

NGV
09/10
Annual
Report

NGV INTERNATIONAL

180 St Kilda Road

THE IAN POTTER CENTRE:

NGV AUSTRALIA

Federation Square

NATIONAL GALLERY OF VICTORIA

PO Box 7259

St Kilda Road

Melbourne VIC 8004

Australia

Ph: +61 3 8620 2222

ngv.vic.gov.au

Cover image

2010 Clemenger Contemporary Art Award
winner *Concrete forest* by Ah Xian

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4 About the National Gallery of Victoria



NGV MISSION

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

VISION

As Victoria's cultural flagship and home to Australia's finest art collection the NGV is recognised as one of the leading art museums of the world.

VALUES

Excellence
Integrity
Access

ORIGINS

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

GOVERNANCE

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

LOCATIONS

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

COLLECTION

Over 66,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

ADMISSION

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

OPENING HOURS

NGV INTERNATIONAL

180 St Kilda Road
Open 10am–5pm
Until 9pm Wednesdays (art after dark) during Melbourne Winter Masterpiece exhibitions
Closed Tuesdays

THE IAN POTTER CENTRE:

NGV AUSTRALIA

Federation Square
Open 10am–5pm
Closed Mondays



- Visitors to the NGV hit 1.6 million which exceeded the 2008/09 result by 30,000
- Opened NGV Kids Corner, our first permanent gallery designed especially for children and families, and presented two very popular installations in the space
- Achieved \$3.1 million of new Government asset funding for a major program of gallery refurbishments in 2010/11 to enhance access to the State Collection to coincide with the 150th anniversary in 2011
- Added many masterpieces to the NGV Collection, including Sidney Nolan's *Kelly with horse* 1955, 18th-century portraits by Sir William Beechey and Joseph Wright of Derby, a major work by Indigenous artist Billy Thomas, contemporary art by Rosalie Gascoigne and an elegant Japanese tea house by leading contemporary designer Shigeru Uchida
- Took total to \$75 million for our Masterpieces for Melbourne campaign, supporting acquisitions to mark the NGV's 150th anniversary
- Became the 20th most visited gallery in the world in 2009, remained the most visited gallery in Australia and welcomed our 12-millionth visitor since the Gallery's reopening in 2003
- Attracted more than 332,000 visitors to our sixth Melbourne Winter Masterpieces show, *Salvador Dalí: Liquid Desire*, and almost 15,000 to our first ever all-night opening, securing a record \$14.5 million worth of media and editorial coverage
- Staged the first major Australian exhibition of the work of Melbourne-born sculptor Ron Mueck, attracting nearly 120,000 visitors and a larger youth audience than ever before, particularly through the use of new forms of social media
- Created a new gallery showcasing Baroque and Renaissance portraiture, a prelude to an exciting series of rehangs planned for the Gallery's 150th anniversary celebrations
- Launched a new NGV website, established a strong Facebook and Twitter following and held our first ever live curatorial 'twitterview' providing real-time responses to questions and comments from the public
- Confirmed *The Finding of Moses* (formerly attributed to Sebastiano Ricci) as a masterpiece by Giovanni Battista Tiepolo after two years of conservation and research
- Presented a diverse and innovative range of educational and public programs to 223,500 participants
- Established a new supporter group dedicated to building the NGV's Prints and Drawings collection
- Loaned 636 works to international, interstate and regional institutions
- Received a gold medal in the 26th National Print Awards for *Black in Fashion* and numerous other awards for excellence in printing and publishing
- Memberships increased by 25%, taking Members to 51,168
- Welcomed 40 new Voluntary Guides
- Shared our expertise by conducting a range of professional learning programs, participating in overseas forums and conferences, and conducting conservation workshops for colleagues in regional galleries
- Launched a new Strategic Plan, looking forward to 2020



What a dynamic and successful year it has been for the National Gallery of Victoria.

Once again, the community has responded keenly to an exciting and wide-ranging program of exhibitions and events, and the Gallery made tremendous headway in bringing art to a wider audience, something that we continually strive for.

