100%	100%
Number of works digitised	18 000	15 192
Number of works subjected to conservation treatment	3 000	3 556
Number of works of art loaned	1 200	1 087
Key performance indicators		
Visitor interactions		
Number of onsite visits to the Gallery:		
Paid onsite visits	170 000	215 402
Unpaid onsite visits	280 000	436 641
Number of onsite visits by students as part of an organised educational group:		
Pre-school students	300	1 316
Primary school students	40 700	46 429
Secondary school students	20 000	16 051
Post-secondary education students	10 000	10 332
Number of online visits:		
Visits to the website	1.85 million	1.81 million
Page views of the website	5.1 million	6.1 million
Number of off-line visits (through travelling exhibitions and exhibitions including loans from the national collection)	510 000	4 230 812
Number of initiatives that strengthen ties with other countries		
Formal initiatives	20	24
Other initiatives	10	24
Share of funding by source (as a % of total funds)		
Operational funding from government	54%	45.1%
Capital funding from government	30%	22.5%
Cash sponsorship income	4%	4%
Other cash fundraising income	2%	4.1%
Other income	10%	24.2%

continued

Key performance indicators

Expenditure mix (as a % of total expenditure)

Expenditure on collection development	27%	22.3%
Expenditure on other capital items	5%	4.2%
Expenditure on labour costs	34%	22.8%
Other expenses	33%	50.7%

Collection management and access

Number of acquisitions	1000	5328
Number of accessions:		
Objects accessioned	1000	5328
Objects awaiting accessioning	Nil	Nil
Percentage of total objects accessioned	100%	100%

Access:

Percentage of total collection available to the public	53%	42%
Percentage of total collection available online	50%	38%
Percentage of total collection available on display	3%	3%
Percentage of total collection available on tour	1%	1%

Conservation/Preservation:

Percentage of total objects condition checked	5%	4.4%
Percentage of total objects treated required for display or digitisation	13%	40.8%
Percentage of total objects treated for preservation purposes	2%	2.1%

Digitisation:

Percentage of the total collection digitised	10%	38%
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Participation in public and school programs

Number of people participating in public programs	31 000	18 559
Number of students participating in school programs	71 000	75 043

The Agency resource statement is included at Appendix 12.

REPORT AGAINST STRATEGIC PLAN

This report on performance is made against the three goals expressed in the *Strategic Plan 2012–16*. A detailed discussion of performance follows.

GOAL 1 page 34

Develop, preserve and protect an outstanding national art collection

GOAL 2 page 45

Increase engagement with the national art collection and Gallery exhibitions and programs

GOAL 3 page 60

Maximise support for Gallery operations and plans

GOAL 1 DEVELOP, PRESERVE AND PROTECT AN OUTSTANDING NATIONAL ART COLLECTION

KEY STRATEGIES

- 1.1 Develop and strengthen the national art collection.
- 1.2 Preserve, protect and manage the national art collection.

ACQUISITION OF WORKS OF ART

The National Gallery of Australia purchased 1233 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 on the generosity of donors and benefactors. An additional 4095 works of art valued at \$3.648 million were acquired as gifts, while \$1.621 million was received in cash donations to assist the purchase of works of art.

ACQUISITION HIGHLIGHTS

Australian art

The collection of Australian painting and sculpture was strengthened with acquisitions of works by key Australian artists, particularly South Australian artists from the colonial and early modern periods and artists who have engaged with the Canberra region. The Gallery's representation of Western Australian artists and of senior Australian artists was also enhanced by important purchases and gifts. The acquisition of major works through the 100 Works for 100 Years program marks the Centenary of Canberra in 2013.

Berlin-born Alexander Schramm, as a major South Australian artist working in oils, offers representation of colonial Adelaide following his arrival there in 1849. The acquisition of Schramm's *Australian landscape* c 1859 complements his sympathetic large painting *Adelaide, a tribe of*

natives on the bank of the river Torrens 1850, purchased by the Gallery in 2005. Further acquisitions from the colonial period include Henry Bernard Chalon's painting *An emu, a cape barren goose and a magpie goose in a landscape* 1820 and Charles Gordon Frazer's idyllic fantasy *The forest mirror, Queensland* c 1885–89. The Gallery's significant and comprehensive representation of Eugene von Guérard's work was further enhanced by the purchase of *Swamp near Erkrath (Sumpfe nahe Erkrath)* 1841, a beautifully resolved early painting completed in Germany by the artist before he came to Australia. It is the first such work to enter the collection and reveals von Guérard's interest in vegetation and ecosystems. The acquisition of George Hamilton's *Colonel* 1848, a portrait of a horse belonging to the family of Sir John Morphett, is the first work by Hamilton to join the collection and is a key work to address gaps in the Gallery's representation of South Australian colonial art. The Gallery's collection of colonial views and subjects was also extended through the acquisition of an astonishing group of natural history prints dating between 1773–1880 and a very rare early print of an emu from 1792.

Nineteenth-century prints acquired included Joseph Lycett's views of Birmingham in 1826; unusual Australiana prints, including goldfields letterpapers; George Rowe's lithograph *Gostwyck, NSW, estate of EG Cory* c 1836; and architectural views of Melbourne from 1840 to the 1850s. A number of nineteenth-century drawings were acquired, including ST Gill's *Sturt's overland expedition leaving Adelaide* 1844 and JM Skipper's *Cummins House, Adelaide, with John Morphett and family, and a group of Aborigines in the foreground* c 1848.

The Gallery's collection of nineteenth- and early twentieth-century Australian decorative arts and design was developed through the acquisition of metalwork, jewellery, furniture, textiles and ceramics. The major acquisitions for the year were *The Royal Exchange Cup* made by Adelaide

silversmith Charles Firnhaber around 1849, a writing box made by Tasmanian cabinetmaker Richard Dowling around 1852 and a Regency-style sofa table made in New South Wales around 1815. These works addressed the strategy to improve the representation of nineteenth-century and early twentieth-century Australian designers and makers in the collection.

A number of fine acquisitions from the earliest decades of colonial photography included a very rare portrait from Tasmania of *Anne Yeoland and toddler* c 1850, attributed to Thomas Browne one of the earliest professionals to work in Australia. An 1867 ambrotype study from a leading pastoral family in Victoria of Laura Pearson and her son William came as a gift of her descendants the Trumble family. These portraits were complemented by a rare outdoor daguerreotype of the family and home of Victorian pastoralist John Young from around 1855 and an ambrotype of a goldfields-era store in Bendigo from around 1856.

Early career works by German-born photographer JW Lindt strengthened the Gallery's representation his work during the late nineteenth and early twentieth century in Australia. Three striking portraits of Australian artist AH Fullwood from around 1915 were acquired as part of a gift from the artist's descendants the Fullwood family; one of the portraits was by the famed expatriate Walter H Barnett of London.

The purchase of three oil paintings by Dorrit Black strengthens the collection of modernist works by South Australian artists and acknowledges Black's valuable contribution to Australian Modernism. The acquisition of Kathleen Sauerbier's *Jetty ramp and Howe's fishing lookout* c 1935 is another striking example of a work by a South Australian modernist painter and reveals the artist's accomplished plein-air practice.

Key prints and drawings were acquired, including London-based David Noonan's *Untitled* 2012, Mike Parr's multi-panel etching *Great distances between small towns* 1990–91 and a rare impression of Rosemary Dobson's 1937 publication *Poems*. Acquisitions of twentieth and twenty-first-century drawings included Heather B Swann's *Knob* 2010, Kenneth Macqueen's idyllic late watercolour *Kingfisher and evening lagoon* c 1955,

an anatomical drawing by Eric Wilson c 1932 and Melbourne-based Miso's *Moon (Kharkov)* 2013.

Acquisitions of contemporary art include the work of key senior and mid-career artists. Important among these purchases is Elisabeth Cummings's *The Green Mango B and B* 2006, an outstanding depiction of a Byron Bay hideaway. The purchase of Marie Hagerty's powerful triptych *deposition* 2012 acknowledges her contribution to contemporary Australian art over several decades. Although the Gallery has later holdings of work by Richard Larter, the purchase of *Stripperama no 3* 1964 is a key early painting undertaken soon after his arrival in Australia from London. Representation of work by painter Robert Boynes was strengthened with the Gallery's acquisition of *Spencer Street and China Town night* 2003. Micky Allan's painting *Violet night* 2004 was acquired to complement the Gallery's early examples of the artist's photography and printmaking. The acquisition of Melbourne artist Rosslynd Piggott's *Void blossom* 2007–08 joins two of her late 1980s works held by the Gallery.

Several of the Gallery's acquisitions have focused on artists from Queensland. Robert Macpherson's *Mayfair: Bethonga Gold, for BTO's* 1995–2006 updates the Gallery's representation of work by this major Australian artist with an exceptional example from his series *Mayfair*. Six paintings from accomplished Brisbane artist Judith Wright's 2011 series *Propositions* were purchased to complement her small abstracted bronze sculptures in the collection.

The Gallery's holding of contemporary Australian sculpture was enhanced by the purchase of Maria Fernanda Cardoso's *Introumitent organs of Tasmanian harvestman models after electronic microscope scans* 2008–09, comprising eight test tubes filled with delicate cast resin forms of the elaborate genitalia of male insects. The purchase of Kathy Temin's *Tombstone garden* 2012 fills a gap in the collection; the work is a highly sophisticated example of Temin's 'lieux de memoirs', sites of memory and mourning in public spaces. The acquisition of Neil Roberts's *Five low blows* 1999 augments Roberts's representation in the collection. Roberts, who was highly regarded for his investigations of masculinity and human nature, was a resident in Canberra before his untimely death.

Recent contemporary craft works purchased include jewellery by Melissa Cameron and Carlier Makigawa; glass by Melanie Douglas, Wendy Fairclough and Richard Whiteley; ceramics by Stephen Bird, Neville French, Mitsuo Shoji, Vipoo Srivilasa and Kenji Uranishi; a textile by Nalda Searles and a costume, jewellery and photograph suite by Justine McKnight, Helen Britton and Michelle Taylor. A group of works produced by Fink and Co included objects designed by Robert Foster, Jonathan Baskett, Sean Booth, Rachel Bowak, Elizabeth Kelly, Rohan Nicol, Bronwen Riddiford and Oliver Smith.

In contemporary photography, acquisitions accommodated an ongoing program to address gaps in representation of key senior figures. Works included early black-and-white and hand-coloured photographs from the 1970s by Canberra-based Micky Allan, which included a gift from the artist, and a group of works by Janina Green, including six recent Hong Kong works as a gift from Wilbow Group. Polixeni Papapetrou's earliest and only work from Asia, portraits from Nepal and Thailand made in 1991, was acquired as a gift from Robert Nelson. Other highlights included works by mid-career South Australian artist Trent Parke, emerging Western Australian artist Abdul Abdullah and Malaysian-born Australian artist Simryn Gill. Video work acquisitions were increased with works by David Rosetzky, Shaun Gladwell and New Zealander Hayden Fowler. The work of artists Wayne Barrar and Anne Noble enhanced the collection of contemporary photography from New Zealand. Barrar and Noble both also gave works of their own. The Gallery's New Zealand holdings are the most representative in Australia.

The Gallery acquired a number of major works with the assistance of funds provided by bequests, gifts and donations. With a portion of funds from the Ruth Robertson bequest and proceeds from the National Gallery of Australia Foundation Gala Dinner, fourteen oil paintings by Hilda Rix Nicholas, one of Australia's most important women artists as well as a significant Canberra-region artist, were purchased for the collection. The group depicts subjects as diverse as a loggia in Morocco and Nicholas's family property. Key among the group are *Molonglo River from Mount Pleasant, Canberra* 1927, displaying her strong colour sense

and bold design, and *Snow, Tombong ranges* c 1942, depicting a well-known winter scene from the artist's metaphorical backyard.

Highly significant among this year's gifts was Stella Bowen's *Provençal conversation* 1936, gift of Mary Alice Pelham Thorman AM, niece of the artist. This is one of Bowen's most engaging paintings from Cagnes-sur-mer in the south of France and represents a major addition to the Gallery's holding of works by this artist. Joy Hester's *The farmer's family* c 1954, an oil painting of a mother and child, was given by Fern and Peregrine Smith, augmenting the substantial holding of works on paper by Hester in the collection. William Robinson emerged as a major force in Australian art in the late twentieth-century, and his dynamic painting *Twin falls and gorge* 2000, a gift of Ray and Diana Kidd, is filled with energy and presence. This painting is a particularly impressive example of Robinson's late 1990s works depicting the mountainous landscape of Queensland's Gold Coast hinterland as seen from Springbrook.

Significant gifts of prints and drawings were added to the collection, including 71 prints by Lidia Groblicka from her widower Tadeusz Groblicka; 245 works by A Henry Fullwood from his relatives; various prints and drawings from the collection of Anna Gray; prints by Barry Cleavin from Petr Herel; seventeen award-winning linocuts from the Silk Cut Foundation; works on paper by Ilme Simmul, Rick Amor and David Walker from Murray Walker; seven drawings by Janet Dawson from Peta Burdett Phillips; prints by Queensland artist Mary Norrie from her estate; two etched bookplates attributed to Jessie Traill from the Hermitage Old Girls' Archives; and a self-portrait etching of Jeffrey Harris from John Loane. Several artists gifted their own work, including Franz Kempf, Franck Gohier, Ian and Moonyeen McNeilage, GW Bot, Melinda Harper, Ron McBurnie, Antonia Chaffey and Elefaria Vlavianos. The Sydney Printmakers donated two folios from 2003 and 2007.

A silver tankard decorated by Melbourne silversmith William Edwards in 1856 was a gift from Susie Gardner-Brown and Jo and Peter Pagan in memory of Elizabeth June Gardner-Brown. An exceptional gift from John Kaldor AM was the John Kaldor Fabric Maker textile archive. Comprising 1200 fabric

samples, related swatch books, original design drawings and reference books for each year of the company's production from 1970 to 2005, it represents the output of an Australian textile company operating internationally with a strong focus towards reflecting contemporary graphic arts. The collection includes the archive of the Australian operation of the Sekers Silk textile company, forming an important and continuous link back to the late 1940s in showing the development of Australian textile design. The exceptional depth of this archive allows a view of advanced textile pattern design over the last quarter of the twentieth-century with products that gave Australian and overseas manufacturers and individuals access to innovative modern textiles.

A number of important gifts were donated through the Australian Government's Cultural Gifts Program. John and Rosanna Hindmarsh generously donated John Perceval's *Children drawing in a Carlton street* 1943, a significant wartime painting capturing the energetic mark making of children bringing life to an inner-city Melbourne street. The donation also included Nigel Thomson's *Woman and child* (after Millais) 1993. Ian Scott donated two works from around 1947 in memory of Joan Scott, including a small gem in oil featuring on the front an image of a face by Joy Hester and on the back an image of Sunday Reed in the kitchen, Heide by Gray Smith and an evocative larger portrait painting in oil by Gray Smith, *Mr Johnstone* 1959. Wayne Kratzmann's timely donation of Margaret Olley's *White still life* 1977 is an outstanding example of Olley's contribution to the still-life tradition in Australian art. Continuing their extraordinary generosity toward the National Gallery of Australia, James and Jacqui Erskine donated Karl Wiebke's painting *India* 2000–02, an intricate, meditative work executed over two years and employing free-form dripping and layering of paint to a delicate, complex surface.

Several artists donated important gifts of Australian sculpture through the Australian Government's Cultural Gifts Program. Senior Canberra artist Jan Brown gave four small figurative sculptures in bronze and ciment fondué inspired by local wildlife, particularly birds. Rosslynd Piggott donated *Pillow* 2000, a significant contemporary sculpture demonstrating her strong connection with Japanese culture and a fitting

companion to the Gallery's purchase of the artist's painting *Void blossom* 2007–08 this year.

A number of important Australian prints and drawings were donated through the Australian Government's Cultural Gifts Program, including Callum Morton's *Tomorrow land* 2004 from Naomi Milgrom AO, Mike Parr's *Sleep with butter* 2005 from John Loane, a comprehensive selection of prints by the late Ian Armstrong from his family and a selection of Richard Crichton prints and watercolours from his son Matthew.

Decorative arts and design works donated through the Australian Government's Cultural Gifts Program included an 1858 knitted bedcover made en route to Australia by Eliza Laura Travers from her descendants, the Trumble family; a c 1900 Kalgoorlie gold brooch from Maurice Turner; a 2011 pair of gold rings by Tessa Blazey from Marlowe Thompson; a 2006 glass work by Charles Butcher from Pauline Hunter; a 2006 glass work by Brian Hirst from the artist; and a 2003 Jeff Mincham ceramic from Justice Robert McDougall. Jeff and Lexie Mincham gave a group of Jeff Mincham ceramics, broadening the Gallery's collection of this South Australian artist's work.

Through the Australian Government's Cultural Gifts Program, Patrick Corrigan AM gave a third of a group of thirty-four photo-media works by eleven artists, many of whom were not previously represented in the national art collection.

Funds from the generous Ruth Robertson bequest have enabled the Gallery to acquire Tom Roberts's evocative late painting *The south wind* 1924, a view from his property at South Sassafras. The purchase of WB Gould's important, cheeky painting *Cat o' nine tails* 1848 was facilitated by funds from the Jarrett bequest, strengthening the Gallery's collection of works from the Tasmanian colonial period. *Boat off Williamstown* 1922, painted by Reginald Ward Sturgess in the year of his first solo exhibition, at the Athenaeum Gallery in Melbourne, was acquired through the bequest of Helen Gadsden. Fred Williams's *Snow storm, Kosciusko* 1976–77, a breathtaking summer snow landscape, adds a new dimension to the Gallery's representation of this important artist's oil paintings and is complemented by a related gouache in the collection; it was purchased with the assistance

of the Ruth Komon bequest. The bequest by Jane Flecknoe, *Muriwai. Necessary protection* 1972, an evocative, poetic painting by New Zealand artist Colin McCahon, employs landscape as a symbol of engagement with the anxieties and complexities of human experience.

This year included a focus on twentieth-century printmaking with the acquisition of important mid to late twentieth-century prints through the Gordon Darling Australia Pacific Print Fund. These included Barbara Campbell's *1001 nights cast* 2005–08; a boxed set of Karl Wiebke's *My favourite colours* 2004; two collage-based screenprints by Melinda Harper 2011; lithographs by Fiona MacDonald, including *Green bans* 2011; four prints by Murray Walker 1988–2007; the large *Big night skull* 2006 by Tony Ameneiro; two artist books by Tanya Myshkin; two early 1980s posters by Wendy Black; and prints by Ron McBurnie and Euan Macleod. Also acquired was the suite, *I must confess #1–5* 2012 by Neil Emmerson; three monotypes by Brent Harris from *The fall* series 2012; the large linocut *Macquarie's chair* 2011 by Rew Hanks; the etching *Heart throb* 2012 by Bruce Latimer; an undocumented etching, *Mum* 1976, by Brett Whiteley; and three 2006 screenprints by Trevor Richards.

The Rotary Collection of Australian Art Fund enabled the acquisition of a 2010 drawing by the late Jasper Legge, Miso's pinpricked drawing *I looked to the devil, I looked up to the sky (constellation map)* 2013 and Ilka White looped DVD *Drawing breath* 2008–09.

Contemporary Australian craft works acquired through donation and dedicated funds include two 1968 gold brooches by Gary Bradley from Jessie Birch, five 1960s ceramics by Cecily Gibson from Rurer Beddie and ceramics by Doug Alexander and Ian Jones from the estate of Barbara and Kevin Mayo. Two 2012 ceramics by John Dermer were purchased with the assistance of Barbara van Ernst; a 2012 glass work by Brian Corr was purchased with the assistance of Sandy Benjamin OAM and Phillip Benjamin and a 2013 glass work by Matthew Curtis was purchased with funds from the Meredith Hinchliffe Fund (which focuses on contemporary Australian craft). A 2012 glass work by Jessica Loughlin was purchased with the assistance of Susan Armitage, to extend the collection of contemporary South

Australian art. A copper birdbath by Sonia Farley from around 1967 was bequeathed by Gretchen Wheen.

A number of historical and contemporary photographic works by Bill Henson and Rosemary Laing were purchased with funds from the Honorary Exhibition Circle Patrons.

Indigenous Australian art

Highlights of the Aboriginal and Torres Strait Islander art acquisitions include a rare and significant collection of 190 works from the late nineteenth- and early twentieth-century featuring shields, pearl shells, clubs, baskets, ceremonial ornaments and glass spearheads. Another significant collection of 100 late nineteenth- and early twentieth-century elaborately painted and engraved shields from across Australia and an additional three early nineteenth-century clubs by unknown artists were also acquired. Other highlights included Kwatkwat artist Tommy McRae's drawing *Duellers* c 1890 and a collection of thirty-two watercolour paintings by Hermannsburg artists, including Arrarnta artists Ewald Namatjira, Richard Mocketarinja and Otto Pareroultja were acquired.

Five early boards from 1971–73 by Papunya-based Pintupi artist Uta Uta Tjangala, Pintupi/Luritja artist Johnny Warangkula Tjupurrula, Anmatyerre/Arrernte artist Tim Leura Tjapaltjarri, Anmatyerre/Warlpiri/Arrernte artist Kaapa Mbitjana Tjampitjinpa and Anmatyerre/Western Arrernte artist Billy Stockman Tjapaltjarri were added to the collection. Two shields made in 1971 by Pintupi artists Uta Uta Tjangala and Mick Namarari Tjapaltjarri were acquired. In addition, Mick Namarari Tjapaltjarri's significant later painting *Untitled (Rain Dreaming at Nyunmanu)* 1994 was purchased with funds from the Honorary Exhibition Circle Patrons and is featured in the exhibition *Australia* at the Royal Academy in London.

Other important painting acquisitions include two rare barks by Kaiadilt artist Mirdidingkingathi Juwarnda (Sally Gabori), a bark and hollow-log pole by Dhalwangu/Nungburundi artist Malaluba Gumana and two barks by Djapu artist Rerrkirrwanga Munungurr. Also acquired were significant paintings on canvas and linen,

including a work by Kudjla/Gangalu artist Daniel Boyd; a large collaborative painting by Pitjantjatjara artists Harry Brown, Frank Davies, Fred Grant, Ned Grant, Lawrence Pennington, Ian Rictor, Roy Underwood and Lennard Walker; a painting by Ganalbingu artist Bobby Bununggurr; two paintings by Wagilak artist Djambu Burra Burra; works by Tiwi artists Timothy Cook and Cornelia Tipuamantumirri; paintings by Pintupi artists Morris Gibson Tjapaltjarri, Willy Tjungurrayi and Yala Yala Gibbs Tjungurrayi; and two large-scale works by Liyagalawumirr artist Philip Gudthaykudthay. The Gallery acquired its first work by emerging Umpila artist Naomi Hobson. Paintings by Pitjantjatjara artists included those by Kunmanara Kawiny, Dickie Minyintiri, Tjungkara Ken, Simon Hogan, Iyawi Wikilyiri and Carlene West and Yankunytjatjara/Pitjantjatjara artists Ray Ken, Betty Pumani and the late Tjilpi Kunmanara Kankapankatja. Paintings by Anmatyerre artist Barbara Moore, Gija artists Queenie McKenzie and Rusty Peters, Ganalbingu artist George Milpurruru, Wik/Kunjen artist Mavis Ngallametta were acquired, as well as a set of six paintings by the late Nyoongar artist Shane Pickett and three paintings by Queensland-based Archie Moore.

Important additions of sculpture and weaving to the collection included an installation work by Minang/Wardandi/Balardong/Nyoongar artist Sandra Hill, two Morning Star poles by Warramirri artist Terry Dhurritjini Yumbulul, two metal works by Biripi artist Jason Wing, two ceramic sculptures by Meriam Mer artist Ricardo Idagi, four woven metal works by Girramay artist Abe Muriata, a hollow sculpture by Datiwuy/Ngaymil artist Gunybi Ganambarr, two works by Dhalwangu artist Nawurapu Wunungmurra, a shield by Wangkajunga/Walmajarri artist David Jarinyanu Downs and woven works by Datiwuy artist Mavis Warrngilna Ganambarr and Djapu artist Elizabeth Bambutjmi Mununggurr.

Acquisition highlights for the collection of prints and drawings included 23 drawings by the renowned Queenie McKenzie and a drawing by the late Yankunytjatjara/Pitjantjatjara artist Kunmanara Tjilpi Kankapankatja. Prints by Kuku Yalanji/Yidinji/Waanyi/Gugu Yimithirr/Koko Berrin artist Vernon Ah Kee, Tiwi artists the late Jean Baptiste Apuatimi and her daughter Maria

Josette Orsto and a portfolio of eight prints by the Yunupingu sisters (Burrupu, Dhopiya, Djakanngu Dorothy, Djerrkngu, Gulumbu, Nyapanyapa and Ranydjupi) were acquired. An additional five prints by Djabugay artist Napoleon Oui, a work by Barkindji/Pakindji artist Raymond Zada and a series of works by Townsville-based printmakers Kalaw Lagaw Ya artist James Billy, Arrernte/Pitta Pitta artist Shirley Yumala Collins, Yorta Yorta/Wiradjuri artist Donna Ives, Meriam Mer artists Ian Kaddy and Gail Mabo, Desert artist Susan Peters Nampitjin and Birrigubba/Meriam Mer artist Aicey Zaro complement the current collection of Indigenous prints.

A number of key works by Bidjara artist Christian Thompson, Ngalkban artist Darren Siwes and Wathaurung artist Bindi Cole were also acquired to further strengthen the Gallery's collection of Indigenous Australian photography. Christian Thompson's significant multimedia work *Heat* 2010, from the Gallery's exhibition *unDisclosed: 2nd National Indigenous Art Triennial*, as well as works by Erubam Le artist Douglas Watkin and Wiradjuri artist Nicole Foreshew enhanced the collection of multimedia art.

Important works from Victoria were acquired for the collection of decorative arts and design, including two possum-skin cloaks (one for an adult and one for a child) and a possum-skin headdress by Yorta Yorta/Mutti Mutti/Boon Wurrung artist Lee J Darroch as well as another significant possum-skin cloak, bags and a basket by Gunditjmarra/Kirrae Wurrung artist Vicki Couzens.

Gifts of important paintings included Gija/Kija artist Paddy Nyunkuny Bedford's *Medicine pocket* 2005 from Frances Kofod and Peter Seidel and Western Arranda/Yankunytjatjara/Pitjantjatjara artist Robert Fielding's *Wesfarmers* (Canberra) 2012.

A large and very generous gift from Anna Eglitis comprised 131 prints made over 20 years in Cairns by Aboriginal and Torres Strait Islander artists, including Goreng/Minang/Nyoongar artist Bevan Hayward, Goreng Goreng artist Ron Hurley, Kala Lagaw Ya artists Dennis Nona, Brian Robinson and Alick Tipoti. This significant collection will greatly enhance our current print collection.

Paintings and sculptures were generous gifts through the Australian Government's Cultural Gifts Program. Among them were Pintupi artist Ray James Tjangala's large painting *Untitled* 2006 from Ray Wilson OAM, Pitjantjatjara artist Kunmanara Palpatja's *Wanampi Tjukurpa* 2009 from Susan and Michael Armitage, four works by Alywarre artist Angelina Pwerle from William Nuttall and Annette Reeves, Wagilak artist Djambu Burra Burra's large *Crocodile and Cyprus Pine* 1997 from Ian (Tom) Pauling AO, QC, and Kala Lagaw Ya artist Dennis Nona's large-scale *Tawalal* 2010 from Francis John Purnell. A generous gift from Lauraine Diggins comprised two paintings by Alywarre/Anmatyerre artist Poly Ngal and an installation work of five sculptures and a multimedia piece by Dhalwangu artist Nawurapu Wunungmurra. Wiradjuri/Kamilaroi artist Jonathan Jones gave his installation *revolution* 2010–11, which is in the Gallery's exhibition *unDisclosed*.

Prints donated through the Australian Government's Cultural Gifts Program included three by Guugu Yimithirr artist Roy McIvor from Theo Tremblay.

The Gallery's Hermannsburg ceramics collection was enhanced through the Australian Government's Cultural Gifts Program by a generous gift from Gordon and Marilyn Darling of a large pot by Western Arrernte/Luritja artist Irene Mbitjana Entata. A watercolour by Western Arrernte artist Clifford Inkamala from Hermannsburg also entered the collection as a gift from Elaine Cox.

Pacific art

This was an exciting year for the collection of Pacific arts, with works acquired through purchase and gift. Sculptural works from the region focused on the arts of Vanuatu, Papua New Guinea and the cultures of Polynesia.

As part of the nucleus of a growing Highlands collection from Papua New Guinea, fourteen works were acquired, including a remarkable pestle that appears to have been used in fertility rites. A rare *tutuna* (money ring) torus of shell currency from the Tolai people of Papua New Guinea was acquired alongside a video of its use and production. A *kandimbong* (ancestor figure) from the Murik Lakes of Papua New Guinea was also acquired.

For the forthcoming Polynesian exhibition *Atua: art of the Pacific*, the Gallery acquired a very beautiful *ua* staff from Rapa Nui (Easter Island) from around the beginning of the eighteenth century or earlier.

With the acquisition of various early photographic works from Fiji, Hawaii and New Zealand, the Gallery's collection of Pacific photography continues to develop and is now significant within the region.

The generosity of numerous donors contributed significantly to enhancing the collection this year. Margaret Tuckson gave six rare Papua New Guinea pottery objects from her collection, which was brought together partly as a result of her field-work with Patricia May. Gabrielle Watt gave a gable ornament from the Chambri Lakes area. Canberra Girls Grammar School gave a kavat fire-dance mask that originated with the Baining people of the Gazelle Peninsula, East New Britain province, Papua New Guinea.

Courtesy of the late Paul Gardissat, the Gallery successfully negotiated the acquisition of nine rare tree-fern figures from the islands of Gaua and on Vanua Lava, part of the Banks Islands in the far north of the Vanuatu archipelago. Gardissat was kind enough to give to the Gallery a very elegant *tamate* headdress, which also originated on Gaua. Eric and Evarne Coote gave a pig-killing club that originated in Malampa province in Vanuatu. Crispin Howarth gave an old circular pig's tusk from Vanuatu. Katherine Stirling Cawsey gave a decorated platter from Santo Island in Vanuatu in memory of her great-uncle Captain Donald Macleod.

Asian art

The collection of Asian art has been significantly enhanced through strategic purchases and generous gifts. Exquisite sculptures, paintings, prints and textiles from Southeast Asia, the Indian subcontinent, China and Japan have been acquired.

While painting was not the most widely practised art form in pre-modern Southeast Asia, significant additions from across the region greatly enhance the Gallery's small holdings of this important genre, including two fine Balinese painted hangings depicting popular scenes from the Indonesian

version of the Hindu epic Mahabharata and a rare Thai temple banner illustrating the buddhas of the past and future. A powerful, large eighteenth-century *thangka* painting, *Mahakala as protector of the tent*, was acquired for the collection of Tibetan art and increases the Gallery's ability to introduce the very important tradition of Himalayan Buddhist painting.

An impressive twelfth-century sculpture of Sambhava, the third Jina, was a striking addition to the Indian collection and is the first Jain bronze to enter the collection. From Indonesia, a large and elegant pair of brilliantly painted wooden fertility figures for display at a royal wedding in central Java was acquired.

Asian photography is a major collection focus and key pieces were acquired to refine the strong holdings of prints by pioneer photographers, including Kassian Céphas, the only major Indigenous figure from Indonesia. A fine group of hand-coloured photographs by pioneer photographers, including the most famed pioneers in Japan, Felice Beato and Raimund von Stillfried-Ratenicz, addressed several gaps in the holdings of this distinct genre of Asia-Pacific modern art photography. In twentieth-century art photography, long-sought-after China and Sarawak portfolios from the 1940s and 1950s by Hedda Morrison expanded holdings of one of a very few women professionals at work in Asia before the 1980s. A group of moody 1960s prints by Dr WH Wu of Hong Kong added to the small collection of poorly known but numerous pictorialists working in Asia.

Contemporary photography came from Dayanita Singh of India and Manit Sriwanichpoom of Thailand. The video work *Writing in the rain* 2012 by key Indonesian artist FX Harsono was also acquired.

A superb Mughal embroidered tent hanging came directly to the Gallery from an exhibition on Mughal art and culture at the British Library in London. The acquisition expands the Gallery's internationally renowned collection of South Asian trade textiles with an outstanding work for domestic Indian use.

Generous gifts include a rare and important eighth-century bronze Buddha Shakyamuni from

the Mon kingdom of central Thailand acquired through the support of David Pfanner and Ruth Pfanner. Leslie Kehoe and Noriaki Kaneko gave a pair of Edo-period Japanese folding screens depicting the popular Kano school imagery of red-crested cranes against a landscape.

Our Asian collection was also increased by generous gifts made through the Australian Government's Cultural Gifts Program. Brian and Eleanor Thornton gave an impressive lidded box decorated with stylised scenic views dating from Ming-period China and Qi Baishi's charming painting *Two mice and a candlestick* 1948. Gillian Green gave a very long Burmese Buddhist banner illustrating excerpts from the last of the previous lives of the Buddha, and Japanese ceramicist Masamichi Yoshikawa's donated a 2011 work.

Also through the Australian Government's Cultural Gifts Program, the Gallery acquired a complete and well-documented set of men's and women's textiles from the eastern Indonesian island of Flores from the anthropologist Dr Penelope Graham, who collected and published them. No equivalent group is known outside Indonesia.

International art

Five important works were added to the collection of international painting and sculpture. The purchase of Edgar Degas's lively bronze dancer *Grand arabesque, 3rd position* 1880s, cast 1926, was made possible with funds from the bequest of Tony Gilbert AM, extending the Gallery's representation of nineteenth-century French sculpture. Alexandra Exter's *The music lesson* c 1925 shows the importance of the Russian avant-garde to Cubism.

Three contemporary sculptures were acquired: Anish Kapoor's *Hollow* 2012, Cal Lane's *Domestic turf* 2012 and Andrea Zittel's *A-Z homestead unit* 2012. Kapoor's is a subtle yet startling work that crosses the boundaries between sculpture and painting. Lane's painted steel fantasy of a shipping container transformed into an ornate cage was donated by the artist and Art Mûr after its successful display in the Sydney Biennale. Zittel's intriguing work, which was installed for a period in the Sculpture Garden and inhabited by Melbourne artist Charlie Sofo, reflects on the state of freedom and independence in contemporary society.

Thanks to the foresight and generosity of the late Orde Poynton Esq AO, CMG, and his bequest, the Gallery established a fund for the development of the collection of international prints, drawings and illustrated books. The emphasis this year was building the collection of prints and posters by Henri de Toulouse-Lautrec to augment the Gallery's holdings with reference to the exhibition *Toulouse-Lautrec: Paris and the Moulin Rouge*. With these funds, the Gallery was able to add illustrated journals by Toulouse-Lautrec as well as an 1893 intaglio portrait of the artist by his friend and companion Charles Maurin. Theophile-Alexandre Steinlen's masterful poster advertising *Le chat noir*, an infamous cabaret in Montmartre, as well as key posters by Alphonse Mucha were also funded by the Poynton Bequest.

Contemporary prints and drawings acquired through the fund included a collage by the late Franz West. In particular, the Gallery has built on its holdings of William Kentridge's works with the acquisition of two drawings and fourteen prints purchased through the fund. The large holdings of Pop art at the Gallery were added to with Gilbert and George's unique six-part digital print *Gangs straight* 2011, which satirises the slogans of the mass media, especially the British tabloid press.

The late Margaret Olley AC bequeathed Pablo Picasso's *Smoker (Le fumeur)* 1964, a humorous colour aquatint. The bequest enriches the collection of international prints and drawings.

The collection of international decorative arts and design was developed with the acquisition of works in the areas of glass, ceramics, textiles and jewellery. Aside from the Kentridge tapestry, major purchases included a 2013 glass work by Italian glass artist Lino Tagliapietra, two ceramic works from 1986 and 2004 by British ceramicist Ruth Duckworth, a 2011 glass-bead necklace by Austrian jeweller Jacqueline Lillie, three Iittala glass *Kantarelli* vases from 1948 and 1951 by Finnish designer Tapio Wirkkala, a 2012 ceramic work by Japanese ceramicist Masamichi Yoshikawa and a 2013 ceramic work by Japanese ceramicist Satoru Shoji.

International works donated through the Australian Government's Cultural Gifts Program included Pauline Hunter's gift of a powerful

2003 ceramic panel by French ceramicist Claude Champy and Robert McDougall's gift of a c 1970 ceramic bowl by British ceramicist Lucie Rie and a c 1958 bowl by Lucie Rie and Hans Coper.

In photography, key European acquisitions included two fine stereo coloured daguerreotypes by Frenchman Antoine Claudet, the finest art photographer of the first decade of photography in Europe. Dutch-American photographer Hans Neleman gave a group of contemporary colour portraits of Maori.

DISPOSAL OF WORKS OF ART

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

During the year, curatorial staff continued assessing the appropriateness of works of art to remain in the national art collection; however, no works of art were deaccessioned.

DOCUMENTATION OF THE COLLECTION

The Gallery's collection is accessioned and documented so that each work is accurately recorded. This information is held on the Gallery's collection management system. This year, 3523 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 individual works in the collection as at 30 June 2013 was 169 676.

A total of 20 352 images of works of art in the collection, 10 938 of which were of publication quality, were attached to the collection management system.

MANAGEMENT AND STORAGE OF THE COLLECTION

The Gallery provides high-quality facilities and environmental conditions in its display and storage areas and applies the highest professional standards of collection management.

Significant progress was made on short- and medium-term solutions to improve the storage of the collection. A mezzanine was installed above the cabinets for oversized works on paper to increase storage for smaller, framed works on paper, particularly those that require flat storage such as charcoal works.

A large surveying-and-packing project began in October 2012. The project aims to improve the packing and crating of works of art and the knowledge of the condition of works of art in storage. A large number of paintings and objects have already been surveyed, with 455 paintings condition reported as at 30 June 2013. Many of these works have then been sent to commercial climate-controlled storage.

Cabinets housing the Gallery's audiovisual collection were replaced during the year with purpose-built units offering safer and more-space efficient storage. Space for solander boxes continues to be the biggest challenge, especially with the rate of acquisition of large collections of works on paper continuing to increase.

The Gallery met with manufacturers of different kinds of storage units to improve storage areas with the most up-to-date and efficient storage solutions possible.

CONSERVATION OF THE COLLECTION

Providing care to the collection is a primary objective for the Gallery. The focus this year was on preparing a significant number of loans: 89 outward and 156 inward loans were processed, and 73 venues were assessed in advance of being approved to loan works from the collection. In addition, 7562 condition checks, 3556 treatments and 8270 pest checks were undertaken.

Paintings

A total of 475 treatments have been completed, including treatments on works for the exhibitions *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge*, *Abstract Expressionism* and *Turner from the Tate: The Making of a Master*. Paintings were prepared for external loan and exhibition, including the

extensive loan of works for the exhibition *Australia* at the Royal Academy of Arts in London. Works in Albert Tucker's 1940s series *Images of modern evil* were reframed and prepared to replace the display of Sidney Nolan's Ned Kelly series, which travelled to the Irish Museum of Modern Art in Dublin. Extensive treatments were done on Claude Monet's *Waterlilies* c 1914–17, Florence Fuller's *A golden hour* 1905, Henry Gritten's *View across a river, Victoria* 1864 and WB Gould's *Mr John Marney* 1841 and *Sarah, Mr John Marney* c 1841.

Objects

A total of 412 treatments were completed, including treatments on works for the exhibitions *Kastom: art of Vanuatu*, *Word pictures* and *unDisclosed: 2nd National Indigenous Art Triennial*. A major focus was the extensive re-waxing program of the bronze sculptures in the Sculpture Garden, including the treatment of the Rodin sculptures with coloured wax. Extensive treatments were undertaken on the *Hunter's helper figure* c 1480–1670 from Papua New Guinea and Nigel Lendon's installation *Untitled floor structure* 1969. A major condition survey on *The Aboriginal memorial* 1887–88 began, with a quarter of the poles checked and documented as at 30 June.

Works on paper

A total of 591 treatments were completed. The more complex treatments included those on colonial works prepared for the exhibition *Elegance in exile* at the National Portrait Gallery in Canberra and on new acquisitions by John Skipper, Augustus Earle and Henri de Toulouse-Lautrec. Complex treatments were undertaken on six Yao scroll paintings in the collection. Works were prepared for a number of travelling exhibitions, including *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*, *Fred Williams: infinite horizons* and *Roy Lichtenstein: Pop remix*. A total of 2014 works were mounted and framed in preparation for exhibitions, collection changeovers, loans and travelling exhibitions.

Textiles

A total of 332 works were prepared for viewing in the Collection Study Room or for imaging purposes. A focus during the year was on

showcases for fashion. Numerous costumes were documented, treated, dressed, photographed and installed for collection changeovers. Eleven *pichhavai* (shrine hangings) for the exhibition *Divine worlds: Indian painting* were treated, mounted for display and installed. Works were treated for loan to *Diaghilev and the golden age of the Ballet Russes, 1909–1929* at the National Gallery of Art in Washington. A major treatment was carried out on a Peruvian burial mask from the former Max Ernst collection.

Preventive conservation

A major focus in the field of preventive conservation is the management of the quarantine area, which maintains an AQIS Australian Quarantine and Inspection Service Quarantine Approved Premises 2.1 status for works imported from overseas. All works are checked at arrival and prior to entering storage areas. A total of 8270 pest checks were undertaken, with 1947 items requiring treatment, primarily through oxygen deprivation but also through freezing and chemical fumigation. Major treatments were undertaken on ten tree ferns from Vanuatu, a marriage pavilion from India, Andrea Zittel's *A–Z homestead unit* 2012 and the Blythman collection. The disaster and pest management plans were updated and risk management strategies developed to achieve a balance between access to and care of the collection.

Research

Research has been undertaken on numerous works in the collection and to improve general knowledge in conserving and caring for the collection. A project is currently underway to assess crate design to improve the care of works of art in transit, particularly in regard to temperature and humidity control. Other projects include research into aspects of holograms and methods of analysing metals. A major study was also undertaken to test adhesives to repair inflatable works of art.

The Gallery remains committed to developing knowledge and training within the conservation profession. Twenty-four articles and posters were completed, including five that were delivered at international conferences. Over sixty lectures, tours and workshops were presented at the Gallery, other national institutions and conferences.

Thirteen national and international students were given internships within the conservation laboratory this year.

SECURITY OF THE COLLECTION

The security 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 protecting the national art collection.

Improvements to security systems and processes continued during 2012–13. Transitional arrangements commenced in relation to the Government's introduction of the Protective Security Policy Framework. This has required a review and update of policies and procedures together with a range of other adjustments to security management. Updates and improvements to closed-circuit television systems at the Gallery continued.

The national art collection was also protected by the ongoing work of the Emergency Planning Committee, which endorsed amendments to the Gallery's Emergency Response Plan and reviewed training for general occupants and members of the Gallery's Emergency Control Organisation. Training covered such topics as the use of workplace fire fighting equipment and evacuation procedures and exercises. The understanding of patrons during the conduct of such exercises is greatly appreciated.

GOAL 2 INCREASE ENGAGEMENT WITH THE NATIONAL ART COLLECTION AND GALLERY EXHIBITIONS AND PROGRAMS

KEY STRATEGIES

- 2.1 Display and exhibit works of art.
- 2.2 Increase access to the national art collection locally, nationally and internationally.
- 2.3 Provide inspirational educational and public programs.
- 2.4 Promote the National Gallery of Australia.
- 2.5 Provide high-quality services and enjoyable experiences for visitors.

ACCESS TO THE VISUAL ARTS AND NATIONAL ART COLLECTION

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 the visual arts and national art collection is provided locally, nationally and internationally through:

- display of works of art at the Gallery in Canberra
- provision of works in travelling exhibitions
- loan of works for exhibitions and to official residences
- arranged visits to view works in the Gallery's Collection Study Room.

Visitor attendance

A total of 4 882 855 people visited the National Gallery of Australia's collection and its temporary and travelling exhibitions. Of these, 652 043 came to the Gallery in Canberra, 154 911 visited the Gallery's travelling exhibitions and 4 075 901 people attended exhibitions that included works of art from the national art collection in venues around Australia and throughout the world.

Attendance at the Gallery's major ticketed exhibitions was 45 201 for *Sydney Long: the Spirit of the Land* and 170 201 for *Toulouse-Lautrec: Paris and the Moulin Rouge*.

The numbers of visitors to the National Gallery of Australia in Canberra, to Gallery exhibitions in Australia and to Gallery exhibitions internationally from 2007–08 to 2012–13 are included at Appendix 6.

Collection displays

The National Gallery of Australia regularly changes the display of its 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. Changeovers have continued in all gallery spaces, ensuring that the collection displays continue to be dynamic and engaging, while conserving and protecting the collection.

In response to key acquisitions, the symposium *Sculpture: Space and Place* and loan changeovers, this year included the installation of major sculptural works such as Andrea Zittel's *A–Z homestead unit* 2012, Eva Hesse's *Contingent* 1969, Anish Kapoor's *Hollow* 2012, Peter Kennedy's *A language of the dead* 1997–98 and Kathy Temin's *Tombstone garden* 2012.

Exhibitions and new displays

The Gallery has maintained a program of changing exhibitions across four spaces: the Temporary Exhibitions Gallery, Orde Poynton Gallery, Project Gallery and Childrens Gallery. Twelve exhibitions were displayed this year, including those that highlighted the breadth and wealth of the national art collection—from Australian Art Nouveau to American Abstract Expressionism to the dance halls of Paris with *Toulouse-Lautrec: Paris and the Moulin Rouge*.

A particular highlight has been *Toulouse-Lautrec*. The exhibition attracted over 170 000 visitors

from all over Australia, making it one of the Gallery's top ten most visited exhibitions ever. In June, the Gallery also launched its winter blockbuster exhibition *Turner from the Tate: The Making of Master* as part of the Centenary of Canberra celebrations.

A highlight of the year for collection-based exhibitions has been *Abstract Expressionism*, which was held in celebration of the centenary of the birth of artists Jackson Pollock and Morris Louis. This exhibition transformed the international galleries as well as having a display in the Orde Poynton Gallery that drew upon works from both the international and Australian art collections. In the Photography gallery, *Underground: photographs of mining and miners 1850 to the present* focused on the role of industrial photography; this was followed by *American street: seventy years of a photographic tradition*, showing the most beloved classic American street photography in colour.

Two collection-based exhibitions were held in the Childrens Gallery. *Word pictures* celebrated the National Year of Reading by exploring the visual elements of words. *Creating worlds* explored issues of sustainability and the natural environment. Forming part of the Gallery's response to the National Curriculum, *Creating worlds* illustrated many of the organising ideas of the cross-curriculum priorities of sustainability and Aboriginal and Torres Strait Islander histories and cultures.

The Australian gallery spaces have undergone major rehanga to celebrate the Centenary of Canberra and in preparation for the exhibition *Australia* at the Royal Academy of Arts, London. A major display of Albert Tucker's powerful series *Images of modern evil* was installed when the much-loved *Ned Kelly series* by Sidney Nolan toured to Ireland in 2012.

Details on exhibitions and new displays in 2012–13 are included in Appendix 4.

Travelling exhibitions

The Gallery's travelling exhibitions program continues to be an important part of our strategy of providing access to works of art to

a wide audience beyond Canberra—in regional, remote and metropolitan areas throughout Australia and internationally. Through the program, the Gallery is able to foster professional exchange between venues and arts professionals on issues including preventative conservation, registration and exhibition planning, display and promotion. The travelling exhibitions program plays a valuable role in enhancing the Gallery's profile in regional centres and in establishing and strengthening national networks.

Eight travelling exhibitions, including the Elaine and Jim Wolfensohn Gift suitcase kits and *The 1888 Melbourne Cup*, travelled to thirty-one regional, remote and metropolitan communities throughout Australia. The Wolfensohn Gift suitcase kits continue to travel to schools and community groups throughout Australia and incorporate remote-access and disability-access components. Two additional suitcase exhibitions are in development.

As at June 2013, 9 172 758 people have visited 121 travelling exhibitions at 741 locations other than the Gallery in Canberra—including 609 101 visitors who have viewed the Wolfensohn Gift suitcase kits, which have toured 758 schools and community groups in remote and regional Australia since 1990.

During the year visitation to the Gallery's travelling exhibitions totalled 154 911.

Details on travelling exhibitions in 2012–13 are included in Appendix 4.

Works of art on loan

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

The Gallery loaned 187 works of art from the national art collection, continuing the significant rise in requests in this area of collection management in recent years. Details on outward loans are included in Appendix 10. Details of inward loans are included at Appendix 11.

Collection Study Room

Works of art in the national art collection that are not currently on public display are available for viewing in the Collection Study Room. In 2012–13, 990 visitors viewed 1220 works of art in the Collection Study Room. Visitors included artists, academics, curators, primary, secondary and tertiary school groups, special interest groups and staff from local and interstate institutions.

Works of art viewed were drawn from all areas of the collection and were requested by diverse audiences. Selected ancient treasures from the Gayer Anderson collection were viewed by students and lecturers from the ANU Ancient History Department, who were elated to see a Cycladic female figure sculpture dated at c 2700–2300 BC. Canberra Institute of Technology Fashion Design students made a series of visits, researching garments spanning 100 years of fashion design. The Collection Study Room is also particularly popular with artists conducting research for their own practice. Salvatore Zofrea visited in November 2012 to research his next illustrated book project, printmaker Brent Harris hosted a print viewing session with the 2013 Summer Art Scholars, and indigenous fibre artists Maryann Talia Pau and Treahna Hamm researched a range of contemporary pieces from the Gallery's Indigenous body adornment and basket collections.

The Rajah quilt 1841 was brought out twice this year, once for a family of possible descendants of a convict woman who may have worked on the quilt, and once for a guide from the Cascade Women's Factory, where the quilt is regularly referenced in tours.

DIGITAL STRATEGY

Significant progress has been made on the development of the Gallery's Digital Strategy and Digital Art Education and Access Initiative. In November, the Gallery appointed a new Head of Digital Strategy to lead information technology, imaging services and online activities, better aligning the synergies within these areas. Additional resources have been identified that will assist the Gallery in making the national art collection more accessible.

An Information and Communications Technology Steering Committee was established to ensure consistency in the procurement and management of all hardware, software, mobile and peripheral devices and alignment of activities with our strategic and operational objectives.

The Digital Art Education and Access Initiative is a major priority for the Gallery over coming years and fundraising has commenced to support our ambitious objectives associated with this initiative.

Extensive progress has also been made on the development of the Gallery's e-shop, which is expected to be launched early in the 2013–14 financial year, with an aim of extending the reach of the Gallery's merchandising program to wider audiences. Future plans have been developed to further integrate the e-shop with our customer relationship management system to improve the experience for our members and visitors.

Online

The Gallery's website is an important tool in providing access to our vast collection, promoting exhibitions, education and public programs and enhancing commercial activities. The Gallery's website has been adapted and optimised for use across mobile and tablet devices, providing additional ways for new and existing audiences to engage with the Gallery. During the year, 15.3% of total site visitation was through mobile devices, an increase of more than 200% on the previous year.

Website usage remains strong, with 6.108 million pages viewed and 1.813 million visits. The online 'Collection search' recorded 26% of the total traffic on the Gallery's website, with 462 112 visitors viewing 1.573 million pages.

The Gallery has expanded its social media engagement activities across Facebook, Flickr, Twitter, YouTube and Google. Facebook and Twitter both reached 13 000 'likes', representing a 62% increase for both these social media platforms. The Gallery's YouTube channel had 28 000 views, with 29 000 minutes of the Gallery's video content being watched. The e-newsletter *Artonline* distribution list exceeded 80 000 subscribers, who were sent twelve issues of the e-newsletter during the year.

With an objective to increase collection discoverability, the online collection search has been a focus. There are now 160 627 works of art that are searchable, with 64 477 of these works having images, a net increase of 76% of available images from the previous year. Another key initiative was to ensure the 'Collection search' had images for all works of art on display in the permanent collection, resulting in 91% of these works now available online.

Exhibition subsites were developed for *Toulouse-Lautrec: Paris and the Moulin Rouge*, *Turner from the Tate: The Making of a Master*, *Capital and country: the Federation years 1900–1914*, *Sydney Long: the Spirit of the Land* and *Abstract Expressionism*.

Details on website visitation are included at Appendix 7.

Imaging and digital asset management

In support of the Gallery's ambitious Digital Strategy, 16 558 digital images of works of art were produced, an increase of more than 1500 on the previous year. In total, 15 192 works of art were imaged. Additional resourcing and new processes and workflows assisted to deliver this increase. Upgrade to facilities included decommissioning of two darkrooms; one was converted into a larger equipment storeroom and the other into a scanning facility. The former storeroom was converted a meeting room.

Major studio digitisation tasks in support of exhibitions and publications include significant collections of objects including Pacific arts and jewellery. The Gallery's Digital Asset Management System solution has progressed significantly with a tender process reaching conclusion and implementation of the preferred solution to start early in the 2013–14 financial year.

Information technology

Key infrastructure upgrades have been undertaken to ensure the Digital Strategy is supported with the latest information technology capabilities and infrastructure.

A primary focus has been the replacement of an aging storage system and a new Storage Area Network was setup to stabilise the Gallery's

server infrastructure and support the future implementation of the Digital Asset Management System. To complement the storage upgrade, most desktop computers have been upgraded.

Public wireless capability has been installed and configured to ensure it complies with the Protective Security Policy Framework for Commonwealth agencies. Contractors have been engaged to extend the wireless network to administrative spaces.

PUBLISHING

Publishing is part of the Gallery's mission to make its collections and research widely accessible. The Gallery's extensive publishing activities also promote and provide access to information about the collection, exhibitions, associated education and public programs and other initiatives. This information is published in saleable books and various other print materials, on the Gallery's websites and through e-publishing.

Ten book titles were published, including *Sydney Long: the Spirit of the Land*, *Within without*, *Toulouse-Lautrec: Paris and the Moulin Rouge*, *Draw with us*, *Kastom: art of Vanuatu*, *Stars in the river: the prints of Jessie Traill*, *Night fall in the ti-tree*, *Capital and country: the Federation years 1900–1914*, *And a kangaroo too* (revised edition) and *Adam and Sarah explore Turner*. Editorial work on the Gallery's major publications was predominantly outsourced due to reduced staff levels over the past years. Details on book titles are included in Appendix 5.

A further fourteen book titles were in development or production, including *William Kentridge*, *Art of the Indian subcontinent: collection highlights*, *Peter and the wolf*, *Collection highlights: National Gallery of Australia, Canberra* (revised edition), *Gold and the Incas: lost worlds of Peru*, *Garden of the East: photography in Indonesia 1850s–1940s*, *Atua: art of the Pacific*, *Tyler collection* (working title), *Rajah quilt* (working title) and volume three of the series *Printed*. The Gallery is also currently producing a number of books for children, including: *And a joey in the pouch* (working title, a companion volume to *And a kangaroo too*), *Raining cats and dogs* (working title), a puzzle book of highlights from the Aboriginal and Torres Strait Islander art

collection and the latest edition of the popular 'Looking at art series'.

Four issues of the Gallery's quarterly magazine, *Artonview*, were developed. The magazine raised \$52 600 in revenue through sale of advertising, further improving on the 2011–12 figure. This year, further initiatives undertaken to reduce production costs included replacing the what's-on booklet, *Artevents*, with a calendar version approximately A3 in size. The magazine's availability online continues to be promoted and investigations into value-adding the electronic copy have begun. Back issues of *Artonview* continue to be uploaded to the Gallery's website through Issuu. Details on issues of *Artonview* published throughout the year are included in Appendix 5.

Two secondary-school education resources, two secondary-school worksheets and five discovery trails were edited, designed and produced. The electronic education resource for the exhibition *unDisclosed: 2nd National Indigenous Art Triennial*, soon to be made available through the iTunes Store, will be the Gallery's first e-text book.

Other publishing activities included many invitations, fliers, brochures, posters and e-cards. Many advertisements and other promotional materials were edited and designed to support marketing campaigns for the Gallery's exhibitions and other initiatives. Fundraising activities were also supported with brochures and editorial services and advice.

With three major exhibitions in 2013, a larger quantity of merchandise than in previous years was designed for our shops. Merchandise included greeting cards, postcards and posters. A selection of Henri de Toulouse-Lautrec's illustrations from Jules Renard's *Histoires naturelles* was also published in a miniature book format. Event and exhibition invitations, placement cards, menus, Gallery maps and other materials were also produced.

In addition, with the Gallery's new focus on digitisation to increase access to the Gallery's collection and programs, the Gallery is investigating the development of a digital publishing program to complement the existing print publishing program and has had preliminary

discussions with e-book producers with the aim to develop a digital publishing strategy.

Copyright, permissions and reproductions support was provided for all published material. A total of 900 external requests for images were processed and supplied to clients.