The surreal and the hyperreal were on show in two of the year's most popular exhibitions, *Salvador Dali: Liquid Desire* and *Ron Mueck*, to which the public response was extraordinary, particularly among younger people.

A standout was the unprecedented *24-hour Dali* event, which drew a crowd of 15,000 to a special overnight viewing. It has never been clearer that there is enormous demand for more *art after dark* in Melbourne.

The Gallery broke new ground over the past 12 months, attracting more visitors under 30 years of age than ever before and using new forms of technology that are now available to communicate and engage with this younger demographic.

Ron Mueck and Minister for the Arts, Peter Batchelor



In June, we opened our latest Melbourne Winter Masterpieces Exhibition, which comprises an outstanding selection drawn from the Städel Museum, one of the finest art museums in Europe, and indeed the world. Many artists featured in the show will be familiar to local audiences, but the exhibition also introduces some very accomplished and significant works by artists who are not as well known here.

While it may no longer be appropriate to speak of raising the level of public taste, as it was in the days when Alfred Felton made his bequest, this role of providing information and access to important works of art that may otherwise be out of reach for us in Australia remains an important one in the work of the Gallery.

The NGV continues to be a leading and vital educative resource for our community, as was evidenced by the opening during the year of NGV Kids Corner, our first dedicated gallery space for children and families, which has already been a big success in a small space. Building on the popularity of this new facility, there are plans to develop more family-friendly galleries in future.

Despite a challenging period as the aftershocks of the financial crisis were felt around the world, the Gallery has achieved some very pleasing financial outcomes. These results were underpinned by the year's outstanding program of exhibitions – a credit to our Director, Dr Gerard Vaughan, and his team – and our targeted investment in developing our commercial operations in recent years.

We remain committed to our Masterpieces for Melbourne goal of raising \$150 million for new acquisitions to herald the Gallery's sesquicentenary in 2011 and to build the Collection for future generations. The community is continuing to respond strongly to this important campaign, and we thank all of our donors and patrons for their generous support.

The Trustees and NGV staff were saddened by the passing during the year of Dr Joseph Brown, AO, OBE, and Victor Smorgon, AC, two of the Gallery's greatest friends and benefactors.

In 2004, Dr Brown gave to the NGV the largest and most generous collection of Australian 19th and 20th century art ever donated in this country, including some of Australia's finest paintings. The Joseph Brown Collection,

Jeffrey Brown at the memorial service at the NGV for his father, Dr Joseph Brown AO OBE



at The Ian Potter Centre: NGV Australia, has become one of the NGV's greatest visitor attractions. Victor and his wife Loti Smorgon, AO, provided an outstanding start to the NGV's Masterpieces for Melbourne campaign in 2008 with the largest individual cash gift ever made to an Australian art gallery, and their generosity over many years has added more than 60 major works to the Collection. Both men were great visionaries and extraordinarily generous patrons of the arts.

Foremost among our acquisitions during this reporting period was Sidney Nolan's landmark work, *Kelly with horse* 1955, gifted by the State of Victoria, for which we are very grateful.

Preparations for our sesquicentenary in May next year are well underway and we have also been looking beyond this, refocusing our objectives with a new strategic plan that looks forward to where we want the Gallery to be in 2020.

It is vital that this significant juncture – of the Gallery's 150th year – be marked appropriately. It is important that the achievements of the past are properly acknowledged and celebrated, and equally important that our vision for the future is articulated to the organisation and the community.

We will be celebrating the occasion in a number of ways throughout the year, with interesting new rehangs of the Collection, a series of refurbishments and enhancements to gallery spaces and a wide range of special events. It promises to be an exciting time and I encourage all Victorians to be a part of it.