FUNDING PROGRAMS

Visions of Australia

Visions of Australia is an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

The National Gallery of Australia acknowledges the significant support it received 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 was administered by the Department of Regional Australia, Local Government, Arts and Sport until August 2012 and is now administered by the Australia Council.

Visions of Australia supported five of the Gallery's exhibitions in 2012–13: *Fred Williams: infinite horizons*, *Roy Lichtenstein: Pop remix*, *Capital and country: the Federation years 1900–1914*, *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints* and *unDisclosed: 2nd National Indigenous Art Triennial*. It also supported the development of *Bodywork: Australian jewellery 1972–2012*.

National Collecting Institutions Touring and Outreach program

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

This program supported three of the Gallery's exhibitions in 2012–13: *Capital and country: the Federation years 1900–1914*, *Fred Williams: infinite horizons* and *unDisclosed: 2nd National Indigenous Art Triennial*. The program is administered by the Department of Regional Australia, Local Government, Arts and Sport.

Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance program is an Australian Government initiative providing funding for the purchase of insurance for significant cultural exhibitions.

This program supported the exhibitions *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*. Without this support the high cost of insuring these significant works of art would have prohibited these major exhibitions from coming to Australia. The program is administered by the Department of Regional Australia, Local Government, Arts and Sport.

COLLECTION AND EXHIBITION RESEARCH

The Gallery's curatorial departments actively research art, artists and works of art to develop and promote the Gallery's collection and to present engaging and informative exhibitions and associated programs such as talks and lectures, tours, conferences and symposia. The Gallery encourages staff to publish and present research findings and has an active publishing program to support these scholarly activities (see Appendix 5). In addition, research is presented to students, teachers and the public through the Gallery's educational, public and special-access programs.

Australian Painting and Sculpture

Head of Australian Art Anna Gray, Senior Curator Deborah Hart and Assistant Curator Miriam Kelly continued their research on historical, modern and contemporary Australian paintings and sculptures, resulting in acquisitions, published articles and improved cataloguing and documentation of artists represented in the collection.

Gray and Hart worked on the exhibition *Australia*, researching and writing essays and biographies for the accompanying publication. This exhibition of 200 years of Australian art on the theme of land and landscape has been organised by the Royal Academy of Arts in London in partnership with the National Gallery of Australia.

Gray curated the exhibition *Sydney Long: the Spirit of the Land*. She researched and wrote the essays accompanying the exhibition, as well as the majority of catalogue entries. As well as writing several articles, including two for *Artonview*, she presented four talks on Long and gave an associated talk on Australian Symbolism. She conducted many tours of the exhibition and participated in a public conversation on Sydney Long with ABC broadcaster Virginia Haussegger.

Gray's research on Florence Fuller's *A golden hour* 1905 was integral in promoting the work for acquisition through the Masterpieces of the Nation Fund 2013. She also presented a talk on the painting at the Gallery. She launched the book *In search of beauty: Hilda Rix Nicholas' sketchbook art* at the National Library of Australia and lectured on 'Turner and Constable' at the Art Gallery of South Australia. During her residency as a Menzies Fellow at King's College, she undertook research on Australian artists in London and the Menzies Collection of Australian art. She presented the 2013 Menzies Lecture on 'Building Australia's Cultural Capital' to celebrate Canberra's centenary. During her time as a Menzies Fellow, she also met with Tate curators to discuss their forthcoming exhibition *Empire*, attended seminars at the Mellon Centre of British Art and the National Gallery, London. She also reviewed the substantial catalogue for the exhibition *Edwardian opulence: British art at the dawn of the twentieth century* for the *Australian Book Review*.

Hart presented her in-depth research on Fred Williams at the final venue of the Gallery's touring exhibition *Fred Williams: infinite horizons*. She provided tours for the public as well as a lecture in on Williams's contribution to Australian art. Hart presented research on Albert Tucker's 1940s series *Images of modern evil* at a public talk coinciding with the installation of the series in place of Sidney Nolan's iconic Ned Kelly paintings, which were loaned to the Irish Museum of Modern Art in Dublin. She worked with the team in Dublin on the installation of the Nolan series and presented talks for the media, guides and public as well as a special preview lecture. On her way back to Australia, Hart travelled to Japan, where she was invited to be part of the Japan–Australia Curator Exchange Program organised by the Japanese Agency for Cultural Affairs and

the Australian Embassy in Tokyo with the aim of strengthening links between our countries. Hart was hosted at the National Museum of Modern Art Kyoto by fellow curator Mr Yamano, who had visited Australia the previous year. During her ten days in Japan, she visited art museums in Kyoto, Osaka, Kobe and Tokyo. She presented two lectures, one at the museum in Kyoto and the other at the Australian Embassy. This presentation, 'Australian art: modernism to contemporary—towards a vibrant future', is available on the embassy's website.

Hart presented papers on Australian art and artists at the Gallery's symposia Action. Painting. Now., which coincided with the Gallery's exhibition of American and Australian Abstract Expressionism, and Sculpture: Space and Place, which was held at the Gallery in conjunction with celebrations for the Centenary of Canberra. She presented a public talk on the Australian collection from 1990 to the present, focusing on recent acquisitions.

Miriam Kelly continued researching and preparing for the two-year touring exhibition *Capital and country: the Federation years 1900–1914*, developed as a gift to the nation in celebration of the Centenary of Canberra. Kelly wrote the book accompanying the exhibition and presented a floor talk introducing the exhibition at the Museum and Art Gallery of the Northern Territory in Darwin. Kelly presented research in numerous talks on works in the collection, including a floor talk on Tucker's *Images of modern evil* and a lecture on the work of Peter Kennedy as part of the symposium Sculpture: Space and Place.

Gray, Hart and Kelly all contributed articles on exhibitions and the collection to *Artonview* (see Appendix 5).

Australian Prints and Drawings

Supported by rigorous research, the Australian Prints and Drawings department has continued to work on the ongoing documentation and digitisation of colonial and contemporary prints in the collection. This research has also been presented in articles in *Artonview* (see Appendix 5).

Roger Butler researched early twentieth-century printmaker Jessie Traill and curated the Gallery's survey exhibition on the artist. The exhibition

and accompanying book for *Stars in the river: the prints of Jessie Traill*, Curator Sarina Noordhuis-Fairfax and Assistant Curator Rebecca Edwards also conducted research and contributed essays to the book as well as numerous articles for Gallery and external publications. Butler presented his research at numerous public talks, tours and radio interviews, including two films for the Australian Broadcasting Commission and the Gallery.

Roger Butler continued his extensive research for volume three of the Gallery's book series *Printed*, which forms a comprehensive history of printmaking in Australia.

Assistant Curators Elspeth Pitt and Emma Kindred assisted Head of Australian Art Anna Gray with research and writing for the exhibition *Sydney Long: the Spirit of the Land* and the accompanying book.

Aboriginal and Torres Strait Islander Art

Research by curators in the Aboriginal and Torres Strait Islander Art department informed acquisitions, documentation, essays, articles, collection displays, talks, lectures and tours.

Senior Advisor Franchesca Cubillo conducted research and co-authored the Aboriginal and Torres Strait Islander essay for the book accompanying the exhibition *Australia* at the Royal Academy in London in September 2013.

Cubillo, Curator Tina Baum and Assistant Curator Kelli Cole all presented research at public lectures at the Gallery and in public programs associated with the Gallery's touring exhibition *unDisclosed: 2nd National Indigenous Art Triennial* at its first venue, Anne and Gordon Samstag Museum of Art at the South Australian University in Adelaide.

Cubillo and Baum delivered several programs in association with the third Wesfarmers Indigenous Arts Leadership Program in Canberra in 2012.

Baum delivered a presentation at the Selling Yarns 3: Weaving the Nation's Story Conference in Canberra in 2013. Cole presented at the workshop Harvesting Traditional Knowledge: Two Way Learning in Materials Science in Yirrkala, Arnhem Land, Northern Territory.

Research for the exhibition *Australia* and on various works in the collection was presented in articles written for *Artonview* (see Appendix 5). Baum co-wrote the judges' essays for the 2012 *Parliament of New South Wales Parliament Art Prize* exhibition catalogue.

Pacific Art

Research on Pacific art was primarily oriented towards the development and realisation of exhibitions, *Kastom: art of Vanuatu* and the forthcoming *Atua: art of the Pacific* (working title). Additional research was conducted on works for acquisition and for changing collection displays.

Curator Crispin Howarth developed the exhibition *Kastom* and researched and wrote the accompanying book. A large part of Howarth's research involved fully documenting the works collected for the Gallery by JM Charpentier in the early 1970s, which form the core of the Gallery's Vanuatu collection. Howarth published articles in *Artonview* (see Appendix 5), *Capital* magazine, *The Oceanic Art Society Journal* and *Tribal Journal*.

Howarth organised a community access event for ni-Vanuatu residents in the Australian Capital Territory and surrounding areas. The event was attended by Vanuatu High Commissioner His Excellency Kalfau Kaloris and over twenty-five community members, promoting the Gallery within the community and leading to new avenues of research. Howarth presented more than ten floor talks associated with *Kastom* exhibition and seven in the Melanesian and Polynesian galleries. He also presented a paper at the Oceanic Art Society at the Australian Museum in Canberra and at the University of Sydney's Faculty of Architecture and Design.

Senior Curator Michael Gunn spent much of the year researching for *Atua*. In his role as President of the International Pacific Arts Association, Gunn continued to maintain contacts with the Pacific Arts community around the world. He examined collections of Pacific art in museum and private collections in Europe and England in July 2012 as part of his research for *Atua*.

Asian Art

This year, the Asian art department's major project was the exhibition *Divine worlds: Indian painting*. Curator Melanie Eastburn's extensive research for the exhibition was presented in introductory texts and extended labels and a series of lectures, floor talks and tours.

Lucie Folan's research into the Gallery's collection of Natori Shunsen's kabuki actor prints and kabuki costumes culminated in the travelling exhibition *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*, and the accompanying book. Introductory lectures and media interviews were presented by Senior Curator Robyn Maxwell at Rockhampton Art Gallery and Assistant Curator Niki van den Heuvel at Tamworth Art Gallery.

Assistant Curator Olivia Meehan lectured on Asian, especially Japanese, art to Gallery audiences and in Asian art symposia in Australia and Japan. Meehan left the Asian art department at the end of 2012 to take up a lectureship in art history at the Australian National University in 2013. Other Asian art curators have also contributed to the Gallery's public programs with floor talks on key works or important areas of the Asian collections.

Planning and research co-ordinated by Maxwell has begun on a mid 2014 exhibition and catalogue of Balinese art, Eastburn is coordinating research for an exhibition of Asian children's costumes for late 2014. Research has informed a number of strategic acquisitions to support these exhibitions as well as a major restructuring of the Indonesian component of the Southeast Asian collection displays planned for early 2014.

Research by the department continues to inform acquisitions and improve cataloguing of the collection and is used in preparation of display labels and exhibition texts supporting new installations and for publication, including articles for *Artonview* (see Appendix 5) and *TAASA Review*.

Throughout the year Asian art staff members attended a range of public and scholarly lectures at other institutions in Canberra and interstate. In December, Melanie Eastburn and Robyn Maxwell attended a small invitation-only professional symposium on 'Museums in

contemporary China' at the Gallery of Modern Art, Brisbane, held in conjunction with the opening of the Asia Pacific Triennial of Contemporary Art.

International Painting and Sculpture

Senior Curator Christine Dixon and Curator Lucina Ward researched and presented an exhibition to celebrate the Gallery's Abstract Expressionist collection in the centenary year of Jackson Pollock and Morris Louis. They collaborated with Roger Benjamin of the United States Studies Centre at the University of Sydney on *Action. Painting. Now.*, a major symposium sponsored by the Terra Foundation for American Art, Chicago.

Lucina Ward presented a paper on the Gallery's Turrell skyspace at the Council for the Humanities, Arts and Social Sciences forum. She also helped to organise the symposium *Sculpture: Space and Place*, a collaboration with The Australian National University's Research School of Humanities and the School of Art, part of the Centenary of Canberra celebrations. Ward and Dixon both presented papers at the symposium.

Dixon, Ward and Assistant Curator (Exhibitions) Simeran Maxwell co-ordinated the major exhibition *Turner from the Tate: The Making of a Master*, presenting research in articles for *Artonview* (see Appendix 5) and for a range of external publications, including *The Canberra Times*. Lucina Ward and Simeran Maxwell gave many interviews for television, radio and print media. Christine Dixon and Lucina Ward briefed voluntary guides on the exhibition.

International Prints, Drawings and Illustrated Books

Senior Curator Jane Kinsman was awarded her PhD in Art History and Curatorship at the Australian National University on the subject of the *Prints of David Hockney*, the result of years of research. Kinsman's research on Henri de Toulouse-Lautrec and the artist's works in the collection culminated in the Gallery's major summer exhibition *Toulouse-Lautrec: Paris and the Moulin Rouge* and the accompanying book. Curator Jaklyn Babington and Assistant Curator (Exhibitions) Simeran Maxwell also conducted

research and contributed to the book. In addition, Kinsman wrote several newspaper articles and gave lectures and talks on the subject as well as television and press interviews.

Kinsman also researched the living artist William Kentridge for the forthcoming exhibition *William Kentridge: drawn from Africa*. She liaised with the department's great benefactor Kenneth E Tyler in support of the publication of research and documentation on the Gallery's collection of American printmaking in catalogues and on the Gallery's website.

Babington continued research on American artist Roy Lichtenstein and the Gallery's extensive collection of his works, producing the touring exhibition *Roy Lichtenstein: Pop remix*. She wrote the accompanying publication. Babington is also assisting Kinsman in the research for and preparation of *William Kentridge*.

Emilie Owens, Assistant Curator, Kenneth Tyler Printmaking Collection, researched and prepared a paper on the collection of audiovisual material to be presented and published at the Impact8 international printmaking conference in Dundee, Scotland, in August 2013. Owens continued research for a forthcoming exhibition dedicated to the Tyler Collection and developed the initial outline of a large publication that will provide a comprehensive overview of the collection.

The department's exhibition and collection research over the year was published in various issues of *Artonview* (see Appendix 5) and other magazines such as *Art Collector*.

Photography

In preparation for the Gallery's retrospective on Australian photographer Carol Jerrems, Senior Curator Gael Newton and Curator Anne O'Hehir conducted research on the Gallery's extensive archive of the artist's work. The exhibition *Carol Jerrems: photographic artist* was the culmination of a long process of cataloguing of the archive of several thousand signed and proof prints accepted in 1983, following the artist's premature death in 1980. Texts and articles were produced in support of the exhibition as well as a very successful seminar of invited speakers on Jerrems.

Newton continued to research works that formed part of major purchase of a large private collection of pioneering Indonesia black-and-white photographs. This research and these works will form the basis of an exhibition in early 2014.

Two new displays of the Photography collection were the result of research conducted by O’Hehir on photographs of mining and miners from 1850 to the present and on seventy years of America street photography.

Research on the Photography collection was presented in various articles for *Artonview* (see Appendix 5) and in talks and lectures at the Gallery.

Decorative Arts and Design

Dr Robert Bell AM, Senior Curator, Decorative Arts and Design, undertook research on historical and contemporary Australian and international ceramics, glass, jewellery, metalwork, textiles, furniture, fashion and theatre costume. This research resulted in acquisitions, published articles, talks and lectures and improved cataloguing and documentation of artists and designers in these art forms. This research informed the presentation of Australian and International decorative arts works in the permanent galleries in regular rotations of the Australian and international decorative arts and design collections.

Dr Bell participated in the Ausglass conference in Wagga Wagga and the National Ceramics Conference in Adelaide. He continued to work with Sandy Benjamin OAM, the Chair of the National Gallery of Australia Foundation’s Decorative Arts and Design Collection Development Fund, on projects to assist in the development of the decorative arts and design collection. Specific research into the past forty years of Australian jewellery was conducted in the development of the Gallery’s forthcoming touring exhibition *Bodywork: Australian jewellery 1972–2012*.

He presented research in eight articles on works from the collection for *Artonview* and developed content for a new book on aspects of the nineteenth-century Australian decorative arts and design collection for publication in 2014.

Volunteer Meredith Hinchliffe assisted with collection research by continuing with the project of updating Australian designers and craft practitioners’ documentation. Volunteer Jane Herring continued to research aspects of the Ballets Russes’ history to improve the documentation of the work of this company in relation to the Gallery’s collection of its costumes.

EDUCATIONAL PROGRAMS

Specifically targeted educational programs and resources are developed each year to inspire and educate youth, families, students and teachers. Such programs include school tours, family activity rooms in major exhibitions and scholarship and leadership programs. The Gallery has an active publishing program to support and extend these educational activities through educational resources for primary and secondary schools, discovery trails for young children, promotional materials and peripheral materials such as conference programs and certificates.

A key component of program development and delivery is increasingly to leverage new technologies to broaden access to and engagement with the national art collection. To this end, one of the Gallery’s strategic priorities is the Digital Art Education and Access Initiative. During the year, the Education Services Australia Digital Learning Project aggregated and contextualised thirty-six Gallery resources comprising works of art, education resources and exhibition websites. These resources are now available through an online portal in a format that supports teachers’ implementation of the National Curriculum.

Audio tours for children and adults were created for *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*.

Students and teachers

A total of 75 043 students and teachers from around Australia visited in excursion groups to participate in the Gallery’s education programs. This included 18 483 students and teachers attending tours and workshops by Gallery educators, 48 983 attending tours led by voluntary guides and 6682 conducting self-guided tours. Professional development

programs for teachers were delivered for the exhibitions *Toulouse-Lautrec: Paris and the Moulin Rouge* and *unDisclosed: 2nd National Indigenous Art Triennial*, attended by a total of 80 teachers from diverse subject areas.

Family activity rooms

The Gallery's family activity rooms are organised for major exhibitions in the Temporary Exhibitions Gallery and provided educational activities for children aged 3 to 12. Family activity rooms this year were organised for *Toulouse-Lautrec* and *Turner from the Tate*. A registered total of 11 836 adults and 5253 children participated during *Toulouse-Lautrec*, with thousands more dropping in briefly to enjoy the room. The room for *Turner from the Tate: The Making of a Master* opened on 1 June 2013.

The Gallery's family activity rooms are supported by the Yulgilbar Foundation.

Scholarship and leadership programs

The Wesfarmers Arts Indigenous Fellowship and Leadership programs included ten days of intensive leadership training and immersion in the professional practice for twelve Indigenous Australians from around the nation. Two of the twelve were selected as Fellows and are undertaking two-year projects with the support of the National Gallery of Australia and Wesfarmers Arts.

This year, the National Summer Art Scholarship included a curatorial tour of *Toulouse-Lautrec: Paris and the Moulin Rouge*, life drawing at the ANU School of Art, a drawing workshop at Carey's Cave near Wee Jasper and a behind-the-scenes tour of the Gallery's Conservation and Registration departments. One of the highlights of the week was a mono-printing workshop with artist Brent Harris and printmaker John Loane.

PUBLIC PROGRAMS

The Gallery delivered 169 public programs in the year, with a total attendance of 18 559 visitors. These programs play a central role in increasing public engagement with the national art collection and temporary exhibitions and include talks

and lectures, tours, conferences and symposia, community events, workshops and performances. Talks, lectures, conferences and performances continue to be documented with video and audio recordings for the purpose of increasing public access to this material online.

The Gallery's drawing workshops and community events such as the Big Draw have incorporated digital technologies via iPad with highly successful delivery and positive public feedback.

Talks and lectures

The inaugural Robert Hughes Memorial Lecture was delivered by Neil MacGregor, Director of the British Museum. This marked the Gallery's thirtieth anniversary. Other notable international speakers this year included David Brown, Curator, Tate Britain, who gave two separate lectures on aspects of JMW Turner's work; American artist Andrea Zittel, who spoke about her intriguing contemporary art project commissioned for the Gallery, *A-Z homestead unit 2012*; and art historian Professor Michael Fried, who spoke on Gustave Courbet.

A lecture series of Masterclasses held in association with *Toulouse-Lautrec: Paris and the Moulin Rouge* provided an opportunity for the public to delve deeply into the exhibition content, attracting 310 people. Speakers included curators Jane Kinsman, Terence Malloon, Professor Anthea Callen and Professor Marcia Pointon.

In March, a day of curatorial talks was held to launch the exhibition book *Stars in the river: the prints of Jessie Traill*, with guest speaker artist Ron McBurnie. The event was filled to capacity. During the year, two Temenos lectures were delivered: in November 2012, John Swindells spoke about how, through film, the spiritual can enter into stories of the everyday; and, in May 2013, Daniel Docherty ended the series with a lecture revealing the sacred geometry in the Griffin design for Canberra.

Additional talks were given this year by Gallery curators, educators, conservators, librarians and voluntary guides, as well as guest speakers Dr Michelle Potter, Virginia Haussegger, Daniel Thomas, Christopher Menz, Dr Richard Barz, Robyn Beeche, Dr Steven Tonkin, Lesley Harding,

Dr Barbara Leigh, Natasha Egan, John Jones, Bruce McLean, Lesley Pullen, Dr Gary Hickey, Marcellin Abong and CK Pao.

Conferences and symposia

Two high-profile symposia, attracting international speakers and delegates and combined audiences of over 300 people, were presented. In August 2012, the Gallery worked with the United States Studies Centre at the University of Sydney and the Terra Foundation for American Art to stage a two-day international symposium on Abstract Expressionism. The symposium, *Action. Painting. Now.*, featured leading American scholars and Australian experts discussing the development, reach and influence of this important art movement. In May 2013, artists, curators and art writers gathered at the Gallery for *Sculpture: Space and Place*, presenting national and international perspectives on sculpture, within the context of Canberra's Centenary. The symposium was a collaboration between the Gallery, the Australian National University's Research School of Humanities and the Arts and School of Art.

In September, a focus forum was held for the exhibition *Carol Jerrems: photographic artist*, exploring the artist's short but brilliant career and screening associated films from the 1970s.

Community events

The Gallery's most popular community event this year was the *Paris, City of Light* promenade, which saw an enthusiastic crowd of 6500 visitors gather over two nights for a festival of music, performance, floor talks, films, art-making and refreshments inspired by nineteenth-century bohemian Paris and the world of Henri de Toulouse-Lautrec.

The Gallery's annual free community programs *Slow Art*, *Sculpture Garden Sunday* and the *Big Draw* were also well attended. This year the *Big Draw* provided twelve activities throughout gallery spaces to encourage a range of approaches to drawing, interpreting works of art and informal learning. A formal evaluation of this event revealed that 99% of attendees would recommend the *Big Draw* to a friend and 89% found that the new iPad activity facilitated a unique art making experience. *Sculpture Garden Sunday* continues to be extremely popular with families and was attended

by 2500 visitors this year. The Gallery's *Slow Art Day* program was fully booked and demonstrated the growing popularity of this international movement to encourage a contemplative approach to experiencing art.

Workshops

One of the most popular workshops at the Gallery was Dr Sketchy's burlesque drawing, a fully subscribed evening life-drawing class for adults in which performers re-enacted the bohemian scenes of Toulouse-Lautrec's Paris. Screenprinting and lithographic printing workshops were also held at Megalo Print Studio in Canberra, and a glassmaking workshop was held at the Canberra Glassworks.

Performances

Two Indigenous dance performances were highlights of the Gallery's performance program this year, and each was closely linked to works in the national art collection. During NAIDOC Week, Indigenous artist Alick Tipoti and his Torres Strait Islands dance troupe performed in traditional dress in front of Tipoti's mask sculptures in *unDisclosed: 2nd National Indigenous Art Triennial*. During March 2013, the Gallery hosted the world premiere of *Morning Star: a story of transformation*, a new contemporary dance work by Mirramu Dance Company and members of the Yirrkala community, who are the traditional custodians of the ancient Morning Star story from Arnhem Land.

In April, 35° 17 SOUTH, an interactive performance game developed in collaboration with the Canberra Youth Theatre and Academy of Interactive Entertainment, brought the *Sculpture Garden* to life through digital technology. Played live via handheld mobile devices, the game's narrative positioned sculptures in the *Sculpture Garden* as features of a futuristic, survivalist Canberra, and attracted 313 participants, mostly young people, over its six-day season. The creative possibilities provided by the digital platform drew new audiences and allowed for an imaginative engagement with the national art collection.

Additional programs were performed by the Brew Guitar Duo, Duo Merindah, storyteller Kiran Shah, Indian Odissi dancers Nirmal Jena and Pratibha Singh, Griffyn Ensemble, Tinalley String Quartet

and a group of local poets inspired by Sydney Long, all of which brought to life themes and content from exhibitions and the national art collection.

Screenings

The Gallery held 44 film screenings with a total of 4716 visitors over this time. With a focus on visual arts and culture, the film screening program included participation in the Canberra International Film Festival; the Winter Art Film Series, specially curated for the Gallery by film critic Simon Weaving, and regular free weekend screenings related to the collection and exhibition program. The ninth Annual Latin American Film Festival was a particular highlight, with 2950 people attending twice-daily screenings of the best contemporary cinema from 12 Latin American nations. This event was also a valuable opportunity to strengthen ties with the diplomatic sector and local Latin American communities, and to attract new audiences to the Gallery.

SPECIAL ACCESS

Twenty-five special-access programs were delivered during the year, with a total of 471 attendees. Special-access programs included tours for people with physical or intellectual disabilities, viewings for carers, descriptive tours for people who are blind or have low vision, Auslan sign-interpreted tours for the deaf and hearing-impaired community.

This year, visitors who are deaf or hearing impaired also benefited from increased access through digital technology. The Gallery launched a sign-interpreted and captioned audio tour of the exhibition *Turner from the Tate: The Making of a Master* through the OpenMi Tours app, available for free download.

The Art and Alzheimer's program included onsite tours for people with dementia and an outreach program to educate arts and health professionals nationally. Three regional outreach workshops were held this year at The Gallery at Bayside Arts and Cultural Centre in Victoria, Albury Regional Art Gallery in New South Wales and Artspace Mackay in Queensland. Program Coordinator Adriane Boag presented at the Practice and Progress: The MoMA

Alzheimer's Project Exchange conference in New York. Colleagues from the United Kingdom, Germany and the United States of America subsequently requested copies of the Gallery's Art and Alzheimer's training DVD, an important endorsement of the Gallery's as an innovator in this area of arts and health.

The Gallery also hosted a significant seminar on Art and Dementia, which involved twenty regional arts and health professionals coming together to discuss the impact and effectiveness of art and dementia initiatives in galleries. The seminar was valuable in forging strong ties between the Gallery and regional communities. It was made possible through the support of the Thyne Reid Foundation.

VOLUNTARY GUIDES

Voluntary guides delivered tours of the collection and exhibitions to 68 508 visitors. Professional development and training was offered to our guides throughout the year on collection knowledge, communication and presentation skills, customer service and cross-cultural awareness.

A highlight of the voluntary guides program was the Australian Association of Gallery Guides Conference held in May. National Gallery of Australia guides formed the organising committee, and the conference showcased the national art collection to over 230 delegates from seventeen member state and regional galleries around Australia. Non-member galleries were also represented from as far afield as Christchurch in New Zealand.

PROMOTION OF GALLERY PROGRAMS

Marketing and promotional campaigns to drive visitors to the National Gallery of Australia and raise the profile of the exhibitions, public programs and events were ongoing throughout the year.

Marketing support was also provided for key public programs, travelling exhibitions, commercial operations and membership events throughout the year. Highlights included the Summer Art Scholarship program, Sculpture Garden Sunday, the Wesfarmers Indigenous Arts Fellowship and Leadership programs, the Sculpture Bar, the

Toulouse-Lautrec cabaret and curator dinner and the promenade event held in conjunction with the Enlighten Festival.

Media relations

Media relations were integral to the overall profile and promotion of the Gallery throughout the year.

Key media events included the announcement in September 2012 of the loan of the Gallery's *Ned Kelly series* to the Irish Museum of Modern Art in Dublin, which achieved considerable national media coverage. The announcement of *Turner from the Tate: The Making of a Master* and the speech at the media preview for *Toulouse-Lautrec: Paris and the Moulin Rouge*, both in December 2012, were made by Andrew Barr MLA, Deputy Chief Minister of the Australian Capital Territory. The media announcement to celebrate Indigenous Australian artist Lena Nyadbi's major installation at the Musée de Quai Branly was staged at the Gallery in April 2013—in conjunction with Australia Council, Harold Mitchell Foundation, Musée de Quai Branly and the Wamun Art Centre—and generated extensive national media coverage. The media release of the Gallery's intention to acquire two important paintings by George Stubbs also generated considerable national media coverage. The Royal Academy of Arts and National Gallery of Australia media announcement of the exhibition *Australia* and the exhibition media preview of *Turner from the Tate*, both staged in May 2013, received extensive national and international media attention.

The estimated media dollar value for the *Toulouse-Lautrec* campaign was \$30 360 489. This is 76% higher than the exhibition *Renaissance: 15th- and 16th-century Italian paintings from the Accademia Carrara, Bergamo* in the previous year, primarily due to valuation of the extensive online and social media coverage achieved.

Key partnerships with Nine Network Australia, WIN Television, The Canberra Times, The Age, Sydney Morning Herald, JC Decaux, ABC Local Radio, Ticketek, Qantas In-flight and Qantas Holidays significantly benefited the national marketing campaigns for *Toulouse-Lautrec* and *Turner from the Tate*. The Gallery has developed successful partnerships with ABC Classics, ABC Classic FM, and two CDs were produced in

conjunction with *Toulouse-Lautrec* and *Turner from the Tate*; these CDs were marketed by the ABC and were available in ABC shops nationally and from the ABC Online Shop. A partnership with ABC Radio National was developed and added significant national profile to the *Turner from the Tate* campaign.

Visitor research

Visitor evaluation to understand interest in and satisfaction with the experience of a visit to the National Gallery of Australia, engagement with the national art collection and the online experience was ongoing throughout the year.

Two online surveys were issued to *Toulouse-Lautrec* Ticketek ticket buyers, with a total of 11 757 survey participants contacted and a response of 3764 completed surveys. Key findings included an 8.6 out of 10 overall event satisfaction rating and showed that approximately 80% of visitors travelled from interstate, with an estimated 82 065 overnight visitors to Canberra due to the exhibition. Of the fifty onsite and face-to-face interviews conducted with exhibition visitors, 92% stated that they visited the Gallery specifically to see *Toulouse-Lautrec*.

Customer satisfaction with the visitor experience continues to rate very high, with nearly 100% of participants either satisfied or very satisfied with their visit.

RESEARCH LIBRARY

The Research Library's four major initiatives for the year were:

- preserving and documenting ephemeral and archival material
- identifying and documenting audio-visual material and the migration of priority material to the digital domain for preservation and access
- acquiring significant Australian art and artist archives
- increasing accessibility and discoverability for the manuscript collection.

Statistics on the Research Library's other activities are outlined in the table opposite.

RESEARCH LIBRARY STATISTICS	2011–12	2012–13
Reference and research requests	3316	4108
Interlibrary loans and exchange	1533	903
Circulation	2334	2565
Acquisitions: monographs	3105	3146
Acquisitions: artist files	8703	8719
Artist files, monographs and serials catalogued	13 335	7990
Serials accessioned	2288	321

Collection growth

The Research Library print collection now has over 210 000 recorded items documenting monographs, exhibition catalogues, serials, artist files and archives. An analysis for future display and storage requirements concluded that the Research Library contains over six kilometres of print, audiovisual and microform materials.

Access to the collection

As at 30 June 2013, 1431 outside researchers were registered with the Research Library.

As part of outreach, Library staff provided art library research training for the Wesfarmers Arts Indigenous Program. It also hosted events for the Art Libraries Society/ANZ and the Glenelg Historical Society.

In addition to exposure through the library catalogue (Primo) and the Gallery website, the visibility of the Research Library collections continues to be enhanced through inclusion in Trove, the free discovery platform for Australian research collections. Integrated access to traditional and online resources, via multiple discovery platforms allows researchers, including Gallery staff, personalised information discovery.

The Library showcase program continued to highlight interesting aspects of the collection.

The Research Library continues to publish the Art Obituaries Database online, with 471 entries added and edited this year.

Acquisition highlights

Major acquisitions included the papers of Frances English, consisting of letters relating

to the Gallery's acquisition of Jackson Pollock's *Blue poles* 1952.

Papers of the Megalo Print Studio and artist Janet Dawson were also acquired.

The Research Library continued to acquire important catalogues and books.

MEMBERSHIP

As at 30 June 2013, the number of financial members of the Gallery totalled 21 165, which is equivalent to 13 242 memberships. This is a decrease from 2011–12, which was 21 600 members and 13 721 memberships. All Australian states and territories are represented in the national membership. The majority outside of the Australian Capital Territory are in New South Wales and Victoria. Internationally, there are members in New Zealand, the United Kingdom, Asia, North America and Europe.

The fourth Members Acquisition Fund campaign was launched in September 2012 to raise funds for the acquisition of Henri de Toulouse-Lautrec's important poster *Divan Japonais* 1893. This program yielded a strong response, with over 429 contributions totalling over \$70 000.

GOAL 3 MAXIMISE SUPPORT FOR GALLERY OPERATIONS AND PLANS

KEY STRATEGIES

- 3.1 Secure and manage the Gallery's financial resources.
- 3.2 Manage Gallery infrastructure and services.
- 3.3 Further develop Gallery infrastructure.
- 3.4 Continuously improve risk management and corporate governance.
- 3.5 Secure and develop human resources.
- 3.6 Develop and maintain strategic relationships.

COMMERCIAL OPERATIONS

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

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 2012–13 was \$7.342 million, compared with \$4.982 million in the previous year.

Retail

The Gallery's retail strategy seeks to position the NGA Shop as a destination book and specialist gift shop. The strategy has an emphasis on books and design in the product offering, with a range of special events for Gallery members such as the annual Christmas shopping evening and a

quarterly book club that ranges from lively group discussions to in-conversation programs with authors around books with an art theme. The themed exhibition shops continue to be an integral and essential part of the strategy.

The shop performed well this year, offering a range of merchandise that extended access to the Gallery's collections and provided a lasting memento of a visit. The popularity of the Gallery's exhibition program was reflected in strong sales of product developed for our exhibitions.

The most popular merchandise continues to be Gallery-developed product, including postcards, greeting cards, magnets, posters, framed prints, place mats, coasters, T-shirts and tea towels.

Catalogue sales were strong, particularly sales of *Toulouse-Lautrec: Paris and the Moulin Rouge*. Sales of *Sydney Long: the Spirit of the Land*, *Stars in the river: the prints of Jessie Traill*, *Roy Lichtenstein: Pop remix*, *Stars of the Tokyo stage* and *Kastom: art of Vanuatu* were also strong.

Wholesale and distribution

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

Venue hire

Venue hire was popular with corporate clients. Gandel Hall provides a unique and majestic venue for conference and event organisers, with events ranging from working-breakfast seminars to gala corporate dinners. Venue hire was particularly high during major exhibition periods.

Catering

The ACT Supreme Court placed the Gallery's catering contractor Ten and a Half into liquidation in October 2012, and the Gallery's contract with Ten and a Half was terminated. To ensure business

continuity, the Gallery engaged The Big Group, a Melbourne based catering company, for a short-term contract.

Food and beverage was provided in all the Gallery venues, including the Members Lounge, NGA Cafe, Sculpture Garden Restaurant and Street Cafe, which all continue to be popular destinations with visitors to the Gallery.

FACILITIES MANAGEMENT

The Gallery has in place a Strategic Asset Management Plan and a range of policies and procedures that govern how infrastructure and services are upgraded and maintained. A computerised maintenance management system is used to facilitate all maintenance activities. Maintenance of the Gallery's plant, equipment and assets is performed jointly by in-house technicians and outsourced contract support.

HERITAGE MANAGEMENT

In accordance with its obligations under section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth), the Gallery has a heritage strategy, which was developed with the assistance of specialist consultants.

This heritage strategy meets both the Gallery's specific obligations to prepare a heritage strategy in relation to the land it manages and its general obligations under the *Environment Protection and Biodiversity Conservation Act* to take no action that has, will have or is likely to have a significant impact on the environment unless approved by the Minister for Sustainability, Environment, Water, Population and Communities.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT AND ENVIRONMENTAL PERFORMANCE

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999* (Cwlth), 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.

The following is a summary of the Gallery's activities in 2012–13 in accordance with the *Environment Protection and Biodiversity Conservation Act*.

How the Gallery's activities accord with the principles of ESD—Section 516A(6)(a)

The Gallery worked closely with the Commonwealth Government and with other national cultural institutions in the portfolio of the Department of Regional Australia, Local Government, Arts and Sport to assist in the development of policies relating to the operation of public buildings that house national collections.

Cultural institutions are required to maintain temperature and relative humidity within set parameters 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 to reduce the total amount of resources used.

The Gallery has installed and operates a tri-generation system to generate electricity.

The Gallery has participated in meetings with other cultural institutions in relation to matters of common interest, including methods for achieving savings in the use of water, gas and electricity. Consideration is also being given to the possibility of seasonal variation of set points for temperature and relative humidity to achieve savings in utility costs.

The Gallery continues to focus on minimising waste by addressing procurement policy, waste-reduction, waste-reuse and waste-recycling activities. The Gallery re-uses waste water from a reverse osmosis plant, and that water is returned to a storage tank and used for irrigation and in bathroom amenities in the building.

The Gallery participates, in conjunction with other institutions, in joint procurement exercises to achieve competitive prices for the supply of goods and services.

How the administration of legislation accords with the principles of ESD—Section 516A(6)(b)

The outcome specified for the Gallery in the Portfolio Budget Statements 2012–13 is 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally'. The Gallery achieves this outcome through collection development, collection management and access to and promotion of works of art.

While ESD is not specifically noted as a criterion within the Portfolio Budget Statements, the Gallery acknowledges the implications to ESD particularly in the area of Collection Management. This relates to the requirement to maintain environmental conditions within set parameters of temperature and relative humidity.

The effect of the Gallery's activities on the environment—Section 516A(6)(c)

The Gallery's operations in meeting its outcomes do have a negative impact on the environment through the use of non-sustainable resources—gas, water, electricity, paper and exhibition materials as well as the generation of waste products.

However, the impact on the environment is as minimal as possible due to the highly efficient operation of plant and equipment, excellent maintenance regimes and careful use of resources.

Measures the Gallery is taking to minimise the impact of its activities on the environment—Section 516A(6)(d)

The Gallery maintains a strong commitment to improving its environmental performance and continues to focus on minimising waste by addressing procurement policy, waste-reduction, waste-reuse and waste-recycling activities. Activities undertaken to improve environmental performance include:

- continuously monitoring plant and equipment performance so as to maximise efficiency of operation
- implementing recommendations for energy conservation from an energy audit

- harvesting rainwater for use in water features and bathroom amenities in the building
- installing LED lighting where appropriate
- using variable-speed drives on selected major plant
- adjusting air balance with improved pressurisation of the building
- sending photocopier and printer toner cartridges to Planet Ark for recycling
- setting printers to print in duplex by default
- recycling office paper and cardboard
- leasing fleet vehicles, which takes into account the Green Vehicle Guide of the Australian Greenhouse Office
- recycling restaurant cooking oil
- using recycled paper as much as possible in office operations.

Mechanisms for reviewing and increasing the effectiveness of these measures—Section 516A(6)(e)

The Gallery's recording of its use of gas, water, electricity and of the volume of recycled materials enable comparable assessments to be undertaken each year to determine where improvements can be made. The Gallery complies with the Australian Government's energy efficiency policies, and it reports annually to Government on its yearly energy performance through the Online System for Comprehensive Activity Reporting.

WORK HEALTH AND SAFETY

The following matters are reported as required under Schedule 2, Part 4(2) of the *Work Health and Safety Act 2011*.

Initiatives

A number of initiatives were taken to ensure the health, safety and welfare of workers and visitors, with a strong focus on risk management. Achievements include:

- reviewing and amending thirty-six work health and safety policies

- expanding Gallery-wide registers covering:
 - risk assessments
 - standard work procedures
 - job safety analysis
- implementing, where reasonably practicable to do so, the recommendations from both internal and external audits
- reviewing and recording statistics on workplace injuries and illnesses to identify trends
- providing work health and safety training.

Health and safety outcomes

Health and safety outcomes were achieved through Gallery initiatives. Positive Performance Indicators show the level of uptake of positive work health and safety management processes and demonstrate the Gallery's performance, giving a better indication of the preventative actions implemented to minimise harm within the workplace.

The following table shows the relationships between initiatives, measures and outcomes when using Positive Performance Indicators.

WORK HEALTH AND SAFETY POSITIVE PERFORMANCE INDICATORS		
Initiatives	Measures	Expected outcomes
Workplace inspections	140 workplace inspections were undertaken, with 238 hazards being identified. 69% of the identified hazards have had corrective actions applied with the remainder scheduled for completion when reasonably practicable to do so.	
Work health and safety training	76 staff attended WH&S training. 11 different courses were attended by staff.	
Health programs	The following health programs were made available for staff participation: Australian Running Festival, Canberra Fun Run, Canberra Roller Derby, Canberra Walking Festival, City 2 Surf, health checks, influenza vaccinations, mountain biking, netball, soccer and yoga.	Reduced illness and injury
Workstation assessments	All staff employed for 5 months or more received an ergonomic workstation assessment. A total of 25 ergonomic assessments were undertaken.	Reduced costs Increased productivity
Development of safe work procedures and ongoing risk management strategies	114 incidents were reported, with 1.7% resulting in serious injury. Two notifiable incidents occurred with the incidence rate being 0.79%. ¹	
Early intervention for lost-time injuries	The incidence rate of lost-time injury was 26%. ² The target was set at 40%. The rate of average weeks of lost time was 2.6%. ³ The target was set as 3.6%.	

1) The incidence rate of notifiable incidents is calculated using the number of notifiable incidents per 1000 full-time equivalent employees.

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

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

WORKFORCE PLANNING

Staff are employed under the *National Gallery Act 1975*. During 2012–13, ten ongoing staff resigned, one retired and one accepted voluntary redundancy. This represents a turnover rate of ongoing staff of 5.8%.

On 30 June 2013, the Gallery employed 342 staff, made up of 206 ongoing staff (82 male and 124 female), 47 non-ongoing staff (15 male and 32 female) and 89 casual employees (14 male and 75 female). The 206 ongoing staff, an increase from 200 in 2011–12, comprised 180 full-time and 26 part-time employees.

The average staffing level during the year was 252.19 full-time equivalent, including staff engaged to service major exhibitions, which was an increase from 250.17 in 2011–12.

Senior Executive Service

On 30 June 2013, 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.

Enterprise Agreement

The *National Gallery of Australia Enterprise Agreement 2011–2014* approved by Fair Work Australia on 4 January 2012 remains in effect without amendment and with a nominal expiry date of 30 June 2014.

Australian Workplace Agreements and Common Law Agreements

Three Australian Workplace Agreements and two Common Law Agreements were current at 30 June 2013. All other staff are covered by the conditions of the Enterprise Agreement.

Performance-based pay

Performance bonuses totalling \$86 130 were paid to eligible employees. The amount of each bonus is determined by performance review.

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 continues to implement the strategies of our Workplace Diversity Plan.

Industrial democracy

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

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 and to identify training and development needs for career planning, including in relation to the 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.

Learning and development

Staff participated in a broad range of corporate, program and professional learning and development activities.

A number of targeted, Gallery-specific training packages were provided, including customer service for all frontline staff, Australian Quarantine and Inspection Service Accreditation, Care of the Collection, Art Handling, Disaster

Recovery, Risk Management and Business Continuity Planning.

General learning and development activities covered a wide range of programs including: Information Technology, Time Management, Effective Communication, Writing Skills, Financial Management, Mental Health First Aid and Effective People Management. Additionally, a number of staff attended a variety of conferences, seminars and symposiums.

Expenditure on staff learning and development during the year totalled \$141 161.

DEVELOP AND MAINTAIN STRATEGIC RELATIONSHIPS

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.

Interaction with other agencies

The Gallery has worked cooperatively with the Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport and other portfolio agencies and continues to consult and act collaboratively.

The Gallery provided secretariat services and chaired meetings of the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum and worked collaboratively and cooperatively with other agencies. 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.

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.

National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation established to support the Gallery. It is a company limited by guarantee under Corporations Law. The Foundation is governed by a Board of Directors appointed by the Gallery's Council. The Foundation Board includes the Gallery's Director, the Council Chair and two Council members. John Hindmarsh AM was appointed as Chairman of the Foundation in October 2010.

The activities of the Foundation are focused primarily on generating funds for the acquisition of works of art in accordance with the Gallery's published *Acquisitions Policy* and ten-year acquisition strategy. The Gallery's financial reports incorporate the financial activities of the Foundation.

The Foundation received cash donations in support of a number of campaigns, including the Foundation Fundraising Gala Dinner and Weekend Fund, Masterpieces for the Nation Fund, Members Acquisition Fund and 100 Works for 100 Years. The 100 Works for 100 Years program seeks to raise funds for the acquisition of one hundred significant works of art in celebration of Canberra's centenary in 2013.

In addition, both the Gallery's Council and Foundation Board have unique giving programs supported by Council members and Foundation Board directors. The National Gallery of Australia Council Exhibitions Fund, established in 2006, supports the temporary exhibition program. The Foundation Board Publishing Fund, established in 2011, supports the production of scholarly publications and online publishing initiatives focused on artists and works of art held in the national art collection.

The Foundation also received many generous gifts of important works of art and a number of significant bequests that greatly assisted the Gallery to make strategic acquisitions and further develop the national art collection.

The support of a number of private foundations and grant-funding bodies was instrumental in helping the Gallery to present a comprehensive exhibition

program and associated events. Of particular note is the Yulgilbar Foundation, which has supported the delivery of five family activity rooms to accompany major exhibitions.

The *National Gallery of Australia Foundation Annual Report 2012-13* details the operations and activities of the Foundation and lists the Board of Directors. Further information can be obtained by contacting the Foundation Office via telephone, +61 2 6240 6408, or email, foundation@nga.gov.au.

American Friends of the National Gallery of Australia

American Friends of the National Gallery of Australia, Inc is an independent charitable organisation in the United States of America. Since it was established in 1983, the Friends organisation has made generous donations to the Gallery in support of events, activities and acquisitions and has facilitated loans of significant works of art. The Friends organisation has recently enjoyed the generous support of donors such as Kenneth E Tyler AO, Marabeth Cohen-Tyler, Dr Lee MacCormick Edwards, Susan Talbot, and Elaine and Jim Wolfensohn through the Wolfensohn Family Foundation.

FINANCIAL STATEMENTS



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of the National Gallery of Australia and controlled entities for the year ended 30 June 2013, which comprise: the Statement by the Council, Chief Executive and Acting Chief Financial Officer; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; 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.

Directors' Responsibility for the Financial Statements

The directors of the National Gallery of Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

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 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 about 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 of the financial statements that give a true and fair view 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 the accounting policies used and the reasonableness of accounting estimates made by the directors, 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 my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

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's and the consolidated entity's financial positions as at 30 June 2013 and of their financial performance and cash flows for the year then ended.

Australian National Audit Office



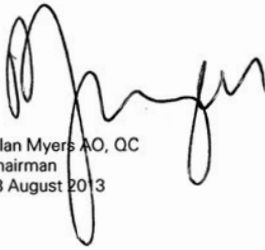
Sean Benfield
Senior Director
Delegate of the Auditor-General
Canberra
29 August 2013

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND ACTING CHIEF FINANCIAL OFFICER


In our opinion, the attached financial statements for the year ended 30 June 2013 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.



Allan Myers AO, QC
Chairman
28 August 2013



Ron Radford AM
Director
28 August 2013



David Perceval
Assistant Director, Administration
28 August 2013



Phil Tunney
Acting Chief Financial Officer
28 August 2013

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2013

	Note	CONSOLIDATED		NGA	
		2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
EXPENSES					
Employee benefits	3A	20,321	20,892	20,321	20,892
Supplier expenses	3B	25,357	18,386	25,366	18,386
Depreciation and amortisation	3C	19,073	18,183	19,073	18,183
Write-down and impairment of assets	3D	493	408	305	301
Losses from asset sales	3E	199	-	199	-
Total expenses		65,443	57,869	65,264	57,762
LESS:					
OWN-SOURCE INCOME					
Own-source revenue					
Sale of goods and rendering of services	4A	10,881	8,659	10,881	8,659
Contributions	4B	6,061	10,947	6,489	9,925
Interest	4C	837	657	667	520
Works of art – gifts	4D	3,611	2,979	3,648	3,035
Other revenue	4E	1,754	1,635	1,767	1,621
Total own-source revenue		23,144	24,877	23,452	23,760
Gains					
Other gains	4F	429	-	-	-
Total gains		429	-	-	-
Total own-source income		23,573	24,877	23,452	23,760
Net cost of services		(41,870)	(32,992)	(41,812)	(34,003)
Revenue from Government	4G	32,827	32,609	32,827	32,609
Deficit attributable to the Australian Government		(9,043)	(383)	(8,985)	(1,394)
OTHER COMPREHENSIVE INCOME					
Changes in asset revaluation reserves		32,714	403,794	32,714	403,794
Total other comprehensive income		32,714	403,794	32,714	403,794
Total comprehensive income attributable to the Australian Government		23,671	403,411	23,729	402,400

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

BALANCE SHEET

As at 30 June 2013

	Note	CONSOLIDATED		NGA	
		2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
ASSETS					
Financial assets					
Cash and cash equivalents	5A	12,490	11,917	9,213	8,232
Trade and other receivables	5B	721	1,096	625	1,053
Other investments	5C	1,483	1,193	-	-
Other	5D	345	76	333	72
Total financial assets		15,039	14,282	10,171	9,357
Non-financial assets					
Land and buildings	6A/E	297,650	306,850	297,650	306,850
Property, plant and equipment	6B/E	2,784	2,058	2,784	2,058
Heritage and cultural assets	6C/E	4,651,358	4,602,055	4,651,358	4,602,055
Intangibles	6D/E	480	461	480	461
Inventories	6F	1,634	1,223	1,634	1,223
Other	6G	39	33	39	33
Total non-financial assets		4,953,945	4,912,680	4,953,945	4,912,680
Total assets		4,968,984	4,926,962	4,964,116	4,922,037
LIABILITIES					
Payables					
Suppliers	7A	(5,728)	(1,311)	(5,719)	(1,302)
Other	7B	(1,909)	(1,499)	(1,909)	(1,499)
Total payables		(7,637)	(2,810)	(7,628)	(2,801)
Interest bearing liabilities					
Loans	8A	-	(3,000)	-	(3,000)
Total Interest bearing liabilities		-	(3,000)	-	(3,000)
Provisions					
Employee provisions	9A	(6,126)	(5,995)	(6,126)	(5,995)
Total provisions		(6,126)	(5,995)	(6,126)	(5,995)
Total liabilities		(13,763)	(11,805)	(13,754)	(11,796)
Net assets		4,955,221	4,915,157	4,950,362	4,910,241
EQUITY					
Contributed equity		232,552	216,160	232,552	216,160
Reserves		4,060,998	4,028,284	4,060,998	4,028,284
Retained surplus		661,671	670,713	656,812	665,797
Total equity		4,955,221	4,915,157	4,950,362	4,910,241

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

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2013

CONSOLIDATED								
	Retained surplus		Reserves		Contributed equity		Total equity	
	2013	2012	2013	2012	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance	670,713	671,096	4,028,284	3,624,490	216,160	199,941	4,915,157	4,495,527
Balance carried forward from previous period								
Adjustment for changes in accounting policies								
Adjusted opening balance	670,713	671,096	4,028,284	3,624,490	216,160	199,941	4,915,157	4,495,527
Comprehensive income								
Other comprehensive income	-	-	32,714	403,794	-	-	32,714	403,794
Deficit for the period	(9,043)	(383)	-	-	-	-	(9,043)	(383)
Total comprehensive income	661,671	670,713	4,060,998	4,028,284	216,160	199,941	4,938,829	4,898,938
Transactions with owners								
Contributions by owners	-	-	-	-	16,392	16,219	16,392	16,219
Equity injection	-	-	-	-	16,392	16,219	16,392	16,219
Sub-total transactions with owners	-	-	-	-	16,392	16,219	16,392	16,219
Closing balances as at 30 June	661,671	670,713	4,060,998	4,028,284	232,552	216,160	4,955,221	4,915,157
NGA								
	Retained surplus		Reserves		Contributed equity		Total equity	
	2013	2012	2013	2012	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance	665,797	667,191	4,028,284	3,624,490	216,160	199,941	4,910,241	4,491,622
Balance carried forward from previous period								
Adjustment for changes in accounting policies								
Adjusted opening balance	665,797	667,191	4,028,284	3,624,490	216,160	199,941	4,910,241	4,491,622
Comprehensive income								
Other comprehensive income	-	-	32,714	403,794	-	-	32,714	403,794
Deficit for the period	(8,985)	(1,394)	-	-	-	-	(8,985)	(1,394)
Total comprehensive income	656,812	665,797	4,060,998	4,028,284	216,160	199,941	4,933,970	4,894,022
Transactions with owners								
Contributions by owners	-	-	-	-	16,392	16,219	16,392	16,219
Equity injection	-	-	-	-	16,392	16,219	16,392	16,219
Sub-total transactions with owners	-	-	-	-	16,392	16,219	16,392	16,219
Closing balances as at 30 June	656,812	665,797	4,060,998	4,028,284	232,552	216,160	4,950,362	4,910,241

CASHFLOW STATEMENT

For the year ended 30 June 2013

	Note	CONSOLIDATED		NGA	
		2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		17,368	24,618	14,695	22,116
Receipts from Government		29,827	29,609	29,827	29,609
Interest		823	642	661	502
Net GST received		101	112	94	121
Total cash received		<u>48,119</u>	<u>54,981</u>	<u>45,277</u>	<u>52,348</u>
Cash used					
Employees		(24,318)	(22,891)	(24,318)	(22,891)
Suppliers		(19,816)	(22,219)	(16,566)	(20,733)
Net GST paid		(237)	-	(237)	-
Total cash used		<u>(44,371)</u>	<u>(45,110)</u>	<u>(41,121)</u>	<u>(43,624)</u>
Net cash from operating activities	10	<u>3,748</u>	<u>9,871</u>	<u>4,156</u>	<u>8,724</u>
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of property, plant and equipment		10	-	10	-
Total cash received		<u>10</u>	<u>-</u>	<u>10</u>	<u>-</u>
Cash used					
Payments for property, plant and equipment		(3,918)	(2,395)	(3,918)	(2,395)
Payments for collection assets		(15,659)	(16,793)	(15,659)	(16,793)
Total cash used		<u>(19,577)</u>	<u>(19,188)</u>	<u>(19,577)</u>	<u>(19,188)</u>
Net cash used by investing activities		<u>(19,567)</u>	<u>(19,188)</u>	<u>(19,567)</u>	<u>(19,188)</u>
FINANCING ACTIVITIES					
Cash received					
Contributed equity		16,392	16,219	16,392	16,219
Total cash received		<u>16,392</u>	<u>16,219</u>	<u>16,392</u>	<u>16,219</u>
Net cash from financing activities		<u>16,392</u>	<u>16,219</u>	<u>16,392</u>	<u>16,219</u>
Net increase in cash held		573	6,902	981	5,755
Cash and cash equivalents at the beginning of the reporting period		11,917	5,015	8,232	2,477
Cash and cash equivalents at the end of the reporting period	5A	<u>12,490</u>	<u>11,917</u>	<u>9,213</u>	<u>8,232</u>

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

SCHEDULE OF COMMITMENTS

As at 30 June 2013

	CONSOLIDATED		NGA	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
BY TYPE				
Commitments receivable				
Net GST recoverable on commitments	16	144	16	144
Total commitments receivable	16	144	16	144
Commitments payable				
Capital commitments				
Property, plant and equipment ¹	-	(53)	-	(53)
Works of art	(2,000)	-	(2,000)	-
Total capital commitments	(2,000)	(53)	(2,000)	(53)
Other commitments				
Operating leases ²	(33)	(74)	(33)	(74)
Other commitments ³	(984)	(1,477)	(984)	(1,477)
Total other commitments	(1,017)	(1,551)	(1,017)	(1,551)
Net commitments by type	(3,001)	(1,460)	(3,001)	(1,460)
BY MATURITY				
Commitments receivable				
One year or less	16	142	16	142
From one to five years	-	2	-	2
Total commitments receivable	16	144	16	144
Commitments payable				
Capital commitments				
One year or less	(2,000)	(53)	(2,000)	(53)
From one to five years	-	-	-	-
Total capital commitments	(2,000)	(53)	(2,000)	(53)
Operating lease commitments				
One year or less	(33)	(44)	(33)	(44)
From one to five years	-	(30)	-	(30)
Total operating lease commitments	(33)	(74)	(33)	(74)
Other commitments				
One year or less	(984)	(1,477)	(984)	(1,477)
Total other commitments	(984)	(1,477)	(984)	(1,477)
Net commitments by maturity	(3,001)	(1,460)	(3,001)	(1,460)

Commitments are GST inclusive where relevant.