On behalf of the Trustees, I would like to thank for their support the Victorian Government, particularly the Premier, the Hon. John Brumby MP, the former Minister for the Arts, Lynne



Kosky MP, the new Minister, Peter Batchelor MP, the Secretary of the Department of Premier and Cabinet, Helen Silver, and the Director of Arts Victoria, Penny Hutchinson. We look forward to working with our colleagues in Government on the next phase of the Gallery's ongoing development.

We are also grateful to the Federal Government, whose Cultural Gifts Program provided the NGV with 276 works this year, valued at \$3.4 million.

I would like to thank my fellow Trustees for their dedication and counsel in their capacity as Trustees, but also for their work with separate committees and supporter groups. These groups are essential to the Gallery's continued development and make enormous and much-appreciated contributions each year to help fill gaps in the NGV's existing Collection. One example is our Supporters of Asian Art, who enabled some important acquisitions to be made over the past 12 months. The new Supporters of Prints and Drawings has already made a very good start.

My colleagues and I regretfully farewelled Merran Kelsall, whose contribution during her nine years on the Council has been exceptional. Merran was Chair of the Audit Risk & Compliance Committee for the six years that I have been President, a role which she performed flawlessly. Her input at every Council and Committee meeting, and beyond these meetings, was invaluable. We thank Merran most warmly for her insight and dedication over the years.

We were pleased to welcome Andrew Sisson to the Council, who joins us from the financial investment sector. Andrew is not only a generous patron of the arts, but he also brings to the organisation outstanding skills in the field

of investment business and I know he will make a significant contribution.

We were also joined by Susan Cohn, a well-known and highly regarded contemporary artist, who brings to the Council a wealth of expertise in the arts and the vital perspective of an accomplished practitioner.

Following their retirement as external members of the Investment and Audit Risk & Compliance Committees respectively I would like to thank Charles Macek and Graham Smith. We have much appreciated their contribution.

Finally, I wish to acknowledge and commend Gerard Vaughan and his Strategic Leadership Team, who do a remarkable job year after year. Thanks to their efforts – and those of all NGV staff – the Gallery boasts an outstanding collection, an exciting and diverse annual exhibitions program that can match that of any museum or gallery in the world, and its highest ever level of community support.

I hope you will enjoy reading this report on the NGV's achievements in 2009/10 and I invite you to join in the celebrations over the next 12 months to mark the Gallery's 150th anniversary, a significant milestone in our state's cultural history.

Allan Myers
President, Council of Trustees
National Gallery of Victoria



I am pleased to report on another highly successful year at the National Gallery of Victoria. We continued to make significant gains across our four key goals - of continually improving the State Collection, increasing public participation in and engagement with our Gallery, securing a broad funding base by fostering productive stakeholder relationships, and making the best possible use of available resources.

MASTERPIECES FOR MELBOURNE

Our Masterpieces for Melbourne campaign – which aims to secure \$150 million for acquisitions to mark the Gallery's 150th anniversary next year – has made significant gains, despite recent global financial events.

At the time of writing, \$75 million has been donated or pledged. Inevitably, we have finished the year a little behind our original target, but with the economy improving we are confident that in the next eighteen months we will reach our stated total. We are deeply grateful to all our Masterpieces for Melbourne supporters whose generosity, even in the face of uncertain economic times, is allowing us to develop significantly the NGV's holdings for future generations.

We were particularly honoured to have received a major contribution to the campaign from the State Government which gifted Sidney Nolan's iconic mid-20th century painting, *Kelly with horse* 1955 - a spectacular addition to our permanent Collection.

This inspiring leadership gift was the first in a series of regular Masterpieces for Melbourne announcements that will be made until the end of our anniversary year. The second was the acquisition of a portrait (one of a pair), *Lady Rous née Charlotte Maria Whittaker, second wife of the sixth Baronet later Earl of Stradbroke* painted in 1796 by the eminent English artist Sir William Beechey.

In January, we successfully concluded our fundraising campaign to purchase John Brack's *The bar*, acquired last year with the help of an advance from the Victorian Government and now one of the key 20th century paintings in the NGV collection. We warmly thank all our donors who responded so generously, including the children who contributed their pocket money. It's wonderful to think that they will be able to return to the Gallery years from now

and enjoy the work, knowing that they helped secure this important icon of Melbourne life.