Notes

1. Plant and equipment commitments are primarily purchase orders for the purchase of equipment.
2. Operating leases included are effectively non-cancellable and comprise vehicle leases where purchase options are not available.
3. Other commitments include purchase orders raised as at 30 June 2013 where the goods or services have not been provided.

SCHEDULE OF CONTINGENCIES

As at 30 June 2013

	Note	CONSOLIDATED				NGA			
		Land and buildings		Total		Land and buildings		Total	
		2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
Contingent assets									
Balance from previous period	11	935	750	935	750	935	750	935	750
New		35	185	35	185	35	185	35	185
Total contingent assets		<u>970</u>	<u>935</u>	<u>970</u>	<u>935</u>	<u>970</u>	<u>935</u>	<u>970</u>	<u>935</u>
Contingent liabilities									
Balance from previous period		-	-	-	-	-	-	-	-
New		-	-	-	-	-	-	-	-
Total contingent liabilities		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net contingent assets		<u>970</u>	<u>935</u>	<u>970</u>	<u>935</u>	<u>970</u>	<u>935</u>	<u>970</u>	<u>935</u>

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

NOTE	DESCRIPTION
1	Summary of significant accounting policies
2	Events after the reporting period
3	Expenses
4	Revenue
5	Financial assets
6	Non-financial assets
7	Payables
8	Interest bearing liabilities
9	Provisions
10	Cashflow reconciliation
11	Contingent assets and liabilities
12	Senior 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 of outcomes
19	Net cash appropriation arrangements
20	Financial assets reconciliation

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2013

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 and not-for-profit 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 statements

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 2012
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board that apply for the reporting period.

The financial statements have been prepared on an accrual basis and are 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 statements are 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 executor contracts 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 2012 to 30 June 2013 using accounting policies 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.
- 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.

1.4 New Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

No Accounting Standard has been adopted earlier than the application date as stated in the standard. The new, revised or amended standards or interpretations issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer and applicable to the current reporting period do not have a material financial impact on the National Gallery of Australia.

Other new, revised or amended standards or interpretations issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer and applicable to the current reporting period did not have a material financial impact and are not expected to have a future material financial impact on the National Gallery of Australia.

Future Australian Accounting Standards requirements

The following new, revised or amended standards and interpretations issued prior to the signing of the statement by the Council, Chief Executive and Chief Financial Officer are not expected to have a material financial impact on the National Gallery of Australia for future reporting periods but will effect disclosure:

- AASB 9 Financial Instruments
- AASB 13 Fair Value Measurement
- AASB 1055 Budgetary Reporting
- AASB 10 Consolidated Financial Statements

Other new, revised or amended standards and interpretations issued prior to the date of signing and applicable to the future reporting period are not expected to have a future material financial impact on the National Gallery of Australia.

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 no managerial involvement nor effective control over the goods
- the revenue and transaction costs incurred can be reliably measured
- it is probable that the economic benefits associated with the transaction will flow to the Gallery.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured
- the probable economic benefits associated with the transaction will flow to the entity.

Receivables for goods and services, which have thirty-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 that are designated as 'equity injections' for a year are recognised directly in contributed equity in the year received.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2013

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.

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 2013 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

Cash and cash equivalents include notes and coins held and any deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash 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'
- '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 are either:

- acquired principally for the purpose of selling in the near future
- 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
- 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 twelve 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 gain or loss is recognised in the Statement of Comprehensive Income.

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 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 may 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.

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 For the year ended 30 June 2013

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 that 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 and 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 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 price changes only when assets are revalued.

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

	2012-13	2011-12
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.

Impairment

All assets were assessed for impairment at 30 June 2013. 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.

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Heritage and cultural assets

The entity has 169,676 items (2012: 159,365) in the collection of heritage and cultural assets with an aggregated fair value of \$4.651 billion (2012: \$4.602 billion), comprising sculpture, objects, paintings, drawings, prints, books and photography. The entity has classified them as 'heritage and cultural assets' as they were primarily used for purposes that relate to their cultural significance.

The entity has adopted appropriate curatorial and preservation policies for the heritage and cultural assets that are depreciated according to the assessment of useful lives. The Gallery's curatorial and preservation policies are publicly available at <nga.gov.au/collection/aqpolicy.pdf> and <nga.gov.au/conservation/paintings/index.cfm>.

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 (2012: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2013.

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 except 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
- for receivables and payables.

1.20 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 2013 is \$4,825,031 (30 June 2012: \$6,121,571).

2. EVENTS AFTER THE REPORTING PERIOD

There are no events that occurred after balance date that have an impact on the 2012-13 financial statements.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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	CONSOLIDATED		NGA	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
3. EXPENSES				
3A Employee benefits				
Wages and salaries	(14,651)	(15,192)	(14,651)	(15,192)
Superannuation				
Defined benefit plans	(1,775)	(1,550)	(1,775)	(1,550)
Defined contribution plans	(1,404)	(1,257)	(1,404)	(1,257)
Leave and other entitlements	(1,922)	(2,312)	(1,922)	(2,312)
Separation and redundancies	-	-	-	-
Other employee benefits	(363)	(394)	(363)	(394)
Total employee benefits	(20,115)	(20,705)	(20,115)	(20,705)
Council fees	(206)	(187)	(206)	(187)
Total employee benefits	(20,321)	(20,892)	(20,321)	(20,892)
3B Suppliers				
Goods and services				
Insurance	(1,272)	(1,208)	(1,272)	(1,208)
Workers compensation premiums	(476)	(272)	(476)	(272)
Operating lease expenses	(98)	(13)	(98)	(13)
Freight and travel	(2,254)	(1,864)	(2,254)	(1,864)
Advertising	(2,705)	(3,377)	(2,705)	(3,377)
Cost of goods sold	(1,661)	(1,881)	(1,661)	(1,881)
Utilities	(3,441)	(2,928)	(3,441)	(2,928)
Repairs and maintenance	(917)	(1,039)	(917)	(1,039)
Information technology	(1,016)	(965)	(1,016)	(965)
Exhibition services	(2,516)	(617)	(2,516)	(617)
Other goods and services*	(9,001)	(4,221)	(9,010)	(4,221)
Total goods and services	(25,357)	(18,386)	(25,366)	(18,386)
Goods from:				
external entities	(5,071)	(3,677)	(5,073)	(3,677)
Total goods received	(5,071)	(3,677)	(5,073)	(3,677)
Services from:				
related entities	(1,748)	(1,481)	(1,748)	(1,481)
external entities	(18,538)	(13,228)	(18,545)	(13,228)
Total services received	(20,286)	(14,709)	(20,293)	(14,709)
Total goods and services	(25,357)	(18,386)	(25,366)	(18,386)
3C Depreciation and amortisation				
Depreciation				
Property, plant and equipment	(613)	(691)	(613)	(691)
Buildings	(5,259)	(5,327)	(5,259)	(5,327)
Works of art	(12,842)	(11,612)	(12,842)	(11,612)
Library collection	(154)	(419)	(154)	(419)
Amortisation				
Intangibles	(205)	(134)	(205)	(134)
Total depreciation and amortisation	(19,073)	(18,183)	(19,073)	(18,183)
3D Write-down of assets				
Provision for slow-moving and obsolete stock	(211)	(284)	(211)	(284)
Bad debt expense	(94)	(18)	(94)	(17)
Net loss from remeasuring financial assets held at fair value	(188)	(106)	-	-
Total write-down of assets	(493)	(408)	(305)	(301)
3E Losses from sale of assets				
Property, plant and equipment				
Proceeds from Sale	11	-	11	-
Carrying value of assets sold	(194)	-	(194)	-
Selling expense	(16)	-	(16)	-
Net loss from sale of assets	(199)	-	(199)	-

* Other goods and services include office supplies, printing costs, minor equipment, security charges, bank fees, loan fees and catering expenses.

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	CONSOLIDATED		NGA	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
3F Operating expenditure for heritage and cultural assets				
Operating expenditure	(6,123)	(3,242)	(6,123)	(3,242)
Total	(6,123)	(3,242)	(6,123)	(3,242)
4. REVENUE				
4A Sale of goods and rendering of services				
Admissions	3,539	3,677	3,539	3,677
Membership	683	629	683	629
Catering	2,959	415	2,959	415
Merchandising	3,700	3,938	3,700	3,938
Total sale of goods and rendering of services	10,881	8,659	10,881	8,659
Provision of goods to: external entities	3,700	3,938	3,700	3,938
Total sale of goods	3,700	3,938	3,700	3,938
Rendering of services to: external entities	7,181	4,721	7,182	4,721
Total rendering of services	7,181	4,721	7,182	4,721
Total sale of goods and rendering of services	10,881	8,659	10,882	8,659
4B Contributions				
Donations (excluding works of art – in-kind)	3,034	7,388	3,556	6,462
Sponsorship	2,932	3,463	2,932	3,463
Dividends and distributions	95	96	-	-
Total of contributions	6,061	10,947	6,488	9,925
4C Interest				
Deposits	837	657	667	520
Total interest	837	657	667	520
4D Works of art – gifts				
Works of art – gifts	3,611	2,979	3,648	3,035
Total of works of art – gifts	3,611	2,979	3,648	3,035
Donations for collection development totalling \$5,268,955 (2011–12: \$8,810,400) were received by the National Gallery of Australia in 2012–13, comprising \$1,620,960 in donations of cash and \$3,647,995 in donations of works of art. This sum, which is recognised as operating revenue, must be applied to capital purposes.				
4E Other revenue				
Other	810	785	823	772
Grants and subsidies	876	643	876	643
Exhibition management	68	206	68	206
Total other revenue	1,754	1,635	1,767	1,621
4F Other gains				
Net gains from revaluation of financial assets	429	-	-	-
Total other gains	429	-	-	-
4G Revenues from Government				
Revenues from Government	32,827	32,609	32,827	32,609
Total revenues from Government	32,827	32,609	32,827	32,609

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	CONSOLIDATED		NGA	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000
5. FINANCIAL ASSETS				
5A Cash and cash equivalents				
Cash on hand or on deposit	12,490	11,917	9,213	8,232
Total cash and cash equivalents	12,490	11,917	9,213	8,232
5B Trade and other receivables				
Goods and services – related entities	17	11	17	11
Goods and services – external parties	364	921	316	899
	<u>381</u>	<u>932</u>	<u>333</u>	<u>910</u>
Other receivables				
GST receivable from Australian Taxation Office	389	152	389	152
Withholding tax receivable	49	22	-	-
Total other receivables	438	174	389	152
	<u>438</u>	<u>174</u>	<u>389</u>	<u>152</u>
Total receivables (gross)	818	1,106	722	1,063
Less impairment allowance account:				
goods and services	(97)	(10)	(97)	(10)
Total receivables (net)	721	1,096	625	1,053
	<u>721</u>	<u>1,096</u>	<u>625</u>	<u>1,053</u>
Receivables (gross) are aged as follows:				
Not overdue	710	215	614	172
Overdue by:				
less than 30 days	41	316	41	316
31 to 60 days	16	48	16	48
61 to 90 days	51	53	51	53
More than 90 days	-	474	-	474
Total receivables (gross)	818	1,106	722	1,063
	<u>818</u>	<u>1,106</u>	<u>722</u>	<u>1,063</u>
The impairment allowance account is aged as follows:				
Overdue by:				
more than 90 days	(97)	(10)	(97)	(10)
Total impairment allowance account	(97)	(10)	(97)	(10)
	<u>(97)</u>	<u>(10)</u>	<u>(97)</u>	<u>(10)</u>
All receivables are current.				
Reconciliation of the impairment allowance account				
Total goods and services				
Opening balance	(10)	(10)	(10)	(10)
Amounts written off	7	-	7	-
Decrease recognised in net surplus	(94)	-	(94)	-
Closing balance	(97)	(10)	(97)	(10)
	<u>(97)</u>	<u>(10)</u>	<u>(97)</u>	<u>(10)</u>
5C Other investments				
Shares	1,483	1,193	-	-
Total investments	1,483	1,193	-	-
	<u>1,483</u>	<u>1,193</u>	<u>-</u>	<u>-</u>
All investments are current and are treated as financial assets at fair value through the profit and loss.				
5D Other – financial assets				
Accrued income	345	76	333	72
Total other financial assets	345	76	333	72
	<u>345</u>	<u>76</u>	<u>333</u>	<u>72</u>
All accrued income is expected to be recovered in no more than twelve months.				

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	CONSOLIDATED		NGA	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000
6. NON-FINANCIAL ASSETS				
6A Land and buildings				
Land				
Fair value	20,875	21,750	20,875	21,750
Total land	<u>20,875</u>	<u>21,750</u>	<u>20,875</u>	<u>21,750</u>
Buildings				
Fair value	276,775	285,100	276,775	285,100
Accumulated depreciation	-	-	-	-
Total buildings	<u>276,775</u>	<u>285,100</u>	<u>276,775</u>	<u>285,100</u>
Total land and buildings	<u>297,650</u>	<u>306,850</u>	<u>297,650</u>	<u>306,850</u>

An independent valuation of land and buildings was carried out by Opteon (ACT) to provide a fair value as at 30 June 2013. Revaluation decrements of \$5,223,499 for buildings (2011–12: decrement \$23,635,000) and \$875,000 for land (2011–12: decrement \$10,750,000) 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 2012–13.

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

6B Property, plant and equipment

Property, plant and equipment				
Fair value	5,833	4,693	5,833	4,693
Accumulated depreciation	(3,049)	(2,635)	(3,049)	(2,635)
Total property plant and equipment	<u>2,784</u>	<u>2,058</u>	<u>2,784</u>	<u>2,058</u>

No indicators of impairment were found for property, plant and equipment in 2012–13.

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

6C Heritage and cultural assets

Works of art				
Fair value	4,616,105	4,567,020	4,616,105	4,567,020
Accumulated depreciation	-	-	-	-
Total works of art	<u>4,616,105</u>	<u>4,567,020</u>	<u>4,616,105</u>	<u>4,567,020</u>
Library				
Fair value	35,407	35,035	35,407	35,035
Accumulated depreciation	(154)	-	(154)	-
Total library	<u>35,253</u>	<u>35,035</u>	<u>35,253</u>	<u>35,035</u>
Total heritage and cultural assets (non-current)	<u>4,651,358</u>	<u>4,602,055</u>	<u>4,651,358</u>	<u>4,602,055</u>

In accordance with Note 1.16, an independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2013. Revaluation increment of \$38.812 million for heritage and cultural assets (2011–12: \$416.678 million) 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 heritage and cultural assets in 2012–13.

No heritage and cultural assets are expected to be sold or disposed of within the next twelve months.

6D Intangible assets

Computer software at cost	2,677	2,453	2,677	2,453
Accumulated amortisation	(2,197)	(1,992)	(2,197)	(1,992)
Total intangibles (non-current)	<u>480</u>	<u>461</u>	<u>480</u>	<u>461</u>

No indicators of impairment were found for intangible assets in 2012–13.

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

6E Analysis of property, plant and equipment, heritage and cultural and intangibles assets (consolidated and National Gallery of Australia)

**TABLE A – Reconciliation of the opening and closing balances
For the year ended 30 June 2013**

	Land	Buildings	Total land and buildings	Other property, plant and equipment	Heritage and cultural	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2012	21,750	285,100	306,850	4,693	4,602,056	2,453	4,916,051
Gross book value	-	-	-	(2,635)	-	(1,992)	(4,627)
Accumulated depreciation/amortisation	21,750	285,100	306,850	2,058	4,602,056	461	4,911,424
Net book value 1 July 2012	-	-	-	-	-	-	-
Additions							
By purchase*	-	2,157	2,157	1,528	19,839	224	23,748
By donation/gift	-	-	-	-	3,648	-	3,648
Revaluation and impairment increment/(decrement)	(875)	(5,223)	(6,098)	-	38,812	-	32,714
Depreciation/amortisation expense	-	(5,259)	(5,259)	(613)	(12,996)	(205)	(19,073)
Other movements	-	-	-	5	-	-	5
Disposals	-	-	-	-	-	-	-
Other	-	-	-	(194)	-	-	(194)
Net book value 30 June 2013	20,875	276,775	297,650	2,784	4,651,358	480	4,952,272
Net book value as of 30 June 2013 represented by:							
Gross book value	20,875	276,775	297,650	5,833	4,651,512	2,677	4,957,671
Accumulated depreciation/amortisation	-	-	-	(3,049)	(154)	(2,197)	(5,399)
Net book value	20,875	276,775	297,650	2,784	4,651,358	480	4,952,272

**TABLE B – Reconciliation of the opening and closing balances
For the year ended 30 June 2012**

	Land	Buildings	Total land and buildings	Other property, plant and equipment	Heritage and cultural	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2011	11,000	312,682	323,682	3,937	4,174,925	2,362	4,504,905
Gross book value	-	-	-	(1,944)	-	(1,859)	(3,803)
Accumulated depreciation/amortisation	11,000	312,682	323,682	1,993	4,174,925	503	4,501,102
Net book value 1 July 2011	-	-	-	-	-	-	-
Additions							
By purchase	-	1,212	1,212	924	19,448	91	21,675
By donation/gift	-	-	-	-	3,035	-	3,035
Revaluation and impairment increment/(decrement)	10,750	(23,635)	(12,885)	-	416,679	-	403,794
Depreciation/amortisation expense	-	(5,327)	(5,327)	(691)	(12,031)	(134)	(18,183)
Disposals	-	-	-	-	-	-	-
Other	-	168	168	(168)	-	-	-
Net book value 30 June 2012	21,750	285,100	306,850	2,058	4,602,056	460	4,911,425
Net book value as of 30 June 2012 represented by:							
Gross book value	21,750	285,100	306,850	4,693	4,602,056	2,453	4,916,052
Accumulated depreciation/amortisation	-	-	-	(2,635)	-	(1,992)	(4,627)
Net book value	21,750	285,100	306,850	2,058	4,602,056	461	4,911,425

* Purchases of heritage and cultural assets include capitalisation of salary expenses that are not included in the cashflow.

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	CONSOLIDATED		NGA	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000
6F Inventories				
Inventories held for sale				
Finished goods	2,848	2,226	2,848	2,226
Less: provision for slow-moving and obsolete inventory	(1,214)	(1,003)	(1,214)	(1,003)
Total inventories held for sale	<u>1,634</u>	<u>1,223</u>	<u>1,634</u>	<u>1,223</u>
Total inventories	<u>1,634</u>	<u>1,223</u>	<u>1,634</u>	<u>1,223</u>

During 2012–13 \$1,660,835 of inventory was recognised as an expense (2011–12: \$1,881,225).

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

6G Other – non-financial assets

Pre-payments	39	33	39	33
Total other non-financial assets	<u>39</u>	<u>33</u>	<u>39</u>	<u>33</u>

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

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	CONSOLIDATED		NGA	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
7. PAYABLES				
7A Suppliers				
Creditors – art acquisitions	(425)	(96)	(425)	(96)
Trade creditors and accruals	(5,098)	(1,118)	(5,090)	(1,109)
Other creditors	(205)	(97)	(204)	(97)
Total supplier payables	(5,728)	(1,311)	(5,719)	(1,302)
Supplier payables expected to be settled within twelve months				
External parties	(5,728)	(1,311)	(5,719)	(1,302)
Total	(5,728)	(1,311)	(5,719)	(1,302)
Supplier payables expected to be settled in greater than twelve months				
External parties	-	-	-	-
Total	-	-	-	-
Total supplier payables	(5,728)	(1,311)	(5,719)	(1,302)
Settlement is usually made net thirty days.				
7B Other payables				
Salaries and wages	(564)	(579)	(564)	(579)
Unearned income	(1,345)	(920)	(1,345)	(920)
Total other payables	(1,909)	(1,499)	(1,909)	(1,499)
Total other payables are expected to be settled in:				
less than twelve months	(1,909)	(1,414)	(1,815)	(1,414)
more than twelve months	-	(85)	(94)	(85)
Total other payables	(1,909)	(1,499)	(1,909)	(1,499)
8. INTEREST BEARING LIABILITIES				
8A Loans				
Loans from Government	-	(3,000)	-	(3,000)
Total loans	-	(3,000)	-	(3,000)
Payable				
Within one year	-	(3,000)	-	(3,000)
Total loans	-	(3,000)	-	(3,000)

The final amount of the debt waiver of \$3,000,000 was accounted for on 1 July 2012.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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	CONSOLIDATED		NGA	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
9. PROVISIONS				
9A Employee provisions				
Leave	(2,031)	(1,925)	(2,031)	(1,925)
Long service leave	(4,095)	(4,070)	(4,095)	(4,070)
Total employee provisions	(6,126)	(5,995)	(6,126)	(5,995)
Employee provisions are expected to be settled in:				
less than twelve months	(5,551)	(5,420)	(5,551)	(5,420)
more than twelve months	(575)	(575)	(575)	(575)
Total employee provisions	(6,126)	(5,995)	(6,126)	(5,995)
10. CASHFLOW RECONCILIATION				
Reconciliation of cash and cash equivalents as per Balance Sheet to Cashflow Statement				
Cash and cash equivalents as per:				
Cashflow Statement	12,490	11,917	9,213	8,232
Balance Sheet	12,490	11,917	9,213	8,232
Difference	-	-	-	-
Reconciliation of net cost of services to net cash from operating activities				
Net cost of services	(41,870)	(32,992)	(41,812)	(34,003)
Add revenue from Government	32,827	32,609	32,827	32,609
Adjusted for non-cash items				
Depreciation and amortisation	19,073	18,183	19,073	18,183
Loss on sale of non-financial assets	199	-	199	-
Bad debt expense	94	-	94	-
Write-down of inventory	211	-	211	-
Net gain on market revaluation of shares	(241)	-	-	-
Gifts of works of art	(3,611)	(2,979)	(3,648)	(3,035)
Capitalisation of salary costs	(4,113)	(2,942)	(4,113)	(2,942)
Decrease in loans	(3,000)	(3,000)	(3,000)	(3,000)
Change in assets and liabilities				
Decrease in receivables	375	636	428	590
(Increase)/Decrease in inventories	(411)	116	(411)	116
Increase in other assets and liabilities	(274)	(48)	(266)	(52)
Increase/(Decrease) in creditors	4,357	(656)	4,443	(685)
Increase in provisions for employee entitlements	131	943	131	943
Net cash from operating activities	3,748	9,871	4,156	8,724

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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11. CONTINGENT ASSETS AND LIABILITIES

	Lands and buildings		Total	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000
Contingent assets				
Balance from previous period	935	750	935	750
New	35	185	35	185
Remeasurement	-	-	-	-
Assets recognised	-	-	-	-
Expired	-	-	-	-
Total contingent assets	970	935	970	935
	Indemnities		Total	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000
Contingent liabilities				
Balance from previous period	-	-	-	-
New	-	-	-	-
Remeasurement	-	-	-	-
Liabilities recognised	-	-	-	-
Expired	-	-	-	-
Total contingent liabilities	-	-	-	-
Net contingent assets	970	935	970	935

At 30 June 2013, 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
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	CONSOLIDATED		NGA	
	2013	2012	2013	2012
	\$	\$	\$	\$
12. SENIOR EXECUTIVE REMUNERATION				
12A Senior executive remuneration expense for thereporting period				
Short-term employee benefits				
Salary	(1,078,839)	(1,006,468)	(1,078,839)	(1,006,468)
Annual leave accrued	(82,392)	(81,132)	(82,392)	(81,132)
Performance bonuses	(86,130)	(62,669)	(86,130)	(62,669)
Reportable allowance and benefits*	-	(34,614)	-	(34,614)
Total short-term employee benefits	(1,247,361)	(1,184,883)	(1,247,361)	(1,184,883)
Post-employment benefits				
Superannuation	(156,975)	(109,211)	(156,975)	(109,211)
Total post-employment benefits	(156,975)	(109,211)	(156,975)	(109,211)
Other long-term employee benefits				
Long-service leave	(37,076)	(36,509)	(37,076)	(36,509)
Total other long-term employee benefits	(37,076)	(36,509)	(37,076)	(36,509)
Termination benefits				
	-	-	-	-
Total	(1,441,413)	(1,330,604)	(1,441,413)	(1,330,604)

* Reportable allowance and benefits comprise allowances required to be reported separately on employee income summaries, mainly related to motor-vehicle and other allowances paid in relation to services provided to the Gallery.

Notes

1. Note 12A was prepared on an accruals basis; therefore, expenses disclosed above may differ from cash payments disclosed in Note 12B.
2. Note 12A excludes acting arrangements and part-year service where remuneration expensed for a senior executive was less than \$180,000.
3. Annual leave and long-service leave accrued is the amount of leave entitlements earned during the financial year regardless of whether the leave has been taken.
4. Comparatives have been restated in line with the change in reporting thresholds for senior executive remuneration reporting required in the 2012–13 FMOs from \$150,000 to \$180,000.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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12B Average annual reportable remuneration paid to substantive senior executives during the reporting period

	Number of senior executives	Reportable salary ^{2,6}	Contributed superannuation ^{3,6}	Reportable allowances ⁴	Bonus paid ⁵	Total
		\$	\$	\$	\$	\$
2012-13						
Total reportable remuneration ¹						
Less than \$180,000	-	-	-	-	-	-
\$180,000 to \$209,999	-	-	-	-	-	-
\$210,000 to \$239,999	3	183,265	28,035	-	8,952	220,252
\$240,000 to \$269,999	1	222,941	33,608	-	8,769	265,318
\$390,000 to \$419,999	1	306,104	39,260	-	50,506	395,870
Total	5					
2011-12						
Total reportable remuneration ¹						
Less than \$180,000	-	-	-	-	-	-
\$180,000 to \$209,999	3	160,110	18,304	11,210	7,070	196,694
\$210,000 to \$239,999	-	-	-	-	-	-
\$240,000 to \$269,999	1	220,625	24,683	-	8,769	254,077
\$360,000 to \$389,999	1	305,512	29,617	-	32,690	367,819
Total	5					

Notes

- This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
- Reportable salary includes:
 - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column)
 - reportable fringe benefits (at the net amount prior to 'grossing up' to account for tax benefits)
 - exempt foreign employment income.
- The 'contributed superannuation' amount is the average actual superannuation contributions paid to senior executives in that reportable remuneration band during the reporting period.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving the entity during the financial year.
- Various salary sacrificing arrangements were available to senior executives, including super, motor vehicle and expense payment fringe benefits. Salary sacrifice benefits are reported in the 'reportable salary' column, excluding salary sacrificed superannuation, which is reported in the 'contributed superannuation' column.

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2013

13. REMUNERATION OF COUNCIL MEMBERS

Total remuneration received or due and receivable by Council members of the National Gallery of Australia was \$165,092 in 2012–13 (2011–12: \$148,155).

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

	2013	2012
	Number	Number
\$Nil–\$29,999	10	10
	<u>10</u>	<u>10</u>

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

14. REMUNERATION OF AUDITORS

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

	CONSOLIDATED		NGA	
	2013	2012	2013	2012
	\$	\$	\$	\$
	<u>(64,300)</u>	<u>(66,900)</u>	<u>(64,300)</u>	<u>(66,900)</u>
Total fair value of services provided	<u>(64,300)</u>	<u>(66,900)</u>	<u>(64,300)</u>	<u>(66,900)</u>

Ernst & Young has 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
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For the year ended 30 June 2013

15. RELATED PARTY DISCLOSURES

15A National Gallery of Australia Fund

The National Gallery of Australia Fund was established by subsection 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.

	2013	2012
	\$'000	\$'000
Balance at 1 July	6,122	2,097
Income		
Donations	2,177	7,488
Interest	226	14
	<u>8,525</u>	<u>9,598</u>
Expenditure		
Acquisition of works of art	2,859	3,359
Other expenses and movements	841	117
Balance at 30 June	<u>4,825</u>	<u>6,122</u>

15B Controlled entity – National Gallery of Australia Foundation

The National Gallery of Australia Foundation is incorporated under the *Corporations Act 2001* 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 \$487,900 (2011–12: \$426,549), 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 \$2,948,329 (2011–12: \$996,503) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art and the extension of the Gallery building. 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 \$36,912 (2011–12: \$55,900) to the development of the national collection of the National Gallery of Australia during the year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

15D Council members

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

	Date commenced	Date retired
Mr J Calvert-Jones AM	01/08/06	
The Hon Mrs A Dawson-Damer	22/04/05	
Mr T Fairfax AM (Chairman from 20/4/2012 to 10/10/12)	10/03/11	
Mrs Catherine Harris AO, PSM	28/05/12	
Mr W Hemsley	13/12/06	
Mr J Hindmarsh AM	10/03/11	
Ms J Hylton	15/06/10	
Mr C Morton	14/05/09	
Mr Allan Myers AO, QC (Chairman from 11/10/12)	11/10/12	
Ms J Pratt AC	14/09/11	
Dr R Radford AM	20/12/04	

No Council member has received or become entitled to receive a benefit by reason of a 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*.

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16. FINANCIAL INSTRUMENTS

	CONSOLIDATED		NGA	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000
16A Categories of financial instruments				
Financial assets				
Fair value through the profit and loss				
Investments	1,483	1,193	-	-
Loans and receivables				
Cash and cash equivalents	12,490	11,917	9,213	8,232
Receivables for goods and services	381	932	333	911
Other	345	76	333	72
Carrying amount of financial assets	14,699	14,118	9,879	9,215
Financial Liabilities				
At amortised cost:				
Suppliers	(5,728)	(1,311)	(5,719)	(1,302)
Loans	-	(3,000)	-	(3,000)
Carrying amount of financial liabilities	(5,728)	(4,311)	(5,719)	(4,302)
16B Net income and expense from financial assets				
Loans and receivables				
Interest revenue	837	657	667	520
Net gain from loans and receivables	837	657	667	520
Fair value through profit and loss				
Dividend and distribution revenue	95	96	-	-
Change in fair value	241	106	-	-
Gain/(Loss) on sale	-	-	-	-
Net gain though profit and loss	336	202	-	-
Net gain from financial assets	1,173	859	667	520
The net income from financial assets not at fair value from profit and loss is \$667,000.				
16C Net income and expense from financial liabilities				
Financial liabilities – at amortised cost				
Interest expense	-	(157)	-	(157)
Net loss financial liabilities – at amortised cost	-	(157)	-	(157)
Net loss from financial liabilities	-	(157)	-	(157)

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
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16D Credit risk

The National Gallery of Australia is exposed to minimal credit risk as the majority of loans and receivables are cash or amounts owed by the 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 default of a debtor. This amount is equal to the total amount of trade receivables in 2012–13 of \$317,865 (2011–12: \$900,327). The National Gallery of Australia has assessed the risk of the default on payment and has allocated in 2012–13 the amount of \$97,010 (2011–12: \$10,000) to an allowance for doubtful debts.

The National Gallery of Australia manages its credit risk by undertaking background and credit checks prior to allowing a debtor relationship. In 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 or impaired	Past due or impaired
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
Cash and cash equivalents	12,490	11,917	-	-
Receivables for goods and services	710	215	108	891
Total	13,200	12,132	108	891

Ageing of financial assets that are past due but not impaired for 2013

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	Total \$'000
Receivables for goods and services	41	16	51	-	108
Total	41	16	51	-	108

Ageing of financial assets that are past due but not impaired for 2012

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	Total \$'000
Receivables for goods and services	316	48	53	474	891
Total	316	48	53	474	891

	NGA			
	Not past due nor impaired	Not past due nor impaired	Past due or impaired	Past due or impaired
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
Cash and cash equivalents	9,213	8,232	-	-
Receivables for goods and services	614	172	108	891
Total	9,827	8,404	108	891

Ageing of financial assets that are past due but not impaired for 2013

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	Total \$'000
Receivables for goods and services	41	16	51	-	108
Total	41	16	51	-	108

Ageing of financial assets that are past due but not impaired for 2012

	0 to 30 days \$'000	31 to 60 days \$'000	61 to 90 days \$'000	90+ days \$'000	Total \$'000
Receivables for goods and services	316	48	53	474	891
Total	316	48	53	474	891

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16E Fair values of financial instruments

		CONSOLIDATED			
		Total carrying amount	Fair value	Total carrying amount	Fair value
Note		2013	2013	2012	2012
Financial assets					
	Cash and cash equivalents	12,490	12,490	11,917	11,917
	Trade and other receivables	381	381	922	922
	Other investments	1,483	1,483	1,193	1,193
	Other	345	345	76	76
	Total financial assets	14,699	14,699	14,108	14,108
Financial liabilities					
	Suppliers	(5,728)	(5,728)	(1,311)	(1,311)
	Loans	-	-	(3,000)	(3,000)
	Total financial liabilities	(5,728)	(5,728)	(4,311)	(4,311)

		NGA			
		Total carrying amount	Fair value	Total carrying amount	Fair value
Note		2013	2013	2012	2012
Financial assets					
	Cash and cash equivalents	9,213	9,213	8,232	8,232
	Trade and other receivables	333	333	900	900
	Other investments	-	-	-	-
	Other	333	333	72	72
	Total financial assets	9,879	9,879	9,204	9,204
Financial liabilities					
	Suppliers	(5,719)	(5,719)	(1,302)	(1,302)
	Loans	-	-	(3,000)	(3,000)
	Total financial liabilities	(5,719)	(5,719)	(4,302)	(4,302)

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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 National Gallery of Australia 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 (eg 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:

	On demand	Within 1 year	1–5 years	> 5 years	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
2013					
Suppliers	-	5,728	-	-	5,728
Loans	-	-	-	-	-
Total	-	5,728	-	-	5,728
2012					
Suppliers	-	1,311	-	-	1,311
Loans	-	3,000	-	-	3,000
Total	-	4,311	-	-	4,311

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 it 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 that 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 the final \$3,000,000 of the loan balance repaid on 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 twelve months. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2013. The fair value of the investment portfolio as at 30 June 2013 amounted to \$1,483,380. A hypothetical 6% increase/(decrease) in the fair value of the shares within the portfolio would result in a gain/(loss) of \$89,002 (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 2012–13 (2011–12: nil).

NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2013

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	
	2013	2012
	\$'000	\$'000
Expenses	(65,264)	(57,762)
Total own-source income	<u>23,452</u>	<u>23,760</u>
Net contribution of outcome	(41,812)	(34,002)

	Note	CONSOLIDATED		NGA	
		2013	2012	2013	2012
		\$'000	\$'000	\$'000	\$'000
19. NET CASH APPROPRIATION ARRANGEMENTS					
Total comprehensive income less depreciation expenses previously funded through revenue appropriations		36,666	415,442	36,725	414,431
Plus: depreciation expenses previously funded through: revenue appropriation		(12,996)	(12,031)	(12,996)	(12,031)
Total comprehensive income as per Statement of Comprehensive Income		<u>23,671</u>	<u>403,411</u>	<u>23,729</u>	<u>402,400</u>

From 2009–10, the Government introduced net cash funding arrangements, where revenue received from Government for depreciation/amortisation expenses ceased. The National Gallery of Australia now receives a separate capital acquisition development budget provided through equity funding.

20 FINANCIAL ASSETS RECONCILIATION

Total financial assets as per Balance Sheet		15,039	14,282	10,171	9,357
Less: non-financial instrument components					
GST receivable from Australian Taxation Office	5B	389	152	389	152
Withholding tax receivable	5B	49	22	-	-
Impairment allowance account (goods and services)	5B	(97)	(10)	(97)	(10)
Total non-financial instrument components		<u>341</u>	<u>164</u>	<u>292</u>	<u>142</u>
Total financial assets as per note on financial instruments		<u>14,699</u>	<u>14,118</u>	<u>9,879</u>	<u>9,215</u>

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 2013. The Council met on 5 occasions in the year, the Finance, Risk Management and Audit Committee on 5 occasions, the Building Committee on 3 occasions and the Acquisitions Committee on 2 occasions.

COUNCIL

Mr Allan Myers AO, QC (Chairman)

Member, University of Melbourne Faculty of Law
Strategic Advisory Board Graduate Program

Member, University of Melbourne Campaign
Advisory Board

Chairman, University of Melbourne Foundation for
the Humanities

Member, Oxford University Law Foundation

Member, Oxford University Law Foundation
Advisory Council

Director, Dunkeld Pastoral Co

Trustee, Ian Potter Cultural Trust

Governor, Ian Potter Foundation

Director, Grattan Institute

Member, National Gallery of Australia Foundation

Member, Felton Bequests Committee

Member, Peter MacCallum Cancer Foundation

Mr Tim Fairfax AM (Deputy Chairman)

Hon DUniv (Sunshine Coast)

Grazier and Company Director

Chairman, Tim Fairfax Family Foundation

Chairman, Vincent Fairfax Family Foundation

Chancellor, Queensland University of Technology

Chairman, Salvation Army Brisbane Advisory Board

Director, Foundation for Rural and Regional Renewal

President, Queensland Art Gallery Foundation

Member, Philanthropy Australia Council

Councillor, Royal National Association of Queensland

Director, Australian Philanthropic Services

Honorary Councillor, Australia Business
Arts Foundation

Patron, AMA Queensland Foundation

Patron, University of the Sunshine Coast Foundation

Patron, Volunteers for Isolated Students Education

Dr Ron Radford AM (Director)

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

Member, National Gallery of Australia Foundation

Mr John Calvert-Jones AM

Chairman, Seafirst Australia

Trustee, Calvert-Jones Foundation

Director, Kimberley Foundation

Trustee, McClelland Gallery

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, Ashdel Properties

Director, Opera Australia Capital Fund Council

Member, National Gallery of Australia Foundation

Director, National Art School Board

Member, National Art School Foundation Committee

Director, Sydney Festival

Director, Pemberley Press

Mrs Catherine Harris AO, PSM

Chair, Harris Farm Markets

Director, University of New South Wales Australian
School of Business

Director, Oz Naturally

Director, University of New South Wales Foundation

Commissioner, Australian Rugby League Commission

Director, Australian Ballet

Governor, University Notre Dame

Honorary Consul, Bhutan

Mr Warwick Hemsley

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

Certified Practising Accountant (Australia)

Chairman, Chamber of Arts and Culture,
Western Australia

Chairman, West Australian Opera Company

Member, Winston Churchill Memorial
Trust National Board and Investment and
Audit Committee

Member, Curtin Business School Advisory Board

Member, Australian Major Performing Arts Group

Member, Cultural Chairs Group

Director, Redfield Holdings

Director, Westrade Management

Director, Hemsley Nominees

Mr John Hindmarsh AM

Bachelor of Building (Hons), University of New
South Wales

Fellow, Australian Institute of Building

Adjunct Professor, Building and Construction
Management – University of Canberra

Executive Chairman, Hindmarsh and
Associated Companies

Chairman, Australian Capital Ventures and
Equity Investments

Director, Village Building Company

Director, Canberra Business Council

Chairman, National Gallery of Australia Foundation

Director, Hands Across Canberra

Deputy Chairman, Boundless

Chairman, (Canberra) Cultural Facilities Corporation

Mrs Jane Hylton

Diploma of Fine Arts (Painting), SA School of Art

Visual arts and collections consultant

Trustee, Nora Heysen Foundation

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), RMIT

Member, Ranters Theatre Company

Mrs Jeanne Pratt AC

Senior Vice President, Carlton Football Club

Member, National Council of Christians and Jews

Member, Artistic Advisory Committee,
Her Majesty's Theatre

Chairman, The Production Company

Member, Board of Governors, Jewish Museum
of Australia

Director, Emergency Services Foundation

Director, Visy Board

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 2013

Mr Warwick Hemsley (Chair)

Mr John Calvert-Jones AM (to 28/10/12)

The Hon Mrs Ashley Dawson-Damer

Mr John Hindmarsh AM

Mr Tim Fairfax AM (Ex-officio from 1/7/12 to 10/10/12)

Mr Allan Myers AO, QC (Ex-officio from 11/10/12)

Acquisitions Committee

This committee reviews proposals and makes recommendations to the Gallery Council for the acquisition of works of art entering the national collection. The Committee met on two occasions and, thereafter, matters relating to the acquisition of works of art were considered by all members of the Council at Council meetings.

Members to 21 November 2012

Mrs Jane Hylton (Chair)

The Hon Mrs Ashley Dawson-Damer

Mr Tim Fairfax AM

Building Committee

This committee oversees the Gallery's management of major building projects.

Members as at 30 June 2013

Mr John Calvert-Jones AM (Chair until 28/10/12)

Mr Warwick Hemsley

Mr Callum Morton

Mr John Hindmarsh AM (Acting Chair from 29/10/12)

APPOINTMENT TERMS	COUNCIL MEETINGS		COUNCIL COMMITTEE MEETINGS	
	eligible to attend	attended	eligible to attend	attended
Mr Allan Myers AO, QC* 11/10/12 – 10/10/15	4	3	5	4
Mr Tim Fairfax AM** 10/3/11 – 9/3/14	6	5	7	5
Dr Ron Radford AM (Director) 20/12/04 – 19/12/09 20/12/09 – 19/1/13 19/4/12 – 30/9/14	5	5	11	11
Mr John Calvert-Jones AM 1/8/06 – 31/7/09 29/10/09 – 28/10/12	1	1	2	-
The Hon Mrs Ashley Dawson-Damer 22/4/05 – 21/4/08 30/5/08 – 29/5/11 15/6/11 – 15/5/14	6	6	7	7
Mrs Catherine Harris AO, PSM 24/5/12 – 23/5/15	1	1	-	-
Mr Warwick Hemsley 13/12/06 – 12/12/09 14/4/10 – 13/4/13 30/5/13 – 29/5/16	4	5***	9	8
Mr John Hindmarsh AM 10/3/11 – 9/3/14	6	6	1	1
Ms Jane Hylton 15/6/10 – 14/6/13	4	3	2	2
Mr Callum Morton 14/5/09 – 13/5/12 24/5/12 – 23/5/15	5	5	4	3
Mrs Jeanne Pratt AC 14/9/11 – 13/9/14	5	3	-	-

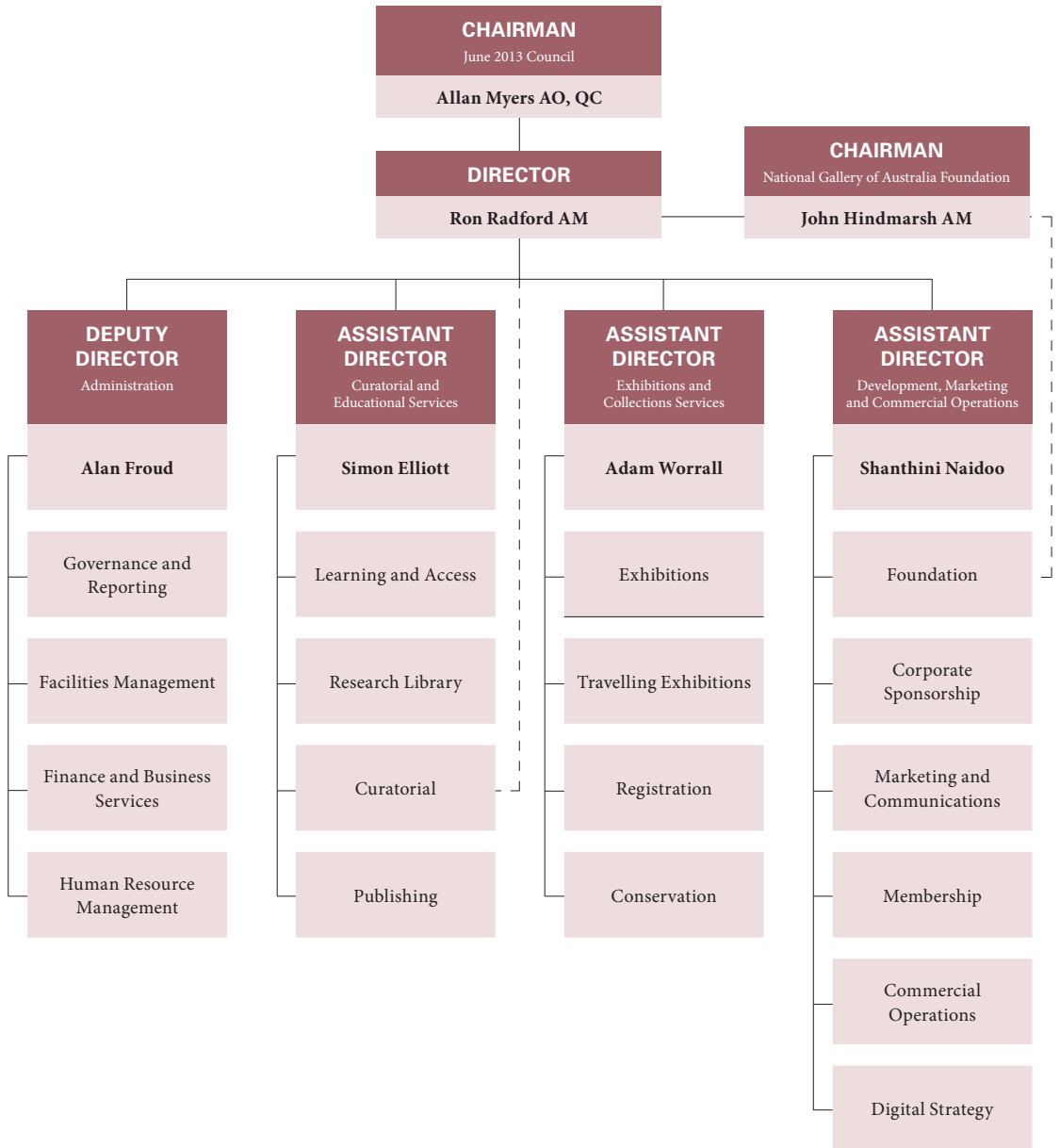
* Chairman from 11/10/12

** Chairman from 20/4/12 to 10/10/12

*** Mr Hemsley attended one Council meeting as an observer

APPENDIX 2 MANAGEMENT STRUCTURE

The following details management structure as at 30 June 2013.



APPENDIX 3 STAFF AND VOLUNTEERS

The following details the staff and volunteers at the Gallery as at 30 June 2013.

STAFF

Executive

Ronald Radford, Director
Natalie Sweet
Sophie Hunter
Alan Froud, Deputy Director
Kirsti Partridge

Administration

Helen Gee, Manager,
Governance and
Reporting
David Perceval, Chief
Finance Officer
Mehran Akbari
Anne Lupton
Rory McQuinn
Kirsten Pace
Zoe Pitman-Hobbs
Trinity Poonpol
Phillip Tunney
Barbara Reinstadler
John Santolin
Roberto Thomas
Victoria Worley
Tony Rhynehart, Head
of Human Resource
Management
Alison Davidson
Debra Luck
Janine Ossato
Manolita Ramsey
Joanne Sultana
Mikey Pettit

Helen Ward
Dean Marshall, Head of
Facilities Management
Doris Acoymo
Michael Bremer
Sylvain Brudo
Debbie Bulger
Jose Campuzano
Annette Connor
Joye Dawe (on leave)
Antonia Del Rio
Jalal Elmoudawar
Philip Essam
Sue Howland
Paul Hulford
Alan Hulford
Michelle Izzard
Phillip Jeffries
Stephen Jones
Brendan Jordan
Len Kershaw
Peter Lavery
Paula Leglise (on leave)
Darrel Lord
Mark Mandy
Mark Mayne
Andrew McLeod
Brett Millikin
Gale Millwood (on leave)
Fiona Moore
John O'Malley
Karen Ostler
James Parker
Dennis Penny
Peter Petryk
Patrick Pulbrook
Kadrinka Ratajkoska
Brett Redfern

Maurice Renton
Svetlana Rodic
Penelope Rosiak
Josip Rukavina
Taron Scholte
Ken Seal
Eduardo Serrano
David Sharrock
Zelyko Stefek
Ian Stuart
Charles Summerell
Salesi Tah
Zdenka Topic
Tanya Wiencke
Erik Wilson

Curatorial and Educational Services

Simon Elliott, Assistant
Director
Lucy Davis
Robert Bell, Senior Curator,
Decorative Arts and
Design
Roger Butler, Senior Curator,
Australian Prints,
Drawings and illustrated
Books
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 Arts

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
Joanna Barrkman
Tina Baum
Jacqueline Chlanda
Kelli Cole
Melanie Eastburn
Rebecca Edwards
Lucie Folan
Charmane Head
Crispin Howarth
Simeran Maxwell
Sarina Noordhuis-Fairfax
Anne O'Hehir
Emilie Owens
Victoria Perin
Elspeth Pitt
Rebecca Scott
Beatrice Thompson
Niki Van den Heuvel
Lucina Ward
Karie Wilson
Kirsty Morrison, Publishing
Carla Da Silva Pastrello
Eric Meredith
Kristin Thomas
Nick Nicholson

Katie Russell, Head of Learning and Access
 Lyndel Arnett
 Michelle Belford
 Adriane Boag
 Rose Cahill
 Michelle Fracaro
 Sue Gascoigne
 Gwen Horsfield
 Peta Jones
 Nicola Main
 Rose Marin
 Rose Montebello
 Peter Naumann (on leave)
 Christine Nicholas
 Egidio Ossato
 Dorothy Rollins
 Joanne Walsh
 Frances Wild
 Edith Young
 Joye Volker, Chief Librarian
 Sonja Barfoed
 Kate Brennan
 Kathleen Collins
 Gillian Currie
 Helen Hyland
 Peta Jane Jones
 Vicki Marsh
 Cheng Phillips
 Samantha Pym

Exhibitions and Collections Services

Adam Worrall, Assistant Director
 Dominique Nagy, Head of Exhibitions
 Jing-Ling Chua
 Emma Doy
 Lloyd Hurrell
 Derek O'Connor
 Katrina Power
 Patrice Riboust

Ben Taylor
 David Turnbull
 Peter Vandermark
 Debbie Ward, Head of Conservation
 Megan Absolon
 Lisa Addison
 Kasi Albert
 Sharon Alcock
 Hannah Barrett
 Kate Eccles-Smith
 Micheline Ford
 Scott Franks
 Greg Howard
 Fiona Kemp
 Blaide Lallemand
 Cheree Martin
 Sarah McHugh
 David McRoberts
 Emily Mulvihill
 Jael Muspratt
 Kassandra O'Hare
 Sheridan Roberts
 Beata Tworek-Matuszkiewicz
 May Wang
 James Ward
 Jack Waring-Dallwitz
 Jane Wild
 Andrea Wise
 David Wise
 Natalie Beattie, Head of Registration
 Valerie Alfonzi
 Pam Bailey
 Mark Bradley
 Kate Buckingham
 David Cover
 Georgia Cunningham
 Owen Davey
 Pam Debenham
 Jennifer Drysdale
 Bruce Egan
 Juliet Flook

Holly Granville-Edge
 John Gryniewicz
 Diana Hare
 Chris Harman
 Morgwyn Hyde
 Andrew Kaminski
 Adam Mann
 Jane Marsden
 Philip Murphy
 Rebecca Nielsen
 Tedd Nugent
 Aaron Pollock
 Rickie-Lee Robbie
 Jane Saker
 Debra Spoehr
 Sarah Stargatt
 Mark Van Veen
 Kathleen Worboys
 Mary-Lou Nugent, Manager Travelling Exhibitions
 Bronwyn Campbell

Development Marketing and Commercial Operations

Shanthini Naidoo, Assistant Director
 Kate Groves
 Elizabeth Malone, Manager, Commercial Operations
 Sandra Christie
 Camilla Greville
 Christopher Hastings
 Steven Lawlis
 Anna Saboisky
 Stephen Tsakalos
 Thea Van Veen
 Maryanne Voyazis, Executive Director, Foundation
 Corrina Cullen
 Jeremy Farrell
 Nicole Short, Manager, Corporate Sponsorship

Elizabeth Wilson, Manager, Membership
 Norma Davis
 Irene Delofski
 Joanne Tuck-Lee
 David Edghill, Head of Marketing and Communications
 Jennifer Dobbins
 Siobhan Ion
 Caitlin Taylor
 Clyde D'Rosario, Head of Digital Strategy
 Anthony Bezos
 Alanna Bishop
 Mitchell Bracken
 Robert Cheeseman
 Luke Gan
 Julia Greenstreet
 Marcus Hayman
 David Hempenstall
 Wilhelmina Kemperman
 Eleni Kypridis
 Barry Le Lievre
 Lorraine Jovanovic
 Luke Marks (on leave)
 Lisa Mattiazzi
 David Pang
 Andrew Powrie
 Sarah Robinson (on leave)
 John Tassie

VOLUNTEERS

Registration

Aine Buckley
 Tess Cashmore

Conservation

Bethany Corrigan
 Gudrun Genee
 Bill Hamilton
 Bronwyn Tulloh

Research Library

Pam Cossey
Bill Geering
Julia Nicholls
Kay Smith

Australian Prints and Drawings

Anne McDonald

Aboriginal and Torres Strait Islander Art

Georgia Mokak
Jacqueline Chlanda
Marion Vidal

Pacific Arts

Catherine Baxendale
Sylvia Cockburn
Brenda Runnegar

Asian Art

Olivia Meehan

International Painting and Sculpture

Caitlin Eyre
Pamela Walker

Decorative Arts and Design

Jane Herring
Meredith Hinchliffe

Photography

Lisa Catt
Robert Deane
Bernard Lilienthal
Toby Meagher

Membership

Dorothy Anderson
Doreen Butler
Betty Campbell
Maureen Chan
Helen Douglas
Kay Dunne
Karin Fyfe
Beryl Legge-Wilkinson
Doris McCauley
Heather Mears
Estelle Neilson
Alison Thomas
Gene Willford
Gerda Zietek

Corporate Sponsorship

Kirby-Lee Rushby
Max White

Voluntary guides

Win Abernethy
Chitrani Abeysekera
Marianela Aguilera
Janet Aitken
Gail Allen
Keith Bailey
Cilla Ballard
Lesley Band
Anna Bannam
Marilyn Barclay
Susan Bastian
Hilary Batten
Lex Beardsell
Judy Bell
Elizabeth Bennett
Maria Bertocco
Vivienne Blundell
Lynne Booth

Christine Bowen
Carolyn Brennan
Robyn Brick
Lena Britton
Margaret Bromley
Merredy Brown
Laurel Brummell
Meralyn Bubear
Alice Buckley
Frances Butterfield
Helen Campbell
Margaret Cazabon
Shelley Clarke
Noelene Cole
Bruce Cook
Beverley Copeland
Kerin Cox
Wendy Coxhead
Merrilyn Crawford
Dodie Crichton
Meridith Crowley
Paloma Crowley
Duleep Danton
Sumie Davies
Suzie Dearn
Ruth Dobson
Bea Duncan
Margaret Dunkley
Heather Duthie
Margaret Enfield
Brian England
Phyllis Evenett
Peter Field
Sharon Field
Miriam Fischer
Judith Fleming
Colleen Fox
Monty Fox
Margaret Frey
Janet Garrett

Jean Gifford
Robert Goodrick
Ross Gough
Georgina Griffiths
Pamela Guilfoyle
Beverly Hackett
Barrie Hadlow
Jann Hallenan
Glenys Harris
Fiona Hase
Cathy Hartigan
Brit Helgeby
Rosanna Hindmarsh
Cherylynn Holmes
Catherine Holt
Alan Howard
Carolyn Hughes
Mie Ling Huisken
Elspeth Humphries
Carol Hunt
Odette Ingram
Robin Irvine
Roslyn Jackson
Phoebe Jacobi
Tami Jacobsen
Joseph Jambor
Marilyn Jessop
Clara Johns
Diane Johnson
Kay Johnston
Claire Kelly
Mary Kelly
Myra Kochardy
Meg Lambeck
Lucinda Lang
Rachel Letts
Bernard Lilienthal
Sam Lissaman
Robyn Long
Carmen Luddy

Karen Macdonald	Sally Saunders
Alva Maguire	Margot Sawyer
Karen Manton	Sergio Sergi
Susan Manuel	Sylvia Shanahan
Stephen Martin	Mary Lou Sheppard
Audrey McKibbin	Carol Slater
Phyllis McLean	Jan Smith
Frances Menz	Jane Smyth
Jennifer Morris	Peggy Spratt
Margaret Morris	Valerie Steiner
Geraldine Mountifield	Marilyn Stretton
Patti Mulcare	Jane Styles
Maryann Mussared	Bob Sutherland
Maria Helena Nicoll	Catherine Sykes
Vasiliki Nihias	Sue Telford
Constantine Nikolakopoulos	Heather Thompson
Kate Nockels	Jo Thomson
Caroline Nott	Janet Tomi
Karen Ottley	Arthur Tow
Ann Parkinson	Meryl Turner
Evelyn Paton	Roberta Turner
Neil Porter	Pamela Walker
Karen Powell	Deirdre Ward
Jennifer Power	Judy Ware
Julia Pratt	Dianne Webb
Norma Price	Pamela Weiss
Anna Prosser	Donelle Wheeler
Joan Purkis	Linda White
Kaye Rainey	Jenny Williams
Sara Rapp	Jenny Wilson
Anne Reese	Marjorie Wilson
Georgia Renfree	Judith Wood
Helen Richmond	Robert Worley
Fred Roberts	Silvia Xavier
Judy Roberts	
Ian Robertson	
Jayne Ross	
Lindy Ross	
Myra Rowling	
Kim Samson	

APPENDIX 4 EXHIBITIONS AND NEW DISPLAYS

EXHIBITIONS AT THE NATIONAL GALLERY OF AUSTRALIA

unDisclosed 2nd National Indigenous Art Triennial

11 May – 22 July 2012, Temporary Exhibitions Gallery

Curated by guest curator Carly Lane, *unDisclosed* included the work of 20 Aboriginal and Torres Strait Islander artists who were selected for their artistic vision. These artists both inform and redefine contemporary Indigenous Australian art as we presently know it.