DALÍ DELIVERS

The year's exhibitions program began on a high note with our sixth Melbourne Winter Masterpieces show, a hugely popular show featuring the work of the incomparable Salvador Dalí.

Involving many years of intensive research and planning by NGV curatorial staff, *Salvador Dalí: Liquid Desire* was the first comprehensive retrospective of Dalí's work to be staged in Australia and was exclusive to the National Gallery of Victoria.

Drawing on the two most extensive Dalí collections in the world – the Fundació Gala Salvador Dalí in the artist's former home in Figueres, Spain, and the Salvador Dalí Museum in St Petersburg, Florida, USA – the exhibition brought together more than 200 works to showcase Dalí's extraordinarily diverse talent, including paintings, drawings, watercolours, etchings, sculpture, fashion, jewellery, films and photographs.



The exhibition was an outstanding success, with visitor numbers consistently exceeding projections throughout the four-month season.

Our *art after dark* late-night openings on Wednesdays were again immensely popular, with 1,800 people a week enjoying extended access to the exhibition along with good food and wine, a program of informative talks, and a variety of live performances and music inspired by Dalí's life and travels, from early jazz to the wild and flamboyant theatre of Parisian bohemia.

We attracted a much larger youth demographic than ever before, due to a multifaceted media strategy that created a strong blog and Twitter interest in the show among younger audiences.

The media responded enthusiastically, with extensive and universally positive coverage across TV, print and online channels. The overall value of free editorial coverage for the show was independently assessed at \$14.5 million, establishing a new record compared with previous Melbourne Winter Masterpieces exhibitions.

Opening hours were extended during the final week to give the public a last-minute chance to see the show and, in a first for the NGV, the Gallery was open for 24-hours over the closing weekend in October, with the Dalí exhibition open all night.

Aptly, there was something almost surreal about seeing art fans streaming into the Gallery under the moonlight in the early hours of the morning, with an unbroken (and patiently good-humoured) queue stretching to Flinders St Station. More than 15,000 braved the late-winter chill to be part of the excitement and catch a final glimpse of the show before it left Melbourne. It was a special and memorable night, and proved that Melbourne will embrace interesting and well-organized late night events.

State Premier, John Brumby at the unveiling of *Kelly with horse*



When the doors finally closed, some 332,520 visitors had experienced *Salvador Dalí: Liquid Desire*, even surpassing the impressive numbers achieved by last year's Melbourne Winter Masterpieces show, *Art Deco*, and making it the second most visited exhibition in the Gallery's history, after 2004's *The Impressionists*.

I would like to thank everyone who helped to make *Salvador Dalí: Liquid Desire* such a success.

EXHIBITION DIVERSITY

There was something for everyone in our exhibitions program this year, with 19 diverse exhibitions – 10 at NGV International and 9 at The Ian Potter Centre: NGV Australia.

Early in the reporting year, we closed what had been our most visited exhibition of any Australian artist, our retrospective of the work of John Brack. This Melbourne artist is one of Australia's most significant painters of the 20th century and the exhibition drew an audience of nearly 100,000. Not only were we able to begin the *John Brack* show with the acquisition of one of his most significant early works, *The bar*, but also to conclude the show with the acquisition of one of his most important later works, donated to us by the artist's wife, Helen Brack. We are deeply grateful to Helen Brack for her continuing support and generosity.

Impressive as this record was, it was short-lived, as this figure was quickly eclipsed by the extraordinary number of visitors who saw our next major Australian show, *Ron Mueck*, a Melbourne born artist residing in London who has attained international acclaim with his hyper-real figurative works, some conceived on a colossal scale, and others in miniature.

The public response to the Mueck show was astonishing, with weekend attendances averaging 3,000 people a day, around three times the estimate. Nearly 120,000 visitors

made it the most visited exhibition dedicated to a single Australian artist we have ever staged.

Building on the success of our youth-focused marketing campaign for *Dalí*, we were able to attract back many of the same young people who boosted visitor numbers for that exhibition. It appears that new forms of social media, such as Facebook and Twitter, are here to stay and are proving to be extremely effective communication tools.

The exhibition received extensive coverage both nationally and internationally. Anthony d'Offay, Ron Mueck's dealer, praised both the catalogue and the educational material developed to support the exhibition as the best he had seen produced for any of the artist's shows around the world. I congratulate our Head of Education and Public Programs, Gina Panebianco, and her team, on their tremendous work.

Edgy contemporary art was also the focus of *The Bricoleur*, featuring the elegantly crafted sculptures and nostalgic watercolours of the Los Angeles-based Melbourne artist Ricky Swallow in his first major exhibition here since 2006.

In March, we opened a major retrospective of the work of Rupert Bunny, one of Australia's most celebrated artists, with more than 100 works drawn from public and private collections across Australia, as well as in England and France, including 18 works from the NGV Collection. Curated by Dr Deborah Edwards from the Art Gallery of New South Wales, this impressive exhibition surveyed the artist's highly successful career from the 1880s to the 1930s, transporting the viewer from Melbourne to Paris in the Belle Époque and beyond.

In decorative arts, more than 70 works drawn from our acclaimed Wedgwood collection were on show to celebrate the 250th anniversary of the founding of the Wedgwood factory.

Salvador Dalí: Liquid Desire signage at NGV International



We were pleased to welcome Lord Wedgwood who praised the display and acknowledged the NGV collection as one of the world's finest.

Another highlight of the year was *Wisdom of the Mountain: Art of the Ömie*, a remarkable collection of barkcloths made by the women of a small community that resides on the steep south-eastern slopes of Papua New Guinea's Mount Lamington. Opened with a captivating ceremonial dance, the exhibition received a very enthusiastic response, including from the artists themselves, who were thrilled to see their works displayed at the NGV. While this was the first Melanesian exhibition to be held in our main temporary exhibition space, it will not be the last.

In another first, *Stick it! Collage in Australian Art* highlighted the contemporary technique of collage, as employed by Australian artists, which had not previously been the focus of an exhibition at the NGV.

In our Asian galleries, *Tea and Zen* celebrated the tradition and spirituality of Chinese and Japanese tea ceremonies, centred round our wonderful newly acquired tea house by Shigeru Uchida, generously gifted by Pauline Gandel. The beautifully designed *Chinoiserie: Asia in Europe 1620–1840*, highlighted the enduring influence of the East on Western design from the 17th century onwards. The art of one of Japan's most famous artists was on show in *Hokusai*, including his distinctive and much-loved woodblocks (many of which were acquired by the NGV as early as 1909 through the Felton Bequest), exhibited for the first time alongside a fascinating collection of his lesser-known manga drawings.

To celebrate two major anniversaries in photography this year – the medium itself turning 170 and the 40th anniversary of the Gallery's first photographic acquisitions – *Re-view* showcased some of the great international photographs



we have collected over the years, showing how the medium, as well as our relationship to it, has been transformed.

In September, the NGV presented the sixth and final triennial Clemenger Contemporary Art Award, aimed at recognising the achievements of some of Australia's most acclaimed and influential artists. The prestigious \$50,000 prize was awarded to Ah Xian for his powerful sculptural work, *Concrete forest*. We thank Joan and Peter Clemenger for their generous patronage of this pivotal award and for the strong support they've given the Gallery over many years.

Top Arts was a big feature again this year, shining the spotlight on the exceptional abilities of our state's best art students. We are very proud to be involved in fostering new artistic talent through this major annual event, now in its 16th year.

As always, the reporting period ended with the opening of our new Melbourne Winter Masterpieces exhibition, this year presenting *European Masters: Städel Museum, 19th–20th Century*, a survey of the major movements in

modern European art over the past two centuries with more than 100 paintings and sculptures.