Eugene von Guérard nature revealed

27 April – 15 July 2012, Orde Poynton Gallery and Project Gallery

Arguably Australia's and certainly Victoria's most important colonial landscape painter. Eugene von Guérard had not been the subject of a dedicated exhibition since 1980. This exhibition included many of his iconic landscapes as well as illustrated sketchbooks and some never-before-seen paintings. It was a National Gallery of Victoria touring exhibition.

Abstract Expressionism

14 July 2012 – 3 March 2013, International galleries
4 August 2012 – 20 January 2013, Orde Poynton Gallery

Jackson Pollock was born in 1912, as was the second-generation Abstract Expressionist Morris Louis. To mark these anniversaries, the Gallery presented this exhibition showcasing its important paintings, drawings and prints by American Abstract Expressionists as well as key works by Australian artists.

Sydney Long the Spirit of the land

17 August – 11 November 2012,
Temporary Exhibitions Gallery

Sydney Long is Australia's foremost Art Nouveau painter and a major Symbolist. His work is much loved, as he captured something of the soul and tone of the Australian bush with his paintings populated with mythological figures, painted in an Art Nouveau style.

Carol Jerrems photographic artist

25 August 2012 – 28 January 2013, Project Gallery

Carol Jerrems's gritty, poetic and elusive images have come to define the 1970s in Australia and the National Gallery holds an extensive archive of her work, gifted by the artist's mother Joy Jerrems in 1983.

Divine worlds Indian painting

1 September – 11 November 2012,
Temporary Exhibitions Gallery

Divine worlds brought together masterpieces of Indian painting from from the 16th to the 20th century, from exquisite intimate miniatures to vast hunting scenes, monumental pilgrimage maps and brilliantly coloured devotional shrine hangings.

Toulouse-Lautrec Paris and the Moulin Rouge

14 December 2012 – 2 April 2013,
Temporary Exhibitions Gallery

Toulouse-Lautrec was the first Australian major exhibition devoted to the painting, drawing, posters and prints of 19th-century French artist Henri de Toulouse-Lautrec. The exhibition traced Toulouse-Lautrec's career from his earliest works to his extraordinary depictions of the Paris social scene, the dance halls, cafe-concerts, brothels and theatres.

Kastom art of Vanuatu

8 February – 16 June 2013, Orde Poynton Gallery

Traditional practices, better known as *kastom*, remain strong in Vanuatu, even after a century of dual colonial religious influences. This exhibition presented for the first time the unique collection of art from Vanuatu held by the National Gallery of Australia.

Stars in the river the prints of Jessie Traill

16 February 2013 – 23 June 2013, Project Gallery

This exhibition celebrated one of Australia's most important printmakers of the early 20th century,

Jessie Traill. Embracing the medium of etching in the early 1900s, Traill forged a radical path for printmaking in Australia. Her large, bold and dramatic compositions are recognised as vital to the evolution of postwar modernism.

Turner from the Tate The Making of a Master

1 June 2013 – 15 September 2013,
Temporary Exhibitions Gallery

JMW Turner is one of Britain's greatest artists and a key figure of the Romantic generation. *Turner from the Tate* includes many of the artist's most famous paintings. It provides a comprehensive overview of Turner's monumental landscapes and atmospheric, light-filled seascapes, while offering extraordinary insights into his working life and practices.

Word pictures

7 July 2012 – 10 February 2013, Childrens Gallery

Alphabets, with their infinite potential for words; the visual form of letters; the art of printmaking, with its origins in typography; and the artist book are some of the themes that were explored in this exhibition.

Creating worlds

23 February 2013 – 4 August 2013, Childrens Gallery

This exhibition explores artists' responses to issues of sustainability, the natural environment and the interconnectedness of ecological systems.

NEW DISPLAYS AT THE NATIONAL GALLERY OF AUSTRALIA

Underground photographs of mining and miners 1850 to the present

29 June 2012 – 16 December 2012

This display of photographs shows the landscape, architecture and mechanics of mining, as well as its impact on workers and the environment.

Albert Tucker Images of modern evil

21 September 2012 – 22 February 2013

The Gallery is the main repository of Albert Tucker's powerful 1940s *Images of modern evil*, which takes as its subject the tumult in Australia caused by the Second World War.

American street seventy years of a photographic tradition

21 December 2012 – 23 June 2013

The modern city has presented photographers with endless possibilities. In particular, America's distinctive symbols of consumer culture—bill boards, advertising signs and highways—have been a well-explored subject in American photography since the 1930s.

TRAVELLING EXHIBITIONS NATIONALLY AND INTERNATIONALLY

Fred Williams infinite horizons

This major retrospective of Williams's paintings included works from the 1940s to his late paintings in 1981.

The Ian Potter Centre: NGV Australia, Melbourne, Vic,
7 April – 25 August 2012

Art Gallery of South Australia, Adelaide, SA,
31 August – 4 November 2012

Roy Lichtenstein Pop remix

This exhibition of over 80 works on paper documents Lichtenstein's print practice.

QUT Art Museum, Brisbane, Qld,
29 June – 26 August 2012

Araluen Arts Centre, Alice Springs, NT,
26 April – 10 June 2013

Stars of the Tokyo stage Natori Shunsen's kabuki actor prints

This exhibition explores the dynamic world of Japan's kabuki theatre through the striking actor prints of Natori Shunsen (1886–1960).

Rockhampton Art Gallery, Rockhampton, Qld,
1 March – 19 May 2013

Tamworth Regional Gallery, Tamworth, NSW,
15 June – 20 July 2013

unDisclosed 2nd National Indigenous Art Triennial

This exhibition is a snapshot of contemporary Indigenous Australian art made since 2007.

Anne and Gordon Samstag Museum of Art, Adelaide, SA,
3 May – 7 July 2013

Capital and country the Federation years 1900–1914

Capital and country highlights the richness of Australian art of the Federation era, from 1900 to 1914. The exhibition is touring almost every state and territory in Australia, as the National Gallery of Australia's centenary gift to nation.

Museum and Art Gallery of the Northern Territory,
Darwin, NT, 4 May – 29 September 2013

THE ELAINE AND JIM WOLFENSOHN GIFT SUITCASE KITS

Blue Case Technology

Gympie Regional Gallery, Gympie, Qld,
30 May – 10 July 2012

Maranoa Regional Council, Roma Library, Roma, Qld,
11 July – 7 August 2012

Mt Isa Civic Centre, Mt Isa, Qld,
8 August – 10 September 2012

Perc Tucker Regional Art Gallery, Townsville, Qld,
12 September – 8 October 2012

Bundaberg Regional Art Gallery and Museum,
Bundaberg, Qld, 9 October – 20 November 2012

Orana Arts, Gilgandra, NSW,
6 February – 25 March 2013

Artspace Mackay, Mackay, Qld, 27 March – 15 April 2013

Cairns Regional Gallery, Cairns, Qld,
17 April – 21 May 2013

Lake Macquarie City Art Gallery, Lake Macquarie, NSW,
24 May – 17 June 2013

Shellharbour Council Exhibition Space, Shellharbour,
NSW, 18 June – 18 July 2013

Red Case Myths and Rituals and Yellow Case Form, Space and Design

Moree Plains Gallery, Moree, NSW, 22 May – 9 July 2012

Western Plains Cultural Centre, Dubbo, NSW,
10 July – 13 August 2012

Surfcoast College, Torquay, Vic,
15 August – 20 September 2012

Incinerator Gallery, Melbourne, Vic,
21 September – 15 October 2012

Indigo Shire, Beechworth, Vic,
6 October – 13 November 2012

High Country Library Corporation, Mt Beauty, Vic,
13 November – 5 December 2012

Kangaroo Island Community Centre, Kangaroo Island,
SA, 20 February – 26 March 2013

Murray Bridge Art Gallery, Murray Bridge, SA,
27 March – 29 April 2013

Wilderness School, Adelaide, SA, 30 April – 20 May 2013

Mercedes College, Adelaide, SA, 21 May – June 2013

Bay Discovery Centre, Adelaide, SA,
18 June – 15 July 2013

The 1888 Melbourne Cup

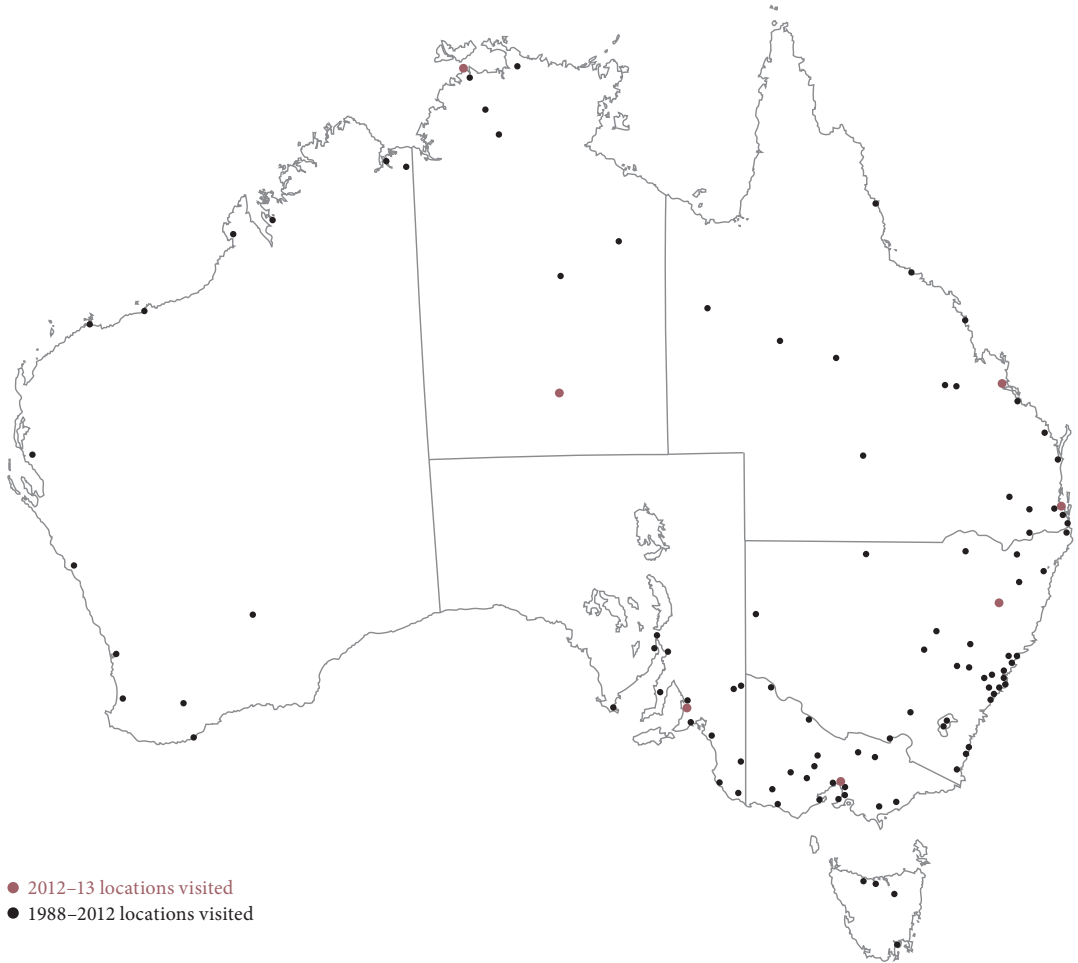
Naracoorte Art Gallery, Naracoorte, SA,
27 June – 27 August 2012

Walkway Gallery, Bordertown, SA,
28 August – 24 October 2012

State Library of South Australia, Adelaide, SA,
26 October – 18 December 2012

National Sports Museum, Melbourne, Vic,
15 January – 16 September 2013

LOCATIONS VISITED BY TRAVELLING EXHIBITIONS 1988–2013



- 2012–13 locations visited
- 1988–2012 locations visited

ACT

Canberra x 3
Lanyon x 2

NSW

Albury x 7
Armidale x 11
Bathurst x 5
Bourke x 1
Broken Hill x 5
Campbelltown x 7
Dubbo x 4
Eden x 1
Gosford x 1
Grafton x 1
Gymea x 3
Lake Macquarie x 5
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 7
Wagga Wagga x 5
Wallaga Lake x 1
Windsor x 1
Wollongong x 5

NT

Alice Springs x 14
Brunette Downs x 1
Darwin x 19
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 36
Bundaberg x 1
Cairns x 9

Charleville x 1
Dalby x 1
Emerald x 1
Gladstone x 5
Ipswich x 4
Logan x 1
Mackay x 4
Mount Isa x 1
Noosa x 4
Rockhampton x 6
Stanthorpe x 2
Surfers Paradise x 7
Toowoomba x 4
Townsville x 13
Winton x 1

SA

Adelaide x 32
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 17

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 35
Mildura x 1

Mornington x 9
Morwell x 2
Sale x 5
Shepparton x 1
Swan Hill x 2
Warrnambool x 4
Waverley x 3
Wheeler Hill x 5

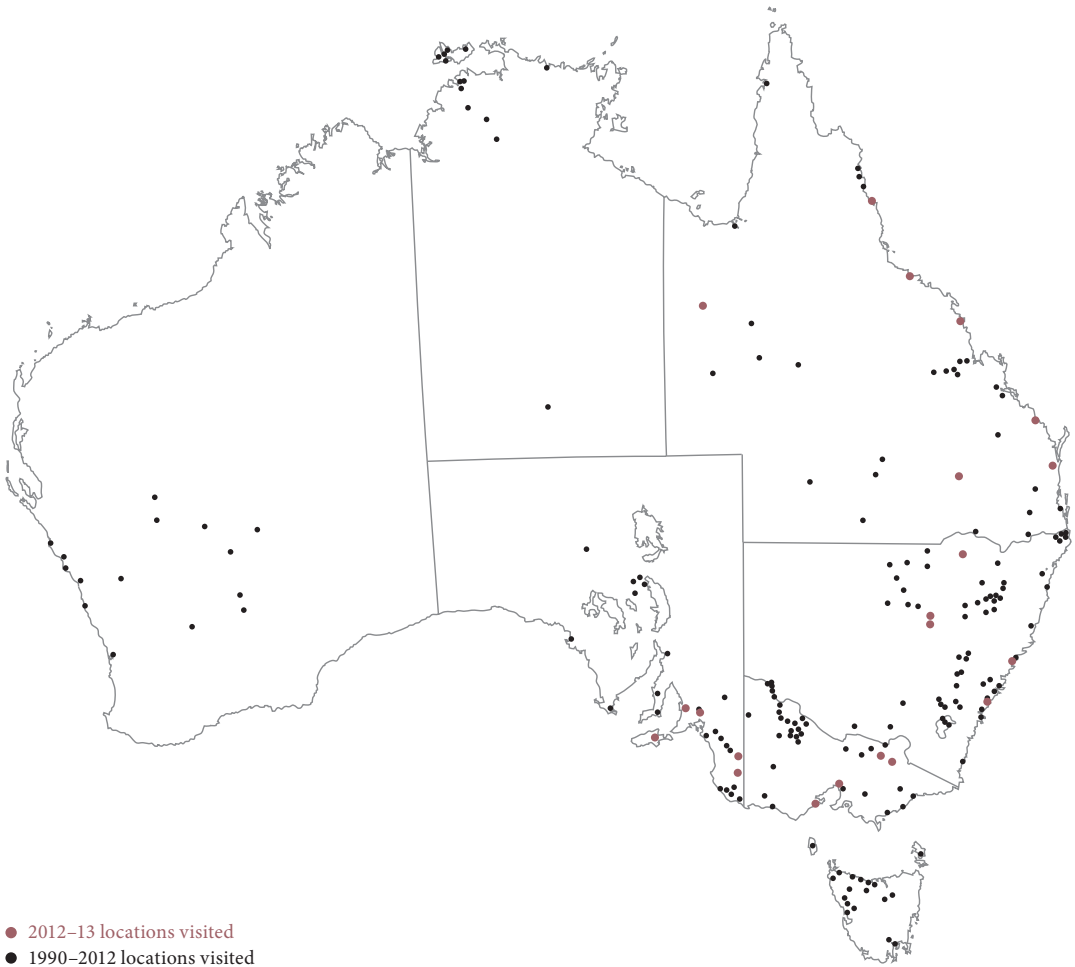
WA

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
Masteron, 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 2
Wellington, NZ x 4

LOCATIONS VISITED BY THE ELAINE AND JIM WOLFENSOHN GIFT TRAVELLING EXHIBITIONS 1990–2013



ACT

Ainslie
Belconnen
Braddon
Chisholm
Civic
Curtin
Fraser
Holt
Hughes
Narrabundah
Nicholls
Parkes
Phillip
Red Hill
Symonston
Woden
Yarralumla

NSW

Albury
Adelong
Armidale
Balranald
Banora Point
Barham
Barooga
Barraba
Bathurst
Batlow
Bega
Bermagui
Berrigan
Bigga
Blighty
Borenore
Bourke
Bowning
Brewarrina
Broken Hill
Bunalo
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
Eglington
Euabalong
Eumungerie
Finley
Ganmain
Gilgandra
Glen Innes
Goulburn
Grafton
Griffith
Gumly Gumly
Gundaroo
Hay
Henty
Hill End
Huskysson
Ilabo

Inverell
June
Kelso
Kentucky
Kingscliff
Kirkconnell
Kootingal
Laggan
Lake Cargelligo
Lake Macquarie
Leeton
Lightning Ridge
Lismore
Liverpool
Maitland
Marra Creek
Marulan
Matong
Merewether
Mendooran
Monaro
Moonbi
Moree
Moulamein
Mt Ousley
Murwillumbah
Narrandera
Narromine
Newcastle
Niangala
Nynghan
Parkes
Penrose
Perthville
Port Macquarie
Queanbeyan
Rockdale
Shellharbour
Sofala
Spion Cop
Spring Ridge
Stokers Siding
Sydney
Tallong
Tamworth
Tarlga
Taree
Tocumwal
Toronto
Trangie
Tullibigeal
Tumbulgum
Tweed Heads
Tweed River
Tyalgum
Unanderra
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
Kings Canyon
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
Gargett
Gin Gin
Gladstone
Glenview
Gold Coast
Goondiwindi
Gympie
Imbil
Kilkivan
Macleay Island
Mackay
Maleny
Marian
McKinlay
Mirani
Montville
Moura
Mt Charlton
Mt Isa
Murgon
Normanton
Oakley
Peacheater
Pinnacle
Quilpie
Rockhampton
Roma
Rossville
Septimus
Surat
Thursday Island
Tin Can Bay
Toowoomba
Townsville
Warwick
Weipa
Winton

SA

Adelaide
Airdale
Andamooka
Balhannah
Beachport
Berri
Bordertown
Coober Pedy
Coomandook
Coonalpyn
Glossop
Kangaroo Island

Karcultaby
Keith
Leigh Creek
Maitland
Meningie
Millicent
Mount Burr
Mount Gambier
Murray Bridge
Naracoorte
Port Lincoln
Port Pirie
Rendelsham
Risdon Park
Roxby Downs
Solomontown
Streaky Bay
Tantanoola
Tintinara
Woomera
Yorketown

TAS

Boat Harbour
Burnie
Clarence
Coee
Devonport
Edith Creek
Flinders Island
Forth
Hagley
Hobart
King Island
Launceston
Montello
Natone
New Norfolk
Penguin
Queenstown
Redpa
Ridgeley
Riverside
Rosebery
Smithton
Somerset
St Leonard's
Strahan
Table Cape
Ulverstone
Waratah
Wilmot
Wynyard
Zeehan

VIC

Airey's Inlet
Bairnsdale
Ballarat
Beechworth
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

Mt Beauty
Murrayville
Nullawil
Orbost
Ouyen
Pomona
Queenscliff
Redcliffs
Robinvale
Rutherglen
Sale
Sealake
Shepparton
Springvale
Stanley
Sunnycliffs
Swan Hill
Tambo Upper
Tempy
Torquay
Ultima
Warrnambool
Wangaratta
Wimmera
Wodonga
Woomelang
Yarrawonga

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 5 PUBLICATIONS

BOOK TITLES

Book titles are available from the NGA Shop and via mailorder and are distributed in Australia by New South Books and in the United States of America by University of Washington Press.

Sydney Long the Spirit of the Land

Anne Gray

August 2012, 208 pages, paperback, RRP \$39.95

Sydney Long was Australia's foremost Art Nouveau painter and one of the nation's major Symbolist artists and, later, printmaker. He populated the prosaic Australian bush with nymphs and fauns whose poetic world was paralleled in the literature of Australian writers. This major retrospective publication is beautifully illustrated with his haunting scenes of the Australian landscape, his Art Nouveau works and his many delightful landscapes and cityscapes in Australia and Britain.

Within without

Lucina Ward

October 2012, 32 pages, hardback, RRP \$19.95

James Turrell's skyspace *Within without* is site-specific; its location chosen by the artist to accord with the Australian Garden on the southern perimeter of the grounds of the National Gallery of Australia. This beautifully designed publication celebrates *Within without* and includes images of the skyspace from both inside and out, a series of the light-cycle and a visual development of the five-and-a-half-year construction process.

Toulouse-Lautrec Paris and the Moulin Rouge

Jane Kinsman, with Stéphane Guégan

December 2012, 288 pages, paperback, RRP \$39.95

This book includes a wide range of 19th-century French artist Henri de Toulouse-Lautrec's paintings and a selection of key drawings, posters and prints. It highlights his skill as a painter and draughtsman,

his experimentation in composition and the brilliance of his technical execution in all media. Tracing his career from his earliest works and his student days to his extraordinary depictions of the Paris social scene, this publication provides audiences with a more thorough understanding of Toulouse-Lautrec's short but dazzling career.

Draw with us

Rhys Muldoon and Lotte Muldoon

December 2012, 32 pages, paperback, RRP \$17.95

This book explores the art of Henri de Toulouse-Lautrec through the drawings of Australian actor and performer Rhys Muldoon and his four-year-old daughter Lotte. Rhys and Lotte Muldoon visited the Gallery to see *Toulouse-Lautrec*, and they were so inspired by the paintings, prints and posters that they went home and drew their own versions. This charming book encourages parents and children to create their own works of art together.

Kastom art of Vanuatu

Crispin Howarth, with Kirk Huffman

February 2013, 96 pages, paperback, RRP \$24.95

Kastom: art of Vanuatu showcases a unique collection of the National Gallery of Australia. During the early 1970s, an impressive array of traditional art was acquired through a program of field collecting on the islands of Ambrym and Malakula. Part of this collection is now richly illustrated for the first time in this book accompanying an exhibition of works created for ritual events in Vanuatu. These intensely visual works of art are insightfully discussed in the book.

Stars in the river the prints of Jessie Traill

Edited by Roger Butler

February 2013, 176 pages, paperback, RRP \$29.95

This eagerly awaited publication celebrates Jessie Traill, one of Australia's most important printmakers of the 20th century. Traill's prints are recognised as vital to the evolution of postwar modernism, with her unique

visual expression finding an ideal medium in the etching plate. *Stars in the river* elegantly presents the nation's most significant collection of Traill's works on paper and includes an extensive bibliography and exhibition history. It also features an extended catalogue of all of Traill's works of art in the national art collection.

Night fall in the ti-tree

Violet Teague

April 2013 (facsimile of 1906 edition), 32 pages, paperback, RRP \$14.95

Violet Teague was the first Australian artist to demonstrate a thorough understanding of Japanese printmaking techniques. In 1905, with her friend Geraldine Rede, Teague produced *Night fall in the ti-tree*. Hand-printed by Teague, this enchanting book for children contained woodblocks and short poems. In 1906, an edition for the English market was released. In April 2013, the Gallery produced this beautifully made facsimile of the 1906 edition for a new generation of children.

Capital and country the Federation years 1900–1914

Miriam Kelly

May 2013, 136 pages, paperback, RRP \$24.95

Capital and country celebrates the art of the newly federated Australia and the work of Australians in Europe during these formative years. Well-known paintings by Tom Roberts, Arthur Streeton, Frederick McCubbin, George W Lambert and Hans Heysen are brought to light in new ways alongside lesser-known images by Florence Fuller, Godfrey Rivers and Elioth Gruner. The book was published to accompany *Capital and country: the Federation years 1900–1914*, a major touring exhibition of works from the national art collection and the Gallery's gift to the nation to celebrate the Centenary of Canberra.

And a kangaroo too

NGA Publishing

May 2013 (rev edn; original 1997), 56 pages, hardback, RRP \$19.95

This innovative children's book, first published in 1997, looks at the many animals depicted in Aboriginal and Torres Strait Islander art and provides the name of each animal in both English and the Aboriginal language of the artist. All works illustrated are from the Aboriginal and Torres Strait Islander collection of the National Gallery of Australia, Canberra.

Adam and Sarah explore Turner

Betty Churcher

June 2013, 40 pages, hardback, RRP \$14.95

Young readers can discover the paintings of JMW Turner through this tale of fantasy written and illustrated by former director Betty Churcher. The Adam of the title was likely a real boy sketched by Turner on Scarborough beach. Churcher, however, has imagined Sarah as a survivor of the shipwreck painted by Turner. Adam and Sarah are both given the magical ability to jump out of their paintings to explore other works of art by Turner.

ARTONVIEW

Published quarterly, 52–64 pages, paperback, RRP \$9.95/free to members

Artonview previews exhibitions and displays at the National Gallery of Australia as well as the Gallery's exhibitions touring worldwide. It also provides in-depth focus on the national art collection, including important works newly acquired for the collection and a wealth of information on the Gallery's learning and access and support programs.

No 71, spring 2012

September 2012, 52 pages

Features: *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge*, *Carol Jerrems: photographic artist*, *Divine worlds: Indian painting*, conservation of Indian *pichhavai*, Members Acquisition Fund 2012, Albert Tucker's *Images of modern evil* on display while Nolan's Ned Kelly series on loan to the Irish Museum of Modern Art

Contributors: Anne Gray, Jane Kinsman, Gael Newton, Anne O'Hehir, Melanie Eastburn, Jane Wild, Jane Kinsman, Deborah Hart, Tina Baum, Miriam Kelly, Robert Bell, Michael Gunn

No 72, summer 2012

December 2012, 64 pages

Features: *Toulouse-Lautrec*, *Abstract Expressionism*, *Carol Jerrems*, *Kastom: art of Vanuatu*, *Stars in the river: the prints of Jessie Traill*, Wesfarmers Arts Indigenous Fellowship

Contributors: Jane Kinsman, Deborah Hart, Lucina Ward, Anne Summers, Crispin Howarth, Sarina Noordhuis-Fairfax, Tina Baum, Kelli Cole, Melanie Eastburn, Christine Dixon, Robert Bell, Rebecca Edwards

No 73, autumn 2013

March 2013, 64 pages

Features: *Toulouse-Lautrec, Stars in the river, Kastom, Turner from the Tate: The Making of a Master, American street: seventy years of a photographic tradition, Capital and country: the Federation years 1900–1914, unDisclosed: 2nd National Indigenous Art Triennial, Australia*, National Gallery of Australia's 30th anniversary, Masterpieces for the Nation Fund 2013, Sculpture: Space and Place symposium, Andrea Zittel's *A–Z homestead unit*

Contributors: Simeran Maxwell, Roger Butler, Crispin Howarth, Christine Dixon, Anne O'Hehir, Miriam Kelly, Mary-Lou Nugent, Maryanne Voyazis, Ron Radford, Anne Gray, Michelle Fracaro, Lucina Ward, Deborah Hart, Robert Bell, Rebecca Edwards, Robyn Maxwell

No 74, winter 2013

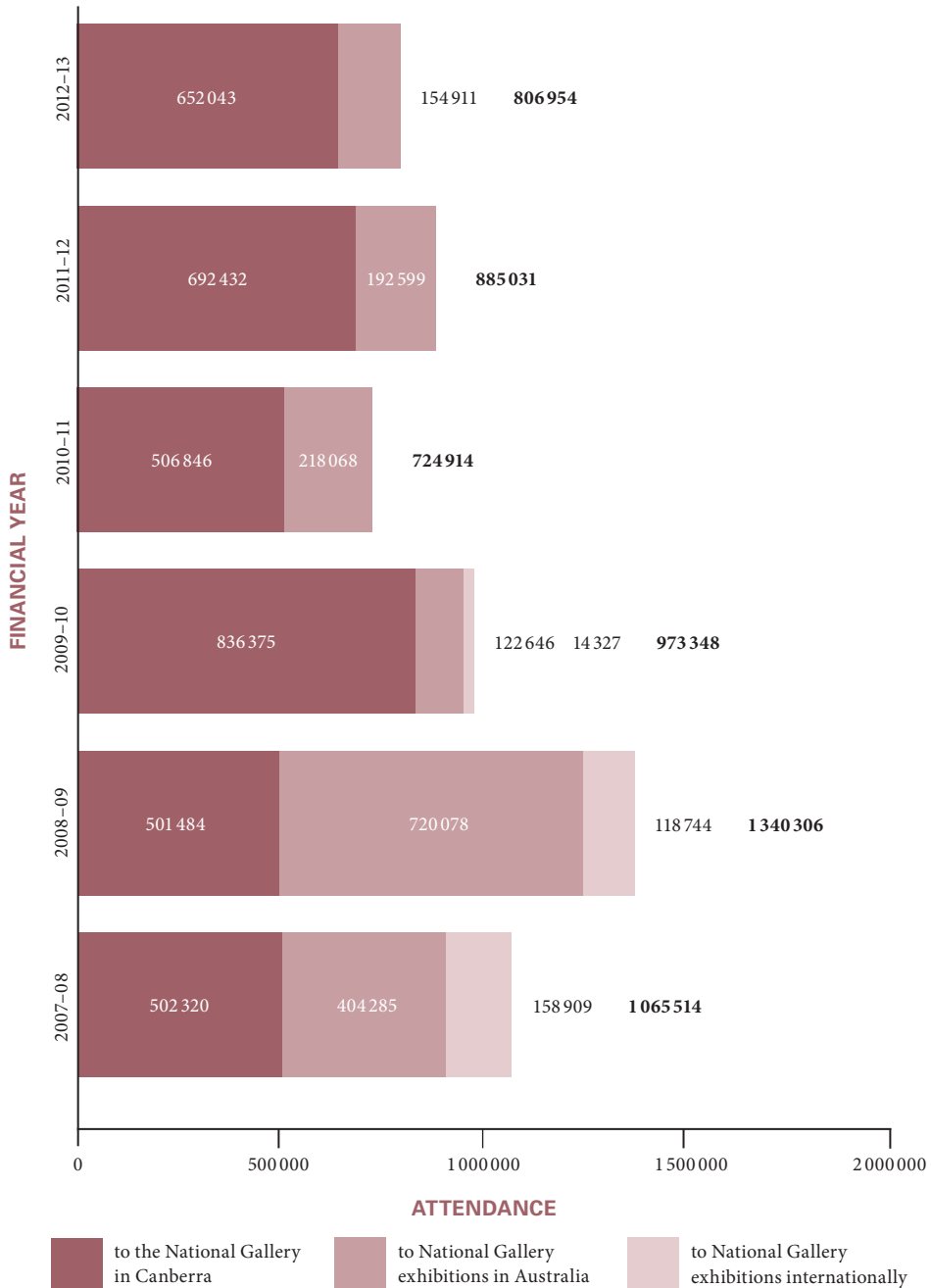
June 2013, 64 pages

Features: *Turner from the Tate, Roy Lichtenstein: Pop remix, William Kentridge: drawn from Africa, Australia, 2013–14 touring exhibitions, 19th AAGGO Conference, Kastom*

Contributors: Lucina Ward, Simeran Maxwell, Jaklyn Babington, Jane Kinsman, Anne Gray, Belinda Cotton, Judith Wood, Lisa Addison, Georgia Cunningham, Crispin Howarth, Robert Bell, Rebecca Edwards, Deborah Hart, Michael Gunn

APPENDIX 6 ATTENDANCES

ATTENDANCES FROM 2007-08 TO 2012-13



APPENDIX 7 WEBSITE VISITATION

Visits to National Gallery of Australia websites totalled 1.81 million.

Pages viewed for National Gallery of Australia websites totalled 6.1 million.

REFERRALS

Indicates how many people arrived at the Gallery's websites. In order of percentage.

REFERRER	NUMBER OF VISITS	PERCENTAGE
Search Engines	1 139 858	63%
Referring Sites	271 494	22%
Direct Traffic	401 133	15%

VISITS BY GEOGRAPHIC LOCATION

In order of number of visits.

GEOGRAPHIC LOCATION	NUMBER OF VISITS
Global distribution (top ten)	
Australia	1 155 603
United States of America	221 859
United Kingdom	95 469
France	36 436
Germany	23 772
Canada	23 372
Italy	18 594
(not set)	14 359
New Zealand	13 533
Spain	12 496
National distribution	
New South Wales	483 615
Victoria	252 283
Australian Capital Territory	203 098
Queensland	104 157
South Australia	55 968
Western Australia	42 192
Tasmania	11 156
Northern Territory	2 366
(not set)	768

TOP 25 MOST POPULAR WEBSITE SECTIONS

In order of number of visits.

WEBSITE LOCATION	NUMBER OF VISITS	PAGE VIEWS
Collection search	462 112	1 572 808
Exhibition (aggregate of exhibition sites)	373 875	1 668 300
Home	261 042	366 709
Exhibitions (general exhibition information)	81 326	201 657
International	79 068	136 658
<i>Toulouse-Lautrec: Paris and the Moulin Rouge</i>	73 601	402 659
<i>Artonline</i>	58 201	84 424
About us	42 985	170 327
<i>Federation: Australian art and society 1901–2001</i>	39 482	89 038
<i>Masterpieces from Paris: van Gogh, Gaughin, Cezanne and beyond</i>	24 259	67 508
<i>Monet and Japan</i>	23 221	67 994
<i>Turner form the Tate: The Making of a Master</i>	23 177	117 807
<i>Ocean to Outback: Australian landscape paintings 1850–1950</i>	22 883	149 997
iPhone	20 131	64 940
<i>Ballets Russes: the art of costume</i>	18 093	90 038
<i>Turner form the Tate: The Making of a Master</i> (place holder)	16 474	50 342
International prints	15 937	71 923
Visiting	13 811	76 669
<i>Abstract Expressionism</i>	13 730	100 221
Collections	13 605	195 138
<i>Soft sculpture</i>	11 162	62 380
<i>Imants Tillers: one world many visions</i>	10 853	51 233
<i>Sydney Long: the Spirit of the Land</i>	10 139	79 016
Calendar	9 433	52 918
<i>George W Lambert retrospective: heroes and icons</i>	8 609	50 541

APPENDIX 8 SPONSORS

The National Gallery of Australia acknowledges the following sponsors and partners for their generous financial and in-kind support throughout the year:

Accor Hospitality through the Novotel Canberra as the official Accommodation Partner for *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master* and for providing accommodation to National Gallery of Australia guests

ACT Government through Australian Capital Tourism as a Presenting Partner for *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master* and for the ongoing support of major exhibitions at the National Gallery of Australia

ActewAGL as Exhibition Partner for *Toulouse-Lautrec: Paris and the Moulin Rouge* and for the ongoing support of the National Gallery of Australia

Aerial Capital Group for its support through Canberra Elite Taxis as Supporting Partner of *Turner from the Tate: The Making of a Master*

Aesop for its support of the National Gallery of Australia Foundation Fundraising Gala Dinner and Melbourne Cup lunch for Gallery members

The American Friends of the National Gallery of Australia Inc for its continued generosity to the National Gallery of Australia

Australia Council for the Arts for its support of the tour of *unDisclosed: 2nd National Indigenous Art Triennial*

Australian Broadcasting Corporation for its continuing support through ABC Local Radio around the country and through ABC TV and ABC Online

Avant Card for its annual support of National Gallery of Australia exhibitions

The Brassey of Canberra for its continuing support of the National Summer Art Scholarship students and for providing accommodation to National Gallery of Australia guests

The Canberra Times as an annual partner and a Media Partner for *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

Canberra Airport as a Major Partner for *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

Clayton Utz as a Corporate Member of the National Gallery of Australia

Coopers Brewery as the official Beverage Partner of the National Gallery of Australia

The Department of Regional Australia, Local Government, Arts and Sport for its support through the Australian Government International Exhibitions Insurance Program, an Australian Government initiative providing assistance for the purchase of insurance for significant cultural exhibitions

The Department of Regional Australia, Local Government, Arts and Sport for its support through the National Collecting Institutions Touring and Outreach program, an Australian Government program aiming to improve access to the national collections for all Australians

The Department of Regional Australia, Local Government, Arts and Sport for its support through Visions of Australia, an Australian Government program supporting touring exhibitions and providing funding assistance for the development and touring of Australian cultural material across Australia

Department of Foreign Affairs and Trade for its support of *Australia* at the Royal Academy of Arts in London

Eckersley's Art & Craft for its support of the Big Draw and Sculpture Garden Sunday

Fairfax Media through The Age and the Sydney Morning Herald as an annual partner and a Media Partner for *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

Flash Photobition as the Signage Partner of the National Gallery of Australia

Forrest Hotel and Apartments for its support of the Indigenous Arts Leadership program (part of the Wesfarmers Arts Fellowship program)

The Foundation Board Publishing Fund for its support of Gallery publications

The French Embassy in Canberra for its support of *Toulouse-Lautrec: Paris and the Moulin Rouge*, the National Gallery of Australia Foundation Gala Weekend and the ABC winner's function

Google for its support through Google Grants

Gordon Darling Australia Pacific Print Fund for its continuing support of the development and promotion of the Australian and Pacific print collection

Hyatt Hotel Canberra for providing accommodation for the National Gallery of Australia Foundation Gala Weekend

The Jani Haenke Charitable Trust its support of the visit to Australia of Dr Joyce Townsend in conjunction with *Turner from the Tate: The Making of a Master*

JCDecaux as an annual partner and a Media Partner for *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

Maddocks Lawyers as a Major Partner for *Sydney Long: the Spirit of the Land*

Mantra on Northbourne for providing accommodation to National Gallery of Australia guests

Millmaine for marketing support during *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

Moët Hennessy Australia as the official Beverage Partner of the National Gallery of Australia and for its continued support of the Sculpture Bar featuring Veuve Clicquot

Molonglo Group and New Acton/Nishi as the Cultural Partners of *Roy Lichtenstein: Pop remix* and for its continued support of the National Gallery of Australia

The Myer Foundation for its continued support and encouragement of the National Gallery of Australia Council Exhibitions Fund

National Australia Bank as the National Gallery of Australia's Art Education and Access Partner, a Principal Partner for *Toulouse-Lautrec: Paris and the Moulin Rouge* and for supporting the 2013 National Summer Art Scholarship, the Big Draw and Sculpture Garden Sunday

National Gallery of Australia Council Exhibitions Fund for its continuous support of the Gallery's temporary exhibitions program

Nine Entertainment Company for its continuous support, including Channel Nine as Principal Partner and ACP Magazines and Ticketek for their support of *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

Nova Audio Visual for its support of filming and projection during *Kastom: art of Vanuatu*

Qantas as a Major Partner for *Toulouse-Lautrec: Paris and the Moulin Rouge*, as the Airline Partner for *unDisclosed: 2nd National Indigenous Art Triennial* and the Wesfarmers Arts Indigenous Fellowship and Leadership programs and for its continued support of the National Gallery of Australia

Qantas Freight for its support of *Australia* at the Royal Academy of Arts in London

Queensland Government through the Indigenous Arts Marketing and Export Agency, Arts Queensland, for its support of the exhibition book *unDisclosed: 2nd National Indigenous Art Triennial*

Rolfe Renault Canberra for its support as a Major Partner for *Toulouse-Lautrec: Paris and the Moulin Rouge*

The Sidney Myer Fund for its continued support and encouragement of the National Gallery of Australia

The Terra Foundation for American Art and the United States Studies Centre at the University of Sydney for their support of the symposium *Action. Painting. Now.*

Voyager Estate for its support of the Foundation Gala Luncheon

Wedgwood as the official Tea Room Partner of the National Gallery of Australia during *Turner from the Tate: The Making of a Master*

Wesfarmers for its continued support of the Wesfarmers Arts Indigenous Fellowship program and as the official Indigenous Art Partner of the National Gallery of Australia and Principal Partner for *unDisclosed: 2nd National Indigenous Art Triennial*

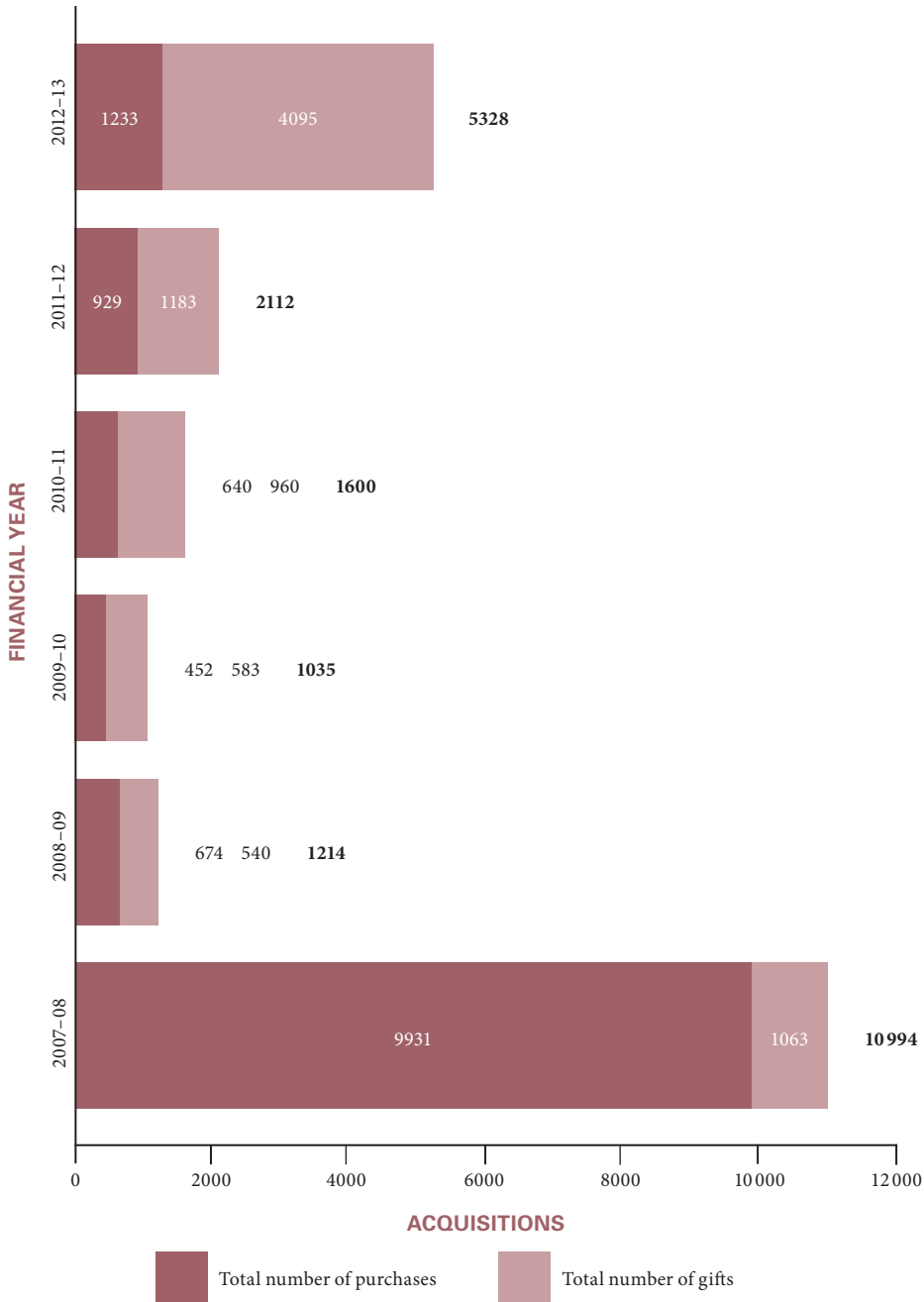
WIN Television as an annual partner and a Media Partner for *Sydney Long: the Spirit of the Land*, *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

The Wolfensohn Family? Foundation for its continued support of the Wolfensohn Gift outreach program.

The Yulgilbar Foundation for its generous support of the family activity room and children's program for *Toulouse-Lautrec: Paris and the Moulin Rouge* and *Turner from the Tate: The Making of a Master*

APPENDIX 9 ACQUISITIONS

ACQUISITIONS 2007–08 TO 2012–13



Note: Purchases in 2007-08 include a collection of approximately 7000 Indonesian photographs and a number of large print archives.

LIST OF WORKS ACQUIRED 2012–13

Australian art page 129

Indigenous Australian art page 155

Pacific art page 176

Asian art page 179

International art page 184

Australian art

Paintings page 129

Sculptures page 132

Prints page 132

Drawings page 142

Photography page 144

Decorative arts and design page 151

Paintings

ALLAN, Micky

born Australia 1944

Darkness I 2008

engraved glass over pastel, synthetic polymer resin, colour pencil on paper
66.5 x 101.5 cm
2012.1286

Solar dust I 2008

engraved glass over pastel, synthetic polymer resin, colour pencil on paper
66.5 x 101.5 cm
2012.1287

Solar dust II 2004

engraved glass over pastel, synthetic polymer resin, colour pencil on paper
66.5 x 101.5 cm
2012.1288

Violet night 2004

oil and oil stick on canvas
122 x 91.5 cm
2012.1289

BLACK, Dorrit

Australia 1891–1951

Europe 1927–29; Europe, United States of America 1934–35

In the Adelaide Hills c 1942

oil on canvas on cardboard
45 x 60 cm
2012.1398

Rolling hills c 1942

oil on canvas
38 x 45 cm
2012.1399

Untitled c 1929

oil on canvas
38.5 x 27 cm
2012.1400

BOWEN, Stella

Australia 1893 – England 1947
England, Europe from 1914

Provencal conversation 1936

oil on canvas
63.7 x 72.3 cm
gift of Mary Alice Pelham Thorman AM, 2013, niece of the artist
2013.145

BOYNES, Robert

born Australia 1942
England

Spencer Street and China Town night
2003

synthetic polymer paint on three canvases
120 x 320 cm
2012.1290.A-C

BUSH, Stephen

born Australia 1958

Gripul 2012

oil and enamel on canvas
200 x 310 cm
2012.1794

CHALON, Henry Bernard

Great Britain 1770–1849

An emu, a cape barren goose and a magpie goose in a landscape 1820

oil on canvas
24 x 45 cm
2013.686

CUMMINGS, Elisabeth

born Australia 1934
Europe 1958–68

The Green Mango B and B 2006

oil on canvas
150 x 175 cm
2013.224

DE GROEN, Geoffrey

born Australia 1938
United Kingdom, North America, Europe 1968–73; Japan, United States of America, France 1977–78

January 16, 2011 2011

synthetic polymer paint on canvas
126 x 138 cm
2012.1278

FRAZER, Charles Gordon

England 1863 – Thailand 1899
Australia c 1885–89

The forest mirror, Queensland
c 1885–89

oil on canvas
61 x 51 cm
2013.108

FULLER, Florence

South Africa 1867 – Australia 1946
Australia from c 1875; South Africa 1892–94; France and England 1894–1904; India 1909–11

A golden hour 1905

oil on canvas
109.2 x 135 cm
Masterpieces for the Nation Fund 2013
2012.1323

GOULD, William Buelow

England 1803 – Australia 1853
Australia from 1827

Cat o' nine tails 1848

oil on canvas
40.4 x 49.5 cm
purchased with funds from the Margaret Jarrett Bequest, 2012
2012.1397

HAGERTY, Marie

born Australia 1964

deposition 2012

synthetic polymer paint and oil on three canvases
230 x 440 cm
2013.151.A-C

HAMILTON, George

England 1812 – Australia 1883
Australia from 1839

Colonel 1848

oil on metal
27.5 x 30 cm
2013.83

HESTER, Joy

Australia 1920–1960

The farmer's family c 1954

oil on board
101.2 x 130.4 cm
gift of Fern and Peregrine Smith, 2012
2012.1767

HESTER, Joy

Australia 1920–1960

SMITH, Gray

born Australia 1919

(Face, recto); (Study of Sunday Reed in the kitchen, Heide, verso) c 1947

oil on cardboard

27.4 x 37 cm

gift of Ian Scott, 2012 in memory of Joan Scott

donated through the Australian

Government's Cultural Gifts Program

2012.1802AB

LARTER, Richard

born England 1929

Australia from 1962

Stripperama no 3 1964

alkyd paint on composition board

91.5 x 122 cm

2013.153

MACPHERSON, Robert

born Australia 1937

United Kingdom, Europe 1973;

United States of America 1976

Mayfair: Bethonga Gold, for BTO's 1995–2006

synthetic polymer paint on three

composition boards

overall 244 x 190 cm

2012.1793.A-C

MCCAHERON, Colin

New Zealand 1919–1987

Muriwai. Necessary protection 1972

synthetic polymer paint on

composition board

60.8 x 81.2 cm

bequest of Jane Flecknoe, 2013

2013.68

MIKSEVICIUS, Jurgis

born Lithuania 1923

Australia from 1948

The asylum 1957

oil on canvas

59 x 69 cm

2013.223

OLLEY, Margaret

Australia 1923–2011

France, England 1949–53

White still life 1977

oil on composition board

66.3 x 89.2 cm

gift of Wayne Kratzmann, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1285

PERCEVAL, John

Australia 1923–2000

England 1963–65

Children drawing in a Carlton street 1943

oil on cotton gauze on cardboard

adhered to hardboard

74.5 x 62.5 cm

gift of John and Rosanna

Hindmarsh, 2012

donated through the Australian

Government's Cultural Gifts Program

2012.1296

PIGGOTT, Rosslynd

born Australia 1958

Italy 1988

Void blossom 2007–08

oil and palladium leaf on canvas

150 x 300 cm

2012.1395

REDFORD, Scott

born Australia 1962

Black palms/High rise 2000

synthetic polymer paint, resin,

fibreglass, vinyl decal on foam core

240 x 54 cm

2012.1279

RIX NICHOLAS, Hilda

Australia 1884–1961

France, England 1907–18; France

1924–26

Moroccan loggia 1912–14

oil on canvas on board

25 x 21 cm

purchased through the National

Gallery of Australia Foundation Gala

Dinner Fund, 2013

2013.226

Clouds over the Monaro 1922–23

oil on canvas

34 x 33 cm

purchased through the National

Gallery of Australia Foundation Gala

Dinner Fund, 2013

2013.227

Seller of earthenware pots 1912–14

oil on canvas on board

27 x 33 cm

purchased through the National

Gallery of Australia Foundation Gala

Dinner Fund, 2013

2013.228

The well in the blue, Arab Quarters 1912–14

oil on canvas on board

25.5 x 33.5 cm

purchased through the National

Gallery of Australia Foundation Gala

Dinner Fund, 2013

2013.229

Snow, Tombong ranges c 1942

oil on canvas

80.9 x 99.5 cm

purchased through the National

Gallery of Australia Foundation Gala

Dinner Fund, 2013

2013.230

Studio and garden, Knockalong

c 1930

oil on canvas

30 x 20 cm

Ruth Robertson Bequest Fund in

memory of Edwin Clive and Leila

Jeanne Robertson, 2013

2013.231

These gave the world away 1917

oil on canvas

127 x 97 cm

Ruth Robertson Bequest Fund in

memory of Edwin Clive and Leila

Jeanne Robertson, 2013

2013.232

Through the trees, Dorrigo 1927
oil on canvas
40 x 31 cm
Ruth Robertson Bequest Fund in
memory of Edwin Clive and Leila
Jeanne Robertson, 2013
2013.233

Autumn magic (Blue mountains)
1922–23
oil on canvas on board
framed 33.2 x 40.3 cm
Ruth Robertson Bequest Fund in
memory of Edwin Clive and Leila
Jeanne Robertson, 2013
2013.234

*Molonglo River from Mount Pleasant,
Canberra* 1927
oil on canvas on board
41 x 32 cm
purchased with funds provided by
John Hindmarsh AM and Rosanna
Hindmarsh, 2013
2013.235

Snowy River Country, Tombong
c 1935
oil on canvas
33.5 x 31.5 cm
Ruth Robertson Bequest Fund in
memory of Robert and Elizabeth
Dennis, 2013
2013.734

Red shed yards, Knockalong c 1935
oil on canvas on board
26.2 x 34 cm
Ruth Robertson Bequest Fund in
memory of Robert and Elizabeth
Dennis, 2013
2013.735

Reflections Craigie c 1935
oil on canvas on board
26.5 x 34 cm
Ruth Robertson Bequest Fund in
memory of Robert and Elizabeth
Dennis, 2013
2013.736

The Three Sisters, Blue Mountains
1921–22
oil on canvas
51 x 66 cm
Members Acquisition Fund 2013–14
2013.748

ROBERTS, Tom
England 1856 – Australia 1931
Australia from 1869; England,
Europe 1881–85, 1903–23

The south wind 1924
oil on canvas on plywood
35.6 x 46 cm
Ruth Robertson Bequest Fund in
memory of Edwin Clive and Leila
Jeanne Robertson, 2012
2012.1739

ROBINSON, William
born Australia 1936

Twin falls and gorge 2000
oil on canvas
137 x 183 cm
gift of Ray and Diana Kidd, 2013
2012.1284

SAUERBIER, Kathleen
Australia 1903–1991

Jetty ramp and Howe's fishing lookout
c 1935
oil on canvas
53.5 x 65.5 cm
2012.1401

SCHARF, Theo
Australia 1899 – Germany 1987
Germany from 1914, Australia
1950–56

The back blocks of the Yarra 1912
oil on canvas mounted on board
approx 20 x 50 cm
gift of the estate of Ludwig Püttmann
Weber, 2013
2013.3853

SCHRAMM, Alexander
Germany 1813 – Australia 1864
Australia from 1849

Australian landscape c 1859
oil on canvas
38.7 x 33.2 cm
2012.1367

SKIPPER, JM
England 1815 – Australia 1883
Australia from 1836

The Skipper family at Islington 1851
oil on board
21.3 x 29.6 cm
2013.3998

SMITH, Gray
born Australia 1919

Mr Johnstone 1959
enamel on board
approx 110 x 55 cm
gift of Ian Scott, 2012, in memory of
Joan Scott
donated through the Australian
Government's Cultural Gifts Program
2012.1803

STURGESS, Reginald Ward
Australia 1892–1932

Boat off Williamstown 1922
oil on board
30 x 40 cm
bequest of Helen Gadsden, 2012
2012.1263

THOMSON, Nigel
Australia 1945–1999

Woman and child (after Millais) 1993
oil on canvas
117 x 213.5 cm
gift of John and Rosanna
Hindmarsh, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1297

TRENERRY, Horace
Australia 1899 – died 1958

Pines, Port Willunga c 1945
oil on canvas on cardboard
59 x 64.5 cm
2013.3895

VON GUERARD, Eugene
Austria 1811 – England 1901
Italy 1830–38; Germany 1838–52,
1882–91; Australia 1852–81; England
from 1891

*Swamp near Erkrath (Sumpfe nahe
Erkrath)* 1841
oil on paper
27.8 x 43.6 cm
purchased with assistance from
Philip Bacon AM, 2013
2013.506

WATKINS, Dick

born Australia 1937
Great Britain, Europe, United States of America 1959–61; Australia 1961–74; Hong Kong 1974–79 with periods in Europe 1974–75 and 1977–78

Warhorse 2013
synthetic polymer paint on canvas
153 x 213 cm
2013.3923

WIEBKE, Karl

born Germany 1944
Australia from 1981

Sticks 2011–12
synthetic polymer paint and enamel on wood
various sizes (max height 200 cm)
2012.1277.1-46

India 2000–02
synthetic polymer paint on canvas
174 x 300 cm
gift of James and Jacqui Erskine, 2012
donated through the Australian Government's Cultural Gifts Program
2012.1280

WILLIAMS, Fred

Australia 1927–1982
England 1951–56

Snow storm, Kosciusko 1976–77
oil on canvas
101.6 x 183 cm
Framed 1848 x 1142 x 67 mm
purchased with the assistance of the Ruth Komon bequest, 2013
2013.8

WRIGHT, Judith

born Australia 1945

Propositions 1–3 2011
synthetic polymer paint on linen
each 100 x 100 cm
2012.1275.1-2012.1276.3

Propositions 7–9 2011
synthetic polymer paint on linen
each 78 x 66 cm
2012.1276.1-2012.1276.3

Sculptures**BROWN, Jan**

born Australia 1922

Bird in a tree II 1988/89
ciment fondué
140 x 19 x 13 cm
gift of the artist, 2012
donated through the Australian Government's Cultural Gifts Program
2012.1292