This is the seventh in our Winter Masterpieces series, which has become a highlight of Melbourne's cultural calendar. I have felt for some time that the significant German schools of the 19th and 20th centuries have been too little known in Australia, and the redevelopment of the Städel Museum's building in Frankfurt has allowed not merely a selection, but around one hundred of their greatest masterpieces to come to Melbourne. The exhibition breaks new ground and will be remembered for a long time.

RETHINKING THE COLLECTION

Over 150 years we have amassed a collection of great richness and depth, and we continually look for new ways to display the works, to allow audiences to see them in a different light and promote new interpretations.

One such rethink is our beautiful new gallery of 16th and 17th century European portraits: The Long Gallery: Renaissance and Baroque Faces; established during the year on the northern mezzanine of NGV International, the space has proved to be a big drawcard. Inspired



by the portrait galleries in Elizabethan houses and the palaces of Renaissance and Baroque Italy, we have brought together 18 of the NGV's master portraits, including Cornelis de Vos's exceptional *Mother and child*, 1624, recently added to the Collection.

The Portrait Gallery is a marvellous teaching resource, accompanied by a booklet written by Dr Vivien Gaston, a leading authority on the history of European portraiture. There are more such projects planned, with the Portrait Gallery a prelude to a major reorganisation and rehang of the Collection for the Gallery's 150th anniversary next year.

In addition to the previously mentioned works generously gifted by the Victorian Government and the Countess of Stradbroke, the Gallery made a number of other significant acquisitions over the past 12 months, and these are listed in the body of the Annual Report.

INCREASING AUDIENCES AND ACCESS

In August, we welcomed our 12 millionth visitor since the Gallery reopened in 2002-3 and, as mentioned earlier, the past year was a turning point in our ability to appeal to and attract an even larger and more diverse audience.

We acknowledge that it is difficult for many working people to visit the Gallery during regular opening hours. It is vital, therefore, that we continue to look for ways to make the visual arts more accessible to a wider cross-section of the public, and in particular to explore ways of extending our opening hours.

The *24-hour Dali* event was one such attempt to cater to changing community needs and attract a bigger crowd. The event captured the imagination of the entire community and stimulated an important public discourse about late-night cultural events in the city. It's clear that the ongoing popularity of our *art after dark*

program and the huge success of *24-hour Dali* make a case for extended opening hours in the future. We are exploring the potential for more late-night events, and we would welcome the opportunity to expand our programs in this area.

January saw the opening of the new NGV Kids Corner at The Ian Potter Centre: NGV Australia. This vibrant and welcoming space is the NGV's first dedicated gallery designed to help young children explore art works and develop their creativity. It has already proved to be a popular and much-needed resource, consistently attracting around 200 visitors a day during the week and up to 900 a day on weekends. Feedback from parents, children and other visitors has been very positive.

It is extremely heartening to see that more and more people are choosing to visit the NGV each year and that we continue to be Australia's most popular gallery.

EDUCATION AND COMMUNITY

The NGV again presented a packed calendar of special events, informative and thought-provoking lectures and panel discussions, and developed an impressive variety of resources to support our exhibitions program, make art more accessible and meet the needs of a diverse range of community groups. Over the course of the year, over 110,000 teachers and students participated in our schools programs and around 127,200 people attended our other programs and events.

A real highlight this year was the piloting in 20 schools of our collaborative *Floating World* project, an innovative interactive learning resource. Developed by NGV Multimedia with a grant from the Department of Education and Early Childhood Development, *Floating World* allows students to create their own story based on the NGV's collection of Ukiyo-e woodblock prints, helping to stimulate discussion and

promote an interest in Japanese language, art and culture. The response has been extremely positive from teachers and students alike, and there are plans to extend the project to more schools in the future.

Our many *Dali* programs set a new record, with 17,303 students and teachers participating in schools activities, and the *Dali* Kids space and mirror maze delighting nearly 14,000 youngsters during the course of the exhibition.

British performance artists Gilbert and George caused a real buzz when they visited Melbourne in February, their first visit since their sensational performances here in 1973. Their return visit to Australia was sponsored by John Kaldor Public Art Projects (who also sponsored the artists' original visit to Melbourne), in association with the British Council.

The centrepiece of their visit was a conversation with journalist Virginia Trioli, which took place in the Great Hall and was attended by nearly 1,400 people. A large part of the enthusiastic audience was made up of young people and artists; it received exceptionally positive feedback from the public and the media.

Over 7,000 people flocked to our inaugural *Last Day of Summer* event on 28 February, a free day of festivities in the Grollo Equiset Garden featuring some of Melbourne's best-loved bands, live broadcast from Triple R radio and access to our *Ron Mueck* exhibition until 9pm. This too encourages us to find new ways to make the NGV accessible after-hours.

COMMERCIAL OPERATIONS

Despite the trying economic times we have recorded strong results in all areas of our commercial operations, due particularly to the success of our excellent exhibitions program.



Persimmon Restaurant continues to go from strength to strength, achieving some high accolades, including a listing in the 2010 *Age Good Food Guide* describing it as "a restaurant that inspires and energises just as art can". The Tea Room has also continued to be very popular since its recent transformation.

Our retail outlets have also been doing well, with notable increases in revenue from previous years through events such as the Annual Members' shopping day in November. The strength of these results demonstrates that the NGV's core audience is engaged and receptive to the changes made to the retail businesses and marketing in recent years.

INTERNATIONAL PROFILE

We continued to enhance our international connections and it was a strong year for building relationships. I was pleased to travel to Chicago to attend my first meeting of the Bizot Group (of international art museum directors), which provided an opportunity to present the NGV and build our profile with the directors of some of the world's leading art museums.

THANK YOU

Each year, the NGV relies heavily on the generous contributions of a large number of dedicated people, to whom we are deeply grateful. Our supporters and patrons provide a vital source of funding, helping us to strengthen and enrich our collections for our own and future generations. We thank them all for their wonderful support, without which so many major initiatives simply could not happen.

I would like to make particular mention this year of Jason Yeap and our Supporters of Asian Art, who helped us make some significant acquisitions, including a splendid work on paper by Chinese artist Ding Yanyong, *Reeds and wild geese* 1975, and a rare and beautiful early 16th century Mughal miniature painting depicting the story of Noah's Ark, purchased with assistance from the Westpac Banking Corporation and the



Supporters of Asian Art. Those who supported the purchase were particularly struck by the fact that the story of Noah's Ark is common to the sacred texts of Judaism, Christianity and Islam, making it an outstanding teaching tool.

In addition, I would like to acknowledge the generosity of Pauline and John Gandel, Allan and Maria Myers, and Baillieu and Sarah Myer's Yulgilbar Foundation, who all generously contributed support for our Japanese collection.

In December, our Supporters of Indigenous Art gathered at the annual dinner to raise funds for the purchase of an important work by East Kimberley artist Billy Thomas. Our heartfelt thanks go to everyone who helped secure this masterpiece for the Collection.

The year also saw the launch of a new supporter group dedicated to building our Prints and Drawings holdings. We thank them for their commitment and we know they will make a vital contribution to one of our most important collecting areas.

I would also like to express our gratitude to the NGV Foundation, the Women's Association, the Voluntary Guides and all of our Members and volunteers.

During the year, we were deeply saddened by the passing of two much-loved and respected members of the NGV community, and two of our greatest philanthropists, Joseph Brown AO OBE and Victor Smorgon AC, whose contributions to the Gallery over many years have been exceptional and transforming. Their legacy, will live on at the Gallery for generations to come.

On behalf of all my colleagues, I would like to thank the Victorian Government, particularly the Premier, the Hon. John Brumby MP, the former Minister for the Arts, Lynne Kosky MP, and the new Minister, Peter Batchelor MP, the Secretary of the Department of Premier and Cabinet, Helen Silver, and the Director of Arts Victoria, Penny Hutchinson, for their continuing support and encouragement.