BROWN, Jan

born Australia 1922

Small sentinal 2 1985
cast bronze
41 x 14 x 13 cm
gift of the artist, 2012
donated through the Australian Government's Cultural Gifts Program
2012.1293

BROWN, Jan

born Australia 1922

Waiting bird 5 1985
ciment fondué
22.5 x 14 x 13 cm
gift of the artist, 2012
donated through the Australian Government's Cultural Gifts Program
2012.1294

BROWN, Jan

born Australia 1922

Carnage 1978
cast bronze, green patina
17 x 41 x 27 cm
gift of the artist, 2012
donated through the Australian Government's Cultural Gifts Program
2012.1295

CARDOSO, Maria Fernanda

born Colombia 1963
Australia from 1997

Intromitent organs of Tasmanian harvestman models after electronic microscope scans 2008–09
resin, glass, metal
28 x 74 x 6 cm
2012.1805.1-9

PIGGOTT, Rosslynd

born Australia 1958
Italy 1988

Pillow 2000
painted medium-density fibreboard, wood, glass, wool, Japanese obi silk
119 x 200 x 28 cm
gift of the artist, 2012
donated through the Australian Government's Cultural Gifts Program
2012.1792.A-D

ROBERTS, Neil

Australia 1954–2002

Five low blows 1999
glass and lead
152 x 108 cm
2012.1291

TEMIN, Kathy

born Australia 1968

Tombstone garden 2012
synthetic fur, synthetic polymer paint, synthetic stuffing, steel, composition board
230 x 429 x 180 cm
2012.1784.1-3

Prints**AMENEIRO, Tony**

born England 1959
Australia from 1968

Big night skull 2006
linocut, printed in colour from one block; on kozo paper
printed image 180 x 91 cm
sheet 180 x 91 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1760

AMOR, Rick

born Australia 1948

March on Mayday 1984 c 1984
screenprint, printed in colour, from two stencils; on thin off-white wove paper
printed image 42.2 x 53.4 cm
sheet 42.9 x 53.5 cm
gift of Murray Walker, 2012
2012.1230

ARMSTRONG, Ian

Australia 1923–2005
 England 1951–53, France 1988

A group of 237 prints 1960–2000
 various mediums and sizes
 gift of Maggie Shaw, John Armstrong
 and James Armstrong, 2012
 donated through the Australian
 Government's Cultural Gifts Program
 2012.1502-2012.1738

ARMSTRONG, Pat (designer)

HOLDER, Jo (researcher)

BIG FAG PRESS (printer)

established Australia 2005

*Green bans art walk: 40 years of
 community & union action, 1971–
 2011* 2011
 offset lithograph, printed in colour,
 from multiple plates; on thin smooth
 pale grey wove paper
 printed image 72.2 x 84 cm
 sheet 72.2 x 84 cm
 Gordon Darling Australia Pacific
 Print Fund, 2012
 2012.1246

BENNETT, Edward Turner

United Kingdom 1797–1836

*The Tower Menagerie: comprising
 the natural history of the animals
 contained in that establishment; with
 anecdotes of their characters and
 history* 1829
 wood-engravings, printed in black
 ink, each from one block; letterpress
 text, printed in black ink; on thin
 smooth off-white wove paper
 sheet 22.4 x 14.4 cm
 book (open) 23.2 x 28.6 cm
 book (closed) 23.2 x 15 cm
 2013.3903

BERNDT, Eileen

Australia 1899–1991
 England 1951–55

A group of three prints 1930–39
 linocuts, printed in black ink, each
 from one block; hand-coloured; on
 paper
 various sizes
 gift of Averill Edwards, 2013
 2013.3897-2013.3899

BLACK, Wendy

born Australia 1954

REDLETTER PRESS (print
 workshop)
 established 1979

*Black Sorrows new LP 'Dear Children'
 out soon* 1983
 screenprint, printed in colour, from
 three stencils; on thin smooth cream
 wove paper
 printed image 73.4 x 48.6 cm
 sheet 76 x 50.8 cm
 2012.1776

BLACK, Wendy

born Australia 1954

**RMIT UNION SILKSCREEN
 WORKSHOP** (print workshop)

*Loungeroom Posters RMIT, Storey
 Hall 10th – 28th August* 1981
 screenprint, printed in colour, from
 three stencils; on thin smooth cream
 wove paper
 printed image 45.6 x 72.4 cm
 sheet 50.4 x 75.8 cm
 2012.1775

BOT, GW

born Pakistan 1954
 Australia from 1955

A group of seven prints 2000–02
 linocuts, printed in colour; on paper
 various sizes
 gift of the artist, 2013
 2013.3915-2013.3921

CAJETAN, J (print after)

ZINKE, Johann Wenzel (engraver)
 1797–1858

*Greens grosser Luftballon im Lande
 der Antipoden* 1840
 etching, printed in black ink, from
 one copper plate; hand-coloured; on
 thin smooth off-white wove paper
 printed image 18 x 25.2 cm
 sheet 19 x 27 cm
 2013.658

CAMPBELL, Barbara

born Australia 1961

1001 nights cast 2005–08
 1002 digital colour prints (HP Indigo
 5500 digital offset); on satin 170 gsm
 stock paper
 sheet (each) 29.6 x 21 cm
 Gordon Darling Australia Pacific
 Print Fund, 2012
 2012.1274.1-1005

CHURCH, Julia

born England 1959

Australia, Italy from 1994

ACME INK (print workshop)

Australia 1982–1987

Superdoreen 1982
 screenprint, printed in colour, from
 multiple stencils; on thick off-white
 card
 printed image 100 x 74 cm
 sheet 102.6 x 76 cm
 gift of Cherylynn Holmes, 2013
 2013.3892

CLEVELEY, Robert (print after)

England 1747–1809

MEDLAND, Thomas (engraver)

1755–1822

Natives of Botany Bay 1789
 engraving, printed in black ink, from
 one copper plate; on thin off-white
 wove paper
 plate-mark 19.5 x 25 cm
 sheet 22.2 x 29.6 cm
 2013.649

CLEVELEY, Robert (print after)

England 1747–1809

MEDLAND, Thomas (engraver)

1755–1822

A view of Botany Bay 1789
 engraving, printed in black ink, from
 one copper plate; on thin off-white
 wove paper
 plate-mark 20 x 25.5 cm
 sheet 22 x 29.6 cm
 2013.653

CLEVELEY, Robert (print after)

England 1747–1809

PRATTENT, Thomas (engraver)

View in Port Jackson 1789

engraving, printed in black ink, from one copper plate; on thin off-white wove paper

plate-mark 20 x 25.5 cm

sheet 22.6 x 29.6 cm

2013.654

CRICHTON, Richard

born Australia 1935

Europe, United States of America 1966–70

A group of thirteen prints and two drawings c 1970–94

various sizes

gift of Matthew Crichton, 2012

donated through the Australian Government's Cultural Gifts Program 2012.1248-2012.1262

CRUIKSHANK, George

England 1792–1878

BOGUE, David

Passing events, or, The tail of the comet of 1853 1854

etching, printed in black ink, from one steel plate; on thin smooth off-white paper

printed image 17.8 x 38.8 cm

sheet 42.2 x 22.2 cm

2012.1437

DALRYMPLE, John (print after)

England 1726–1810

GILLRAY, James (printmaker)

England 1757–1815

Consequences of a successful French invasion. No I. Plate 1st. We come to recover your long lost liberties. Scene. The House of Commons 1798

etching, printed in brown ink, from one copper plate; on thin off-white wove paper

plate-mark 32 x 36 cm

sheet 35.5 x 39.8 cm

2013.682

DARLY, Matthew

England 1720–1778

The Simpling Macaroni 1772

etching, printed in black ink, from one copper plate; on thin off-white laid paper

plate-mark 17.8 x 12.6 cm

sheet 17.5 x 12.5 cm

2013.647

DAVIDSON, Barbara

born Australia 1928

United States of America 1961–63

Interior with people 1993

etching and aquatint with embossing, printed in black and green ink, from one plate; on medium-weight textured white wove paper

plate-mark 50.4 x 33.8 cm

sheet (deckle-edged) 69.4 x 50 cm

gift of Anna Eglitis, 2013

2013.3756

DICKSONS BROTHERS

MENZIES, George

MENZIES, John

Bread fruit tree, bought of Dicksons Brothers, nursery, seeds = men and florists c 1835

engraving, printed in black ink, from one plate; on thin off-white wove paper

printed image 4.8 x 3.6 cm

sheet 7.2 x 18.6 cm

2013.683

DOBSON, Rosemary

Australia 1920–2012

Poems 1937

linocut, printed in black ink, from one block; on paper

book (open) 15.4 x 21.6 cm

book (closed) 15.4 x 9.8 cm

2012.1329

EGLITIS, Anna

born Fiji 1931

Australia from 1936

not titled (*Four tribal figures with elongated limbs within geometric design*) 1982–2001

linocut, printed in black ink, from one block; on thin textured off-white wove paper

printed image 30 x 30.2 cm

sheet 34.7 x 32.2 cm

gift of Anna Eglitis, 2013

2013.3670

EMMERSON, Neil

born Australia 1956

Europe 1987–88

I must confess series #1–5 2012

photo transfer and woodblock, printed in colour, each from multiple blocks; on paper

printed image (each) 30 x 21.2 cm

sheet (each) 37.8 x 32.8 cm

Gordon Darling Australia Pacific Print Fund, 2013

2013.69-2013.73

FERNYHOUGH, William

England 1809 – Australia 1849

Australia from 1836

Corroboree 1836

pen-lithograph, printed in black ink, from one stone; on thin smooth white laid paper

printed image 20.3 x 29.5 cm

printed image and text 22.3 x 29.5 cm

sheet 23.6 x 32.1 cm

2013.3936

FREEMAN BROS (photographer)

established 1855

Australia

GODDARD, Charles (lithographer)

Frank Gardiner the Celebrated Bushranger 1864

lithograph, printed in black ink,

from one stone; on paper

printed image 19 x 13.5 cm

sheet 21.5 x 18.5 cm

2013.63

FULLWOOD, A Henry and associates

England 1863 – Australia 1930
Australia from 1883; United States of America of America, England 1900–20

A group of twenty-four drawings, 206 prints and related ephemera 1886–1930

various mediums and sizes
gift of the Fullwood family, 2013
donated through the Australian Government's Cultural Gifts program 2013.245-2013.252, 2013.254-2013.264, 2013.266-2013.267, 2013.269-487, 2013.489-2013.500

GILL, ST (print after)

England 1818 – Australia 1880
Australia from 1839

Pensioners, Forrest Creek. These men search for diggers who are without licences and receive half the fine of five pounds 1852

lithograph, printed in black ink, from one stone; letterpress text; on thin off-white wove paper
printed image 7.5 x 10 cm
sheet 18 x 11.3 cm
2013.679

Sunday camp meeting, Forrest Creek. At present they have a temporary meeting house 1852

lithograph, printed in black ink, from one stone; letterpress text; on thin off-white wove paper
printed image 8 x 10 cm
sheet 18 x 11.3 cm
2013.680

Convivial diggers in Melbourne. Enjoying themselves in town after months of toil 1852

lithograph, printed in black ink, from one stone; letterpress text; on thin off-white wove paper
printed image 7.5 x 10.5 cm
sheet 18 x 11.3 cm
2013.681

The Melbourne rose. Part II. Honour to the brave memory of John King, R O'Hara Burke, William John Wills 1862

chromolithograph and engraving, printed in colour, from multiple plates; on thin off-white die-cut paper with envelope
sheet (irregular) 27 x 27 cm
2013.96AB

GILLRAY, James

England 1757–1815

HUMPHREY, H (publisher)

The great South Sea caterpillar, transformed into a Bath butterfly 1795

etching, printed in black ink, from one copper plate; additional hand-colouring; on thin off-white wove paper
plate-mark 35 x 23.5 cm
sheet 35.2 x 24 cm
2013.646

GOHIER, Franck

born France 1968
Australia from 1972

RED HAND PRINTS (print workshop)

established Australia 1997

A group of thirty-six prints 2012
screenprints, printed in colour; on paper
various sizes
gift of Red Hand Prints, Northern Territory, 2013
2013.3794-2013.3829

GROBLICKA, Lidia

East Poland 1933 – Australia 2012
England 1962–66 Australia from 1967

A group of twenty-four drawings and forty-seven prints c 1951–2008

various mediums and sizes
gift of Tadeusz Groblicki, 2013, in memory of his wife Lidia Groblicka
2013.507-2013.577

HAMEL, Julius

Germany 1812 – Australia 1894
Australia from 1852

St Philip's Church, East Collingwood c 1863

lithograph, printed in colour (black image and tint), from two stones; on thin off-white wove paper
printed image 58 x 46.6 cm
sheet 68 x 53 cm
2013.675

HAMMOND, Mary

born Australia 1930

Treadmill 1989

lithograph, printed in black ink, from one stone; on smooth off-white wove Arches paper
stone 29.6 x 22 cm
sheet 38.4 x 28.4 cm
gift of Anna Gray, 2013
donated through the Australian Government's Cultural Gifts Program 2013.215

HANKS, Rew

born Australia 1958

Macquarie's chair 2011

linocut, printed in black ink, from one block; on paper
printed image 100 x 74 cm
sheet 100 x 74 cm
Gordon Darling Australia Pacific Print Fund, 2013
2013.578

HARPER, Melinda

born Australia 1965

Untitled 2007–11

screenprints, printed in colour, from multiple stencils; on medium weight smooth white wove paper
printed image (each) 76 x 56.2 cm
sheet (each) 76 x 56.2 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1266-2012.1267

A group of two prints 2007–11
screenprints, printed in colour, each
from multiple stencils; on smooth
off-white wove paper
sheet (each) 76.2 x 56.4 cm
gift of the artist, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1860-2012.1861

A group of two artist books 1993–94
screenprints, printed in colour,
each from one stencil; on smooth
off-white laid paper pages; medium-
weight smooth off-white wove paper
cover
various sizes
gift of the artist, 2013
2013.79-2013.80

HARRIS, Brent

born New Zealand 1956
Australia from 1981

The fall: triptych two 2012
monoprints, printed in black ink,
each from one plate; on off-white
wove paper
sheet (each) 47.4 x 37.2 cm
Gordon Darling Australia Pacific
Print Fund, 2013
2013.9.A-C

HARRIS, Jeffrey

born New Zealand 1949
Australia from 1985

LOANE, John (printer)

born Australia 1950

VIRIDIAN PRESS (print workshop)
established Australia 1988

Self portrait 1982
etching, printed in black ink, from
one plate; on medium-weight
textured cream wove Hahnemühle
paper
plate-mark 24.2 x 20.2 cm
sheet 55.2 x 39.4 cm
gift of John Loane, 2012
2012.1758

HINCKSMAN, Bob

born 1925 – died 2000
worked Australia and Asia

Battle for Angkor 1987
linocut, printed in black ink, from
one block; on off-white wove paper
printed image 15.6 x 14 cm
sheet 22.2 x 20.2 cm
Mount 27.2 x 27.2 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.214

HODGES, William (print after)

England 1744–1797

Homme de l'île de Paques c 1826
wood-engraving, printed in black
ink, from one block; hand coloured;
on thin off-white wove paper
printed image 18.8 x 12.4 cm
sheet 22 x 36.2 cm
2013.3894.1

*Chef de l'île de Ste. Christine, L'une
des îles Marquises dans le Grand
Ocean* c 1826

wood-engraving, printed in black
ink, from one block; hand coloured;
on thin off-white wove paper
printed image 18.8 x 12.4 cm
sheet 22 x 36.2 cm
2013.3894.2

HUNTER, William

Isle of Man 1899 – Australia 1963
Australia by 1910

At the liberal rally c 1962
etching printed in black ink, from
one plate; on off-white wove paper
plate-mark 12.5 x 25 cm
sheet 15.8 x 27.4 cm
2013.109

JORDAN, Allan

Australia 1898–1982

Farm house, Taggerty c 1950
linocut, printed in colour, from six
blocks; on thin off-white laid paper
printed image 30.6 x 25.2 cm
sheet 34.8 x 30 cm
2013.659

KEMPF, Franz

born Australia 1926
Israel 1965–69

A group of thirteen prints, c 1964 –
1990
etchings, lithographs and
screenprints
various sizes
gift of Franz Kempf AM, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.607-2013.619

KNIGHT, William (print after)

England 1809 – Australia 1877

NOYCE, E (lithographer)

*Collins Street, Town of Melbourne,
Port Phillip. New South Wales* 1840
lithograph, printed in black ink,
from one stone; on thin off-white
wove paper adhered to thick off-
white
card
printed image 31 x 28.8 cm
sheet 36.6 x 29.4 cm
mount 48.6 x 37.2 cm
2013.580

LAING, JW (print after)

England 1809 – Australia 1877

SADD, Henry Samuel (engraver)

England 1811 – Australia 1893
Australia from 1853

Kilmore, Victoria 1856
mezzotint, printed in black ink, from
one copper plate; on paper
plate-mark 29 x 49.4 cm
2013.581

LATIMER, Bruce

born Australia 1951
United States of America 1976–91

Heart throb 2012
etching and aquatint, printed in
colour, from one plate; on paper
printed image 44 x 89 cm
sheet 44 x 89 cm
2013.714

LEASON, Percy

Australia 1889 – United States of America 1959
United States of America from 1938

Selected Poems by Henry Lawson c 1920

book (closed) 25 x 20 cm
gift of Anna Gray, 2013
donated through the Australian Government's Cultural Gifts Program 2013.218

LEWIN, John (print after)

England 1770 – Australia 1819
Australia from 1800

NEELE, Samuel John (engraver)

England 1758–1824

EGERTON, T (publisher)

Where the Lady Nelson first anchored in Hunters or Coal River 1804

engraving, printed in black ink, from one copper plate; on thin off-white wove paper
printed image 16 x 22.8 cm
sheet 20.4 x 26.6 cm
2013.11

The Lady Nelson & Francis schooner entering Hunters or Coal River 1804
engraving, printed in black ink, from one copper plate; on thin off-white wove paper

printed image 16.6 x 23.4 cm
sheet 20.6 x 26.4 cm
2013.13

LYCETT, Joseph

England 1775–1828
Australia 1814–22

North View of Sydney, New South Wales 1824

lithograph, printed in black ink, from one stone; hand-coloured; on paper
printed image 18 x 27.4 cm
sheet 21.2 x 30.1 cm
2012.1304

LYCETT, Joseph

England 1775–1828
Australia 1814–22

STONE, RP (printer)

Four views of Birmingham 1826
lithographs, printed in black ink, each from one stone; on paper
printed image (each) 23 x 35.4 cm
sheet (each) 27.8 x 40.2 cm
2013.91–2013.94

MACDONALD, Fiona

born Australia 1956
BIG FAG PRESS
established Australia 2005

Green bans: Woolloomooloo 2011
lithograph, printed in colour, from two stones/plates; on medium-weight smooth white wove paper
printed image 59 x 60.2 cm
sheet (deckle-edged) 76.6 x 75.6 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1245

Green bans: save Victoria Street 2011
lithograph, printed in colour, from two stones/plates; on medium-weight smooth white wove paper
printed image 60 x 78.6 cm
sheet (deckle-edged) 76.7 x 94 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1247

MACLEOD, Euan

born New Zealand 1956
Australia from 1981

Melting man 2004
etching and aquatint, printed in black ink, from one plate; on medium-weight smooth white wove paper
plate-mark 90 x 60 cm
sheet 112 x 76 cm
gift of Ron McBurnie, 2012
2012.1771

MACLEOD, Euan

born New Zealand 1956
Australia from 1981

MCBURNIE, Ron (printer)

born Australia 1957

Big turtle 2007–08
etching and aquatint, printed in black ink, from one plate; on medium-weight smooth cream wove Hahnemühle paper
plate-mark 90 x 60 cm
sheet 112 x 76 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1768

MACLEOD, William

England 1850 – died 1929
Australia from 1855

GIBBS, SHALLARD & CO (printer)
active Australia by 1870

Picnicing in New South Wales. Lost and Found 1874
transfer lithograph, printed in colour, from two stones; on thin off-white smooth wove paper
printed image 34.4 x 44.6 cm
sheet 42.8 x 53.6 cm
2012.1306

MACFARLANE, J (print after)

working Australia c 1890

SLEAP, FA (print after)

active Australia by 1881

AUSTIN, GBH (lithographer)

born Australia 1901

FERGUSON & MITCHELL

(publisher)

Pen and ink sketches at Lorne c 1890
pen-lithographs, printed in black ink; on paper
book (closed) 24.4 x 18.5 cm
2013.97

MASSARD, L

active France 1830s

CHOUARD

active France 1807–1830

Australie—Jeune Femme c 1835
stipple-engraving, printed in black in black ink, from one plate; hand-coloured; on thin off-white wove paper
printed image 15.8 x 8.2 cm
sheet 20.5 x 13 cm
2013.652

MCBURNIE, Ron

born Australia 1957

A group of five prints 2008–11
etchings, printed in black ink, each from one plate; on paper various sizes
Gordon Darling Australia Pacific Print Fund, 2012
2012.1769–2012.1770, 2012.1772–2012.1774

MCNEILAGE, Ian

born Australia 1932

A group of nine prints 1962–65
screenprints, printed in colour,
from multiple screens; dimensions
variable
various sizes
gift of Ian and Moonyeen McNeilage,
2013
2013.3883-2013.3891

MCNEILAGE, Moonyeen

born Australia 1935

Shunga suite 1965
screenprint, printed in colour, from
multiple stencils; on thin off-white
paper
printed image 74.8 x 55.8 cm
sheet 82.6 x 60.2 cm
2013.3893

MEREDITH, Louisa Anne

England 1812 – Australia 1895
Australia from 1840

*Last series of bush friends in
Tasmania* 1891
pen lithographs and
chromolithographs, printed in
colour, from multiple stones; on off-
white wove paper
book (closed) 38 x 28 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.213

MITCHELL, Thomas (print after)

Scotland 1792 – Australia 1855
Australia from 1827

DAY & HAGHE (lithographers)

England 1806 – closed 1885

BOONE, T & W (publisher)

*Part of New South Wales from the
Summit of Jellore* 1839
lithograph, printed in black ink,
from one stone; on thin smooth off-
white wove paper
printed image 11.6 x 35.2 cm
sheet 22.2 x 38.5 cm
2012.1430

MORTON, Callum

born Canada 1965
Australia from 1968

Tomorrow land 2004
digital print
image 94.5 x 170 cm
sheet 94.5 x 170 cm
gift of Naomi Milgrom AO, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.690

MÜTZEL, Gustav (attributed to)

Germany 1839–1893

Australian Aborigines: a tableau 1880s
chromolithograph, printed in colour,
from multiple stones; on very thick
off-white paper adhered to medium-
weight off-white paper
printed image 63.2 x 88.2 cm
sheet 67.2 x 93.8 cm
2013.3902

MYSHKIN, Tanya

born Australia 1961

Silentium 2011
wood-engravings, printed in black ink,
each from one cherrywood block; on
medium-weight smooth black wove
Stonehenge paper; thin smooth white
wove paper; medium-weight smooth
off-white wove Arches 88 paper
book (closed) 40.2 x 30.2 cm
book (open) 40.2 x 61 cm
Gordon Darling Australia Pacific
Print Fund, 2012
2012.1748.1-9

MYSHKIN, Tanya

born Australia 1961

AMPERSAND DUCK (printer and
publisher)**FLORENCE, Caren** (printer)

*Le vierge, le vivace et le bel
aujourd'hui* 2012
wood-engravings, printed in black
ink, each from one boxwood block;
letterpress text, printed in black ink,
from multiple type pieces; on medium-
weight smooth white wove Fabriano
academia paper; medium-weight
smooth white wove Arches 88 paper
book (closed) 28.4 x 17 cm
book (open) 28.4 x 35.3 cm
Gordon Darling Australia Pacific
Print Fund, 2012
2012.1749.1-5

NEAGLE, James (engraver)

Great Britain 1760 – United States of
America 1822

Bennelong 1798
engraving, printed in black ink, from
one copper plate; letterpress text; on
thin off white laid paper
plate mark 9.7 x 13.5 cm
sheet 27 x 21.4 cm
2013.650

NEELE, Samuel John (engraver)

England 1758–1824

EGERTON, T (publisher)

Benelong: a native of New Holland
1804
engraving, printed in black ink, from
one copper plate; on thin off-white
wove paper
printed image 10 x 7.8 cm
sheet 26.6 x 20.8 cm
2013.10

NEELE, Samuel John (engraver)

England 1758–1824

T CADELL & W DAVIES

(publisher)

England

*Plan and elevation of a church. Built
at Parramatta New South Wales
during the Government of John
Hunter Esq 1800* 1802
engraving, printed in black ink, from
one copper plate; on off-white wove
paper
plate-mark 35 x 20 cm
sheet 26.8 x 21 cm
2012.1429

NOONAN, David

born Australia 1969

England from 2010

Untitled 2012
screenprint, printed in black ink,
from multiple screens; collage; on
jute and linen
printed image 204 x 146 cm
fabric 204 x 146 cm
2013.699

NORRIE, Mary

Australia 1917–2005
 England c 1956–58

A group of four prints and one matrix
 c 1960–2001

collagraphs, printed in colour, each
 from shaped plates; on medium
 weight textured cream wove paper
 various sizes
 gift of the estate of Mary Norrie, 2012
 2012.1777-2012.1781

PARR, Mike

born Australia 1945

LOANE, John (printer)

born Australia 1950

Brain coral 2012
 catalogue, DVD and etching
 various sizes
 Gordon Darling Australia Pacific
 Print Fund, 2012
 2012.1368.1-3

Sleep with butter 2005
 etching, drypoint from copper
 and zinc, linocut, woodblock;
 carborundum on paper bonded to
 canvas, printed on four sheets
 sheet (overall) 250 x 488 cm
 gift of John Loane, 2013
 2013.3927

Great distances between small towns
 1990–91

drypoint, printed in black ink, each
 from one plate; on medium weight
 smooth off-white wove Hahnemühle
 paper
 printed image 78.2 x 106.4 cm
 sheet (deckle-edged) 78.2 x 106.4 cm
 2012.1325.1-26

RICHARDS, Trevor Roy

born Australia 1954

NILEN, Mark (printer)

working Australia 2006

A group of three prints 2006
 screenprint, printed in colour, each
 from multiple stencils; on thin off-
 white 350 gsm Magnani paper
 sheet (each) 35 x 35 cm
 Gordon Darling Australia Pacific
 Print Fund, 2013
 2013.3832-2013.3834

RIX NICHOLAS, Hilda

Australia 1884–1961
 France, England 1907–18; France
 1924–26

*Salon des Beaux Arts, Rue des
 Londres, Paris Plage* c 1913
 soft-ground etching, printed in black
 ink, from one plate; hand-coloured;
 on paper
 plate-mark 40 x 29 cm
 2013.236

Two women with baskets (etaples)
 1911–14
 soft-ground etching, printed in black
 ink, from one plate; hand-coloured;
 on off-white paper
 plate-mark 29.8 x 23.6 cm
 sheet 37 x 28 cm
 2013.237

ROWE, George (printer)

England 1797–1864

Australia 1852–59

Gostwyck, NSW, estate of EG Cory
 c 1836
 lithograph, printed in black ink,
 from two stones; on paper
 printed image 23.4 x 36.2 cm
 sheet 27.4 x 39 cm
 2012.1305

SIMMUL, Ilme

born Australia 1951

A group of five prints c 1980 – 1988
 woodcut and linocut, printed in
 colour
 various sizes
 gift of Murray Walker, 2012
 2012.1223-2012.1227

SMYTH, Arthur Bowes (print after)

England 1750–1790

*A non-descript bird found at Botany
 Bay from a drawing made on the spot*
 1792
 engraving, printed in black ink, from
 one copper plate; on paper
 image 25 x 19 cm
 sheet 25 x 19 cm
 2013.701

STAFF ENGRAVER

The late Mr Skinner Prout, artist 1876
 wood-engraving, printed in black
 ink, from one block; letterpress text;
 on thin smooth off-white paper
 printed image 10 x 7.2 cm
 sheet 39.5 x 26.5 cm
 2012.1433

STUBBS, George (print after)

Great Britain 1724–1806

LEMAN BROTHERS

*Advertisement for the Leman
 Brothers zoo* 1833
 wood-engraving, printed in black
 ink, from one block; letterpress text;
 on thin textured light brown laid
 paper
 printed image 9 x 13.2 cm
 sheet 14.6 x 22 cm
 2013.3905

SYDNEY PRINTMAKERS

established Australia 1961

not titled (folio) 2003
 sheet (each) 38 x 28 cm
 gift of the Sydney Printmakers, 2012
 2012.1235.1-27

Urban animals (folio) 2007

various sizes
 gift of the Sydney Printmakers, 2012
 2012.1236.1-42

THOMPSON, Louis

active Europe 1910

Rialto Venice c 1910
 etching, printed in black ink, from
 one plate; on thin off-white laid
 paper
 plate-mark 21.2 x 13.3 cm
 paper 27.4 x 19.2 cm
 2013.110

TRAILL, Jessie

Australia 1881–1967

England, Europe frequently after
 1906

*Bookplate: The Hermitage, Church
 of England Girls' Grammar School*
 c 1925

printed image 5.4 x 6.4 cm
 sheet 11.2 x 9.4 cm
 gift of the Hermitage Old Girls'
 Archives, 2012
 2012.1383-2012.1384

TROEDEL, Charles (lithographer)
Germany 1835 – Australia 1906
Australia from 1860

TROEDEL & CO (publisher)
established Australia 1863 1863 –
closed 1910

TURNER, C (print after)

Cora Lynn, near Launceston 1880s
chromolithograph, printed in colour,
from multiple stones; on paper
printed image 15 x 33.5 cm
sheet 15 x 33.5 cm
2013.111

ULM, Emile

France 1860–unknown

En Australie c 1890
etching, printed in black ink, from
one plate; on off-white laid paper
plate-mark 16 x 11.4 cm
sheet 31.2 x 23.8 cm
2013.6

UNKNOWN artist

**WORKING MEN'S
EDUCATIONAL UNION**

established London 1853

Corrobory (Corroboree) c 1860
chromolithograph, printed in colour,
from multiple stones; on calico
printed image 88 x 120 cm
sheet 88 x 120 cm
2013.3901

UNKNOWN artist

Worths pictures 1940s
linocut, printed in black ink, from
one block; on medium-weight off-
white wove Arches paper
printed image 14 x 23.4 cm
sheet 28.6 x 38.2 cm
gift of Murray Walker, 2012
2012.1228

*Perry's Great International Circus &
Menagerie* 1940s
linocut, printed in black ink, from
one block; on thick white wove paper
printed image 23 x 33.6 cm
sheet 36 x 50.8 cm
gift of Murray Walker, 2012
2012.1229

Bennilong c 1810
engraving, printed in black ink, from
one copper plate; on off-white wove
paper
plate-mark 20.6 x 16.6 cm
sheet 26.6 x 19.8 cm
2012.1432

*Vue du Havre Dou (view of the
harbour at Dou [Papua New Guinea])*
c 1840
engraving, printed in black ink, from
one steel plate; on smooth cream
wove paper
printed image 9.8 x 15 cm
sheet 11.7 x 16.8 cm
gift of David Fopp, 2013
2013.751

*Two natives of New-Holland
advancing to Combat; A New-
Zealand Warrior in his proper dress
and armour* 1774
woodcut, printed in black ink, from
one block; letterpress text; on thin
off-white laid paper
printed image 8.8 x 15 cm
sheet 10.4 x 16.6 cm
2013.3900.2

*Der hoch Deutsch Americanische
calender aud das jahr nach der
gnadenreichen Geburt unsers Herrn
und Henlandes Jesu Christi* 1775
wood engravings, printed in black
ink, from multiple blocks; letter press
text; on thin off-white wove
paper
book (closed) 20.6 x 17 cm
2013.3904

UNKNOWN Australian artist

*(Certificate with Australian
Aborigines and wildlife) (black
impression)* c 1885
lithograph, printed in black ink,
from one stone; on thin hot-pressed
card
printed image 20.8 x 25.3 cm
sheet 21.8 x 26.2 cm
2013.98

*(Certificate with Australian
Aborigines and wildlife) (blue
impression)* c 1885
lithograph, printed in blue ink, from
one stone; on thin hot-pressed card
printed image 20.8 x 25.3 cm
sheet 22.9 x 27.2 cm
2013.99

not titled (*Hatted male figure holding
a pipe and long stick*) 1920–35
linocut, printed in black ink, from
one block; on thin off-white wove
paper
printed image 21.8 x 16 cm
sheet 32 x 25 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.216

not titled (*Two seated men smoking
pipes*) 1930–35
linocut, printed in black ink, from
one block; on thin off-white wove
paper
printed image 22.2 x 21 cm
sheet 30.2 x 25 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.219

not titled (*Three linocuts, 'Seated
female nude with mask', 'Seated male
figure smoking', and 'Male figure
playing the accordion'*) 1930–35
linocut, printed in black ink, from
one block; on thin off-white wove
paper
printed image (1) 6.8 x 21 cm
printed image (2) 11.4 x 7.6 cm
printed image (3) 17 x 10.8 cm
sheet 25 x 31.8 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.220

VARIOUS artists

A group of scientific prints 1773–1880
engraving, etching and woodcut; on paper

various sizes
2012.1402-1428, 2012.1431, 2012.1434-1473.1-2, 2013.14, 2013.620.1-2, 2013.621-645, 2013.648, 2013.651, 2013.655-658, 2013.660-674.5

A group of seventeen prints 2010–11
linocuts; on paper
various sizes
gift of the Silk Cut Foundation, 2012
2012.1485-2012.1501.1-27

A group of twenty-two political posters 1988–2006

screenprints, printed in colour
various sizes
gift of Erica Fisher, 2013
2013.15-2013.36

The University of Adelaide centenary folio 1973

screenprints, printed in colour
various sizes
gift of Art and Heritage Collections at the University of Adelaide, 2013
2013.3852.1-5

VAUTHIER, Antoine-Charles

(print after)
France 1790–1831

L'Echidne Australien, Echidna Australis Less 1827
engraving, printed in black ink, from one steel plate; on off-white wove paper
printed image 10 x 16 cm
sheet 15.5 x 25.5 cm
2012.1420

VAUTHIER, Antoine-Charles

(print after)
France 1790–1831

LEJEUNE, Louis-François

(engraver)
France 1775–1848

Le Kangourou elegant (Halmaturus elegans) c 1827
engraving, printed in black ink, from one steel plate; on thin smooth off-white paper
printed image 16 x 10 cm
sheet 25.5 x 15.5 cm
2012.1423

VAUTHIER, Antoine-Charles

France 1790–1831

LEJEUNE, Louis-François

France 1775–1848

Le Peramele Bougainville (Perameles Bougainvillii) (Western Barred Bandicoot) c 1827

steel-etching, printed in black in black ink, from one steel plate; on thin off-white wove paper
printed image 10 x 16 cm
sheet 15.5 x 25.5 cm
2013.655

VAUTHIER, Antoine-Charles

(print after)
France 1790–1831

LEWIN, John (print after)
England 1770 – Australia 1819
Australia from 1800

Le Koala (d'après Griffith). Phascolarctos fuscus, Desm c 1827
engraving, printed in black ink, from one steel plate; on thin smooth off-white wove paper
printed image 16 x 10 cm
sheet 23.6 x 15 cm
2012.1426

VLAVIANOS, Eleftheria

born Africa 1968
South Africa 1873–1989; Australia from 1989

LOANE, John (printer)

born Australia 1950
MEGALO ACCESS ARTS (print workshop)
established 1980

A group of eight prints 2007

etchings, printed in colour
various sizes
gift of the artist, 2012
2012.1237-2012.1244

WALKER, David (designer)

born United Kingdom 1941
Australia from 1964

VENNARD, Bill (photographer)

SUMMIT PRESS (printer and publisher)

Melbourne printmakers exhibition 1970

screenprint, printed in black ink, from one stencil; on thin off-white wove paper
printed image 48.6 x 34.2 cm
printed image (verso) 51.2 x 56.6 cm
sheet 51.2 x 56.6 cm
gift of Murray Walker, 2012
2012.1231

WALKER, Murray

born Australia 1937
England 1960–62

The three Graces 1988

etching, printed in black ink, from one plate; on thick off-white wove BFK Rives paper
plate-mark 59.4 x 48 cm
sheet 76 x 56.4 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1474

Party people 2007

woodcut, printed in black ink, from one block; on medium-weight off-white wove Arches paper
printed image 39.1 x 53.2 cm
sheet 46.2 x 65.1 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1475

not titled (*Two masks in pink*) 2008
monotype, printed in pink ink, from one plate; on medium-weight off-white wove Arches paper
printed image 36.4 x 55.3 cm
sheet 57 x 77 cm
Gordon Darling Australia Pacific Print Fund, 2012
2012.1476

Demonstrator 2 1999

monotype, printed in colour, from one plate; on thick off-white wove paper

printed image 69.6 x 50.8 cm

sheet 76.2 x 56.6 cm

Gordon Darling Australia Pacific Print Fund, 2012

2012.1477

I love my beautiful body 1974

etching and aquatint, printed in black ink, from one plate; on thin textured off-white wove paper

plate-mark 22 x 37.5 cm

sheet (deckle-edged) 37.8 x 56.3 cm

gift of Anna Eglitis, 2013

2013.3663

WALKER, Murray

born Australia 1937

England 1960–62

ATKINS, Ros (printer)

born Australia 1957

Melbourne Savage Club 5th Annual Art Dinner May 10 2012. Apologies to William Hogarth 2012

etching, printed in black ink, from one plate; hand coloured; on medium weight off-white wove paper

plate-mark 28.8 x 20.6 cm

sheet (deckle-edged) 38 x 28.6 cm

gift of Murray Walker, 2012

2012.1232

WALSH, Peter

Australia 1958–2009

England 1977–79

LANCASTER PRESS

established Australia 1990

Melbourne Savage Club arts dinner 15 May 2008 2008

lithograph, printed in black ink, from one stone; on medium weight cream wove paper

printed image 60.6 x 45.5 cm

sheet (deckle-edged) 60.6 x 45.5 cm

gift of the Melbourne Savage Club, 2012

2012.1233

WEST, Benjamin (author)

United States of America 1738 –

Great Britain 1820

DABOLL, Nathan (author)

born 1715 – died 1818

Bickerstaff's Boston almanack, for the year of our redemption 1774

woodcut, printed in black ink, from one block; letterpress text; on thin off-white laid paper

book (closed) 18 x 11 cm

2013.3900.1

WHITELEY, Brett

Australia 1939–1992

England, southern Europe, northern

Africa, United States of America,

Pacific islands 1960–69

Mum 1976

etching, sugar-lift and aquatint,

printed in warm black ink, from one plate; on medium weight off-white paper

plate-mark 51 x 39.8 cm

sheet 76 x 56 cm

2013.579

WIEBKE, Karl

born Germany 1944

Australia from 1981

My favourite colours 2004

screenprints, printed in acrylic paint, each from one stencil; on paper

box closed 16.5 x 23 cm

Gordon Darling Australia Pacific

Print Fund, 2012

2012.1302.1-18

Drawings

ANGAS, George French

England 1822–1886

working Australia 1844–45, 1850–63

Curracalinga 1844

watercolour over black pencil; on paper

image 19.4 x 33.4

sheet 22.2 x 34.3 cm

2013.3957

BATTARBEE, Rex

Australia 1893–1973

Finke River gorge, James Range c 1935

watercolour; on paper

image 38.5 x 55.5 cm

sheet 38.5 x 55.5 cm

bequest of Helen Gadsden, 2012

2012.1265

BYRNE, Harold

Australia 1899 – died 1966

Brown-out (Kings Cross) c 1942

pastel; on thick off-white wove paper

sheet 27 x 13 cm

2013.12

CHAFFEY, Antonia

born Australia 1948

Ascent #3 1996

charcoal and pastel; on medium

weight off-white Arches paper

image 76.5 x 30.2 cm

sheet 76.5 x 57.2 cm

gift of the artist, 2013

2013.154

DANGAR, Anne

Australia 1887 – France 1951

France from 1930–51

Archive of artwork, sketchbooks and

correspondence concerning the life

and work of Anne Dangar at Moly

Sabata, France 1940–50s

gouache, pencil, pen and ink

various sizes

2012.2191

DAWSON, Janet

born Australia 1935

England 1957–59; Italy, France

1959–60

A group of seven drawings 1996–2008

various mediums and dimensions

gift of Peta Burdett Phillips in

memory of Jennifer Lorraine See

Bowan, 2013

2013.3906-2013.3912

DRYSDALE, Russell

England 1912 – Australia 1981
Australia from 1923; England/France
1938–39; England 1950–51, 1957 and
1976

Portrait of Margaret Olley 1940s
watercolour, pen and brown ink over
black pencil; on white paper
image 27.6 x 18.4 cm
sheet 27.6 x 18.4 cm
bequest of Margaret Olley AC, 2012
2012.1282

GILL, ST

England 1818 – Australia 1880
Australia from 1839

*Sturt's overland expedition leaving
Adelaide* 1844
watercolour over black pencil; on
paper
printed image 24.8 x 38.4 cm
sheet 25 x 39 cm
2012.1307

HERBERT, Harold

Australia 1891–1945
Europe, Morocco 1919–22

Blue Lake, Oaklands 1953
watercolour; on paper
image 25.2 x 52.8 cm
sheet 25.2 x 52.8 cm
bequest of Helen Gadsden, 2012
2012.1264

HEYSEN, Nora

Australia 1911–2003
England, Italy 1934–37

not titled (*Standing female figure*)
1931
charcoal; on cream laid paper
image 29.7 x 24.8 cm
sheet 38.6 x 31.4 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.221

JACK, Kenneth

Australia 1924–2006

Alpine meadow, Mt Gingera 1965
carbon pencil; on thin smooth cream
wove paper
image 37.2 x 52 cm
sheet 37.2 x 52 cm
gift of Anna Gray, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.217

LEGGE, Jasper

Australia 1968 – Italy 2010

not titled (*Abstract net-like
form emerging from blue-grey
surroundings*) 2010
acrylic paint; on medium weight
white wove paper
image 58 x 75.5 cm
sheet (deckle-edged) 58 x 75.5 cm
Rotary Collection of Australian Art,
2012
2012.1303

LONG, Sydney

Australia 1871 – England 1955
England, Europe 1910–21; Australia
1921–22; England 1922–25; Australia
1925–52; England
from 1952

Pastoral c 1917
watercolour; on paper
image 29 x 35 cm
sheet 29 x 35 cm
2012.1318

Staple Inn, Holborn 1914
watercolour; on paper
image 25 x 37.5 cm
sheet 25 x 37.5 cm
2012.1319

MACQUEEN, Kenneth

Australia 1897–1960
England 1915–19

Kingfisher and evening lagoon c 1950
watercolour; on paper
image 31 x 38.5 cm
sheet 31 x 38.5 cm
2013.3913

MIKSEVICIUS, Jurgis

born Lithuania 1923
Australia from 1948

*A group of five watercolours, a tin box
of seventy-five drawings and related
ephemera* 1847–1958
watercolour, pencil and pen and ink
various sizes
gift of Helena Miksevicius, 2012
2012.1740–2012.1747

MISO

born Ukraine 1988
Australia from 1997

*I looked to the devil, I looked up to the
sky (constellation map)* 2013
pin pricks; on paper
sheet 40 x 29 cm
Rotary Collection of Australian Art
Fund, 2013
2013.3935
Moon (Kharkov) 2013
pin pricks; on paper
sheet 150 x 110 cm
2013.3952

RIX NICHOLAS, Hilda

Australia 1884–1961
France, England 1907–18; France
1924–26

A group of six drawings 1907–26
charcoal colour pencil, and pastel;
on paper
various sizes
2013.238–2013.243

not titled (*Preliminary drawing for
Les Fleurs*) 1925
coloured pastel; on off-white wove
paper
sheet 55.5 x 38 cm
gift of Bronwyn Wright, 2013
2013.749

ROWAN, M Ellis

Australia 1848–1922

not titled (*Wallpaper design*) c 1900
gouache on paper; on paper
image 51 x 41 cm
sheet 51 x 41 cm
2013.5

SKIPPER, JM

England 1815 – Australia 1883
Australia from 1836

Cummins House, Adelaide, with John Morphett and family, and a group of Aborigines in the foreground c 1848
watercolour; on paper
image 38.7 x 50.8 cm
sheet 38.7 x 50.8 cm
2012.1850

Old Section near Islington 1840
watercolour; on paper
image 13.3 x 25.6 cm
sheet 13.3 x 25.6 cm
2013.3999

SMITH, Craig

Australia

not titled (*Sketch of cartoon man with outstretched limbs and shadow*)
1982–2001
drawing with black pen and ink; on thin smooth off-white wove paper
image 11.6 x 8 cm
sheet (deckle-edged) 38.2 x 53 cm
gift of Anna Eglitis, 2013
2013.3704

SWANN, Heather B

born Australia 1961

Trouble maker 2008
pen and ink and brush and ink; on smooth white card
image 98 x 60.5 cm
sheet 99.8 x 69.8
gift of the artist, 2012
2012.1790

Trouble maker monkeys hookey hook
2008
pen and ink and brush and ink; on smooth white card
image 84.5 x 28 cm
sheet 99.8 x 69.8
gift of the artist, 2012
2012.1791

Knob 2010
ink and wash; on two sheets of paper
image 192 x 86 cm
sheet (overall) 213 x 157 cm
2013.84

THE SYDNEY BIRD PAINTER

Hook-billed shrike (Grey butcherbird)
c 1792

watercolour and pen and ink over pencil; on medium weight blue-tone laid paper
sheet 47.5 x 30.5 cm
2012.1366

VON GUERARD, Eugene

Austria 1811 – England 1901
Italy 1830–38; Germany 1838–52, 1882–91; Australia 1852–81; England from 1891

Aborigines outside Melbourne 1855
watercolour; on paper
image 20 x 30.5 cm
sheet 20 x 30.5 cm
2012.1812

WHITE, Ilka

born Australia 1972

Drawing breath 2008–09
single-channel video, colour, sound
6 mins
Rotary Collection of Australian Art Fund, 2013
2013.3934

WILSON, Eric

Australia 1911–1946
England 1937–39

Study of hands c 1932
pencil; on paper
image 35 x 47.5 cm
sheet 31 x 47 cm
2013.3914

WLODARCZAK, Gosia

born Poland 1959
Australia from 1996

Shared Space Longin 2005
pigment, acrylic glazing; on stretched linen
image 162 x 205 cm
stretcher 162 x 205 cm
gift of Dr Andrew Lu OAM, 2013
donated through the Australian Government's Cultural Gifts Program
2013.711

Personal Space/Safety Zone 4 2002
pigment marker, crayon; acrylic glazing; on stretched linen
image 125 x 175 cm
stretcher 125 x 175 cm
gift of Dr Andrew Lu OAM, 2013
donated through the Australian Government's Cultural Gifts Program
2013.712

Photography**ABDULLAH, Abdul**

born Australia 1986

Abdul bin Hamid bin Ibrahim bin Abdullah 2012
digital colour photograph
image 120 x 111 cm
2013.123

ABDULLAH, Abdul

born Australia 1986

AYRES, Casey (collaborator)

born Australia 1987

BEARD, Nathan (collaborator)

born Australia 1987

The ambassadors 2012
from the series *The Greater Asia Co-Prosperty Sphere*
digital colour photograph
image 90 x 135 cm
gift of the artist, 2013
2013.142

ADLINGTON, Brett

born Australia 1970

Sold 2004
Type C colour photograph
image 107 x 78 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4070

ALLAN, Micky

born Australia 1944

Mock up for 'My trip' 1976 1976
approximately 200 gelatin silver photographs on card with typescript captions
each image approx 2.4 x 3.6 cm
gift of Micky Allan, 2012
2012.1983

My trip 1976
offset lithographic prints, letterpress
closed 45.5 x 29 cm
2012.1984

My trip 1976
offset lithographic prints, letterpress
closed 45.5 x 29 cm
2012.1985

Motorcycle man 1976
from the series *My trip*
gelatin silver photograph, colour
dyes
image 24.5 x 29.5 cm
2012.1986

(Laurel eating a flower) 1975
from the series *Laurel*
gelatin silver photograph, water
colour
image 11.5 x 11.5 cm
sheet 39.3 x 39.3 cm
2013.120

(Laurel and Helen [Sky] walking)
1975
from the series *Laurel*
gelatin silver photograph, water
colour
image 11.5 x 11.5 cm
sheet 39.3 x 39.3 cm
2013.121

(Laurel taking off her bathing cap)
1975
from the series *Laurel*
gelatin silver photograph, water
colour
image 11.5 x 11.5 cm
sheet 39.3 x 39.3 cm
2013.122

Skinheads (tattoo) 1974
gelatin silver photograph
image 22.6 x 34 cm
sheet 34 x 40.2 cm
2013.135

Skinheads (boys kissing) 1974
gelatin silver photograph
image 22.6 x 34 cm
sheet 34 x 40.2 cm
2013.136

Skinheads (girls smoking) 1974
gelatin silver photograph
image 22.6 x 34 cm
sheet 34 x 40.2 cm
2013.137

Skinheads (girl in spotted frock) 1974
gelatin silver photograph
image 33 x 22.6 cm
sheet 40.2 x 30.4 cm
2013.138

(Laurel and Bob Thorneycroft) 1975
from the series *Laurel*
gelatin silver photograph, water
colour
image 11.5 x 11.5 cm
sheet 39.3 x 39.3 cm
gift of the artist, 2013
2013.140

BARNETT, H Walter

Australia 1862 – France 1934
Great Britain from 1898; France from
1920

not titled (*AH Fullwood and
Livingstone Hopkins*) c 1925
gelatin silver photograph
image 19.8 x 14.6 cm
sheet (sight) 24 x 19.2 cm
gift of the Fullwood family, 2013
donated through the Australian
Government's Cultural Gifts program
2013.268

BARRAR, Wayne

born New Zealand 1957

*Large crib room (deep mine), Mount
Isa* 2005
from the series *An expanding
subterra*
digital colour photograph
image 58 x 85 cm
2012.1313

*Interior underground office and rail
access, Mount Isa* 2005
from the series *An expanding
subterra*
digital colour photograph
image 58 x 85 cm
2012.1314

*Beneath Bowen Falls To Mitre Peak,
Fiordland* 2000
from the series *Beneath Bowen Falls
to Mitre Peak, Fiordland*
gelatin silver photograph
image 52.6 x 42.8 cm
2012.1315

*Lake Ruataniwha, Canterbury, New
Zealand* 1987
gelatin silver photograph
image 19.5 x 25.5 cm
2012.1316

*View from eroded cliff face to Palliser
Bay, Wairarapa* 2006/2007
platinum palladium photograph
image 25.4 x 20.3 cm
2012.1317

New lake/New ramp, Marlborough
1985
gelatin silver photograph
image 15.5 x 22 cm
gift of the artist, 2012
2012.1789

BOCK, Alfred

Australia 1835–1920

not titled (*Studio portrait three
women, possibly in mourning*) c 1875
albumen silver photograph
image 10.2 x 6.2 cm
2013.676

CAZNEAUX, Harold

New Zealand 1878 – Australia 1953
Australia from 1889

Spirit of endurance 1937
gelatin silver photograph
image 27.1 x 30.7 cm
2013.733

CLIFFORD, Samuel

Great Britain 1827 – Australia 1890
Australia from 1848

Lower Landslip near O'Brien's Bridge
1872
albumen silver carte-de-visite
photograph
image 6 x 10.8 cm
2013.677

COTTON, Olive

Australia 1911–2003

Interior (shadow from my window)
1933
gelatin silver photograph
image 16.5 x 21.5 cm
2012.1387

Not titled (Sand and spinifex) c 1935
gelatin silver photograph
image 24.5 x 19 cm
2012.1388

CROOKS, Daniel

born New Zealand 1973
Australia from 1994

Pan No 9 (dopplegänger) 2012
three channel HD edge-blended
digital video synchronised using
Bright Sign players
each panel 190 x 180 cm
2012.1386

Cloud atlas (Fitzroy 1:23) 2012
single-channel HD video, 16:9,
colour, silent
21 mins
2012.1982

DIAZ, Maggie

born United States of America 1925
Australia from 1961

*Coming or Going, 1960s (self portrait
at Princes Pier)* c 1965
Type C digital photograph from
original film negative photograph
image 100 x 100 cm
sheet 120 x 127 cm
gift of Maggie Diaz, 2013
2013.117

*Stevan and friends (outside the Diaz
Studio, Gardenvale, Melbourne)*
c 1978

Type C digital photograph from
original film negative photograph
image 100 x 100 cm
sheet 120 x 127 cm
gift of Maggie Diaz, 2013
2013.118

DUPAIN, Max

Australia 1911–1992

Hands and movement c 1935
gelatin silver photograph
image 35.8 x 30.5 cm
2013.732

FABYC, Deej

born Great Britain 1961
Australia 1972–2001

Cherry Ripe 2003
Type C colour photograph
94 x 114 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4071

FAHD, Cherine

born Australia 1974

The chosen, hand on face 2003–04
Type C colour photograph
image 130 x 78.4 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4060

A monument to the wind 2001
Type C colour photograph
image 58 x 79.5 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4059

She as sculpture (for Rodin) 2001
Type C colour photograph
image 58 x 79.5 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4058

Looking glass, Luna Park 2 2004–05
digital colour photograph
image 90 x 124 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4057

The chosen, boy 2003–04
Type C colour photograph
image 130 x 65.7 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4056

The stone throwers II 2000
Type C colour photograph
image 45 x 72 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4062

Home in her skin 2001
Type C colour photograph
image 90 x 120 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4064

The stone throwers I 2000
Type C colour photograph
image 48 x 72 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4063

The kiss 2000
Type C colour photograph
image 48 x 72 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4061

FOWLER, Hayden

born New Zealand 1973

new world order 2013
from the series *New romantic*
single-channel HD video, colour,
sound
15:17 mins
2013.3969

GILL, Simryn

born Singapore 1959
Australia from 1987

Rampant #1–7 1999
gelatin silver photographs
image (each) 26 x 28 cm
2013.3991-3997

GLADWELL, Shaun

born Australia 1972

Centred pataphysical suite 2009
six-channel HD video, 16:9, colour,
silent, displayed as line or tower of
six monitors
dimensions vary
2012.1987

Hikaru (fast food sequence) 2001
digital colour photograph
33 x 48 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4073

GOH, Emil

Malaysia 1966 – South Korea 2009
Australia from 1985; South Korea
from 2004

Trolleys 2003

Type C colour photograph
image 70 x 100 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4080

Trolley (paper) 2003

Type C colour photograph
image 70 x 100 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4081

GREEN, Janina

born Australia 1944

Self-portrait 1996

gelatin silver photograph, colour
dyes
image 83 x 106 cm
2012.1364

Untitled 1993

from the series *Dummies*
gelatin silver photograph, colour
dyes
image 63 x 73 cm
2012.1365

Kew 1986

gelatin silver photograph, colour
dyes
image 73 x 63 cm
2012.1392

Thornbury 2001

gelatin silver photograph, colour
dyes
image 70 x 70 cm
2012.1393

Maid in Hong Kong #5 2008

gelatin silver photograph, colour
dyes
image and sheet 76 x 70 cm
gift of Wilbow Group, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1478

Maid in Hong Kong #6 2008

gelatin silver photograph, colour
dyes
image and sheet 90 x 64 cm
gift of Wilbow Group, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1479

Maid in Hong Kong #7 2008

gelatin silver photograph, colour
dyes
image and sheet 86 x 62 cm
gift of Wilbow Group, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1480

Maid in Hong Kong #9 2008

gelatin silver photograph, colour
dyes
image and sheet 93 x 75 cm
gift of Wilbow Group, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1481

Maid in Hong Kong #10 2008

gelatin silver photograph, colour
dyes
image and sheet 93 x 65 cm
gift of Wilbow Group, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1482

Maid in Hong Kong #11 2008

gelatin silver photograph, colour
dyes
image and sheet 76 x 60 cm
gift of Wilbow Group, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1483

GREENHAM AND EVANS

established Australia 1895

Picturesque Western Australia c 1907

gelatin silver photographs
album closed 22 x 26.5 cm
image 16 x 20.5 cm
2012.1810

HENSON, Bill

born Australia 1955

Untitled 1989/1999

digital colour photograph
image 127 x 180 cm
purchased with funds from the
Honorary Exhibition Circle Patrons,
2013
2013.738

HIRATA, Mari

born Japan 1981
Australia from 1991

Heels hoist 2002

from the series *White shoe*
Type C colour photograph
image 106 x 156 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4053

Cry baby 2005

Type C colour photograph with
mixed media
image 79 x 79 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4051

The waterlily tales 2002

from the series *White shoe*
Type C colour photograph
image 103 x 144 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4049

Dishwasher 2002

from the series *White shoe*
Type C colour photograph
image 141 x 103 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4050

Spanges 2005

Type C colour photograph with
mixed media
image 79 x 79 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4052

HURLEY, Frank

Australia 1885–1962

Ruins of the temple at Boro-Budur,

Java 1913

gelatin silver photograph

image 35.2 x 46.7 cm

2013.731

LAING, Rosemary

born Australia 1959

Jim 2010

Type C colour photograph

image 110 x 237.6 cm

purchased with funds from the
Honorary Exhibition Circle Patrons,
2013

2013.737

LAURENCE, Janet

born Australia 1947

Europe 1969–77; United States of

America 1980; Italy 1983; Japan 1988

Sanctuaried from AFTER EDEN 2012

single-channel video, colour, silent

24:43 mins

2012.1806

LINDT, JW

Germany 1845 – Australia 1926

Australia from 1862

Fernshaw. The Maiden all forlorn

1882

albumen silver photograph

image 14.9 x 19.3 cm

2012.1389

not titled (*Studio portrait of an*

Aboriginal woman in light coloured
dress) c 1870

albumen silver carte-de-visite

photograph

card 10.3 x 6.3 cm

2012.1808

not titled (*Studio portrait Australian*

Aboriginal portfolio series) c 1870

albumen silver carte-de-visite

photograph

card 10.3 x 6.3 cm

2012.1809

not titled (*Giant tree ferns, Fernshaw*)

c 1890

gelatin silver photograph

image 40 x 17.5 cm

2013.131

MIKSEVICIUS, Jurgis

born Lithuania 1923

Australia from 1948

Photo album (photographs of the
artist and his work from Bathurst
migrant camp) 1948

gelatin silver photographs

album page 24.6 x 33.8 cm

album closed 25.8 x 34.8 cm

gift of Helena Miksevicius, 2012

2012.1745

MUDFORD, Grant

born Australia 1944

United States of America from 1977

SPE NO. 27 1982

digital colour photograph or

cibachrome?

57 x 78.5 cm

gift of Patrick Corrigan AM, 2013

donated through the Australian

Government's Cultural Gifts program

2013.4072

NEWBY, Joe

Great Britain 1896 – Australia 1973

Australia from 1907

not titled (*Two models in bathing*
suits) 1935–40

colour carbon photograph

image 34.1 x 26.8 cm

support 37.9 x 30.3 cm

gift of Mary Szarka, 2012

2012.1750

not titled (*Black Boys ferns*) c 1930

gelatin silver photograph

image 24.1 x 19.6 cm

sheet 25.2 x 20.6 cm

gift of Mary Szarka, 2012

2012.1751

not titled (*Couple man with camera*)

1935–40

colour carbon photograph

image 12.7 x 11.5 cm

support 29 x 22.2 cm

gift of Mary Szarka, 2012

2012.1752

not titled (*Portrait*) 1935–40

colour carbon photograph

image 23.7 x 17.8 cm

support 24.9 x 18.7 cm

gift of Mary Szarka, 2012

2012.1753

not titled (*Flowers*) 1935–40

autochrome colour photograph

image 19.2 x 14.8 cm

plate 21.6 x 16.2 cm

gift of Mary Szarka, 2012

2012.1754

not titled (*Gum blossom*) c 1935

autochrome colour photograph

image 19.4 x 14.3 cm

plate 21.6 x 16.5 cm

gift of Mary Szarka, 2012

2012.1755

not titled (*Horse team and workers*)

c 1930

gelatin silver photograph

image 20.8 x 15.2 cm

sheet 22 x 16.4 cm

gift of Mary Szarka, 2012

2012.1756

not titled (*Felt samples*) c 1940

colour carbon photograph

image 24.9 x 18.1 cm

support 29.2 x 23 cm

gift of Mary Szarka, 2012

2012.1757

NOBLE, Anne

born New Zealand 1954

Had we lived 2012

digital colour photographs

image (each) 31 x 45 cm

2013.739–743

Echo 2000

digital colour photograph

image 51 x 63.3 cm

sheet 60.9 x 79.4 cm

2013.746

Water #1 1975

gelatin silver photograph

image 21.5 x 32.6 cm

sheet 25.6 x 37.1 cm

gift of the artist, 2013

2013.747

OU, Selina

born Australia 1977

Supermarket Assistant, Roppongi

Hills Tokyo 2005

Type C colour photograph

image 120 x 120 cm

gift of Patrick Corrigan AM, 2013

donated through the Australian

Government's Cultural Gifts program

2013.4078

The golfer 2003
Type C colour photograph
image 120 x 120 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian
Government's Cultural Gifts program
2013.4065

PAPAPETROU, Polixeni
born Australia 1960

Sisters, Kathmandu 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.584

Infant girl wearing scarf, Kathmandu
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.585

Girl in lace-up socks, Kathmandu
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.586

Baby resting, Kathmandu 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.587

Siblings, Kathmandu, Nepal 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.588

Infant wearing a bonnet, Kathmandu
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.589

Young girl carrying her infant brother, Kathmandu 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.590

Girl wearing cardigan, Kathmandu
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.591

Girl wearing a shawl, Kathmandu
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.592

Holyman with staff and pot, Kathmandu 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.593

Holy man wearing a shawl, Kathmandu 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.594

Holy man with staff, Kathmandu
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.595

Holyman making gesture with hands, Kathmandu 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.596

Buddhist monk, Bangkok, Thailand
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.597

Marilyn Monroe impersonator (side view), Calypso Cabaret, Bangkok
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.598

Three female impersonators in tutus, Calypso Cabaret, Bangkok 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.599

Three female impersonators in oriental dress, Calypso Cabaret, Bangkok 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.600

Marilyn Monroe impersonator (front view), Calypso Cabaret, Bangkok
1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.601

Female impersonator in sequinned dress, Calypso Cabaret, Bangkok 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.602

Two female impersonators sailor girls, Calypso Cabaret, Bangkok 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.603

Three female impersonators in tutus, sequinned dress, Calypso Cabaret, Bangkok 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.604

Madonna impersonator, Calypso Cabaret, Bangkok 1991
gelatin silver photograph
image 40.6 x 40.6 cm
sheet 50.8 x 61 cm
gift of Robert Nelson, 2013
2013.605

Mark Elvis impersonator at Elvis Grotto Melbourne 1992
gelatin silver photograph
image 100 x 100 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4082

PARKE, Trent

born Australia 1971

Bugs Laurie's 70th birthday surprise, 2006 2006
digital colour photograph
image 72 x 90 cm
2013.3971

QUINN, James (after)

Australia 1869–1951

France c 1894 – 1902; England 1902–36; Australia from 1935

not titled (*Photographic reproduction of a painting of AH Fullwood by James Quinn*) c 1911
gelatin silver photograph
image 27.8 x 15.8 cm
sheet 27.8 x 15.8 cm
gift of the Fullwood family, 2013
donated through the Australian Government's Cultural Gifts program
2013.488

ROSETZKY, David

born Australia 1970

How to feel 2011
single-channel digital video, colour, silent
148:39 mins
2012.1390

RRAP, Julie

born Australia 1950

Castaway 2009
single-channel video, colour, sound
5 mins
2013.3836

SETON, Alex

born Australia 1977

Water cannon 2007
geclair on cotton
61 x 79 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4067

Line up 2007
geclair on cotton
61 x 79 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4066

Squad 2003
geclair on cotton
61 x 79 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4068

Bus 2003
geclair on cotton
61 x 79 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4069

SHMITH, Sam

born Great Britain 1980

Australia from 1981

View from the Dayvan 2008
digital colour photograph
50 x 50 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4079

SLEETH, Matthew

born Australia 1972

Bali sunset 2010
HD video, 16:9, colour, sound
27:21 mins
2012.2192

STOCKDALE, Jacqui

born Australia 1968

The tracker 2004
from the series *Shooting the Picturesque*
digital colour photograph
67 x 67 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4075

My little tiger 2004
from the series *Shooting the Picturesque*
digital colour photograph
67 x 67 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4074

Mask of madness 2004
from the series *Shooting the Picturesque*
digital colour photograph
67 x 67 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4077

Infanta van Diemonia 2004
from the series *Shooting the Picturesque*
digital colour photograph
67 x 67 cm
gift of Patrick Corrigan AM, 2013
donated through the Australian Government's Cultural Gifts program
2013.4076

UNKNOWN photographer

not titled (*Anne Yeoland nee Harrisson and child*) c 1850
1/6th plate daguerreotype
plate 6.88 x 8.13 cm
case 9.3 x 8.2 x 1.6 cm
2012.1337

not titled (*Studio portrait of a young woman possibly of the family of James Whitesides, Hobart*) c 1865

1/6th plate ambrotype, colour dyes, gilt

case 9.3 x 7.9 x 1.8 cm

2012.1338

not titled (*AH Fullwood*) c 1925

gelatin silver photograph

image 19.6 x 15.2 cm

sheet 21.8 x 16.2 cm

gift of the Fullwood family, 2013

donated through the Australian

Government's Cultural Gifts program

2013.265

not titled (*Studio portrait of a*

woman possibly of the family of James

Whitesides, Hobart) c 1865

1/6th plate ambrotype, colour dyes, gilt

case 9.3 x 7.9 cm

2012.1339

not titled (*Studio portrait of mother and two boys*) c 1865

1/6th plate ambrotype, colour dyes, gilt

case 7.9 x 9.2 x 1.5 cm

2012.1340

Laura Pearson and her third son,

William c 1867

cased 1/4 plate ambrotype

plate 11 x 8.5 cm

case open 12.5 x 20 x 1 cm

case closed 12.5 x 10 x 2.2 cm

gift of the Trumble family, 2013

2013.212

not titled (*Photograph of AH*

Fullwood) c 1915

gelatin silver photograph

image 32.6 x 30.6 cm

sheet (sight) 32.6 x 30.6 cm

gift of the Fullwood family, 2013

donated through the Australian

Government's Cultural Gifts program

2013.253

not titled (*Chapman's Tasmanian Store, Bendigo*) c 1856

1/4 plate cased ambrotype

plate 9 x 12 cm

case 12 x 15 cm

2013.3960

WHITELEY, Brett

Australia 1939–1992

England, southern Europe, northern Africa, United States of America, Pacific islands 1960–69

One of the greatest pisses of Paris II 1989

gelatin silver photograph

16.5 x 24.5 cm

gift of Patrick Corrigan AM, 2013

donated through the Australian

Government's Cultural Gifts program

2013.4054

Piss in Paris 1989

gelatin silver photograph

16.5 x 24.5 cm

gift of Patrick Corrigan AM, 2013

donated through the Australian

Government's Cultural Gifts program

2013.4055

Decorative arts and design

ALEXANDER, Doug

Australia 1945–1981

Jug with six mugs c 1981

porcellaneous stoneware with

underglaze painted decoration

jug 26 x 17 x 13 cm

cup 7 cm, 6 cm (diam)

gift of the estate of Barbara and

Kevin Mayo, 2013

2013.74.A-G

BASKETT, Jonathan (designer)

born Australia 1969

Mexico from 2006

FOSTER, Robert (collaborator)

born Australia 1962

FINK AND CO (manufacturer)

established Australia 1993

Shaker set (pepper, salt and sugar)

2010

anodised aluminium, Pyrex glass

each 20 cm

2012.1358.A-C

BIRD, Stephen

born United Kingdom 1964

Australia from 2008

John Glover's paint tray 2012

earthenware with pigment glaze

23 x 35 x 31 cm

2012.1851

BLAZEY, Tessa

born Australia 1974

Engagement ring 2011

18 carat gold, grain-set diamonds
2.5 x 1.9 x 0.8 cm

gift of Marlowe Thompson, 2013

donated through the Australian

Government's Cultural Gifts Program

2013.211.A

Wedding ring 2011

18 carat gold, 2 grain-set diamonds

1.9 x 1.8 x 0.2 cm

gift of Marlowe Thompson, 2013

donated through the Australian

Government's Cultural Gifts Program

2013.211.B

BOOTH, Sean (designer)

born Australia 1977

FOSTER, Robert (collaborator)

born Australia 1962

FINK AND CO (manufacturer)

established Australia 1993

Candelabra 2005

stainless steel

45 x 35 x 35 cm

2012.1352.A-E

BOWAK, Rachel (designer)

born Australia 1964

FOSTER, Robert (collaborator)

born Australia 1962

FINK AND CO (manufacturer)

established Australia 1993

Antipasto set 2002

anodised aluminium

platter 1 x 30 x 40 cm

plates 1 x 10 x 12 cm

2012.1350.A-D

BRADLEY, Gary

born Australia 1939

Brooch 1968

18 carat gold, sapphire, 6 diamonds

3.8 x 6.4 x 1.5 cm

gift of Jessie Birch, 2013

2013.133

Brooch 1968

18 carat gold, opal

3.5 x 4.6 x 1.3 cm

gift of Jessie Birch, 2013

2013.134

BUTCHER, Charles

born Australia 1976

Silence 2006

glass

38 x 128 x 6 cm

gift of Pauline Hunter, 2013

donated through the Australian

Government's Cultural Gifts Program

2013.3854.A-B

CAMERON, Melissa

born Australia 1978

United States of America from 2012

Infinity affinity III brooch and pie

dish 2011

plated steel, stainless steel, mild steel,

925 silver

7 x 9 x 2 cm

2013.119.A-B

CORR, Brian

born United States of America 1976

Australia from 2006

Anitya 2012

glass: kiln-formed, waterjet-cut,

cold-worked

100 x 101 x 24.5 cm

purchased with assistance from

Sandy Benjamin OAM and Phillip

Benjamin, 2012

2012.1855

CURTIS, Matthew

born Great Britain 1964

Australia from 1981

Amber Xylem 2013

glass

35 x 97 x 20 cm

purchased with funds from the

Meredith Hinchliffe Fund

2013.703.A-B

DERMER, John

born Australia 1949

Lidded urn 2012

salt-glazed porcelain

31.5 cm, 28 cm (diam)

purchased with the assistance of

Barbara van Ernst, 2013

2013.129.A-B

Rectangular urn 2012

salt-glazed porcelain

32 x 25 cm

purchased with the assistance of

Barbara van Ernst, 2013

2013.130

Terra sigillata urn 2012

salt-glazed porcelain

24.5 cm, 20.5 cm (diam)

gift of John Dermer, 2013

2013.141

DOUGLAS, Melanie

born Australia 1978

High tide no 2 2012

glass

30 x 39 x 39 cm

2013.702

DOWLING, Richard

active Australia 1850–1870

Writing box c 1852

Tasmanian woods: Huon pine, musk,

casaurina, honeysuckle, cedar; metal

fittings, baize

18.5 x 51 x 25 cm

2012.1334

FAIRCLOUGH, Wendy

born New Zealand 1958

Australia from 1978

Shelter 2012

cast lead crystal

overall 20 x 44 x 8 cm

2012.1342.A-E

FARLEY, Sonia

Australia 1927–1997

Birdbath c 1967

copper

50 x 48 x 68 cm

bequeathed by Gretchen When,

2012

2012.1816

FIRNHABER, Charles Edouard

Germany 1806 – Australia 1880

Australia from 1847

The Royal Exchange Cup c 1849

sterling silver

30 cm, 13.2 cm (diam)

2012.1797.A-B

FOSTER, Robert (designer)

born Australia 1962

FINK AND CO (manufacturer)

established Australia 1993

Water jug 1993

anodised aluminium

30 x 18 x 10 cm

2012.1345

Storage pod 1996

anodised aluminium

9 x 16.5 x 20 cm

2012.1346.A-B

Set of three bowls 2000

anodised aluminium

7.5 cm (diam); 15 cm (diam); 20 cm

(diam)

2012.1349.A-C

Heart brooch 2006

anodised aluminium, stainless steel

5.8 x 5.2 x 0.3 cm

2012.1354

Coolamon dish 2008

anodised aluminium

6 x 26 x 3 cm

2012.1356

Butter dish 2009

stainless steel, Perspex

5.5 x 20 x 11 cm

2012.1357.A-B

Four seasons vase (large) 2012

anodised aluminium

29.5 x 12.5 x 7.5 cm

2012.1359

Four seasons vase (small) 2012

anodised aluminium

19 x 12.5 x 7.5 cm

2012.1360

Beakers and tray 1995

anodised aluminium

tray 2 x 35 x 24 cm

beaker 10 x 7 x 7.6 cm

2012.1396.A-E

FRENCH, Neville

born Australia 1955

Give and take II 2012

porcelain with limestone glaze

A 16 x 26 x 18 cm

B 15 x 35 x 29 cm

C 14 x 20 x 16 cm

2012.1322.1-3

FRIES, Ernst

born Germany 1934
Australia from 1959

Box 1972

sterling silver, 'dalle de verre' glass
8.5 x 9 x 9 cm
2012.1343

GIBSON, Cecily

Australia 1920–2007
Japan from 1960–1964

Large bowl c 1966

glazed stoneware
8.5 cm, 26 cm (diam)
gift of Rurer Mary Beddie, 2013
2013.103

Lidded pot c 1966

glazed stoneware
14 cm, 15 cm (diam)
gift of Rurer Mary Beddie, 2013
2013.104.A-B

Tall vase c 1966

glazed stoneware
29.5 cm, 11 cm (diam)
gift of Rurer Mary Beddie, 2013
2013.105

Small bowl c 1966

glazed stoneware
5.8 cm, 16 cm (diam)
gift of Rurer Mary Beddie, 2013
2013.106

Sculpted pot c 1966

glazed stoneware
21.5 x 15 x 14 cm
gift of Rurer Mary Beddie, 2013
2013.107

HIRST, Brian

born Australia 1956

White gold flat form 2006

glass, white gold
41 x 38 x 15 cm
gift of the artist, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3874

JOHN KALDOR FABRIC MAKER

(producer)
Australia 1970–2005

The John Kaldor Fabric Maker textile archive 1970–2005

cotton, silk and synthetic fabric
samples; cotton, silk, synthetic fabric
and paper swatch cards; gouache and
ink on paper designs for fabrics
various sizes
gift of John Kaldor AM, 2013
2013.754–2013.3561

JONES, Ian

born United Kingdom 1953
Australia from 1955

Jug c 1985

glazed stoneware
34.5 x 24.5 x 22 cm
2013.75

KELLY, Elizabeth (designer)

born Australia 1960

FOSTER, Robert (collaborator)

born Australia 1962

FINK AND CO (manufacturer)

established Australia 1993

Shot glasses in stand 1999

glass, anodised aluminium
stand 6 x 12 x 5 cm
glass 8.5 x 5 x 5 cm
2012.1348.A-E

LINTON, Bethamy

born Australia 1976

Winged alates, collar 2012

anodised titanium, sterling silver
38 cm
2012.1814

LOUGHLIN, Jessica

born Australia 1975

An ever changing constant XI 2012

kiln-formed glass
81 x 111 x 4 cm
purchased with the assistance of
Susan Armitage, 2013
2013.86

MAKIGAWA, Carlier

born Australia 1952

Neckpiece 2012

925 silver
4 cm, 17 cm (diam)
2012.1330

Cluster brooch 2011

925 silver and coral
5 cm, 8 cm (diam)
2012.1331

MCKNIGHT, Justine

born Australia 1971

BRITTON, Helen

born Australia 1966
Germany from 1999

TAYLOR, Michelle

born Australia 1974

Awkward beauty 5 2011

dress: cotton upholstery fabric,
vintage kimono fabric, silk jacquard,
cotton bias; brooch: silver, glass,
paint; photograph: colour digital
print
various sizes
2012.1795.A-C

MINCHAM, Jeff

born Australia 1950

The soak c 2003

glazed stoneware
19 cm, 35 cm (diam)
gift of Justice Robert McDougall,
2013
donated through the Australian
Government's Cultural Gifts Program
2013.3837

Edge of the day 2009

glazed stoneware
47 x 64 x 19 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3840

Waiting for rain 2009

glazed stoneware
27 x 52 x 13 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3841

Coorong morning/Sea beach 2009

glazed stoneware
45 x 55 x 12 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3842

- October fields* 2009
glazed stoneware
22 cm, 35 cm (diam)
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3843
- Artesian signs* 2009
glazed stoneware
47 x 50 x 18 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3844
- Encroaching night* 2009
glazed stoneware
23 cm, 34 cm (diam)
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3845
- Broken ground* 2009
glazed stoneware
50 x 55 x 16 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3846
- Night into day* 2009
glazed stoneware
42 x 52 x 10 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3847
- Pelagic memoire* 2009
glazed stoneware
44 x 54 x 18 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3848
- Summer grasses* 2009
glazed stoneware
78 cm, 48 cm (diam)
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3849
- Abstract of the tides* 2009
glazed stoneware
48 x 65 x 14 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3850
- Reed beds* 2009
glazed stoneware
63 x 52 x 21 cm
gift of Jeff and Lexie Mincham, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3851
- NICOL, Rohan** (designer)
born Australia 1970
FOSTER, Robert (collaborator)
born Australia 1962
FINK AND CO (manufacturer)
established Australia 1993
- Bracelet* 1998
anodised aluminium
7 x 8.5 x 2.5 cm
2012.1347
- RIDDIFORD, Bronwen** (designer)
born Australia 1973
FOSTER, Robert (collaborator)
born Australia 1962
FINK AND CO (manufacturer)
established Australia 1993
- Wine chiller* 2003
anodised aluminium, plastic
24.5 x 17 x 16 cm
2012.1351.A-B
- RIDDIFORD, Bronwen** (designer)
born Australia 1973
FOSTER, Robert (collaborator)
born Australia 1962
FINK AND CO (manufacturer)
established Australia 1993
- Cube neckpiece* 2007
powder-coated aluminium,
neoprene, silver
4.8 x 4.2 x 0.4 cm
2012.1355
- SEARLES, Nalda**
born Australia 1945
- Balga blanket* 1995–2008
wool, xanthorrhoea bracts
182 x 216 x 4 cm
2013.704
- SHOJI, Mitsuo**
born Japan 1946
Australia from 1973
- Shin shou fuuke (Impression of landscape)* 2012
glazed porcelain, clay slip, iron
oxide, carbonate
36 cm, 39 cm (diam)
2013.112
- Kaze (Wind)* 1988
stoneware and porcelain, iron oxide,
copper carbonate, Chun glaze
11 cm, 69 cm (diam)
2013.113
- SMITH, Oliver** (designer)
born Australia 1974
FOSTER, Robert (collaborator)
born Australia 1962
FINK AND CO (manufacturer)
established Australia 1993
- Fatware (cutting board and two knives)* 2005
stainless steel, anodised aluminium
board 1.2 x 30 x 26 cm
knife 17 cm
knife 17 cm
2012.1353.A-C
- SRIVILASA, Vipoo**
born Thailand 1969
Australia from 1997
- Contemporary culture II* 2006
glazed porcelain with cobalt
pigments
38 cm, 24 cm (diam)
2012.1321
- TRAVERS, Eliza Laura**
Great Britain 1837 – Australia 1896
- Bedcover* 1858
cotton
366 x 304 cm
gift of the Trumble family, 2012
donated through the Australian
Government's Cultural Gifts Program
2013.3831
- UNKNOWN Kalgoorlie jeweller**
Australia
- Bar brooch* c 1900
18 carat gold
approx 1 x 5 x 0.5 cm
gift of Maurice Turner, 2012
donated through the Australian
Government's Cultural Gifts Program
2012.1324

**UNKNOWN New South Wales
cabinetmaker**

Australia

Sofa table c 1815
cedar (Australian), satinwood,
rosewood, brass
72.5 x 123 x 66 cm
open 72.5 x 179 x 66 cm
2012.1335

URANISHI, Kenji

born Japan 1973
Australia from 2004

Kagerou 2012
glazed porcelain
5 x 26 x 26 cm
2012.1320

WHITELEY, Richard

born United Kingdom 1963
Australia from 1963

Illuminate 2011
glass
57.5 x 57.5 x 17 cm
2013.724

WILLIAMS, William (silversmith)
England

EDWARDS, William (decorator)
Great Britain 1819 – Australia 1889
Australia from 1857

HARDEN, Melville S (after)
England 1824–1894

BAXTER, George (after)
England 1804–1867

Tankard 1748 – c 1856
sterling silver
12.4 x 13 x 10.2 cm
gift of Susie Gardner-Brown and Jo
and Peter Pagan, 2013, in memory of
Elizabeth Gardner-Brown
2013.3896

Indigenous Australian art

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Paintings

BEDFORD, Paddy Nyunkuny

Gija/Kija people
Australia 1920–2007

Medicine pocket 2005
natural earth pigments on canvas
122 x 125 cm
gift of Frances Kofod and Peter
Seidel, executors of the estate of
Paddy Bedford, 2012
2012.1859

BOYD, Daniel

Kudjla/Gangalu peoples
born Australia 1982

Untitled 2013
oil and archival glue on canvas
122 x 168 cm
2013.3985

BROWN, Harry

Pitjantjatjara people
born Australia 1958

DAVIES, Frank

Pitjantjatjara people
born Western Australia 1952

GRANT, Fred

Pitjantjatjara people
born Australia 1946

GRANT, Ned

Pitjantjatjara people
born Western Australia 1941

PENNINGTON, Lawrence

Pitjantjatjara people
born Western Australia 1934

RICTOR, Ian

Pitjantjatjara people
born Australia 1962

UNDERWOOD, Roy

Pitjantjatjara people
born Australia 1937

WALKER, Lennard

Pitjantjatjara people
born Western Australia 1949

Tupun Nguranguru 2012
synthetic polymer paint on canvas
196 x 275 cm
2012.1362

BUNUNGURR, Bobby

Ganalbingu people
born Australia 1947

Gurrwilliny Dhawu (Swamp Story)
2013
synthetic polymer paint on canvas
157 x 117 cm
2013.4007

BURRA BURRA, Djambu

Wagilak people
Australia 1944–2005

Devil Devil c 2005
synthetic polymer paint on canvas
284 x 121 cm
2013.709

Crocodile and Cyprus Pine 1997
synthetic polymer paint on canvas
200 x 128 cm
gift of Ian (Tom) Pauling AO, QC,
2013
donated through the Australian
Government's Cultural Gifts Program
2013.729

COOK, Timothy

Tiwi people
born Australia 1958

Kulama 2012
natural earth pigments on canvas
150 x 220 cm
2013.82

FIELDING, Robert

Western Arranda/Yankunytjatjara/
Pitjantjatjara peoples
born Australia 1969

Wesfarmers (Canberra) 2012
synthetic polymer paint on MDF
board
60 x 40 cm
gift of the artist, 2012
2012.762

GIBSON TJAPALTJARRI, Morris

Pintupi people
born Australia 1955

Untitled 2011
synthetic polymer paint on canvas
91 x 122 cm
2012.1820

GUDTHAYKUDTHAY, Philip
Liyagalawumirr people
born Australia 1923

Garrtjambul, gandayala ga Yolngu (Red kangaroos and Man) 2013
synthetic polymer paint on canvas
251 x 196 cm
2013.3987

Garrtjambul ga Wititj ga Djarrka (Kangaroo, Olive Python and Goanna) 2013
synthetic polymer paint on canvas
158 x 158 cm
2013.3988

GUMANA, Malaluba
Dhalwangu/Nungburundi peoples
born Australia 1952

Dhatam 2012
natural earth pigments on
Eucalyptus bark
197 x 77 cm
2012.1844

HOBSON, Naomi
Umpila people
born Australia 1979

Untitled 2012
synthetic polymer paint on canvas
113 x 175 cm
2013.720

HOGAN, Simon
Pitjantjatjara people
born Australia 1928

Linka 2012
synthetic polymer paint on canvas
167 x 145 cm
2012.1363

JUWARANDA, Mirdidingkingathi (GABORI, Sally)
Kaiadilt people
born Australia 1922

Dibirdibi Country 2012
synthetic polymer paint on bark
150 x 80 cm
2012.1831

Dibirdibi Country 2012
synthetic polymer paint on bark
211 x 460 cm
2012.1832

KANKAPANKATJA, Kunmanara Tjilpi

Yankunytjatjara/Pitjantjatjara
peoples
Australia 1930–2012

Para—Ghost Gum Trees 2012
synthetic polymer paint on linen
152 x 100 cm
2012.1821

KAWINY, Kunmanara
Pitjantjatjara people
Australia 1919–2013

Seven Sisters 2011
synthetic polymer paint on linen
197 x 198 cm
2012.1327

KEN, Ray

Yankunytjatjara/Pitjantjatjara
peoples
born Australia 1938
Ngayuku ngura—My Country 2012
synthetic polymer paint on linen
197 x 198 cm
2013.687

KEN, Tjungkara

Pitjantjatjara people
born Australia 1969
Seven Sisters 2012
synthetic polymer paint on canvas
122 x 300 cm
2012.1326

LEURA TJAPALTJARRI, Tim

Anmatyerre/Arrernte peoples
Australia 1929–1984
Yam Dreaming (version 1) 1972
synthetic polymer paint and
Bondcrete on composition board
40 x 30 cm
2013.4003

MCKENZIE, Queenie

Gija people
Australia 1930–1998
Rainbow Snake over Texas Downs
1997
natural earth pigments and synthetic
binder on canvas
90 x 116 cm
2013.4005

MILPURRURRU, George

Ganalbingu people
Australia 1934–1998
North Wind Dreaming 1994
natural earth pigments on Arches
paper
152 x 102 cm
2013.81

MINYINTIRI, Dickie

Pitjantjatjara people
born Australia 1913
Watiku Inma Tjukurpa 2012
synthetic polymer paint on canvas
170 x 180 cm
2013.144

MOORE, Archie

born Australia 1970
Aboriginal Anarchy 2012
synthetic polymer paint
84 x 94 cm
2013.126

Aboriginal Left 2012
synthetic polymer paint
84 x 94 cm
2013.127

Aboriginal Right 2012
synthetic polymer paint
84 x 94 cm
2013.128

MOORE, Barbara

Anmatyerre people
born Australia 1964
Ngayuku ngura—My Country 2012
synthetic polymer paint on linen
198 x 122 cm
2013.688

MUNUNGURR, Rerrkirrwanga

Djapu people
born Australia 1971
Gurtha 2012
natural earth pigments on
Eucalyptus bark
33 x 39 cm
2012.1845
Gurtha 2012
natural earth pigments on
Eucalyptus bark
56 x 26 cm
2012.1846

NAMARARI TJAPALTJARRI, Mick

Pintupi people
Australia 1926–1998
Untitled (Rain Dreaming at Nyunmanu) 1994
synthetic polymer paint on linen
152 x 183 cm
purchased with funds from the Honorary Exhibition Circle Patrons, 2013
2013.710

NGAL, Poly

Alyawarre/Anmatyerre peoples
born Australia 1936
Emu Seed Country 2006
synthetic polymer paint on canvas
199 x 119 cm
gift of Lauraine Diggins, 2013
donated through the Australian Government's Cultural Gifts Program 2013.3989
Bush Plum Country 2002
synthetic polymer paint on canvas
270 x 207 cm
gift of Lauraine Diggins, 2013
donated through the Australian Government's Cultural Gifts Program 2013.3990

NGALLAMETTA, Mavis

Wik/Kunjen peoples
born Australia 1944
Yalgamulchen #2 2012
natural earth pigments and charcoal with synthetic binder on canvas
200 x 300 cm
2012.1858

NONA, Dennis

Kala Lagaw Ya people
born Australia 1973
Tawalal 2010
synthetic polymer paint on canvas
210 x 315 cm
gift of Francis John Purnell, 2013
donated through the Australian Government's Cultural Gifts Program 2013.582

PALPATJA, Kunmanara

Pitjantjatjara people
Australia 1918–2012
Wanampi Tjukurpa 2009
synthetic polymer paint on linen
198 x 152.5 cm
gift of Susan and Michael Armitage, 2013
donated through the Australian Government's Cultural Gifts Program 2013.583

PETERS, Rusty

Gija people
born Australia 1935
not titled 2013
natural earth pigments on canvas
150 x 150 cm
2013.4083

PICKETT, Shane

Nyoongar people
Australia 1957–2009
Travel Lines and Waterways 2008
synthetic polymer paint on canvas
each 51 x 51 cm
overall 102 x 153 cm
2013.132.A-F

PUMANI, Betty

Yankunytjatjara/Pitjantjatjara peoples
born Australia 1963
Antara 2012
synthetic polymer paint on canvas
182 x 182 cm
2013.152

PWERLE, Angelina

Alyawarr people
born Australia 1951
Bush Plum 2009
synthetic polymer paint on canvas
152 x 152 cm
2012.1785
Country 1999
synthetic polymer paint on canvas
82 x 153 cm
gift of William Nuttall and Annette Reeves, 2013
donated through the Australian Government's Cultural Gifts Program 2013.501

Awelye 1997

synthetic polymer paint on canvas
182 x 182 cm
gift of William Nuttall and Annette Reeves, 2013
donated through the Australian Government's Cultural Gifts Program 2013.502

Ancestor 2002

synthetic polymer paint on canvas
87 x 79 cm
gift of William Nuttall and Annette Reeves, 2013
donated through the Australian Government's Cultural Gifts Program 2013.503

Body Paint 2002

synthetic polymer paint on canvas
124 x 78.5 cm
gift of William Nuttall and Annette Reeves, 2013
donated through the Australian Government's Cultural Gifts Program 2013.504

TIPUAMANTUMIRRI, Cornelia

Tiwi people
born Australia 1928
Waves 2011
natural earth pigments on linen
150 x 80 cm
2013.4008

TJAMPITJINPA, Kaapa Mbitjana

Anmatyerre/Warlpiri/Arrernte peoples
Australia 1926–1989
Corroboree and body decoration 1972
synthetic polymer paint and Bondcrete on composition board
41 x 20 cm
2013.4000

TJANGALA, Ray James

Pintupi people
born Australia 1951
Untitled 2006
synthetic polymer paint on canvas
183 x 244 cm
gift of Ray Wilson OAM, 2012, in memory of James Agapitos OAM
donated through the Australian Government's Cultural Gifts Program 2013.66

TJANGALA, Uta Uta

Pintupi people
Australia 1920–1990
Testicles going Walkabout (Medicine Story) (version 1) 1971
synthetic polymer paint and
Bondcrete on composition board
31 x 20 cm
2013.3983

TJAPALTJARRI, Billy Stockman

Anmatyerre/Western Arrernte
peoples
born Australia 1925

Boomerang Dreaming 1973
synthetic polymer paint on canvas
board
76 x 61 cm
2013.4001

TJUNGARRAYI, Yala Yala Gibbs

Pintupi people
Australia 1926–1998
Wirrpi (Near Lake Macdonald) 1997
synthetic polymer paint on linen
152.5 x 122 cm
2013.102

TJUNGURRAYI, Willy

Pintupi people
Australia 1925–1995
Tingari Story 1985
synthetic polymer paint on linen
275 x 200 cm
2013.101

WALBIDI, Daniel

Mangala/Yulparija peoples
born Australia 1983
Kirriwirri 2013
synthetic polymer paint on linen
180 x 150 cm
2013.3955

**WARANGKULA TJUPURRULA,
Johnny**

Pintupi/Luritja peoples
Australia 1918–2001
*Untitled (Water Dreaming at
Kalipinypa)* 1971
synthetic polymer paint on
composition board
59 x 28 cm
purchased with the assistance of the
National Cultural Heritage Account,
2012
2012.1391

*Travelling Water Dreaming with
Lightning* 1971
synthetic polymer paint and
Bondcrete on composition board
83 x 38 cm
2013.4002

WEST, Carlene

Pitjantjatjara people
born Australia 1944
Tjirjiti 2012
synthetic polymer paint on canvas
79 x 135 cm
2012.1361

WIKILYIRI, Iyawi

Pitjantjatjara people
born Australia 1943
Wati Kutjara Tjukurpa 2012
synthetic polymer paint on linen
200 x 101 cm
2012.1328

Sculptures**DOWNS, David Jarinyanu**

Wangkajunga/Walmajarri peoples
Australia 1925–1995
Kurtal c 1983
synthetic polymer paint on soft wood
92 x 40 cm
2013.100

GANAMBARR, Gunybi

Datiwuy/Ngaymil peoples
born Australia 1973
Brolga 2011
natural earth pigments on wood
172 x 15 cm
2012.1301

GUMANA, Malaluba

Dhalwangu/Nungburundi peoples
born Australia 1952
Dhatam 2011
natural earth pigments on hollow log
240 x 21 cm
2012.1843

HILL, Sandra

Minang/Wardandi/Balardong/
Nyoongar peoples
born Australia 1951
Sunday with Neville 2012
mixed media installation
dimensions vary
2012.1857.A-D

IDAGI, Ricardo

Meriam Mer people
born Australia 1957
Barramundi 2012
earthenware, feathers, wood, raffia
60 x 63 x 12 cm
2012.1817
Barracuda 2012
earthenware, feathers, wood, raffia
70 x 72 x 14 cm
2012.1818

JONES, Jonathan

Wiradjuri/Kamilaroi peoples
born Australia 1978
revolution 2010–11
powder-coated steel, fluorescent
tubes and fittings, electrical cable
117 x 264 cm, 65 cm (diam)
gift of the artist, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3830.A-C

MURIATA, Abe

Girramay people
born Australia 1952
Gunbay—Jawun 2012
aluminium with plastic coating
57 x 32 x 23 cm
2012.1827
Gundul—Jawun 2012
aluminium with plastic coating
37 x 28 x 27 cm
2012.1828
Gullbay—Jawun 2012
aluminium with plastic coating
31 x 32 x 31 cm
2012.1829
Gillilli—Jawun 2012
aluminium with plastic coating
46 x 26 x 27 cm
2012.1830

**NAMARARI TJAPALTJARRI,
Mick**

Pintupi people
Australia 1926–1998
Untitled (Kutitji) 1971
natural earth pigments on wood
67.5 x 16.7 cm
2013.4006

TJAMPITJINPA, Old Walter

Pintupi people
Australia 1912–1980

Shield 19th century
natural earth pigments on wood
76.5 cm
2013.3576

TJANGALA, Uta Uta

Pintupi people
Australia 1920–1990

Untitled (Kutiti) 1971
natural earth pigments on ininti
(*Erythrina vespertilio*) wood
75 x 25.6 cm
2013.3581

Testicles going walkabout (Medicine Story) vsn 1 1971
natural earth pigments and
Bondcrete on composition board
31 x 20 cm
2013.3982

UNKNOWN Aboriginal artists

Australia

Headbands, armbands, armlets and belts 1920–24
human hair, natural earth pigments,
clay, plant fibre
various sizes
2012.2070, 2012.2074–2012.2080,
2012.2089–2012.2093

Spindle 1950
human hair, wood
39.8 x 19.8 x 13.6 cm
2012.2054

Clubs 19th – early 20th century
natural earth pigments on wood
various sizes
2012.1989–2012.1996, 2013.726–
2013.727

Coolamon 19th century
natural earth pigments on wood
76.5 x 23.5 x 9 cm
2012.1997

Coolamon 19th century
natural earth pigments on wood
69 x 15 x 14 cm
2012.1998

Bags and baskets 19th–20th century
pandanus string, plant fibre, sedge
grass, natural earth pigments on
lawyer cane
various sizes
2012.1999–2012.2010, 2012.2012–
2012.2015, 2012.2017–2012.2019,
2012.2020–2012.2028

Bags 20th century
plant fibre, plant string, feathers
various sizes
2012.2031, 2012.2033, 2012.2050,
2012.2052

Spearheads 19th–20th century
glass, wood, stone
various sizes
2012.2096–2012.2100, 2012.2161–
2012.2170

Spears 19th–20th century
natural earth pigments on wood
various sizes
2012.2101–2012.2105, 2012.2171–
2012.2173,

Shields 19th–20th century
natural earth pigments, clay on wood
various sizes
2012.2137–2012.2152, 2013.3562–
2013.3575, 2013.3577–2013.3580,
2013.3582–2013.3661, 2013.719,
2013.725

Belts, skirts and public tassels
20th century
various mediums and sizes
2012.2029–2012.2030, 2012.2037,
2012.2056–2012.2058, 2012.2060–
2012.2062, 2012.2067, 2012.2082–
2012.2085, 2012.2095, 2012.2158

Mats 20th century
plant fibre
20 x 15 cm, 22.5 x 22.5 cm
2012.2011, 2012.2016

Headbands 20th century
natural earth pigments, pearl shell,
plant string, resin, animal teeth, clay,
charcoal, hair, bark, wood, feathers
various sizes
2012.2032, 2012.2063, 2012.2066,
2012.2069–2012.2072, 2012.2081,
2012.2086–2012.2088, 2012.2107–
2012.2108, 2012.2110

String 20th century
wood, plant string, feathers
39 x 4.2 x 3.9 cm
2012.2034

Armbands and armlets 20th century
natural earth pigments, string,
feathers
various sizes
2012.2035–2012.2036, 2012.2041,
2012.2059, 2012.2109, 2012.2156–
2012.2157

Ornaments 20th century
natural earth pigments, bark, plant
string, hair, bone, seeds cotton, resin,
feathers
various sizes
2012.2038–2012.2039, 2012.2043–
2012.2049, 2012.2051, 2012.2053,
2012.2159–2012.2160

Whisk 20th century
natural earth pigments, wood, resin,
feathers
60.1 x 31 x 6.5 cm
2012.2042

Head rings 20th century
natural earth pigments, human hair,
cotton
various sizes
2012.2055, 2012.2073

Spindle 20th century
human hair, wood
various sizes
2012.2064–2012.2065, 2012.2068

Bundle 20th century
human hair
36 x 11 x 10.5 cm
2012.2094

Bark bucket 20th century
natural earth pigments on bark
32 x 32 cm (diam)
2012.2106

Firesticks 20th century
seeds, shell, wood, resin, cane
binding
various sizes
2012.2153–2012.2154, 2012.2174

Spearthrowers 20th century
wood, Melo shell
various sizes
2012.2155, 2012.2175–2012.2176

UNKNOWN Torres Strait Islander artist

Australia

Comb (Kerem Seker) c 19th century wood
39 cm
2013.4004

WING, Jason

Biripi people
born Australia 1977

Used by 2012
copper on perspex
60 x 60 cm
2013.149

Best before 2012
copper on perspex
60 x 60 cm
2013.150

WUNUNGMURRA, Nawurapu

Dhalwangu people
born Australia 1952

Mokuy 2012
natural earth pigments on wood
196 x 18 cm
2012.1847

Mokuy 2012
natural earth pigments on wood
191 x 17 cm
2012.1848

Mokuy 2010
natural earth pigments on wood and including multimedia film mixed media installation; natural earth pigments on wood, digital film dimensions vary
gift of Lauraine Diggins, 2013
donated through the Australian Government's Cultural Gifts Program
2013.3984.A-F

YUMBULUL, Terry Dhurritjini

Warramirri people
born Australia 1948

Morning Star pole 2012
natural earth pigments, feathers, string and wax on wood
193 cm
2013.124

Morning Star pole 2012
natural earth pigments, feathers, string and wax on wood
176 cm
2013.125

Prints

AH KEE, Vernon

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

LOANE, John (printer)
born Australia 1950

Gaze (unwritten) 2012
lithograph, printed in black ink, from one stone; on Arches paper
sheet 76 x 56 cm
2012.1819

APUATIMI, Jean Baptiste

Tiwi people
Australia 1940–2013

Jilamara—3D Tunga 2012
etching and aquatint on paper
49.3 x 38.5 x 15 cm
2012.2182

Jilamara—3D Tunga 2012
etching and woodcut on paper
59 x 48 x 15 cm
2012.2183

Jilamara—3D Tunga 2012
etching and woodcut on paper
59 x 49.5 x 17 cm
2012.2184

Tikipayinga—3D Tunga 2012
etching and aquatint on paper
49.5 x 38.5 x 15 cm
2012.2185

Pwanga 2012
etching and aquatint on paper
image 98.3 x 49.5 x 0 cm
paper 120 x 70 x 0 cm
2012.2186

Miyinga 2012
etching and aquatint on paper
image 98 x 24.8 cm
paper 120 x 40 cm
2012.2187

ARCHILL, Peter

born Australia 1954

not titled (*Semi abstracted view of two swimming stingrays*) 1982–2001
linocut, printed in black ink, from one block; on thin smooth cream wove paper
printed image 20.7 x 29 cm
sheet 21.8 x 29.6 cm
gift of Anna Eglitis, 2013
2013.3672

not titled (*Crocodile midst radiating lines*) 1982–2001

linocut, printed in black ink, from one block; on medium-weight textured off-white wove paper
printed image 31.6 x 45.3 cm
sheet 38.2 x 56 cm
gift of Anna Eglitis, 2013
2013.3761

BAIRA, Frederick William

Kala Lagaw Ya people
born Australia 1954

Family outing 1995
linocut, printed in black, red, navy and green ink, from one block; on medium-weight smooth off-white wove paper
printed image 36.2 x 50 cm
sheet (deckle-edged) 56.5 x 76.1 cm
gift of Anna Eglitis, 2013
2013.3786

BARSA, Tatipai

Meriam Mer people
born Australia 1967

not titled (*Design for six shells*) c 1987
photocopy, printed in black ink, from one sheet; on thin smooth white wove paper
printed image (overall) 16 x 11.1 cm
sheet 29.6 x 22 cm
gift of Anna Eglitis, 2013
2013.3675

not titled (*Tribal figure with arms outstretched with dancing figures on either side and a variety of Australian wildlife*) c 1986

linocut, printed in black ink, from one plate; over monoprint background, printed in red and orange ink, from one plate; on medium-weight texture white wove paper
printed image 22 x 29.8 cm
printed image sheet 30 x 34.8 cm
sheet (deckle-edged) 30 x 37.2 cm
gift of Anna Eglitis, 2013
2013.3679

not titled (*Tribal figure with arms outstretched with dancing figures on either side and a variety of Australian wildlife*) c 1986

linocut, printed in black ink, from one plate; over monoprint background, printed in red and orange ink, from one plate; on medium-weight texture off-white wove paper
printed image 22 x 29.8 cm
printed image sheet 27.5 x 35 cm
sheet (deckle-edged) 27.5 x 35 cm
gift of Anna Eglitis, 2013
2013.3690

not titled (*Design for seven wobbecong sharks*) 1987
photocopy, printed in black ink, from one sheet; on thin smooth white wove paper
printed image (irregular) 40 x 26 cm
sheet 42 x 29.6 cm
gift of Anna Eglitis, 2013
2013.3732

not titled (*Ten fish divided by stream*) 1982–2001
linocut, printed in black ink, from one black, over green, red and yellow rolled paint; on medium-weight textured off-white wove paper
printed image 41.2 x 30.5 cm
sheet 56 x 38 cm
gift of Anna Eglitis, 2013
2013.3762

Stone fish trap 1989
linocut, printed in black and brown ink, from one block; on medium-weight textured cream wove TH Saunders paper
printed image 52.7 x 41.8 cm
sheet (deckle-edged) 76.1 x 56.2 cm
gift of Anna Eglitis, 2013
2013.3781

BILLY, James
Kala Lagaw Ya people
Australia

Iegowa c 2009
linoprint on paper
61 x 90 cm
2013.505.1

Spiritual c 2009
linoprint on paper
61 x 90 cm
2013.505.2

Tagai c 2009
linoprint on paper
61 x 90 cm
2013.505.3

BONG, Paul
Yidindji people
born Australia 1963

Koala in tree c 2003
linocut, printed in blue, brown, black and grey ink, printed from one block; on medium-weight textured cream wove TH Saunders paper
printed image 38.3 x 42 cm
sheet (deckle-edged) 54.8 x 56 cm
gift of Anna Eglitis, 2013
2013.3757

Koala in tree c 2003
linocut, printed in brown, black, red and grey ink, printed from one block; on medium-weight textured cream wove TH Saunders paper
printed image 38.3 x 41.8 cm
sheet (deckle-edged) 56.2 x 64.1 cm
gift of Anna Eglitis, 2013
2013.3771

BRIM, Warren
Djabugay people
born Australia 1976

M for Mosquito c 2005
linocut, printed in black ink, from one block; on thin smooth off-white wove paper
printed image 30 x 30.1 cm
sheet 42.8 x 39.2 cm
gift of Anna Eglitis, 2013
2013.3736

BUCKLEY, Harold Lawrence
born Australia 1957
not titled (*Owl in rectangle surrounded by spirit-figures*) 1982–2001
linocut, printed in black ink, from one block; on thin smooth cream wove paper
printed image 41 x 30.8 cm
sheet (deckle-edged) 52.2 x 38 cm
gift of Anna Eglitis, 2013
2013.3716

COLLINS, Shirley Yumala
Arrernte/Pitta Pitta peoples
Australia

Kinyty Manngi (Women hunting and gathering food) 2010
linoprint on paper
61 x 90 cm
2013.505.4

Manytyirrimarru (Yellow Belly) 2010
linoprint on paper
61 x 90 cm
2013.505.5

CUMMINS, Mary
Australia

not titled (*Three nude Indigenous women with protestors holding placards in background surrounded by a snake border*) 1982–2001
linocut, printed in black, brown and yellow ink, from one block; on thin smooth off-white wove paper
printed image 40.2 x 28.4 cm
sheet 45.8 x 31 cm
gift of Anna Eglitis, 2013
2013.3683

EDWARDS, Shaun Kalk
Koko Berrin people
born Australia 1975

The Massacre (at Cattle Creek) c 1999
linocut, printed in black, red and brown ink, from one block; on thick smooth grey wove paper
printed image 69.4 x 38.3 cm
sheet (deckle-edged) 76.4 x 56.6 cm
gift of Anna Eglitis, 2013
2013.3787

HAYWARD/POOARAAR, Bevan
Goreng/Minang/Nyoongar peoples
Australia 1939–2004

not titled (*Kangaroo, emu, dingo, turtle and two lizards floating within geometric designs*) 1982–2001
linocut, printed in green, pink, blue and orange ink, from two blocks; on thin smooth off-white wove paper
printed image 44.6 x 31 cm
sheet 50.4 x 33.6 cm
gift of Anna Eglitis, 2013
2013.3668

not titled (*14 stick-figure men advancing on creatures, including Thylacine and protector*) 1982–2001 screenprint, printed in colour inks, from multiple stencils; on thin smooth off-white wove paper printed image 22.2 x 42.2 cm sheet 30.6 x 49.8 cm gift of Anna Eglitis, 2013 2013.3699

not titled (*Spirit-figures with long-limbs and claws*) c 1986 linocut, printed in black ink, from one block; on thin smooth off-white wove paper printed image 29.7 x 21 cm sheet 29.7 x 21 cm gift of Anna Eglitis, 2013 2013.3741

not titled (*14 stick-figure men advancing on creatures, including Thylacine and protector*) 1982–2001 screenprint, printed in colour inks, from multiple stencils; on thin smooth off-white wove paper printed image 22.4 x 42.2 cm sheet 36 x 47.7 cm gift of Anna Eglitis, 2013 2013.3746

Namoiodo Dreamtime temptress 1986 linocut, printed in black ink, from one block; on medium-weight textured cream wove paper printed image 63 x 43.6 cm sheet 76 x 56.1 cm gift of Anna Eglitis, 2013 2013.3774

Final showdown 1987 linocut, printed in black ink, from one block; on medium-weight textured cream wove paper printed image 36 x 42.4 cm sheet 56 x 38 cm gift of Anna Eglitis, 2013 2013.3778

Fish series 1987 linocut, printed in black ink, from one block; on medium-weight textured cream wove paper printed image 61 x 46.2 cm sheet 73 x 56 cm gift of Anna Eglitis, 2013 2013.3779

HURLEY, Ron
Goreng Goreng people
Australia 1946–2002

Waka Waka (Native cat) 1989 linocut, printed in black ink, from one block; on thick smooth cream wove paper printed image 40 x 27.2 cm sheet (deckle-edged) 57.2 x 38 cm gift of Anna Eglitis, 2013 2013.3720

Garavie (Crocodile) 1989 linocut, printed in black, blue and yellow ink, from one block; on thick smooth cream wove paper printed image 35 x 24 cm sheet 55.2 x 38.2 cm gift of Anna Eglitis, 2013 2013.3722

Wuggoon (Scrub turkey) 1989 linocut, printed in black, colour and metallic ink, from one block; on thick smooth cream wove paper printed image 59 x 41.6 cm sheet (deckle-edged) 76.2 x 55.8 cm gift of Anna Eglitis, 2013 2013.3754

IVES, Donna
Yorta Yorta/Wiradjuri peoples
Australia
Burnanga (Murray Cod) c 2009 linoprint on paper 61 x 90 cm 2013.505.6

JENUARRIE
Koinjmal people
born Australia 1944
Spirits of the Dreamtime 1986 linocut, printed in black ink, from one block; on medium-weight textured white wove paper printed image 32.8 x 32.6 cm sheet 37.2 x 34.6 cm gift of Anna Eglitis, 2013 2013.3724

The Lugger 1986 linocut, printed in black ink, from one block; over hand-painting in purple and blue watercolour; on medium-weight textured off-white wove paper printed image 28.4 x 30.8 cm sheet 57.5 x 50.4 cm gift of Anna Eglitis, 2013 2013.3773

KADDY, Ian
Meriam Mer people
Australia
Neis Meger Ira Wersor (One Nation) c 2009 linoprint on paper 61 x 90 cm 2013.505.7
Malo c 2009 linoprint on paper 61 x 90 cm 2013.505.8

KUM SING, Gavin
Bindal people
born Australia 1969
Underground serpent 1982–2001 etching and aquatint, printed in black ink with plate-tone, from one plate; on thin smooth off-white wove paper plate-mark 20 x 12.2 cm sheet 28.2 x 12.4 cm gift of Anna Eglitis, 2013 2013.3676
not titled (*Fish swimming in abstract water design*) 1982–2001 linocut, printed in black and blue ink, from two block; on thin smooth off-white wove paper printed image 30.4 x 30 cm sheet 43.9 x 36.4 cm gift of Anna Eglitis, 2013 2013.3710

LANDERS, Gordon
Wakka Wakka/Gubi Gubi peoples
born Australia 1962
Koala rap 1995 linocut, printed in black ink then colour inks, from one block; on thin smooth cream wove paper printed image 23.2 x 23.4 cm sheet (deckle-edged) 34 x 26.2 cm gift of Anna Eglitis, 2013 2013.3711

LEWIN, Dwayne

born Australia 1970

not titled (*Underwater scene with fish, squid and crab*) 1982–2001
linocut, printed in black ink, from one block over watercolour background; on medium-weight textured white wove paper
printed image 31 x 31 cm
sheet (deckle-edged) 38 x 53.2 cm
gift of Anna Eglitis, 2013
2013.3662

LONCARIC, Helena

Badtjala/Gunggandji peoples
born Australia 1973

Frilled neck lizard 1991
linocut, printed in black ink, from one block; over paper stained with orange and red ink; on medium-weight textured cream wove Arches paper
printed image 34 x 28 cm
sheet (deckle-edged) 51.2 x 37.2 cm
gift of Anna Eglitis, 2013
2013.3783

LUI, Walter

Torres Strait Islands
born Australia 1972

not titled (*Vertical design featuring warrior and family totem: the seagull (sairage)*) 1994
linocut, printed in navy blue ink, from one block; on medium-weight textured cream wove TH Saunders paper
printed image 54.2 x 27.2 cm
sheet 76 x 56 cm
gift of Anna Eglitis, 2013
2013.3758

MABO, Gail

Meriam Mer people
Australia

Clam shell c 2009
linoprint on paper
61 x 90 cm
2013.505.9

Ketail (Wild yam) c 2009
linoprint on paper
61 x 90 cm
2013.505.10

MACKIE, Glen

Kala Lagaw Ya people
born Australia 1975

not titled (*Indigenous figure morphing into abstract motif with three dugongs below*) c 1999
linocut, printed in black, blue, green and brown ink, from one block; on thin smooth white wove paper
printed image 40 x 17.8 cm
sheet 43.6 x 20 cm
gift of Anna Eglitis, 2013
2013.3681

not titled (*Hammer head shark swimming in stylized geometric waves*) c 1999
linocut, printed in dark black ink, from one block; on thin smooth cream white wove TH Saunders paper
printed image 16.3 x 37.7 cm
sheet 19.8 x 41 cm
gift of Anna Eglitis, 2013
2013.3691

not titled (*Three fishermen and a water-spirit hunting a shark*)
1982–2001

linocut, printed in black, blue and brown ink, from one block; on thin smooth off-white wove paper
printed image 56 x 44 cm
sheet 75.8 x 55.6 cm
gift of Anna Eglitis, 2013
2013.3717

not titled (*Hammerhead shark with head in white circle swimming in abstract design*) c 1999
linocut, printed in black ink, from one block; on thin smooth off-white wove paper
printed image 25.8 x 74.2 cm
sheet 29.3 x 77.4 cm
gift of Anna Eglitis, 2013
2013.3747

not titled (*Two dugongs (large and small) in abstract design*) c 1999
linocut, printed in black ink, from one block; on thin smooth off-white wove paper
printed image 39 x 28.2 cm
sheet 42 x 29.6 cm
gift of Anna Eglitis, 2013
2013.3749

MALTHOUSE, Blair

Mulluridgi/Jirrabul people
born Australia 1964

A watchful father 2000
linocut with caustic soda, printed in black and colour inks, printed from one block; on thin textured off-white wove paper
printed image 37.5 x 34 cm
sheet 52.2 x 41.8 cm
gift of Anna Eglitis, 2013
2013.3718

A wild turkey (recto); Fruit bats feeding (verso) c 2000
linocut with caustic soda, printed in black and colour inks, printed from two blocks; on thin smooth off-white wove paper
printed image (1) 39.8 x 34.6 cm
printed image (2) 40.6 x 34.8 cm
sheet 46.3 x 40.6 cm
gift of Anna Eglitis, 2013
2013.3753

MAST, Robert

Kala Lagaw Ya people
born Australia 1976

not titled (*Warrior in belly of shark amongst abstract ocean design*) c 2000
linocut, printed in black, blue and green ink, from one block; on thin smooth off-white wove paper
printed image 64.8 x 44.6 cm
sheet 89.8 x 59.4 cm
gift of Anna Eglitis, 2013
2013.3735

Sessarae c 2000

linocut, printed in black ink, from one block; on thin smooth off-white wove paper
printed image 64.8 x 44.6 cm
sheet 89.8 x 59.4 cm
gift of Anna Eglitis, 2013
2013.3745

MCIVOR, Joseph

Gugu Yimithirr people
born Australia 1969

Spearing catfish 1988

linocut, printed in blue and brown ink, from one block; on medium-weight textured cream wove TH Saunders paper
printed image 16 x 11.1 cm
sheet (irregular) 29.6 x 22 cm
gift of Anna Eglitis, 2013
2013.3678

not titled (*Tribal figures with arms out stretched radiating lines*) 1982–2001

screenprint, printed in pink, red, orange and yellow ink, from two screens; on medium-weight textured off-white wove paper
printed image 31.8 x 44 cm
sheet (deckle-edged) 40.4 x 53.2 cm
gift of Anna Eglitis, 2013
2013.3680

MCIVOR, Roy

Gugu Yimithirr people
born Australia 1934

Buurraay Milbaal 'Wet' (Water-Tears) 2010

paper 81 x 113.5 cm
gift of Theo Tremblay, 2013
donated through the Australian Government's Cultural Gifts Program
2013.76

Yuku Ngaala 'Burn-off' (Fire—Sweat) 2010

paper 81 x 113.5 cm
gift of Theo Tremblay, 2013
donated through the Australian Government's Cultural Gifts Program
2013.77

Bubu Gunbi 'Dry' (Earth-Blood) 2010

paper 81 x 113.5 cm
gift of Theo Tremblay, 2013
donated through the Australian Government's Cultural Gifts Program
2013.78

MUNDABAREE

Djabugay/Kuku Yalanji people
born Australia 1952

not titled (*Three Shingle backed lizards and concentric circles*)
1982–2001

linocut, printed in brown and green ink, from two blocks; on thin smooth off-white wove paper
printed image 35 x 28 cm
sheet 38.3 x 30.2 cm
gift of Anna Eglitis, 2013
2013.3664

not titled (*Design of interlaced decorative shingleback lizards*)
1982–2001

monotype, printed in colour inks, from two blocks; hand-drawn in colour gouache with brush and black pen and ink; on thick textured off-white wove paper
printed image (1) 27.4 x 16 cm
printed image (2) 27 x 15.8 cm
sheet (deckle-edged) 36 x 38.7 cm
gift of Anna Eglitis, 2013
2013.3671

not titled (*Three Shingle backed lizards and concentric circles*)
1982–2001

linocut, printed in brown and black ink, from one block; on medium-weight textured off-white wove paper
printed image 40.2 x 30.8 cm
sheet 56 x 37.8 cm
gift of Anna Eglitis, 2013
2013.3766

MYERS, Linda Kamara

Arrernte people
born Australia 1955

not titled (*Two echidnas curled up in abstract design*) c1994

linocut with caustic soda, printed in black ink, from one block; on thin smooth off-white wove paper
printed image 46 x 22.8 cm
sheet 59.7 x 37.1 cm
gift of Anna Eglitis, 2013
2013.3742

NAMPITJIN, Susan Peters

Walmajarri people
Australia

Jurnta (Bush Onions) 2010

linoprint on paper
61 x 90 cm
2013.505.11

NEWBURY, Francis James

Australia

not titled (*Abstract organic forms with bright design in black, white, yellow and red*) 1986

screenprint, printed in pink ink, from one stencil; hand-drawing in black, red, yellow and white gouache; on medium-weight textured off-white cardboard
printed image 28 x 46 cm
sheet 37.5 x 53 cm
gift of Anna Eglitis, 2013
2013.3667

Dugong and sea snakes 1986

screenprint, printed in yellow, brown, orange and red ink, from three stencil; on medium-weight textured off-white wove paper
printed image 38 x 25.2 cm
sheet 56 x 37.8 cm
gift of Anna Eglitis, 2013
2013.3767

Dugong and sea snakes 1986

screenprint, printed in black, maroon, orange and red ink, printed from three stencils; on medium-weight textured off-white wove paper
printed image 38 x 25.2 cm
sheet 56 x 37.8 cm
gift of Anna Eglitis, 2013
2013.3768

Laura, rock art 1986

screenprint, printed in brown, purple, lavender, olive, red and yellow ink, from three stencils; printed with colour roll; on medium-weight textured off-white wove paper
printed image 34 x 40.8 cm
sheet 42.6 x 57.2 cm
gift of Anna Eglitis, 2013
2013.3770

NONA, Dennis

Kala Lagaw Ya people
born Australia 1973

not titled (*Ubirikubiri*) c1992–93
linocut, printed in black ink, from
one block; on thin smooth off-white
wove paper
printed image 15.3 x 30 cm
sheet 28 x 42.2 cm
gift of Anna Eglitis, 2013
2013.3688

Pulu Marial 1991

linocut, printed in black ink and
colour ink, from two blocks; on
medium-weight textured off-white
wove paper
printed image 33 x 30.2 cm
sheet 42 x 38.4 cm
gift of Anna Eglitis, 2013
2013.3763

Funeral ceremony on Nagi Island (Mt Ernest Island) 1992

linocut, printed in black, orange
and yellow ink, from one block; on
medium-weight textured cream wove
TH Saunders paper
printed image 50.8 x 37.3 cm
sheet 69.2 x 53.3 cm
gift of Anna Eglitis, 2013
2013.3785

NORRIS, Kathryn

Kala Lagaw Ya people
born Australia 1977

Dogai (Figurehead) 2002

linocut, printed in black ink, from
one block; on medium-weight
textured white wove paper
printed image 52.7 x 41.8 cm
sheet (deckle-edged) 76.1 x 56.2 cm
gift of Anna Eglitis, 2013
2013.3782

ORSTO, Maria Josette

Tiwi people
born Australia 1962

Jilamara 2012

etching, printed in colour; on paper
image 98.2 x 24.8 cm
paper 120 x 40 cm
2012.2188

Miyinga 2012

etching, printed in colour; on paper
image 98.2 x 24.8 cm
sheet 120 x 40 cm
2012.2189

Miyinga 2012

etching, printed in colour; on paper
image 98.2 x 24.8 cm
paper 120 x 40 cm
2012.2190

OUI, Napoleon

Djabugay people
born Australia 1972

Wabarr qabay-barrra/Hunting for termites I 2012

woodblock print on bark cloth
78 x 56 cm
2012.1822

Wabarr qabay-barrra/Hunting for termites II 2012

woodblock print on bark cloth
78 x 56 cm
2012.1823

Wabarr qabay-barrra/Hunting for termites III 2012

woodblock print on bark cloth
78 x 56 cm
2012.1824

Wabarr qabay-barrra/Hunting for termites IV 2012

woodblock print on bark cloth
78 x 56 cm
2012.1825

Butterfly 2012

etching, printed in colour
151.5 x 98 cm
2012.1826

PALM ISLAND (MANDBARRA), Allan

born Australia 1961

Spirit on walkabout 1993

etching and aquatint, printed in
black ink with plate-tone, from one
plate; on medium-weight textured
cream wove Hahnemühle paper
plate-mark 32.4 x 22.4 cm
sheet 39.6 x 36 cm
gift of Anna Eglitis, 2013
2013.3682

RILEY, George

Djabugay people
Australia

not titled (*Four kangaroos and two
joeys on abstract colour background*)
1987

linocut, printed in orange and
dusky pink, from one block; hand-
colouring in colour watercolours,
white and brown gouache and black
pen and ink; on thick textured off-
white wove paper
image (overall) 30.4 x 38.9 cm
sheet 37.4 x 53.8 cm
gift of Anna Eglitis, 2013
2013.3738

ROBINSON, Brian

Kala Lagaw Ya people
born Australia 1974

not titled (*Two Indigenous figures
composed of zig-zagging lines,
one holding a bow and arrow and
gesturing onwards*) 1982–2001

linocut, printed in black ink, from
one block; on thin smooth off-white
wove paper
printed image 24.8 x 35.6 cm
sheet 35.7 x 43 cm
gift of Anna Eglitis, 2013
2013.3685

not titled (*Tribal figure composed of
zig-zagging lines holding a staff and a
fishing basket*) 1982–2001

linocut, printed in black ink, from
one block; on thin smooth off-white
wove paper
printed image 25 x 35 cm
sheet 35.6 x 47.6 cm
gift of Anna Eglitis, 2013
2013.3686

not titled (*Three warrior figures on
land, a crocodile, a hammerhead
shark and a marlin circling fish in
ocean below*) c1993

linocut, printed in black and brown
ink, from one block; on thin smooth
white wove paper
image 49.4 x 45 cm
sheet 60 x 45.2 cm
gift of Anna Eglitis, 2013
2013.3737

not titled (*Warriors with sea of skulls*)
c 1993
linocut, printed in black ink, from
one block; on thin smooth off-white
wove paper
printed image 35 x 50 cm
sheet (irregular) 39.2 x 52.6 cm
gift of Anna Eglitis, 2013
2013.3748

SAUNDERS, Demetritus

Batjala people
Australia

not titled (*Landscape with wild dogs,
one male and one female*) 1982–2001
screenprint, printed in black ink,
from one stencil; on thin smooth
white wove paper
printed image 28.8 x 41 cm
sheet 36.2 x 56 cm
gift of Anna Eglitis, 2013
2013.3705

not titled (*Landscape with wild dogs,
one male and one female, on clear
film for transfer*) 1982–2001
photographic emulsion with brown
black-out ink; on thin smooth clear
plastic acetate sheet
printed image 28.8 x 41 cm
sheet 36.2 x 56 cm
gift of Anna Eglitis, 2013
2013.3706

SAUNDERS, Zane

Kunggari/Batjala peoples
born Australia 1971

not titled (*Five wild dogs dancing
amongst abstract curling shapes in
dark maroon*) c 1985
linocut, printed in dark maroon
and beige ink, from one block; on
medium-weight textured cream wove
TH Saunders paper
printed image 29.6 x 41 cm
sheet 34.2 x 52.5 cm
gift of Anna Eglitis, 2013
2013.3694

Bush artist 1988

etching and aquatint, printed in black
ink with plate-tone, from one plate;
on thin textured cream wove paper
plate-mark 20 x 12.5 cm
sheet (deckle-edged) 21.5 x 32.8 cm
gift of Anna Eglitis, 2013
2013.3696

not titled (*Man with river creatures
overlaid with land creatures*) 1982–
2001
linocut, printed in brown and black
ink, from two blocks; on thin smooth
off-white wove paper
printed image 31 x 41.4 cm
sheet 38.3 x 45.2 cm
gift of Anna Eglitis, 2013
2013.3697

not titled (*Print from foot with spirit-
figures, four toes*) 1982–2001
monoprint, printed in black ink,
from one human foot; on medium
weight textured cream wove paper
printed image (irregular) 28.3 x
11 cm
sheet (deckle-edged) 40 x 25.4 cm
gift of Anna Eglitis, 2013
2013.3700

not titled (*Five wild dogs dancing
amongst abstract curling shapes in
dark maroon*) c 1985
linocut, printed in dark maroon
and yellow ink, from one block; on
medium-weight textured cream wove
TH Saunders paper
printed image 29.6 x 41 cm
sheet (deckle-edged) 38.2 x 53 cm
gift of Anna Eglitis, 2013
2013.3703

Crocodiles 1987

screenprint, printed in black, red,
brown and yellow ink, printed from
two stencils; under colour
fibre-tipped pens; on medium-weight
textured off-white wove paper
printed image 25 x 25 cm
sheet 53.6 x 35.2 cm
gift of Anna Eglitis, 2013
2013.3769

not titled (*Man with river creatures*)
1982–2001
linocut, printed in brown ink,
printed from one block; on medium-
weight textured cream wove
TH Saunders paper
printed image 30.6 x 41 cm
sheet (deckle-edged) 56 x 76 cm
gift of Anna Eglitis, 2013
2013.3772

Through the eyes of my dreams 1990
linocut, printed in black ink, from
one block; on thick smooth off-white
wove paper
printed image 49 x 59.2 cm
sheet 57.6 x 63.4 cm
gift of Anna Eglitis, 2013
2013.3784

SHEPPARD, Glen W

Djabugay people
born Australia 1961

not titled (*Lizard in blue abstract
markings, on crosshatched
background*) c 1995
linocut, printed in blue inks,
from one block; over background
of purple, pink and orange
watercolours; on thin textured white
wove paper
printed image 27.3 x 27 cm
image 43.8 x 35.8 cm
sheet 43.8 x 35.8 cm
gift of Anna Eglitis, 2013
2013.3695

not titled (*Three smiling sharks
amongst water-lines*) 1995
linocut, printed in blue and navy ink,
from one block; on medium-weight
textured off-white wove TH Saunders
paper
printed image 30.6 x 29.8 cm
sheet 56.2 x 38.2 cm
gift of Anna Eglitis, 2013
2013.3764

not titled (*Brown turtle on green
background*) 1995
linocut, printed in green and yellow
ink, from two blocks; with drawing
in blue and brown watercolour
pencil; on medium-weight textured
off-white wove paper
printed image 30.6 x 29.8 cm
sheet 56.2 x 38.2 cm
gift of Anna Eglitis, 2013
2013.3765

THAIDAY, Cyril

Meriam Mer people
born Australia 1965

not titled (*Fire-figure and spear in landscape with four other figures*)
1982–2001

linocut, printed in black ink, from one block; drawing, in colour watercolours, with brush; on medium-weight textured white wove paper
printed image 26.4 x 33.6 cm
sheet 38 x 52 cm
gift of Anna Eglitis, 2013
2013.3723

TIPOTI, Alick

Kala Lagaw Ya people
born Australia 1975

Kain Kazil Ngurpaik 1994
linocut, printed in black, brown and green ink, from one block; on medium-weight textured cream wove TH Saunders paper
printed image 56.6 x 45.4 cm
sheet (deckle-edged) 75.8 x 56.2 cm
gift of Anna Eglitis, 2013
2013.3759

UNKNOWN Aboriginal and Torres Strait Islander artists

Australia

not titled (*Poster for Aboriginal and Torres Strait Islander Art Exhibition, November 1988*) 1988
screenprint, printed in blue ink, from one stencil; on thin smooth white wove paper
printed image 41 x 22.2 cm
sheet 44.8 x 27.4 cm
gift of Anna Eglitis, 2013
2013.3674

Travelling turtles 1982–2001
etching and aquatint, printed in black ink with plate-tone, from one plate; on thin textured cream wove paper, Printed upper centre within image in blue ink
plate-mark 19.7 x 12.7 cm
sheet (deckle-edged) 38.4 x 25 cm
gift of Anna Eglitis, 2013
2013.3677

Budgie 2002

etching and aquatint, printed in black ink, from one plate; on thin smooth white wove paper
plate-mark 5 x 5.2 cm
sheet 13.4 x 10.6 cm
gift of Anna Eglitis, 2013
2013.3692

Kookaburra 2002

etching and aquatint, printed in black ink, from one plate; on thin smooth white wove paper
plate-mark 5 x 5 cm
sheet 12.1 x 10.6 cm
gift of Anna Eglitis, 2013
2013.3693

not titled (*Fish with simplified digestive tract in between four circles*)
1982–2001

linocut, printed in dark blue ink, from one block; on medium-weight textured off-white TH Saunders paper
printed image 18.4 x 20 cm
sheet (deckle-edged) 38.4 x 28 cm
gift of Anna Eglitis, 2013
2013.3701

not titled (*Fish with simplified digestive tract in between four circles*)
1982–2001

linocut, printed in dark blue and brown ink, from one block; on medium-weight textured off-white TH Saunders paper
printed image 18.4 x 20 cm
sheet (deckle-edged) 38.4 x 28 cm
gift of Anna Eglitis, 2013
2013.3702

not titled (*Warrior with bared teeth, weapons and body markings*)
1982–2001

woodcut, printed in black ink, from one block; on thin smooth cream wove paper
printed image 36.2 x 28.8 cm
sheet 21.5 x 32.8 cm
gift of Anna Eglitis, 2013
2013.3707

not titled (*Emu with concentric-circles on plumage in abstract design*)
1982–2001
lithograph, printed in black ink, from one stone/plate; on thin smooth off-white wove paper
printed image 29.8 x 22.6 cm
sheet 41.8 x 29.8 cm
gift of Anna Eglitis, 2013
2013.3714

not titled (*Exhibition poster: Art & Craft Exhibition, Access-Cairns TAFE 3rd April 1984*) 1984
screenprint, printed with colour roll in purple, red and blue ink, from one stencil; on thin smooth cream wove paper
printed image 34.7 x 26.8 cm
sheet 49.8 x 38.6 cm
gift of Anna Eglitis, 2013
2013.3719

Travelling turtles 1982–2001
etching and aquatint, printed in black ink with plate-tone, from one plate; on thin textured cream wove paper
plate-mark 19.7 x 12.7 cm
sheet (deckle-edged) 38 x 24.2 cm
gift of Anna Eglitis, 2013
2013.3725

not titled (*Fish with simplified digestive tract in between four circles*)
1982–2001
linocut, printed in dark blue and brown ink, from one block; on medium-weight textured off-white TH Saunders paper
printed image 18.4 x 20 cm
sheet (deckle-edged) 38.4 x 28.4 cm
gift of Anna Eglitis, 2013
2013.3726

Travelling turtles 1982–2001
etching and aquatint, printed in black ink with plate-tone, from one plate; on thin textured cream wove paper
plate-mark 19.7 x 12.7 cm
sheet (deckle-edged) 38 x 24.2 cm
gift of Anna Eglitis, 2013
2013.3727

Travelling turtles 1982–2001
 etching and aquatint, printed in black ink with plate-tone, from one plate; on thin textured cream wove paper
 plate-mark 19.7 x 12.7 cm
 sheet (deckle-edged) 38 x 23.7 cm
 gift of Anna Eglitis, 2013
 2013.3728

not titled (*Hunter with spear hunting emu*) 1982–2001
 monotype, printed in brown, red and yellow ink, from one block; drawing in white gouache; on medium-weight textured cream wove Arches paper
 printed image 26.4 x 36.8 cm
 sheet (deckle-edged) 29.3 x 39 cm
 gift of Anna Eglitis, 2013
 2013.3730

not titled (*Female figure with elongated limbs on dark brown and red background*) 1982–2001
 monotype, printed in brown, red and yellow ink, from one block; drawing in dusty pink and white gouache; on medium-weight textured cream wove Arches paper
 printed image 35.2 x 25.8 cm
 sheet (deckle-edged) 37.8 x 27.8 cm
 gift of Anna Eglitis, 2013
 2013.3731

not titled (*Emu and eel in opposing design*) 1982–2001
 linocut, printed in black, blue, brown, white and green ink, from one block; on thin smooth off-white wove paper
 printed image 30.8 x 29 cm
 sheet 58.6 x 42 cm
 gift of Anna Eglitis, 2013
 2013.3733

not titled (*Snake amongst lines, dots and textural markings*) 1982–2001
 linocut, printed in black ink with caustic soda, from one block; on thin smooth off-white wove paper
 printed image 16 x 44.4 cm
 sheet 42 x 59.5 cm
 gift of Anna Eglitis, 2013
 2013.3734

not titled (*Spirit figure and stingray interacting in abstract design*) 1982–2001
 linocut, printed in black ink, from one block; on thin smooth white wove paper
 printed image (irregular) 37 x 27 cm
 sheet 59.4 x 42 cm
 gift of Anna Eglitis, 2013
 2013.3743

not titled (*Spirit figure with dugong, turtle, fish and stingray in abstract design*) 1982–2001
 linocut, printed in black ink, from one block; on thin smooth white wove paper
 printed image 29.4 x 14 cm
 sheet 59.6 x 42.1 cm
 gift of Anna Eglitis, 2013
 2013.3744

not titled (*Crayfish and two yabbis in radiating design*) 1982–2001
 linocut, printed in black ink, from one block; on thin smooth cream wove paper
 printed image 28.6 x 33 cm
 sheet 42.2 x 59.4 cm
 gift of Anna Eglitis, 2013
 2013.3750

not titled (*Design featuring kangaroo, goanna, crayfish, grubs and birds*) 1982–2001
 linocut, printed in black and colour inks, from one block; on thin smooth white wove paper
 printed image 50.7 x 43 cm
 sheet 67.5 x 52.6 cm
 gift of Anna Eglitis, 2013
 2013.3751

Birds of prey 1986
 linocut, printed in black ink, from one block; on medium-weight textured cream wove paper
 printed image 61 x 46.2 cm
 sheet 73 x 56 cm
 gift of Anna Eglitis, 2013
 2013.3780

WANJIDARI

Wadja people
 born Australia 1965

Dreamtime dancers 1986
 linocut, printed in black ink, from one block; on medium-weight textured cream wove paper
 printed image 32.7 x 28.8 cm
 sheet 37 x 31 cm
 gift of Anna Eglitis, 2013
 2013.3684

not titled (*Yellow figure amongst white organic shapes on black background*) 1986
 screenprint, printed in yellow, black, and white ink; overlaid with drawing in yellow, brown and black gouache and black brush and ink; on medium-weight textured off-white wove paper
 printed image 42.7 x 32.8 cm
 sheet (deckle-edged) 42.7 x 32.8 cm
 gift of Anna Eglitis, 2013
 2013.3713

not titled (*Spirit-figure with long fingers and an elongated torso*) 1985
 screenprint, printed in black ink, from one stencil; on thin smooth cream wove paper
 printed image (irregular) 30 x 28 cm
 sheet (deckle-edged) 50.8 x 38 cm
 gift of Anna Eglitis, 2013
 2013.3729

Laura images 1986
 linocut, printed in black ink, from one block; on medium-weight textured cream wove paper
 printed image 33.5 x 35.8 cm
 sheet 60 x 39 cm
 gift of Anna Eglitis, 2013
 2013.3775

Earth mother 1986
 linocut, printed in black ink, from one block; on medium-weight textured off-white wove paper
 printed image 43 x 30 cm
 sheet 60 x 38 cm
 gift of Anna Eglitis, 2013
 2013.3776

Dreamtime dancers 1986
linocut, printed in black ink, from one block; on medium-weight textured cream wove paper
printed image 32.7 x 28.8 cm
sheet (deckle-edged) 56 x 38.2 cm
gift of Anna Eglitis, 2013
2013.3777

Kangaroo 1982–2001
monotype, printed in black and red ink, from two (glass?) plates; hand-painted (with stencil?), in white and colour gouache; on thick textured cream wove cardboard
printed image 46 x 46 cm
sheet 55.8 x 75.6 cm
gift of Anna Eglitis, 2013
2013.3793

WARRIOR, Matatia Andrew
born Australia 1979

Past generations c 1988
linocut, printed in navy blue-green and brown ink, from one block; on thin smooth off-white wove paper
printed image 51.4 x 37.6 cm
sheet 65.2 x 47.8 cm
gift of Anna Eglitis, 2013
2013.3752

Past generations c 1988
linocut, printed in black ink, from one block; on thin smooth off-white wove paper
printed image 51.6 x 38 cm
sheet 84.4 x 59.4 cm
gift of Anna Eglitis, 2013
2013.3760

YUNUPINGU, Barrupu
Gumatj people
Australia 1948–2012
Seven Sisters 2012
etching on paper 80 x 120 cm
2013.728.1

YUNUPINGU, Barrupu
Gumatj people
Australia 1948–2012
YUNUPINGU, Dhopiya
Gumatj people
born Australia 1946
YUNUPINGU, Djakanngu Dorothy
Gumatj people
born Australia c 1950
YUNUPINGU, Djerrkngu
Gumatj people
Australia
YUNUPINGU, Gulumbu
Gumatj people
Australia 1943–2012
YUNUPINGU, Nyapanyapa
Gumatj people
born Australia 1943
YUNUPINGU, Ranydjupi
Gumatj people
Australia
Seven Sisters—Seven Stars 2012
etching on paper
sheet 120 x 80 cm
2013.728.8

YUNUPINGU, Dhopiya
Gumatj people
born Australia 1946
Seven Sisters 2012
etching on paper
sheet 80 x 120 cm
2013.728.2

YUNUPINGU, Djakanngu Dorothy
Gumatj people
born Australia c 1950
Seven Sisters 2012
etching on paper
sheet 80 x 120 cm
2013.728.4

YUNUPINGU, Djerrkngu
Gumatj people
Australia
Seven Sisters 2012
etching on paper
sheet 80 x 120 cm
2013.728.3

YUNUPINGU, Gulumbu
Gumatj/Rrakpala peoples
Australia 1943–2012
Seven Sisters 2012
etching on paper
sheet 120 x 80 cm
2013.728.5

YUNUPINGU, Nyapanyapa
Gumatj people
born Australia 1943
Seven Sisters 2012
etching on paper
sheet 80 x 120 cm
2013.728.6

YUNUPINGU, Ranydjupi
Gumatj people
Seven Sisters—Ranydjupi 2012
etching on paper
sheet 80 x 120 cm
2013.728.7

ZADA, Raymond
Barkindji/Pakindji people
born Australia 1971
racebook 2012
Giclée print; on Hahnemühle art photo rag paper
50 x 150 cm
2012.1833

ZARO, Aicey
Birri Gubba/Meriam Mer peoples
Australia
Abob 2010
linoprint on paper
61 x 90 cm
2013.505.12
Spiritual Awakening 2010
linoprint on paper
61 x 90 cm
2013.505.13

Drawings

ARCHILL, Peter
born Australia 1954
not titled (*Eight footprints on brown ground*) 1982–2001
white, black, brown and yellow gouache, with brush and brush-end; on thick textured off-white wove paper
image 10.6 x 45.2 cm
sheet (deckle-edged) 10.6 x 45.2 cm
gift of Anna Eglitis, 2013
2013.3712

not titled (*Hammerhead shark in bay*) 1982–2001
colour gouache; on thick textured off-white wove paper
image 56.2 x 38 cm
sheet (deckle-edged) 56.2 x 38 cm
gift of Anna Eglitis, 2013
2013.3789

DORANTE, Joseph

Torres Strait Islands
born Australia 1965

Dabu, the baby dugong 1991
black and mauve watercolour with black pen and ink and black pencil;
on medium-weight textured off-white wove paper
image (irregular) 35 x 27 cm
sheet 53 x 34.6 cm
gift of Anna Eglitis, 2013
2013.3669

EBATARINJA, Arnulf

Western Arrernte people
born Australia 1931

not titled (*Hermannsburg landscape, large ghost gum in foreground, vivid red outcrop in distance at right*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion Board
board 37.8 x 53.4 cm
2013.192

EBATARINJA, Joshua

Western Arrernte people
Australia 1940–1973

not titled (*Hermannsburg landscape, ghost gums at left, ranges modelled in pale blues in middle ground and distance*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion Board
board 37.6 x 27 cm
2013.182

not titled (*Hermannsburg landscape, large ghost gum and red outcrop in foreground at left*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion Board
board 37.8 x 53.4 cm
2013.193

EBATARINJA, Walter

Western Arrernte people
Australia 1915–1968

not titled (*Hermannsburg landscape, rocky outcrop in foreground at right*) c 1958
watercolour over pencil; on medium-weight textured off-white wove paper
sheet 38 x 57.5 cm
2013.189

HAYWARD/POOARAAR, Bevan

Goreng/Minang/Nyoongar peoples
Australia 1939–2004

not titled (*Women, men and creatures on sunburst colour-roll background*) 1987
drawing colour gouache on colour roll background in yellow, pink and beige; on thick textured white wove paper
image 76.2 x 56 cm
sheet (deckle-edged) 76.2 x 56 cm
gift of Anna Eglitis, 2013
2013.3792

INKAMALA, Clifford

Western Arrernte people
Australia 1927–1982

Untitled c 1962
watercolour and pencil on paper
36 x 54 cm
gift of Elaine Cox, 2013
2013.3925

KANKAPANKATJA, Kunmanara Tjilpi

Yankunytjatjara/Pitjantjatjara peoples
Australia 1930–2012

Nyangatja ngayuku ara iritija 2011
dry pastel, graphite and charcoal on Arches paper
65 x 45 cm
2013.4097

LANDARA, Benjamin

Arrarnta people
Australia 1921–1985

not titled (*Hermannsburg landscape, two ghost gums in foreground at left, ranges modelled in blues and reds*) 1960–65
watercolour; on medium-weight smooth off-white Fashion Board
board 27 x 37.4 cm
2013.185

not titled (*Hermannsburg landscape, ghost gums at right, range in distance modelled in light blue and brown*) 1960–65
watercolour over pencil; on medium-weight smooth Leighton art board
board 37.6 x 27 cm
2013.186

not titled (*Hermannsburg landscape in portrait orientation*) 1960–65
watercolour; on medium-weight smooth off-white art board
board 36 x 54 cm
2013.188

not titled (*Hermannsburg landscape, four ghost gums in middle ground, mountain modelled in lilac in distance*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton art board
board 37.6 x 54.6 cm
2013.198

not titled (*Hermannsburg landscape, two ghost gums in foreground at right, blue range in middle ground*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion Board
board 37.6 x 54.6 cm
2013.199

LANDERS, Gordon

Wakka Wakka/Gubi Gubi peoples
born Australia 1962

not titled (*Yabbi and two platypuses in a tree-lined river*) 1982–2001
colour gouache; on medium-weight textured off-white wove paper
image 28 x 38 cm
sheet (deckle-edged) 28 x 38 cm
gift of Anna Eglitis, 2013
2013.3698

LLARANI

Australia

not titled (*Land and sea creatures in white and brown*) 1982–2001
colour gouache applied with sponge and brush; on thick textured white wove paper
image 56 x 38.2 cm
sheet (deckle-edged) 56 x 38.2 cm
gift of Anna Eglitis, 2013
2013.3790

MALBUNKA, Melvin

Western Arrernte people
born Australia 1940

not titled (*Hermannsburg landscape with ghost gums and palms*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion Board
board 38.1 x 54.8 cm
2013.197

MATU

Walpurra/Kuku Warra peoples
Australia

not titled (*Double-sided gouache drawing, recto: hunter, two kangaroos and a joey with spirits, verso: green landscape with bats*) 1982–2001
black, white and coloured gouache; black pen and ink; on medium-weight smooth paper
image 25.6 x 37.5 cm
sheet (deckle-edged) 25.6 x 37.5 cm
gift of Anna Eglitis, 2013
2013.3708

MCKENZIE, Queenie

Gija people
Australia 1930–1998

not titled (*Pentecost meeting, Father Bishop Jobst from Broome*) c 1987–95
natural earth pigments; on medium-weight smooth off-white wove paper
sheet average 56.4 x 36.6 cm
2013.156

not titled (*Shooting time, Texas Country*) c 1987–95
black felt-tip pen; on medium-weight smooth off-white laid paper
sheet average 56.4 x 36.6 cm
2013.157

not titled (*Our Lady Mary showing the baby Jesus*) c 1987–95
black felt-tip pen; on medium-weight smooth off-white wove paper
sheet average 56.4 x 36.6 cm
2013.158

not titled (*Kill him, finish him off that Jesus*) c 1987–95
black felt-tip pen; on thin smooth cream wove paper
sheet average 56.4 x 36.6 cm
2013.159

not titled (*Police with guns*) c 1987–95
black felt-tip pen; on medium-weight textured off-white wove paper
sheet average 56.4 x 36.6 cm
2013.160

not titled (*Everybody come and look at the Jesus baby*) c 1987–95
black felt-tip pen; on medium-weight textured off-white wove paper
sheet average 56.4 x 36.6 cm
2013.161

not titled (*Kid looking at the God stars*) c 1987–95
black felt-tip pen; on medium-weight textured cream wove paper
sheet average 56.4 x 36.6 cm
2013.162

not titled (*Kids looking at God, Jesus coming down*) c 1987–95
black felt-tip pen; on medium-weight textured cream wove paper
sheet average 56.4 x 36.6 cm
2013.163

not titled (*God's star*) c 1987–95
black felt-tip pen; on medium-weight textured off-white wove paper
sheet average 56.4 x 36.6 cm
2013.164

not titled (*Corroboree*) c 1987
black felt-tip pen; on medium-weight textured off-white wove paper
sheet average 56.4 x 36.6 cm
2013.165

not titled (*God country*) c 1987–95
black felt-tip pen; on thin smooth white cardboard
sheet average 56.4 x 36.6 cm
2013.166

not titled (*The Devil take the kid away*) c 1987–95
natural earth pigments; on thin textured cream cardboard
sheet average 56.4 x 36.6 cm
2013.167

not titled (*Women dancing corroboree*) c 1987–95
natural earth pigments; on medium-weight textured off-white wove paper
sheet average 56.4 x 36.6 cm
2013.168

not titled (*Bishop Jobst from Broome, visit near Frog Hollow*) c 1987–95
natural earth pigments; on medium-weight smooth light-brown wove paper
sheet average 56.4 x 36.6 cm
2013.169

not titled (*Jesus in the basket*) c 1987–95
natural earth pigments; on medium-weight textured pale grey wove paper
sheet average 56.4 x 36.6 cm
2013.170

not titled (*Women's dancing corroboree*) c 1987–95
black felt-tip pen; on medium-weight textured pale grey wove paper
sheet average 56.4 x 36.6 cm
2013.171

not titled (*Picture from Bible book*) c 1987–95
black felt-tip pen; on medium-weight smooth light-brown cardboard with white backing
sheet average 56.4 x 36.6 cm
2013.172

not titled (*God country*) c 1987–95
black felt-tip pen; on medium-weight smooth white cardboard with light-brown backing
sheet average 56.4 x 36.6 cm
2013.173

not titled (*Holy Spirit corroboree*) c 1987–95
natural earth pigments; on medium-weight smooth white cardboard with light-brown backing
sheet average 56.4 x 36.6 cm
2013.174

not titled (*Untitled corroboree*) c 1987–95
natural earth pigments; on medium-weight smooth light-brown cardboard
sheet average 56.4 x 36.6 cm
2013.175

not titled (*Jesus carrying The Cross*) c 1987–95
black felt-tip pen; on medium-weight textured off-white wove paper
sheet 56.4 x 36.6 cm
2013.176

not titled (*Mother Mary, Joseph and baby Jesus*) c 1987–95
black felt-tip pen; on thin smooth
pale grey wove paper
sheet average 56.4 x 36.6 cm
2013.177

not titled (*God in Gija country*)
c 1987–95
black felt-tip pen; on medium-weight
smooth light brown paper
sheet average 56.4 x 36.6 cm
2013.178

MCLEAN, Richard

Yadhakana people
Australia

not titled (*Stem with four pink flowers*) 1982–2001
drawing in pink, green and yellow
watercolour pencils and purple
watercolour; on medium-weight
textured off-white wove TH Saunders
paper
image (irregular) 35 x 26 cm
sheet (deckle-edged) 38.2 x 28.2 cm
gift of Anna Eglitis, 2013
2013.3689

MCRAE, Tommy

Kwatkwat people
Australia 1840–1901

Duellers 1880–1901
pen and black ink on two sheets of
buff paper; on wove buff paper
sheet (sight) 11 x 50.5 cm
2013.95

MOKETARINJA, Richard

Arrarnta people
Australia 1914–1983

not titled (*Hermannsburg landscape, ghost gum in foreground, outcrops in middle ground and blue range in distance*) 1960–65
watercolour; on medium-weight
smooth off-white Fashion Board
board 35.9 x 54.1 cm
2013.206

not titled (*Hermannsburg landscape, two trees in foreground at left, range modelled in orange and purple*)
1960–65
watercolour; on medium-weight
smooth off-white art board
board 35.9 x 54.1 cm
2013.207

MUNDABAREE

Djabugay/Kuku Yalanji peoples
born Australia 1952

not titled (*Crocodile in pale pink, yellow and red*) 1982–2001
brush and sponge in acrylic on
paper; on thick textured off-white
wove paper
image 56 x 76 cm
sheet (deckle-edged) 56 x 76 cm
gift of Anna Eglitis, 2013
2013.3788

NAMATJIRA, Ewald

Arrarnta people
Australia 1930–1984

not titled (*Hermannsburg landscape, plain in middle ground, blue range in distance*) 1960–65
watercolour over pencil; on medium-weight smooth art board with pale
green backing
board 27 x 37.6 cm
2013.184

not titled (*Hermannsburg landscape, two ghost gums in foreground at right, outcrop at left*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion
board
board 37.6 x 54.6 cm
2013.200

not titled (*Hermannsburg landscape, two ghost gums in foreground at right, blue range in distance*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion
board
board 38.4 x 54.6 cm
2013.201

not titled (*Hermannsburg landscape, range modelled in brown and purple in middle ground*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton
art board
board 37.6 x 53.4 cm
2013.202

not titled (*Hermannsburg landscape, two ghost gums in foreground at left, large outcrop in middle ground*)
1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton
art board
board 37.6 x 54.8 cm
2013.203

NAMATJIRA, Gabriel

Western Arrernte people
Australia 1941–1969

not titled (*Hermannsburg landscape, ghost gums at left, ranges modelled in deep blue in middle ground and pale blue in distance*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion
board
board 37.6 x 27 cm
2013.180

not titled (*Hermannsburg landscape in portrait orientation, large ghost gum in centre foreground*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton
art board
board 37.6 x 27 cm
2013.183

not titled (*Hermannsburg landscape, large ghost gum in centre-right foreground*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion
board
board 38.1 x 54.8 cm
2013.196

NAMATJIRA, Keith

Arrarnta people
Australia 1937–1977

not titled (*Hermannsburg landscape, large leaning ghost gum in foreground at right*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion
board
board 37.6 x 54.8 cm
2013.205

NAMATJIRA, Maurice

Western Arrernte people
Australia 1939–1979

not titled (*Hermannsburg landscape in portrait orientation*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton art board
board 37.6 x 27 cm
2013.179

not titled (*Hermannsburg landscape, three ghost gums at right, plain in middle ground, blue ranges in distance*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton art board
board 37.4 x 54 cm
2013.190

NAMATJIRA, Oscar

Western Arrernte people
Australia 1922–1991

not titled (*Hermannsburg landscape, two ghost gums in foreground at right*) 1960–65
watercolour; on medium-weight smooth off-white Leighton art board
board 27 x 37.4 cm
2013.181

NONA, Dennis

Kala Lagaw Ya people
born Australia 1973

Mask: image of Le Op 1982–2001
black pencil with smudging; on thin smooth off-white wove paper
image (irregular) 43.6 x 30 cm
sheet 56 x 38 cm
gift of Anna Eglitis, 2013
2013.3755

PAREROULTJA, Edwin

Western Arrernte people
Australia 1918–1986

not titled (*Hermannsburg landscape, blue range extending in distance from left to right*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion board
board 37.6 x 54.8 cm
2013.204

PAREROULTJA, Otto

Arrarnta people
Australia 1914–1973

not titled (*Hermannsburg landscape, twisted tree in foreground at left*) 1960–65
watercolour; on medium-weight smooth off-white Leighton art board
board 36.2 x 54 cm
2013.208

not titled (*Hermannsburg landscape, three trees in foreground at left, range modelled in yellow, orange and brown*) 1960–65
watercolour; on medium-weight smooth off-white Kent art board
board 35.9 x 54.1 cm
2013.209

not titled (*Hermannsburg landscape, three ghost gums in foreground at left, blue range extending from left to right*) 1960–65
watercolour; on medium-weight smooth off-white Fashion board
board 38.6 x 53.6 cm
2013.210

PAREROULTJA, Reuben

Arrarnta people
Australia 1916–1984

not titled (*Hermannsburg landscape, two ghost gums in foreground at left*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion board
board 37.8 x 53.4 cm
2013.194

RABERABA, Henoch

Western Arrernte people
Australia 1914–1975

not titled (*Hermannsburg landscape, two ghost gums in foreground at right, blue range in distance*) 1960–65
watercolour; on medium-weight smooth off-white Fashion board
board 27 x 37.4 cm
2013.187

not titled (*Hermannsburg landscape, two ghost gums in centre-right foreground casting purple shadow*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Fashion board
board 36.2 x 54.6 cm
2013.191

RABERABA, Herbert

Western Arrernte people
Australia 1920–1980

not titled (*Hermannsburg landscape, three ghost gums in foreground at right, progression of ranges modelled in purples, oranges and pale blues throughout middle ground and into distance*) 1960–65
watercolour over pencil; on medium-weight smooth off-white Leighton art board
board 38.1 x 54.8 cm
2013.195

RILEY, Derwent

Djbugay people
Australia

not titled (*Design of three figures with spears on land and fish swimming below in the ocean, possibly for relief print*) 1982–2001
drawing in black fibre-tipped pen and black pen and ink; on two sheets of thin smooth cream wove paper affixed together with brown tape
image (irregular) 44 x 41 cm
sheet (overall) 48.4 x 44.6 cm
gift of Anna Eglitis, 2013
2013.3739

not titled (*Sketch of young kangaroo*) 1982–2001
sketch in black, brown and orange pencils; on thin smooth off-white wove paper
image (irregular) 19.2 x 26.8 cm
sheet 18 x 37 cm
gift of Anna Eglitis, 2013
2013.3740

SEDEN, Priscilla

Torres Strait Islands
born Australia 1972

not titled (*Four coloured coral reef fish*) 1982–2001

drawing in brush and colour watercolours, colour gouache, black pen and ink and black pencil; on thick

textured off-white wove paper
printed image 16.3 x 37.7 cm
sheet 19.8 x 41 cm

gift of Anna Eglitis, 2013
2013.3687

SHEPPARD, Glen W

Djabugay people
born Australia 1961

not titled (*Koalas, leaves and boomerangs*) 1991

drawing in colour gouache with brush and blue crayon; on thick textured white wove paper
image 56 x 76 cm

sheet (deckle-edged) 56 x 76 cm
gift of Anna Eglitis, 2013
2013.3791

UNKNOWN Aboriginal artists

Australia

not titled (*Horse rearing within tumultuous abstract background*) 1982–2001

batik, with hand colouring in brown, blue and maroon watercolours; on thin smooth cream wove paper
image 37.4 x 26.7 cm

sheet 37.4 x 26.7 cm
gift of Anna Eglitis, 2013
2013.3666

not titled (*Four stingrays surrounded by abstract design of jelly fish and waving lines*) 1989

drawing in brown, black, red, orange and yellow gouache; on medium-weight textured off-white wove paper
image 28.2 x 38 cm

sheet 28.2 x 38 cm
gift of Anna Eglitis, 2013
2013.3673

not titled (*Fish in stream with two figures within scale design*) 1982–2001
drawing in black, white and coloured gouache; on medium-weight textured off-white paper
image 19.8 x 33 cm
sheet 19.8 x 33 cm
gift of Anna Eglitis, 2013
2013.3709

not titled (*Unknown figure sitting in front of blue and yellow background*) 1982–2001

drawing, in colour gouache, with brush; on thin smooth off-white wove paper
image (irregular) 32.4 x 45.6 cm
sheet 32.4 x 45.6 cm
gift of Anna Eglitis, 2013
2013.3721

WANJIDARI

Wadja people
born Australia 1965

not titled (*Three tribal figure with emu, kangaroo, shields and boomerang*) 1986

drawing in white and colour gouache with printed colour background (monoprint); on thick textured off-white cardboard
image 27.4 x 46 cm
sheet 27.4 x 46 cm
gift of Anna Eglitis, 2013
2013.3665

Photography**COLE, Bindi**

Wathaurung people
born Australia 1975

Crystal 2009
pigment print on Hahnemühle (cotton rage) paper
100 x 120 cm
2012.1332

FORESHAW, Nicole

Wiradjuri people
born Australia 1982

Belong to all yet to none one III 2012
digital media
30 mins
2013.146

SIWES, Darren

Ngalkban people
born Australia 1968

Northie Kwin 2013

Giclee print on Kodak lustre paper
138.5 x 117 cm
2013.4048

THOMPSON, Christian

Bidjara people
born Australia 1978

Dead as a Door Nail 2008

C type print
100 x 100 cm
purchased with funds from the Honorary Exhibition Circle Patrons, 2012
2012.1856

HEAT 2010
digital media
5:52 mins
2013.744

WATKIN, Douglas

Erubam Le people
born Australia 1973

The Queen and I 2011
digital media
11:20 mins
2013.139

Decorative arts and design**COUZENS, Vicki**

Gunditjmarra/Kirrae Wurrong peoples
born Australia 1960

Yaree Yarengu (to mourn), Woorkngan moorraka kooramookyan (possum skin cloak), walooyt (mourning bags), wayn wayn (mourning baskets) 2013
common brushtail possum (*Trichosurus vulpecula*) skin pelts, wax linen thread and pigment mixed with water and polyvinyl acetate, native fibres and feathers
various sizes
240 x 165 cm
2013.3986.A-J

DARROCH, Lee J

Yorta Yorta/Mutti Mutti/Boon
Wurrung peoples
born Australia 1957

Headdress 2012

common brushtail possum
(*Trichosurus vulpecula*) skin pelts,
synthetic thread and natural earth
pigments and shell
22 x 25 x 17 cm
2013.155

*Yenbena biganga—Ancestor possum
cloak* 2000–13

common brushtail possum
(*Trichosurus vulpecula*) skin pelts,
kangaroo sinew and natural earth
pigments
111 x 88 cm
2013.684

Possum skin cloak (child) 2012
clay on common brushtail possum
(*Trichosurus vulpecula*) skin pelts
111 x 88 cm
2013.685

ENTATA, Irene Mbitjana

Western Arrernte/Luritja peoples
born Australia 1946

*Mission days: Albert Namatjira's ute
and Rex Battarbee* 2010
hand built terracotta and under glaze
46 cm, 33 cm (diam)
gift of Gordon and Marilyn Darling,
2012

donated through the Australian
Government's Cultural Gifts Program
2012.1854.A-B

UNKNOWN Aboriginal artists

Australia

King breastplates 19th century
metal
various sizes

2012.2113, 2012.2119–2012.2120,
2012.2122

Ornaments 20th century
seeds on resin on human hair string
64 cm, pendant 9 x 5 x 4 cm
2012.2126

Ornaments 20th century
Kangaroo teeth, human hair, clay,
natural earth pigments
various sizes
2012.2127–2012.2128

Necklace 20th century
various mediums and sizes
2012.2131–2012.2136

**UNKNOWN Aboriginal artists,
Central Australia**

Australia

Necklace 21st century
Bean Tree seeds on human hair
string
approx 40 cm
2012.2117

Necklet 20th century
seeds on human hair string with
feathers
52 x 4.2 cm
2012.2121

Necklace 20th century
seeds on human hair string
112 x 2 x 1 cm
2012.2124

Necklace 21st century
Bean Tree seeds on human hair
string
189 x 3 x 0.9 cm
2012.2125

**UNKNOWN Aboriginal artists,
Kimberley**

Australia

Lonka Lonka c20th century
natural earth pigments and human
hair on pearl shell
47 x 12.5 x 5.5 cm
2012.2112

Lonka Lonka c20th century
pearl shell, natural earth pigments,
human hair
45.3 x 6.3 x 3.2 cm
2012.2114

Lonka Lonka c20th century
pearl shell, natural earth pigments,
human hair
40 x 6.5 x 3 cm
2012.2115

Lonka Lonka c20th century
pearl shell, natural earth pigments,
human hair
42.1 x 18.9 x 2.8 cm
2012.2116

Lonka Lonka c20th century
pearl shell
12 x 7 x 0.5 cm
2012.2118

Lonka Lonka c20th century
natural earth pigments and human
hair on pearl shell
19 x 1.8 cm
2012.2123

Lonka Lonka c20th century
pearl shell
12.5 x 9.5 x 1 cm
2012.2129

Lonka Lonka c20th century
natural earth pigments and human
hair on pearl shell
18 x 12.5 cm
2012.2130

UNKNOWN Aboriginal artist,

Tasmania

Australia

Shell necklace c20th century
Maireener shells on string
approx 60 cm
2012.2111

Textiles

GANAMBARR, Mavis Warrngilna

Datiwuy people
born Australia 1966

Pandanus mat 2008
pandanus fibre and natural dyes
117 x 124 cm
2013.64

MUNUNGURR, Elizabeth

Bambutjmi

Djapu people
Australia 1962–2005

Traditional sleeping mat c1988
pandanus fibre and natural dyes
420 x 460 cm
2013.65

Pacific art

Paintings page 176

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Textiles page 179

Paintings

KAUAGE, Mathias

Papua New Guinea 1944–2003

*Mr Steamie ikam bakaap long
Moresby na sip bilong em istap long
taun now yumi kolim stemship
trading co* 1995

acrylic paint on canvas

125 x 87 cm

gift of Peter Naumann, 2013

2013.718

MORUBUBUNA, Martin

born Papua New Guinea 1957

not titled (*Birds*) 1971

oil on canvas

image 83.5 x 64.7 cm

frame 87.1 x 68.2 cm

gift of David Fopp, 2013

2013.696

NALO, Joe

born Papua New Guinea 1951

not titled (*Portrait*) 1977

oil on canvas

image 99.4 x 74.6 cm

frame 110.5 x 85.5 cm

gift of David Fopp, 2013

2013.697

Sculptures

AMPHLETT ISLANDS, Milne Bay province

Papua New Guinea

Cooking pot (nosipoma) before 1969
clay

13 cm, 20 cm (diam)

gift from the collection of Margaret
Tuckson, 2012

2012.1766

BAINING people, Gazelle Peninsula, East New Britain province

Papua New Guinea

Kavat fire dance mask mid–late

20th century

cane, barkcloth, pigment

135 x 107 x 73 cm

gift of Canberra Girls Grammar

School, 2013

2013.3937

BELLA village, upper Mendi valley, Southern Highlands province

Papua New Guinea

War shield 20th century

wood, pigment

136 x 47 x 4.8 cm

2013.3939

BILBIL-YABOB area, Madang province

Papua New Guinea

Water pot with three mouths before
1981

clay

27 cm, 29 cm (diam)

gift from the collection of Margaret

Tuckson, 2012

2012.1763

CHAMBRI LAKES area, East Sepik province

Papua New Guinea

Frying pan (yaintshe) before 1965

clay

13 x 36 x 52 cm

gift from the collection of Margaret

Tuckson, 2012

2012.1761

Gable ornament c 1974

clay, ochre

25.5 cm, 15 cm (diam)

gift of Gabrielle Watt, 2013

2013.692

EASTERN HIGHLANDS province

Papua New Guinea

Barkcloth shield 20th century

wood, barkcloth, pigment

92 x 49 x 2.5 cm

2013.3942

ENGA province

Papua New Guinea

Yupin figure 20th century

cane, red seed, resin

70 x 36 x D cm

2013.3946

ERROMANGO ISLAND, Tafea province

Vanuatu

Ring (navilah) 19th century
calcite

20 x 17 x 8 cm

2012.1381

FORE people, Eastern Highlands province

Papua New Guinea

Dance mask 20th century

wood, pig teeth, resin

42 x 22 x 9.5 cm

2013.3947

Dance mask 20th century

wood, pig teeth, resin

38 x 19 x 14 cm

2013.3948

GAUA, Banks Islands, Torba province

Vanuatu

Fern figure (tamat salwor) mid
20th century

tree fern

210 x 39 x 37 cm

2012.1369

Fern figure (tamat metelo) mid

20th century

tree fern

260 x 31 x 25 cm

2012.1370

Fern figure (tamat worwor) mid

20th century

tree fern

390 x 25 x 31 cm

2012.1371

Fern figure (tamat liwo) mid

20th century

tree fern

280 x 28 x 30 cm

2012.1372

Fern figure (we tamar ra) mid

20th century

tree fern

352 x 33 x 43 cm

2012.1373

Fern figure mid 20th century

tree fern

290 x 28 x 28 cm

2012.1376

Post figure (takwa) mid 20th century
wood

314 x 20 x 17 cm

2012.1377

Protective image (tamate rial) mid

20th century

stone

36 x 35 x 18 cm

2012.1378

Headress (tamate) 1969

fibres, cordage, leaves

120 x 35 x 40 cm

gift of Paul Gardissat, 2012

2013.67

KEROWAHGI area, Simbu

(Chimbu) province

Papua New Guinea

War shield 20th century

wood, cane, fibre, rope, wire

148 x 51 x 12 cm

2013.3941

KWOMA people, Washkuk Hills,

East Sepik province

Papua New Guinea

Ceremonial eating bowl (aumer or au'maka) before 1972

clay

15 cm, 18 cm (diam)

gift from the collection of Margaret Tuckson, 2012

2012.1765

LOWER SEPIK or LOWER RAMU region

Papua New Guinea

Ancestor figure (Kandimbong)

19th century

wood, ochre, lime, shell

96 x 21.5 x 19 cm

2012.1782

MALAITA

Solomon Islands

Baton (wari hau) YEAR?

wood, shell, fibre

42 x 3 x 3 cm

2012.1298

MALAKULA (Malekula), Malampa province

Vanuatu

Fern figure mid 20th century

tree fern

350 x 24 x 40 cm

2012.1375

MALAKULA (Malekula) or AMBRYM, Malampa province

Vanuatu

Pig-killing club YEAR?

wood

62 x 7.5 x 32 cm

gift of Eric and Evarne Coote, 2012

2012.1380

MARQUESAS ISLANDS

Bone ornament (ivi po'o) early to mid

19th century

bone, fibre, hair

9.5 x 2.7 x 3.7 cm

2012.1299

MENDI valley, Southern Highlands province

Papua New Guinea

War shield 20th century

wood, fibre, rope, pigment

124 x 44 x 2.5 cm

2013.3938

War shield 20th century

wood, fibre, rope, pigment

113 x 55 x 3 cm

2013.3940

MINJ area, mid Wahgi valley, Western Highlands province

Papua New Guinea

Wig (Peng Koem) 2002

human hair, feathers, beetle

carapace, orchid stem, tapa cloth, slit

cane, pigment

90 x 27 x 42 cm

2013.3951

MOTU people, Porebada village,

Central province

Papua New Guinea

Water pot (hodu) 1965

clay

28 cm, 26 cm (diam)

gift from the collection of Margaret Tuckson, 2012

2012.1764

NEW GEORGIA, Western province

Solomon Islands

Canoe-prow figure (nguzunguzu)

before 1910

wood, shell, patina

29.5 x 11.5 x 18 cm

2013.116

NORTHERN NEW IRELAND region

Papua New Guinea

Northern New Ireland mask late

19th century

wood

48.5 x 25.5 x 27 cm

2012.1300

RAPA NUI (Easter Island)

Ua staff c 1700

wood (*Thespesia populnea*), bone,

obsidian

120 x 8 x 7 cm

2012.1800

SANTA CRUZ

Solomon Islands

Chest ornament (tema) c 2000

clam shell, turtle shell, fibre

1 cm, 12 cm (diam)

2013.90

SANTO ISLAND, Sanma province

Vanuatu

Decorated platter (rova) late

19th century

wood

50.4 x 31.5 x 6.5 cm

gift of Katherine Stirling Cawsey,

2013, in memory of her great-uncle

Captain Donald Macleod

2013.147

SOUTHERN HIGHLANDS

Papua New Guinea

Stone pestle prehistoric
stone, pigment
35.5 cm, 6.3 cm (diam)
2013.3949

Stone pestle prehistoric
stone, pigment
38 cm, 10.2 cm (diam)
2013.3950

TOARIPI people, Motu Motu (Motumotu) area, eastern Papuan Gulf

Papua New Guinea

Papuan Gulf crocodile mask late
1800s
tapa cloth
21.5 x 54 x 8.5 cm
2012.1804

TOLAI people, Gazelle Peninsula, East New Britain province

Papua New Guinea

Tutuna (Money ring) 2011
shell, fibre
112 cm (diam), 21 cm
2012.1783

TONGA

Pole club (apa'apai) probably
18th century
wood, marine ivory
93 x 16 x 6 cm
2012.1801

VANUA LAVA, Torba province

Vanuatu

Fern figure (tamati) mid 20th century
tree fern
269 x 34 x 24 cm
2012.1374

VANUATU region

Vanuatu

Circular tusk 19th century
boar tusk
10.5 x 11 x 1.5 cm
gift of Crispin Howarth, 2012
2012.1379

WESTERN province

Solomon Islands

Forehead ornament (dala) c 2000
clam shell, turtle shell, fibre, cloth,
seeds
1 cm, 14 cm (diam)
2013.88

Forehead ornament (dala) c 2000
clam shell, turtle shell, seeds, fibre,
cloth
1 cm, 16.8 cm (diam)
2013.89

WIRU people, Pangia, Southern Highlands province

Papua New Guinea

Woven figure (timbuwara)
20th century
fibre, pigment
106 x 49 x 1.2 cm
2013.3943

Woven figure (timbuwara)
20th century
fibre, pigment
111 x 67 x 1.2 cm
2013.3944

Woven figure (timbuwara)
20th century
fibre, pigment
116 x 65 x 1.2 cm
2013.3945

YAUL village, East Sepik province

Papua New Guinea

Fire stand before 2000
clay
18 x 21 x 10 cm
gift from the collection of Margaret
Tuckson, 2012
2012.1762

Prints**DANVIN, Victor Marie Felix** (print after)

France 1802–1842

A group of three landscape views
[Papua New Guinea] c 1840
engravings, printed in black ink,
each from one steel plate; on smooth
cream wove paper
printed image (each) 9.8 x 15 cm
sheet (each) 11.7 x 16.8 cm
gift of David Fopp, 2013
2013.695; 2013.750; 2013.752

MORUBUBUNA, Martin

born Papua New Guinea 1957

Day of the witches c 1979
linocut, printed in black ink, from
one block; on paper
54 x 39.8 cm
gift of David Fopp, 2013
2013.693

The legend of Iakauetega c 1979
linocut, printed in black ink, from
one block; on paper
54 x 39.8 cm
gift of David Fopp, 2013
2013.694

TIMOKO, Marea

New Zealand

Ika (fish) 1993
etching and aquatint, printed
in black ink, from one plate; on
medium-weight textured cream wove
paper
plate-mark 20.2 x 20.2 cm
sheet (deckle-edged) 39 x 26.2 cm
gift of Anna Eglitis, 2013
2013.3715

Photography**DAVIS, John**Great Britain – Samoa 1903
Australia c 1872–73; Samoa from
1874

not titled (*Young Samoan woman*)
c 1875
albumen silver carte-de-visite
photograph
card 10.3 x 6.3 cm
2012.1811

HOFMANN, FrankCzechoslovakia 1916 – New Zealand
1989

New Zealand from 1940

Clematis c 1958
gelatin silver photograph
image 25.3 x 30.5 cm
2012.1786

Flax, Rotorua c 1963
gelatin silver photograph
image 31 x 40.4 cm
2012.1787

Studio arrangement c 1944

gelatin silver photograph
image 21 x 15.4 cm
2012.1788

PULMAN, Elizabeth

Great Britain 1836 – New Zealand
1900
New Zealand from 1861
not titled (*Panorama of Auckland,
New Zealand*) c 1900
albumen silver photograph
image 20.6 x 57.9 cm
2012.1484

VARIOUS studio photographers

Hawaii, Fiji and New Zealand
Eleven photographs
originally in two Morocco albums:
portraits taken by FH Dufty and HL
Chase of members of the Hawaiian
(4) and Fijian (6) royal families; a
portrait from New Zealand (1)
albumen silver carte-de-visite
photographs
each image approx 8.5 x 6.2 cm
each card approx 10.2 x 6.4 cm
2012.1912–2012.1916, 2012.1918–
2012.1923

WINKELMANN, Henry

New Zealand 1861–1931
Wairua Falls, Whangarei 1906
gelatin silver photograph
image 30 x 38 cm
2012.1344

Textiles

KAUAGE, Mathias

Papua New Guinea 1944–2003
not titled (*Two men fighting over a
woman*) c 1970–73
hessian, cloth
124 x 174 cm
gift of David Fopp, 2013
2013.698

Asian art

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Paintings

BALINESE people, Kamasan, south Bali

Indonesia

Arjuna's sojourn in Indra's heaven
(*Arjuna Wiwaha*); shrine hanging
(*langsé*) 19th century
pigments on cloth
73 x 217 cm
2013.3932

The temptation of Arjuna (*Arjuna
Wiwaha*); shrine hanging (*langsé*)
19th century
pigments on cloth
71 x 235 cm
2013.3933

BURMESE people

Burma

Vessantara Jataka; Buddhist banner
late 19th – early 20th century
pigments on cloth
82 x 428 cm
gift of Gillian Green, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3972

JAIPUR, Rajasthan

India

*Vaikuntha: Abode of the supreme god
Vishnu* mid 19th century
opaque watercolour, gold and silver
on paper
23 x 35 cm
2013.3928

Vishnu reclines on the cosmic serpent
mid 19th century
opaque watercolour, gold and silver
on paper
23 x 35 cm
2013.3929

KAMAL

worked India c 1590–1620

The battle of Bhima and Duryodhana
1616–17
opaque watercolour, gold and silver
on paper
26.5 x 22 cm
2013.114

KANO school

Japan

Red-crested cranes; pair of six-fold
screens 18th or early 19th century
colour and gold on paper
each 173 x 351 cm
gift of Lesley Kehoe and Noriaki
Kaneko, as part of 100 Works for
100 Years: a gift to the nation for the
Centenary of Canberra, 2013
2013.87

MANDI, Himachal Pradesh

India

Ala-ud-din and Mahima hunting
c 1810
opaque watercolour and gold on
paper
19 x 27.7 cm
2013.115

QI Baishi

China 1864–1957

Two mice and a candlestick 1948
ink and colour on paper
101 x 33.6 cm
gift of Brian and Eleanor Thornton,
as part of 100 Works for 100 Years: a
gift to the nation for the Centenary
of Canberra, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.3953

RAMA V period (1868–1910)

Thailand

Buddhas of the past and future late
19th century
gouache and gold on cotton
278 x 110 cm
2013.691

SAKYA order

central Tibet

Mahakala as protector of the tent
(*Gurgyi Gonpo*) 18th century
distemper on cloth
120 x 75 cm
2013.244

Sculptures

BALINESE people, possibly

Buleleng

Indonesia

Vishnu on Garuda late 19th century
wood, polychrome
32 x 13.5 cm
2013.3872

Ravana kidnapping Sita on Wilmana
late 19th century
wood, polychrome
32.5 x 13.5 cm
2013.3873

FLORES or MINDANAO

Indonesia or the Philippines

Ceremonial helmet 18th century or earlier
iron
28 x 40.5 cm
2013.225

JAVANESE people, Jogjakarta

Indonesia

The inseparable pair (Loro blonyo) mid 18th century – early 19th century
wood, pigments, gold leaf
male 67.5 x 33 x 22 cm
female 56 x 23 x 25 cm
2013.689.1-2

JAVANESE people, Surakarta

Indonesia

Bridal couple, holdback hooks for the curtains of a ceremonial wedding bed
early 20th century
wood, iron, pigments, gold leaf
male 34 x 6 x 20 cm
female 35 x 6 x 19 cm
2013.3926.1-2

Panel of royal heirlooms and flags
1867

teak wood, natural pigments, iron
50 x 170 x 4 cm
2013.3958

Panel of royal heirlooms and furniture 1867

teak wood, natural pigments, iron
50 x 170 x 4 cm
2013.3959

KARNATAKA

India

Sambhava, the third Jina
12th century
bronze
48.3 x 13 x 13 cm
2013.3956

MING dynasty (1368–1644)

China

Lidded box Yongle period (1402–24)
cinnabar, lacquer
7.5 cm, 24 cm (diam)
gift of Brian and Eleanor Thornton, as part of 100 Works for 100 Years: a gift to the nation for the Centenary of Canberra, 2013
donated through the Australian Government's Cultural Gifts Program
2013.3922

MON-DVARAVATI period (6th–13th century)

Thailand

Standing Buddha 8th century
copper alloy
48.5 x 19.8 x 19.5 cm
gift of Dr David Pfanner and Dr Ruth Pfanner, as part of 100 Works for 100 Years: a gift to the nation for the Centenary of Canberra, 2013
2012.1807

NIAS people

Indonesia

Headhunter's necklace (Kalabubu)
early 20th century
coconut shell, copper alloy
24 x 21 x 3.1 cm
gift of Aynsley Cameron, 2013
2013.37

Pair of ear pendants early

20th century
gold alloy
8.5 x 2.3 x 1.2 cm
9 x 2.4 x 1.3 cm
gift of Aynsley Cameron, 2013
2013.38.1-2

Prints

KAWASE Hasui

Japan 1883–1957

Hall of the golden hue, Chuson temple, Hiraizumi from the series *Collection of scenic views of Japan*
1935

colour woodblock print
39 x 25.5 cm
gift of Ravie Trainee in her hundredth year for the Centenary of Canberra, 2013
2013.3924

TSUKIOKA Yoshitoshi

Japan 1839–1892

The moon through a crumbling window from the series *One hundred aspects of the moon* 1886
colour woodblock print
36 x 25 cm
2013.678

Photography

AFONG Lai

China 1837 – British Hong Kong 1890

House boat, Canton c 1874
albumen silver photograph
sheet 29 x 40 cm
2013.713

BEATO, Felice

Italy 1832–1909

Japan 1963–65

Hairdresser 1863–65
albumen silver photograph, colour dyes
image 16.5 x 15.4 cm
2012.1310

CÉPHAS, Kassian

Indonesia 1844–1912

not titled (*The southern gate of the kraton of the Sultan of Jogjakarta*)
c 1890
albumen silver photograph
image 13.7 x 9.8 cm
2013.4037

not titled (*Young Javanese woman, probably in Jakarta*) c 1885
albumen silver photograph
image 13.7 x 9.8 cm
2013.4038

not titled (*One of the Raksasa statues in Tandji Sewoe on the northern entrance*) 1895
albumen silver photograph
image 22.5 x 17 cm
2013.4039

not titled (*Sultan Hamengkoe Boewono VII arm in arm with CM Ketting Olivier, Resident of Jogjakarta*) c 1894
gelatin silver photograph
image 17 x 21.9 cm
2013.4040

not titled (*Resident's residence, Jogjakarta with various Hindu-Javanese and Buddhist sculptures in the garden*) c 1895
gelatin silver photograph
image 13.7 x 9.8 cm
2013.4041

not titled (*The photographer Kassian Céphas in the sea in front of the gatehouse at Mantjingan, Parangtritis*) 1897
gelatin silver photograph
image 16.8 x 22 cm
2013.4042

not titled (*Cliff face birds' nest gatherers*) 1895
albumen silver photograph
image 17 x 22 cm
2013.4043

not titled (*Birds' nest gatherers, Rongkob, Ganung Kidul*) 1895
albumen silver photograph
image 16.8 x 22 cm
2013.4044

DE CARVALHO, Arthur
China 1890 – United States of America 1969

not titled (*Woman pulling an oar on a sampan along the Whangpoo*) 1935
gelatin silver photograph
image 33 x 22.5 cm
2013.3979

not titled (*Chinese passers by reading a posted notice*) 1935
gelatin silver photograph
image 24 x 31 cm
2013.3980

HARSONO, FX
born Indonesia 1949

Writing in the rain 2012
single-channel colour video
6:12 mins
2013.745

HING QUA, John
born and died China

not titled (*Chinese man pushing a wheelbarrow with passenger*) c 1865
albumen silver photograph
image 9 x 5 cm
2013.3975

MORRISON, Hedda
Germany 1908 – Australia 1991
China 1933–46; Sarawak 1947–67

Peking album c 1940
gelatin silver photographs
overall 33 x 27.8 x 1.2 cm
2012.1333.1-13

Sarawak album c 1955
gelatin silver photographs
overall 33 x 28 cm
2013.3970.1-20

PIEK, Thio
active Indonesia 1920s–1940s

not titled (*Studio portrait of two young men with baskets of bananas*) 1930s
gelatin silver photograph
image 15 x 21 cm
2013.3876

ROBERTSON, James
Great Britain 1813–1882
Circassian lady 1853–55
albumen silver photograph,
watercolour
image 14.6 x 18.7 cm
page 24.5 x 35.3 cm
2013.143

SINGH, Dayanita
born India 1961

Blue book nos 9, 11, 17, 22 and 23 2009
digital colour photographs
image (each) 46 x 46 cm
2012.2177-2012.2181

SRIWANICHPOOM, Manit
born Thailand 1961

The masters 2009
gelatin silver photographs
image (each) 25.4 x 20.3 cm
2012.1385.1-18

THOMSON, John
Great Britain 1837–1921
Asia 1862–72

Canton c 1865
albumen silver photograph
card 10.2 x 6.2 cm
2012.1852

THOMSON, John
Great Britain 1837–1921
Asia 1862–72

THOMSON BROTHERS
Singapore 1862–1867

Whampoa c 1863
albumen silver carte de visite
photograph
image 5.9 x 8.9 cm
2012.1853

UNKNOWN photographer

not titled (*Riverside tableaux, Javanese woman, man paddling boat, man with baby*) c 1900
albumen silver photograph
image 20 x 24 cm
2013.3877

not titled (*Woman from Buitenzorg*) 1910
albumen silver photograph
image 20 x 25 cm
2013.3879

not titled (*Still life with fruit and classical vase*) c 1875
albumen silver photograph
image 17 x 22 cm
2013.3881

not titled (*Group of nine Indian men and British Officer seat having their photograph taken*) c 1875
albumen silver photograph, water colour
image 18.5 x 28 cm
2013.3973

not titled (*Group of Indian men having their photograph taken*) c 1885
albumen silver photograph, water colour
image 18.5 x 28 cm
2013.3974

not titled (*Studio portrait of two seated young Javanese men*) c 1875
albumen silver photograph
image 24 x 19 cm
2013.3978

VAN DORP, HM (publisher)
BRAUER, HW (photographer)
Dertig Gezigten op Atjeh Tweed serie. Fotografen genowen door de Topografische Opname te Atjeh
albumen silver photographs
various sizes
2013.723.1-31

VAN KINSBERGEN, Isidore
Netherlands (now Belgium) 1821 – Indonesia 1905
Javanese fruit (Fruits de Java) c 1865
albumen silver photograph on sheet
image 15.5 x 10.7 cm
sheet 39 x 30.5 cm
2013.3875

not titled (*Javanese prince*) c 1865
albumen silver photograph, water colour
image 13.5 x 18 cm
2013.3976

not titled (*Two women of the Royal house*) c 1865
albumen silver photograph, water colour
image 17.5 x 11 cm
2013.3977

not titled (*Group of five Javanese children next to a bird cage*) c 1865
albumen silver photograph
image 19 x 15 cm
2013.3981

VARIOUS South Indian studios
Tamil Nadu, India 1930s–50s
Six portraits 1920s–1950s
gelatin silver photographs, colour dyes
various sizes
2012.1268-2012.1273

VARIOUS studio photographers
India
Fifteen photographs
originally in two Morocco albums: portraits of individuals and families from studios in India
albumen silver carte-de-visite photographs
each image approx 8.5 x 6.2 cm
each card approx 10.2 x 6.4 cm
2012.1872-2012.1873, 2012.1877-2012.1880, 2012.1882-2012.1884, 2012.1886, 2012.1888-2012.1891, 2012.1893

VON STILLFRIED-RATENICZ, Raimund
Bohemia 1839 – Austria 1911
Japan 1863–85
Woman standing in front of studio backdrop c 1872
albumen silver photograph, colour dyes
image 21.6 x 17 cm
2012.1308

Japanese diner and waiter in Western dress c 1874
albumen silver photograph, colour dyes
image 24.3 x 19.5 cm
2012.1309

Japanese Woman Playing Samisen
1863–65
albumen silver photograph, colour dyes
image 25.7 x 19.8 cm
2012.1311

Seated Geisha with Fan 1863–65
albumen silver photograph, colour dyes
image 27.1 x 19.8 cm
2012.1312

WOODBURY AND PAGE
Batavia (Jakarta) 1858–1908
Oost—Indische vruchten Tresling and co after Woodbury and Page 1881
lithograph, colour
page 28 x 19 cm
2013.3878

not titled (*Gusti Ngurah Ketut Jelantik, Prince of Buleleng with his entourage in Jakarta in 1864 on the visit of Governor-General LAJW Sloet van de Beele*) 1864
albumen silver photograph
page 28 x 19 cm
2013.3880
Indian fruit (Indische vruchten) c 1857
albumen silver photograph
image 5.9 x 8 cm
2013.3882

WU, Dr WH
China c 1915 – Hong Kong after 1962
Moonlight bay c 1955
gelatin silver photograph
image 49 x 38.5 cm
2013.715
April mist c 1955
gelatin silver photograph
image 49 x 38.5 cm
2013.716
Slum sunset c 1955
gelatin silver photograph
image 49 x 38.5 cm
2013.717

Decorative arts and design

HOSHINO Satoru
born Japan 1945
Spring snow 13-1 2013
glazed stoneware
69 x 43 x 43 cm
2013.3954

YOSHIKAWA Masamichi
born Japan 1946
Kayoho 2012
porcelain with celadon glaze
25 x 29 x 28 cm
2012.1849

Kayoho 2011
porcelain with celadon glaze
16 x 26 x 18 cm
gift of Masamichi Yoshikawa, 2013
donated through the Australian
Government's Cultural Gifts Program
2013.85

Textiles

AYMAQ or UZBEK people

Afghanistan

Five children's caps 20th century
cotton, silk, metallic thread, beads;
embroidery, appliqué
various sizes
gift of Tony Donnithorne, 2013
2013.4015-2013.4019

BALUCH people

Afghanistan

Child's cap 20th century
cotton, silk, mica; embroidery,
appliqué
10 cm, 18 cm (diam)
gift of Tony Donnithorne, 2013
2013.4014

HYDERABAD, Andhra Pradesh

India

Boy's court jacket c 1900
velvet, sequins, gold thread;
embroidery, appliqué
96.2 x 136 cm
2012.1283

HAZARA people

Afghanistan

Three children's caps 20th century
cotton, silk, metallic thread, sequins;
embroidery, appliqué
various sizes
gift of Tony Donnithorne, 2013
2013.4033-2013.4035

KHMER people

Takeo region, Cambodia

Buddhist canopy or hanging (Pidan)
early-mid 20th century
silk; weft ikat, twill weaving
89 x 297 cm
2013.606

KOHISTAN, Khyber Pakhtunkhwa Pakistan

Child's hood 20th century
cotton, silk, glass beads, buttons;
embroidery
38.5 x 24 cm
gift of Tony Donnithorne, 2013
2013.4036

2 children's hoods 20th century
cotton, silk thread, buttons, beads,
printed cotton; embroidery, appliqué
60 x 63.5 cm; 53 x 48 cm
2013.3962, 2013.3963

Two children's vests 20th century
cotton, silk thread, buttons, glass
beads, printed cotton; embroidery,
appliqué
47 x 40 cm; 41 x 35.6 cm
2013.3964, 2013.3967

Child's tunic (Jumlo) 20th century
cotton, glass beads, glass buttons,
metallic buttons, plastic buttons;
embroidery, appliqué
55 x 95.2 cm
2013.3965

KUTCHI people

Kutch, Gujarat, India

Child's trousers c 1910
silk, cotton; embroidery
61.8 x 100.5 cm
2013.3961

LAKAI UZBEK people

Afghanistan

Child's cap 20th century
cotton, silk, metallic thread;
embroidery
10 cm, 17 cm (diam)
gift of Tony Donnithorne, 2013
2013.4032

LAMAHOLOT people

east Flores, Indonesia

*Set of seven women's textiles
(kewatek mean and kewatek pasan)*
20th century
handspun cotton, natural dyes,
cowrie shells; warp ikat, appliqué
various sizes
gift of Dr Penelope Graham, 2013, in
memory of Edith Jean Graham
donated through the Australian
Government's Cultural Gifts Program
2013.3856-2013.3861, 2013.3871

*Set of five men's textiles (keriot miten,
nowin, senai mean and senai miten)*
20th century
handspun cotton, natural dyes; hand
weaving, warp ikat
various sizes
gift of Dr Penelope Graham, 2013, in
memory of Edith Jean Graham
donated through the Australian
Government's Cultural Gifts Program
2013.3862-2013.3866

Belt or sash (Met) 20th century
handspun cotton, natural dyes;
floating warp weave
150 x 17 cm
gift of Dr Penelope Graham, 2013, in
memory of Edith Jean Graham
donated through the Australian
Government's Cultural Gifts Program
2013.3867

MUGHAL dynasty (1526-1858)

India

Tent hanging (Qanat) c 1700
cotton, silk, mashru lining;
embroidery, quilting
177 x 70 cm
2013.3931

NORTH-EAST JAVA

collected Sulawesi, Indonesia

Ceremonial textile early 20th century
silk, natural dyes; hand-drawn batik
230 x 97 cm
gift of Dr Penelope Graham, 2013, in
memory of Edith Jean Graham
donated through the Australian
Government's Cultural Gifts Program
2013.3870

SIKKA people

Bola district, Sikka region, Indonesia

*Woman's skirt and ceremonial gift
(utang wiwir wanan or utang wata
hutung)* c 1975
handspun cotton, natural dyes;
warp ikat
212 x 142 cm
gift of Dr Penelope Graham, 2013, in
memory of Edith Jean Graham
donated through the Australian
Government's Cultural Gifts Program
2013.3869

SINDH

Pakistan

Child's tunic (Angrakho)

20th century

cotton, silk; embroidery

52 x 54.6 cm

2013.3966

Child's hat 20th century

silk, cotton; embroidery

12 x 17 cm

2013.3968

TAJIK people

Afghanistan

2 children's caps 20th century

cotton, silk; embroidery, appliqué

12 cm, 17 cm (diam)

10 cm, 18 cm (diam)

gift of Tony Donnithorne, 2013

2013.4020, 2013.4021

TETUM people

Beboki district, West Timor

Man's textile 20th century

cotton, natural dyes; warp ikat

232 x 108.5 cm

gift of Dr Penelope Graham, 2013, in

memory of Edith Jean Graham

donated through the Australian

Government's Cultural Gifts Program

2013.3868

UZBEK people

Nurata, Uzbekistan

Wall hanging (Suzani) early

19th century

cotton, silk; chain stitch embroidery

270 x 190 cm

2013.730

UZBEK people

Afghanistan

Ten children's caps 20th century

cotton, silk, metallic thread and

beads; embroidery, appliqué

various sizes

gift of Tony Donnithorne, 2013

2013.4022-2013.4031

YOMUT TURKMEN people

Afghanistan

Five children's caps 20th century

cotton, silk; embroidery

various sizes

gift of Tony Donnithorne, 2013

2013.4009-2013.4013

International art

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Paintings

EXTER, Alexandra

Russia 1882 – France 1949

The music lesson c 1925

oil on canvas

73.5 x 92 cm

2012.1234

Sculptures

DEGAS, Edgar

France 1834–1917

Grand arabesque, 3rd position

(*Grande arabesque, troisième temps*)

1880s, cast 1926

edn of 22; bronze

40.6 x 54.9 cm

funded by the bequest of Tony

Gilbert AM, as part of 100 Works for

100 Years: a gift to the nation for the

Centenary of Canberra, 2013

2013.4047

KAPOOR, Anish

born India 1954

Great Britain from 1973

Hollow 2012

fibreglass and paint

188 cm (diam), 77 cm

2013.148

LANE, Cal

born Canada 1968

United States of America

Domestic turf 2012

cut and painted steel

259 x 609.6 x 244 cm

gift of the artist and gallery Art Mûr,

Montreal, 2013

2013.222

ZITTEL, Andrea

born United States of America 1965

A–Z homestead unit 2012

steel, wood and polyurethane,

corrugated metal, plywood,

upholstery, glass, vinyl and wooden

accessories

overall 251.5 x 320 x 300.7 cm

2012.12.A-C

Prints

GILBERT AND GEORGE

established 1942

Gangs straight 2011

six digitally constructed and printed

panels

overall 151 x 190 cm

The Poynton Bequest, 2013

2013.1

KENTRIDGE, William

born South Africa 1955

Walking man 2000

linocut

sheet 256 x 100 cm

The Poynton Bequest, 2013

2013.705

Eight figures 2010

linocut

sheet 100 x 256 cm

The Poynton Bequest, 2013

2013.706

Reeds 1996

etching, aquatint, drypoint and

power-tool

sheet 120 x 160 cm

The Poynton Bequest, 2013

2013.707

The battle between yes and no 1989
screenprint with additional hand
painting
sheet 158 x 109 cm
The Poynton Bequest, 2013
2013.708

Bird catching set I 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.1.1

Bird catching set I 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.1.2

Bird catching set I 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.1.3

Bird catching set I 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.1.4

Bird catching set II 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.2.1

Bird catching set II 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.2.2

Bird catching set II 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.2.3

Bird catching set II 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.2.4

Bird catching set III 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.3.1

Bird catching set III 2006
aquatint, drypoint
plate 39.8 x 39.6 cm
sheet 49 x 49 cm
The Poynton Bequest, 2013
2013.3930.3.2

MAURIN, Charles
France 1856–1914

Portrait of Toulouse-Lautrec 1893
etching, aquatint
plate 22.5 x 13.6 cm
sheet 34 x 24 cm
The Poynton Bequest, 2012
2012.1815

MUCHA, Alphonse
Czechoslovakia 1860–1939

Gismonda (Théâtre de la Renaissance) 1894
lithographic poster
sheet 217.2 x 74 cm
The Poynton Bequest, 2012
2013.3

Hamlet 1899
lithographic poster
sheet 204.7 x 72.5 cm
The Poynton Bequest, 2012
2013.4

PICASSO, Pablo
Spain 1881 – France 1973

Smoker (Le fumeur) 1964
colour aquatint
plate 41.4 x 31.6 cm
sheet 56.8 x 40.8 cm
bequest of Margaret Olley AC, 2012
2012.1759

STEINLEN, Theophile-Alexandre
Switzerland 1859 – France 1923

Black cat (touring) (Chat noir (Tournée)) 1896
lithographic poster
sheet 136.7 x 98.4 cm
The Poynton Bequest, 2012
2013.2

TOULOUSE-LAUTREC, Henri de
France 1864–1901

Divan Japonais 1893
brush, crayon, spatter and transfer
screen lithograph, printed in four
colours
80.3 x 61.3 cm
Members Acquisition Fund 2012–13
2011.184

Yvette Guilbert
from the magazine *Le Rire* 1894
colour lithograph after a drawing
page 23 x 31 cm
The Poynton Bequest, 2012
2012.1834

Skating: professional beauty
from the magazine *Le Rire* 1896
colour lithograph after a drawing
page 23 x 31 cm
The Poynton Bequest, 2012
2012.1835

Ambroise Thomas at a rehearsal of 'Françoise de Rimini' (Ambroise Thomas assistant à une répétition de 'Françoise de Rimini')
from the magazine *Le Rire* 1896
colour lithograph after a drawing
page 23 x 31 cm
The Poynton Bequest, 2012
2012.1836

Snobbery (Snobisme)
from the magazine *Le Rire* 1897
colour lithograph after a drawing
page 23 x 31 cm
The Poynton Bequest, 2012
2012.1837

Polaire
from the magazine *Le Rire* 1895
colour lithograph after a drawing
page 23 x 31 cm
The Poynton Bequest, 2012
2012.1839

The good jockey (Le bon jockey)
from the magazine *Le Figaro Illustré*
1895

colour lithograph after a drawing
page 42.8 x 32.6 cm

The Poynton Bequest, 2012
2012.1840

Beauty and the beast (La belle et la bête)

from the magazine *Le Figaro Illustré*
1895

colour lithograph after a drawing
page 42.8 x 32.6 cm

The Poynton Bequest, 2012
2012.1841

The two legendary sisters (Les deux sœurs légendaires)

from the magazine *Le Figaro Illustré*
1896

colour lithograph after a drawing
page 42.8 x 32.6 cm

The Poynton Bequest, 2012
2012.1842

Drawings

KENTRIDGE, William

born South Africa 1955

Drawing for 'The magic flute'

(*Tamino's Rhinoceros*) 2004

charcoal with pencil additions
sheet (irreg deckle) 44.6 x 59.8 cm

The Poynton Bequest, 2013
2013.700

Bakelite radio 1994

charcoal, pastel

sheet 59 x 104 cm

The Poynton Bequest, 2013
2013.4046

WEST, Franz

Austria 1947–2012

Untitled 2008

collage

overall 162 x 122 cm

The Poynton Bequest, 2012
2012.1382

Photography

CLAUDET, Antoine

France 1797 – Great Britain 1867

Great Britain from 1827

not titled (*Portrait of a woman and little girl*) c 1855

stereo daguerreotype

case 10 x 19.3 x 3.2 cm

2012.1281

not titled (*Portrait of two boys*) c 1856

stereo daguerreotype

case 10 x 19.3 x 3.2 cm

2012.1341

NELEMAN, Hans

born Netherlands 1960

Martin Cooper 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.39

Power of the Trinity 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.40

Ras Tama Ihu 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.41

Te Hokuwhitu with son Tumanako

Mount Zion Hikurangi Rastafarian

1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.42

Ati Teepea 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.43

Negus Negusta 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.44

Tame Wairere Iti 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.45

Prince of Peace Mount Zion

Hikurangi Rastafarian 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.46

Te Kurapa Tamehana Rangiaho 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.47

Sinn Dogg 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.48

Reha Hake 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 25.4 x 20.3 cm

gift of Hans Neleman, 2013

2013.49

Piri (Dave) Iti 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 61 x 50.8 cm

gift of Hans Neleman, 2013

2013.50

Te Kupu 1998

from the series *Moko—Maori tattoo*

digital colour photograph

sheet 25.4 x 20.3 cm

gift of Hans Neleman, 2013

2013.51

El Shaddai 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.52

Whare 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.53

Sam Utatao 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.54

Martin Cooper 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.55

Uhi belonging to traditional Samoan tattooist, Paulo Suluape 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.56

Still life with feathers and photo of unidentified Maori woman 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.57

Blood soaked towel from the freshly tattooed pattern applied by Te Rangi Kaihoru to the chest of Craven Edwards 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.58

Kokiri Wikihiri Mohi Karamaene 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.59

Tiare Hawera Haua (Charlie) 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.60

Tom Green 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 25.4 x 20.3 cm
gift of Hans Neleman, 2013
2013.61

Tuhoe Isaacs 1998
from the series *Moko—Maori tattoo*
digital colour photograph
sheet 61 x 50.8 cm
gift of Hans Neleman, 2013
2013.62

VARIOUS studio photographers

England, Scotland, Wales, Switzerland, Egypt and the United States of America

Ninety-two photographs
in two Morocco albums: portraits of individuals and families from studios in England (44), including explorer Henry M Stanley, in Scotland (19), in Wales (2), in Switzerland (1) and in United States of America (1) of Mrs Ann Eliza Young, the wife of Brigham Young; images of the Egyptian landscape (2); unknown studios (23)
albumen silver carte-de-visite photographs
each image approx 8.5 x 6.2 cm
each card approx 10.2 x 6.4 cm
2012.1862-2012.1871, 2012.1874-2012.1876, 2012.1881, 2012.1885, 2012.1887, 2012.1892, 2012.1894-2012.1911, 2102.1917, 2012.1924-2012.1981

Decorative arts and design

CHAMPY, Claude

born France 1944

Panneau 2003
glazed stoneware
112 x 75.7 x 9 cm
gift of Pauline Hunter, 2013
donated through the Australian Government's Cultural Gifts Program
2013.3855.A-B

DUCKWORTH, Ruth

Germany 1919 – United States of America 2009
United Kingdom from 1936; United States of America from 1964

Untitled 1986
glazed stoneware

41 x 21 x 7.5 cm
2012.1798

Untitled 2004
glazed porcelain
25.4 x 20.3 x 8.9 cm
2012.1799

LILLIE, Jacqueline

born France 1941
Austria from c 1962

Neckpiece 2011
glass beads, Corian, cotton, magnets
variable 24 x 21 x 5.5 cm
2013.721

RIE, Lucie

Austria 1902 – United Kingdom 1995
United Kingdom from 1938

Bowl c 1970
glazed porcelain
11 cm, 20 cm (diam)
gift of Justice Robert McDougall, 2013
donated through the Australian Government's Cultural Gifts Program
2013.3838

RIE, Lucie

Austria 1902 – United Kingdom 1995
United Kingdom from 1938

COPER, Hans

Germany 1920 – United Kingdom
1981
United Kingdom from 1939

Bowl c 1970

glazed porcelain

7.5 cm, 13 cm (diam)

gift of Justice Robert McDougall,
2013

donated through the Australian
Government's Cultural Gifts Program
2013.3839

TAGLIAPIETRA, Lino

born Italy 1934

Poesia 2012

glass

71 x 36 x 18 cm

2012.1813

WIRKKALA, Tapio (designer)

Finland 1915–1985

IITTALA (manufacturer)

established Finland 1881

Group of three Kantarelli vases

1948–51

glass: blown and wheel-cut

24 x 15.5 x 16 cm; 15.5 x 11 x 12 cm;

9 x 8 x 9 cm

2013.722.A-C

Textiles**KENTRIDGE, William**

born South Africa 1955

THE MARGUERITE STEPHENS

TAPESTRY STUDIO (weaver)

established South Africa 1965

Streets of the city 2009

tapestry: wool mohair weft, polyester

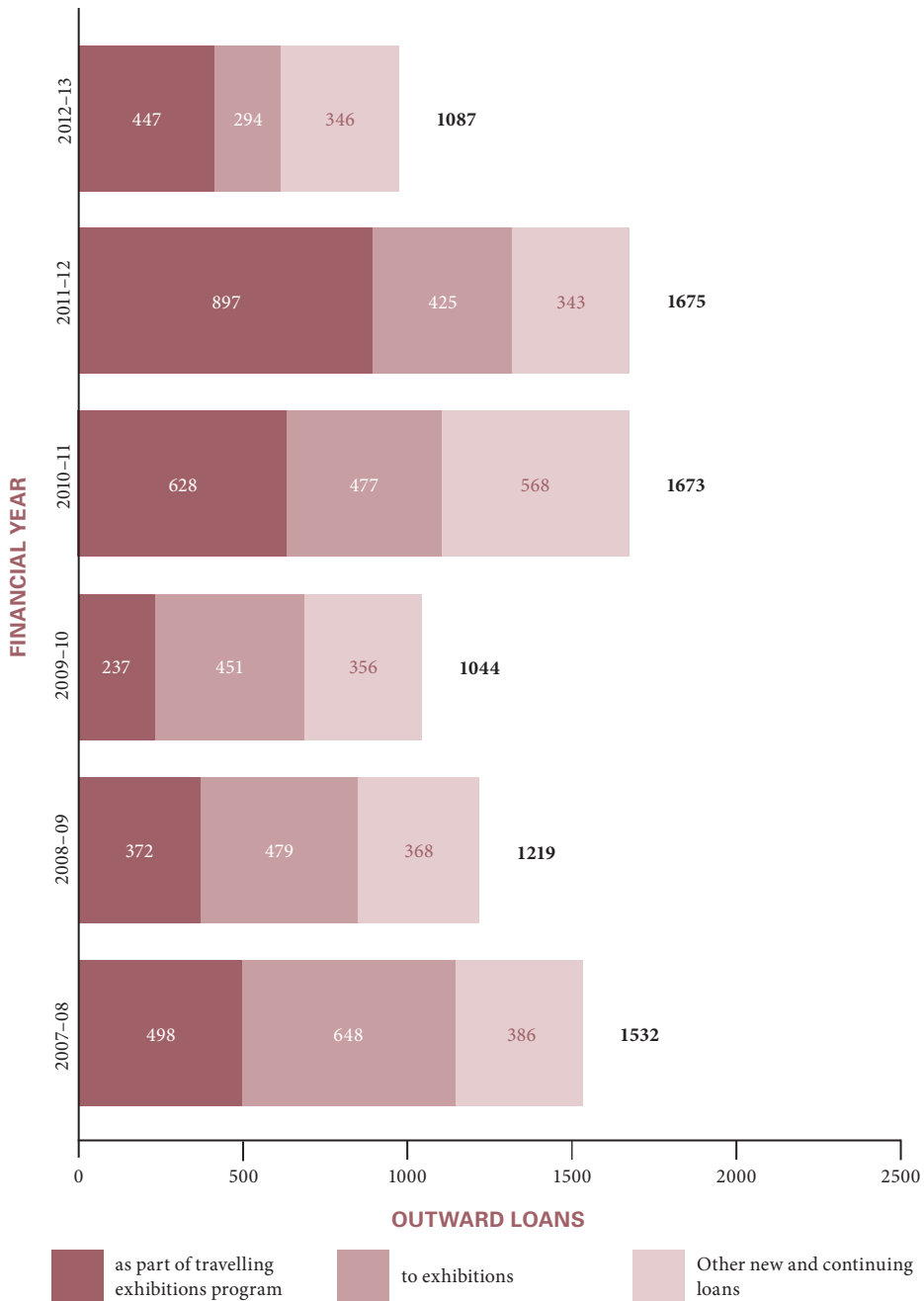
warp and slit edging

328 x 344 cm

2012.1796

APPENDIX 10 OUTWARD LOANS

OUTWARD LOANS 2007-08 TO 2012-13



OUTWARD LOANS TO EXHIBITIONS

Australia

AUSTRALIAN CAPITAL TERRITORY			
Canberra Contemporary Art Space			
<i>Bad girls</i> (1 work)	Canberra Contemporary Art Space, Canberra	5 February 2013	17 March 2013
The Drill Hall Gallery			
<i>Antarctica</i> (3 works)	The Drill Hall Gallery, Canberra	26 May 2012	1 July 2012
<i>eX de Medici: cold blooded</i> (3 works)	The Drill Hall Gallery, Canberra	27 June 2013	11 August 2013
National Library of Australia			
Treasures Gallery (5 works)	National Library of Australia, Canberra	6 October 2011	18 November 2012
National Museum of Australia			
<i>Yalangbara: art of the Djang'kawu</i> (1 work)	National Museum of Australia, Canberra	4 December 2010	25 September 2011
	Museum and Art Gallery of the Northern Territory, Darwin	26 November 2011	15 July 2012
	Western Australian Museum, Perth	31 August 2012	4 November 2012
<i>Gamelan Digul</i> (4 works)	National Museum of Australia, Canberra	7 December 2010	7 December 2012
<i>Glorious days: Australia 1913</i> (9 works)	National Museum of Australia, Canberra	7 March 2013	14 October 2013
National Portrait Gallery, Canberra			
Portraiture in Australia (Inaugural hang) (11 works)	National Portrait Gallery, Canberra	3 December 2008	1 February 2014
<i>Elegance in exile: portrait drawings from colonial Australia</i> (5 works)	National Portrait Gallery, Canberra	1 June 2012	26 August 2012
	Tasmanian Museum and Art Gallery, Hobart	15 September 2012	4 November 2012
<i>Paris to Monaro: pleasures from the studio of Hilda Rix Nicholas</i> (5 works)	National Portrait Gallery, Canberra	31 May 2013	11 August 2013
47 works loaned in Australian Capital Territory			
NEW SOUTH WALES			
Art Exhibitions Australia Limited			
<i>Monet's garden</i> (1 work)	National Gallery of Victoria, Melbourne	10 May 2013	8 September 2013

continued

Art Gallery of New South Wales

<i>Australian Symbolism: the art of dreams</i> (11 works)	Art Gallery of New South Wales, Sydney	11 May 2012	29 July 2012
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<i>Francis Bacon: five decades</i> (1 work)	Art Gallery of New South Wales, Sydney	17 October 2012	24 March 2013
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Australian National Maritime Museum

<i>Fish in Australian art</i> (6 works)	Australian National Maritime Museum, Sydney	5 April 2012	1 October 2012
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Blue Mountains Cultural Centre

<i>Picturing the Great Divide: visions from Australia's Blue Mountains</i> (1 work)	Blue Mountains Cultural Centre, Katoomba	3 November 2012	3 February 2013
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Bundanon Trust

<i>Arthur Boyd: an active witness</i> (3 works)	Museum of Australian Democracy, Old Parliament House, Canberra	7 May 2013	29 September 2013
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Historic Houses Trust of New South Wales

<i>Home front: wartime Sydney 1938–45</i> (4 works)	Museum of Sydney, Sydney	31 March 2012	9 September 2012
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Manly Art Gallery and Museum

<i>Early impressions: James R Jackson (1882–1975)</i> (2 works)	Manly Art Gallery and Museum, Manly	7 December 2012	27 January 2013
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Museum of Contemporary Art, Sydney

<i>South of no north</i> (19 works)	Museum of Contemporary Art, Sydney	8 March 2013	12 May 2013
	Artspace Mackay, Mackay	5 July 2013	25 August 2013

Newcastle Art Gallery

<i>Illumination: the art of Philip Wolfhagen</i> (1 work)	Newcastle Art Gallery, Newcastle	22 June 2013	11 August 2013
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SH Ervin Gallery

<i>David Boyd, his work, his life, his family</i> (1 work)	SH Ervin Gallery, Sydney	17 August 2012	23 September 2012
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State Library of New South Wales

<i>Lewin: wild art</i> (1 work)	State Library of New South Wales, Sydney	5 March 2012	27 May 2012
	National Library of Australia, Canberra	26 July 2012	28 October 2012

Tweed River Art Gallery

<i>It's all about the light: works by Margaret Olley from public collections</i> (3 works)	Tweed River Art Gallery, Tweed River	18 January 2013	21 April 2013
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54 works loaned in New South Wales

continued

QUEENSLAND			
Queensland Art Gallery			
<i>Quilts 1700–1945</i> (1 work)	Queensland Art Gallery, Brisbane	15 June 2013	22 September 2013
Queensland University of Technology Creative Industries Precinct			
<i>Parallel universes</i> (4 works)	Queensland University of Technology Creative Industries Precinct, Brisbane	24 July 2012	4 August 2012
University of Queensland			
<i>Return to sender</i> (4 works)	University of Queensland Art Museum, Brisbane	16 June 2012	26 August 2012
9 works loaned in Queensland			
SOUTH AUSTRALIA			
Art Gallery of South Australia			
<i>South Australia illustrated: Colonial painting in the land of promise</i> (5 works)	Art Gallery of South Australia, Adelaide	2 June 2012	5 August 2012
Carrick Hill			
<i>Russell Drysdale: the drawings</i> (10 works)	SH Ervin Gallery, Sydney	17 February 2012	25 March 2012
	Carrick Hill, Adelaide	5 April 2012	17 June 2012
	Mornington Peninsula Regional Gallery, Mornington	30 June 2012	5 August 2012
<i>Master of stillness: Jeffrey Smart paintings 1940–2011</i> (7 works)	Carrick Hill, Adelaide	10 October 2012	24 February 2013
<i>Born wise: the art of Jacqueline Hick</i> (4 works)	Carrick Hill, Adelaide	27 March 2013	30 June 2013
The Anne and Gordon Samstag Museum of Art			
<i>Master of stillness: Jeffrey Smart paintings 1940–2011</i> (3 works)	The Anne and Gordon Samstag Museum of Art, Adelaide	12 October 2012	14 December 2012
	TarraWarra Museum of Art, Healesville	21 December 2012	31 March 2013
29 works loaned in South Australia			
VICTORIA			
Art Gallery of Ballarat			
<i>Capturing flora: 300 years of Australian botanical art</i> (1 work)	Art Gallery of Ballarat, Ballarat	25 September 2012	2 December 2012
Gippsland Art Gallery			
<i>The shock of the nude</i> (2 works)	Gippsland Art Gallery, Sale	6 April 2013	26 May 2013
Heide Museum of Modern Art			
<i>Ken Whisson</i> (19 works)	Heide Museum of Modern Art, Bulleen	17 March 2012	15 July 2012
	Museum of Contemporary Art, Sydney	28 September 2012	25 November 2012

continued

<i>Danila Vassilieff: a new art history</i> (13 works)	Heide Museum of Modern Art, Bulleen	7 April 2012	30 September 2012
<i>Less is more: minimal and post-minimal art in Australia</i> (8 works)	Heide Museum of Modern Art, Bulleen	3 August 2012	4 November 2012
<i>Louise Bourgeois and Australian artists</i> (2 works)	Heide Museum of Modern Art, Bulleen	13 October 2012	14 April 2013
La Trobe University Museum of Art			
<i>Vivienne Binns: art and life</i> (3 works)	La Trobe University Museum of Art, Melbourne	2 July 2012	24 August 2012
McClelland Gallery + Sculpture Park			
<i>Clive Stephen</i> (2 works)	McClelland Gallery + Sculpture Park, Melbourne	29 July 2012	28 October 2012
Mornington Peninsula Regional Gallery			
<i>Controversy: the power of art</i> (12 works)	Mornington Peninsula Regional Gallery, Mornington	21 June 2012	12 August 2012
<i>Vision splendid: landscapes of Phillip Island and Western Port</i> (3 works)	Mornington Peninsula Regional Gallery, Mornington	13 December 2012	17 February 2013
National Gallery of Victoria			
<i>Tjukurrjtjanu: origins of Western Desert art</i> (14 works)	The Ian Potter Centre: NGV Australia, Melbourne	30 September 2011	12 February 2012
	Musée du quai Branly, Paris	9 October 2012	27 January 2013
<i>Fred Kruger: intimate landscapes</i> (1 work)	National Gallery of Victoria, Melbourne	3 February 2012	8 July 2012
<i>Radiance: the Neo-Impressionists</i> (7 works)	National Gallery of Victoria, Melbourne	3 November 2012	17 March 2013
<i>Australian Impressionists in France</i> (17 works)	The Ian Potter Centre: NGV Australia, Melbourne	15 June 2013	6 October 2013
NETS Victoria Inc			
<i>Spirit in the land</i> (2 works)	McClelland Gallery + Sculpture Park, Melbourne	12 December 2010	20 February 2011
	Flinders University Art Museum, Adelaide	27 August 2011	23 October 2011
	Araluen Centre for Arts and Entertainment, Alice Springs	12 November 2011	12 February 2012
	The Drill Hall Gallery, Canberra	23 February 2012	1 April 2012
	Benalla Art Gallery, Benalla	15 June 2012	29 July 2012
	Tweed River Art Gallery, Tweed River	17 September 2012	25 November 2012
	Penrith Regional Gallery and The Lewers Bequest, Sydney	8 December 2012	20 January 2013
Wangaratta Art Gallery			
<i>Retrospective: Lorna Chick 1922–2007</i> (2 works)	Wangaratta Art Gallery, Wangaratta	15 December 2012	27 January 2013
108 works loaned in Victoria			

continued

WESTERN AUSTRALIA			
Lawrence Wilson Art Gallery			
<i>Beyond likeness: contemporary portraits</i> (1 work)	Lawrence Wilson Art Gallery, Perth	25 May 2012	28 July 2012
1 work loaned in Western Australia			

International

GERMANY			
dOCUMENTA (13)			
<i>dOCUMENTA (13)</i> (2 works)	dOCUMENTA (13), Kassel	9 June 2012	16 September 2012
Museum Folkwang			
<i>The ecstasy of colour: Munch, Matisse and the Expressionists</i> (2 works)	Museum Folkwang, Essen	29 September 2012	20 January 2013
Pinakothek der Moderne			
<i>Women: Pablo Picasso, Max Beckmann, Willem de Kooning</i> (2 works)	Pinakothek der Moderne, Munich	30 March 2012	15 July 2012
6 works loaned in Germany			

HUNGARY			
Museum of Fine Arts, Budapest			
<i>Cézanne and the past</i> (1 work)	Museum of Fine Arts, Budapest	25 October 2012	17 February 2013
1 work loaned in Hungary			

IRELAND			
Irish Museum of Modern Art			
<i>Sidney Nolan</i> (26 works)	Irish Museum of Modern Art, Dublin	1 November 2012	27 January 2013
26 works loaned in Ireland			

NEW ZEALAND			
City Gallery, Wellington			
<i>Ben Cauchi: the sophist's mirror</i> (1 work)	City Gallery, Wellington	20 October 2012	10 February 2013
Museum of New Zealand Te Papa Tongarewa			
<i>Kahu ora: living cloaks</i> (1 work)	Museum of New Zealand Te Papa Tongarewa, Wellington	9 June 2012	21 October 2012
2 works loaned in New Zealand			

continued

UNITED STATES OF AMERICA

National Gallery of Art, Washington, DC

<i>Diaghilev and the Ballets Russes 1909–1929: when art danced with music</i> (6 works)	National Gallery of Art, Washington, DC	12 May 2013	6 October 2013
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Princeton University Art Museum

<i>Dancing into dreams: Maya vase painting of the Ik' kingdom</i> (1 work)	Princeton University Art Museum, Princeton	6 October 2012	17 February 2013
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Museum of Fine Arts, Houston

<i>War/Photography: images of armed conflict and its aftermath</i> (1 work)	Museum of Fine Arts, Houston	11 November 2012	3 February 2013
	Corcoran Gallery of Art, Washington, DC	29 June 2013	29 September 2013
	Brooklyn Museum, New York	8 November 2013	2 February 2014

Museum of Glass, Tacoma

<i>Links: Australian glass and the Pacific northwest</i> (3 works)	Museum of Glass, Tacoma	17 May 2013	31 January 2014
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11 works loaned in United States of America

APPENDIX 11 INWARD LOANS

LENDER	TREATMENT	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Public lenders						
Aberdeen Art Gallery and Museums, Aberdeen, Scotland	0	0	1	0	0	1
American Friends of the National Gallery of Australia, Inc, New York, United States of America	0	145	0	0	0	145
Andrew Baker Art Dealer, Brisbane, Queensland	0	0	1	1	0	2
Annandale Galleries, Sydney, New South Wales	0	0	1	0	0	1
Armand Hammer Museum of Art and Culture Center, University of California, Los Angeles, United States of America	0	0	1	0	0	1
Art Exhibitions Australia Limited, Sydney, New South Wales, and Tate, London, United Kingdom	0	0	126	0	0	126
Art Gallery of Ballarat, Ballarat, Victoria	0	0	3	1	0	4
Art Gallery of New South Wales, Sydney, New South Wales	0	1	32	5	0	38
Art Gallery of South Australia, Adelaide, South Australia	0	0	7	5	0	12
Art Gallery of Western Australia, Perth, Western Australia	0	0	1	2	0	3
Artbank, Sydney, New South Wales	0	0	1	0	0	1
Ashmolean Museum, Oxford, United Kingdom	0	0	1	0	0	1
Australian Academy of Science, Canberra, Australian Capital Territory	0	1	0	0	0	1

continued

LENDER	TREATMENT	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Australian Council of National Trusts, Canberra, Australian Capital Territory	0	1	0	0	0	1
Australian National University, Canberra, Australian Capital Territory	1	0	0	0	0	1
Barber Institute of Fine Arts, Birmingham, United Kingdom	0	0	1	0	0	1
Bibliothèque nationale de France, Paris, France	0	0	2	0	0	2
British Museum, London, United Kingdom	0	0	3	0	0	3
Carnegie Museum of Art, Pittsburgh, United States of America	0	0	1	0	0	1
Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria	0	0	1	0	0	1
Chalk Horse Gallery, Sydney, New South Wales	0	0	1	1	0	2
Courtauld Gallery, London, United Kingdom	0	0	1	0	0	1
Denver Art Museum, Denver, United States of America	0	0	1	0	0	1
Department of Sustainability, Environment, Water, Population and Communities, Canberra, Australian Capital Territory	0	1	0	0	0	1
Galleriesmith, Melbourne, Victoria	0	0	1	0	0	1
Geelong Gallery, Geelong, Victoria	0	0	0	1	0	1
Harold Mitchell Foundation, Melbourne, Victoria	0	0	0	0	1	1
Kröller-Müller Museum, Otterlo, Netherlands	0	0	1	0	0	1
Lauraine Diggins Fine Art, Melbourne, Victoria	0	1	0	0	0	1

continued

LENDER	TREATMENT	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Maningrida Arts and Culture, Darwin, Northern Territory	0	0	3	1	0	4
Metropolitan Museum of Art, New York, United States of America	0	0	3	0	0	3
Mildura Arts Centre, Mildura, Victoria	0	0	2	0	0	2
Mitchell Library, State Library of New South Wales, Sydney, New South Wales	0	0	5	0	0	5
Musée d'Orsay, Paris, France	0	0	5	0	0	5
Musée des Augustins, Toulouse, France	0	0	1	0	0	1
Musée Toulouse-Lautrec, Albi, France	0	0	3	0	0	3
Museo Thyssen-Bornemisza, Madrid, Spain	0	0	3	0	0	3
Museum of Contemporary Art, Sydney, New South Wales	0	0	1	0	0	1
Museum of Fine Arts, Boston, United States of America	0	0	1	0	0	1
Museum of Fine Arts, Budapest, Hungary	0	0	1	0	0	1
Museum of Modern Art, New York, United States of America	0	0	1	0	0	1
National Gallery of Art, Washington, DC, United States of America	0	0	3	0	0	3
National Gallery of Victoria, Melbourne, Victoria	0	0	80	16	0	96
National Library of Australia, Canberra, Australian Capital Territory	0	32	0	1	0	33
National Portrait Gallery, Canberra, Australian Capital Territory	0	0	0	2	0	2
Neue Pinakothek, Munich, Germany	0	0	1	0	0	1

continued

LENDER	TREATMENT	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
New England Regional Art Museum, Armidale, New South Wales	1	0	6	0	0	7
Newcastle Art Gallery, Newcastle, New South Wales	1	0	1	0	0	2
Parliament House Art Collection, Canberra, Australian Capital Territory	0	0	1	2	0	3
Queensland Art Gallery/ Gallery of Modern Art, Brisbane, Queensland	0	0	7	2	0	9
South Australian Museum, Adelaide, South Australia	0	1	0	0	0	1
State Library of Victoria, Melbourne, Victoria	0	0	1	0	0	1
Tasmanian Museum and Art Gallery, Hobart, Tasmania	0	0	3	0	0	3
Tate, London, United Kingdom	0	0	2	3	0	5
Tim Olsen Gallery, Woollahra, New South Wales	0	0	0	1	0	1
Uniting Church in Australia, Sydney, New South Wales	0	1	0	0	0	1
University of New England, Armidale, New South Wales	0	0	1	0	0	1
University of Queensland Art Museum, Brisbane, Queensland	0	0	1	0	0	1
Wesfarmers, Perth, Western Australia	0	0	1	1	0	2
Westpac Corporate Art Collection, Sydney, New South Wales	0	0	0	1	0	1
Wollongong City Gallery, Wollongong, New South Wales	0	0	2	0	0	2
Total of loans from public lenders	3	188	341	52	1	585

continued

LENDER	TREATMENT	LONG-TERM LOAN	NGA EXHIBITION	NGA TRAVELLING EXHIBITION	SHORT-TERM LOAN	TOTAL
Private lenders						
Carmen Thyssen- Bornemisza Collection, Madrid, Spain	0	0	1	0	0	1
Fay, Peter, Sydney, New South Wales	0	1	0	0	0	1
Gate, Richard, Canberra, Australian Capital Territory	0	1	0	0	0	1
Getty, Ann and Gordon, San Francisco, United States of America	0	0	1	0	0	1
Hartman, Simone and Alan, New York, United States of America	0	0	1	0	0	1
Holmes à Court AC, Janet, Perth, Western Australia	0	0	0	3	0	3
Jones, Jonathan, Sydney, New South Wales	0	0	2	1	0	3
Kerry Stokes Collection, Perth, Western Australia	0	3	2	0	0	5
Laverty Collection, Sydney, New South Wales	0	0	1	0	0	1
Mau, Gunter and Cream, Canberra, Australian Capital Territory	0	2	0	0	0	2
Mugrabi Collection, New York, United States of America	0	0	1	0	0	1
Murdoch, Rupert, Sydney, New South Wales	0	0	0	1	0	1
Ng, Dr Clinton, Sydney, New South Wales	0	0	1	0	0	1
Prat collection, Paris, France	0	0	1	0	0	1
Tipoti, Alick, Cairns, Queensland	0	0	5	0	0	5
Anonymous	-	-	-	-	-	112
Total of loans from private lenders	0	44	32	64	0	140
TOTAL OF ALL INWARD LOANS	3	232	373	116	1	725

APPENDIX 12 AGENCY RESOURCE STATEMENT

		ACTUAL AVAILABLE APPROPRIATIONS 2012–13	PAYMENTS MADE 2012–13	BALANCE REMAINING
		(A)	(B)	(A) - (B)
Ordinary annual services¹				
Opening balance/reserves at bank		8232	8232	-
Departmental appropriation	Departmental appropriation	29 827	29 827	-
	Revenues from other sources	18 292	5 802	12 490
Total ordinary annual services		48 119	35 629	12 490
Other services²				
Departmental non-operating	Equity injections	16 392	16 392	-
Total other services		16 392	16 392	-
TOTAL RESOURCING AND PAYMENTS		72 743	60 253	12 490

1) Appropriation Bill (No 1) 2012–13 and Appropriation Bill (No 3) 2012–13.

2) Appropriation Bill (No 2) 2012–13 and Appropriation Bill (No 4) 2012–13

APPENDIX 13 COMPLIANCE INDEX AND CONTACT OFFICERS

COMPLIANCE INDEX

The *National Gallery of Australia Annual Report 2012–13* has been prepared in accordance with the *Commonwealth Authorities (Annual Reporting) Orders 2011* 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 2012).

The following is an index of this Annual Report according to these requirements:

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