On behalf of the executive team, I would also like to thank most warmly our President, Allan Myers, and all the members of the Council of Trustees for their invaluable leadership and personal generosity. I would particularly like to thank Merran Kelsall, who retired after making an outstanding contribution as a Trustee over the past nine years, and I welcome our new Trustees, Andrew Sisson and Susan Cohn.

As always, it's been a pleasure working with my colleagues on the Strategic Leadership Team. Their hard work, and that of all of our staff, makes the NGV the special place it is. Our Deputy Director, Frances Lindsay, celebrated her 10th anniversary with the Gallery this year, and I congratulate Frances on this milestone and thank her for her deep commitment and achievements over the years.

A new intake of Voluntary Guides commenced their 18-month training program in February, and I would like to welcome them all to this important role. It was a difficult task to fill the 40 positions from the hundreds of applications received, and we thank all applicants for their interest. I would also like to extend a warm welcome to Wayne Crothers, who joined us this year as our new Curator of Asian Art specialising in Japanese art.



We bade farewell to Georges Peka, an invaluable member of our security team, who retired after 28 years of service. Everyone at the Gallery knows Georges, and he will be missed by us all. We're very pleased that he has agreed to return in a partial capacity to assist with peak periods – it's hard to imagine Georges ever fully retiring! We wish him all the best with his future plans, and thank him for his exceptional service.

LOOKING AHEAD

As the 150th anniversary draws nearer, there is now a particular focus on planning a series of special events, rehangs and renovations to mark the occasion, in addition to some very special exhibitions.

We are very pleased that the Government has allocated funding as part of its 2010–11 Budget for several gallery refurbishments in preparation for the 150th birthday celebrations, notably a new children's space at NGV International and for new developments in the Asian galleries. We also plan to open a dedicated space on the ground floor of NGV International for smaller contemporary exhibitions and installations, and in due course would like to keep this space open for late-night events, at less cost than having the entire building open.

In the lead-up to this important milestone, the Masterpieces for Melbourne campaign is crucial, as it is helping us to fill gaps in our collections, and lay the groundwork for the next 150 years. We all remain deeply grateful for the way in which Melbourne has supported and embraced the arts philanthropically. This



has enabled us once again to start purchasing exceptional masterpieces, after a hiatus of nearly half a century.

Looking further ahead, we have been consulting with the Minister for the Arts and Arts Victoria regarding the potential expansion of the Southbank arts precinct, which will present a new opportunity for the NGV to interface more directly with the surrounding performing arts venues and restaurants which open afterhours. We feel that there is great scope for evening activities at the NGV to contribute to a kind of European style café society, embracing the proposed arts plaza in the area south of the river.

We continue to have a long-term aspiration linked to the future development of the railway yards beyond Federation Square. We hope a new NGV building could house three collections: a new Museum of Asian Art, a new enlarged space for Indigenous art, and a smaller one for the visual cultures of the Pacific region. The expanded gallery would be an invaluable and transforming cultural resource for Melbourne, giving Melbourne an art museum precinct unparalleled in Australia and our region. A new wing in Federation Square East would also allow us to showcase the vibrant contemporary cultures of not only Australia but also our region.

It is critically important that we have a strong gallery with great exhibitions, an outstanding collection and broad community support. Above all we are continuing to focus on engaging the community and extending our reach into new audience segments. We have ambitious plans, to ensure that the NGV continues to make the best possible contribution to the rich cultural life of our creative city.

We can all look forward to some exciting times ahead, as we enter our 150th year.

Gerard Vaughan, Director

We are very proud that the NGV was the 20th most visited gallery in the world in 2009 – a great achievement considering that most visitors to many of the galleries ranked ahead of us are tourists. We can also claim one of the highest community participation rates in the world.

14 NGV Foundation Chairman's Report



Through the generosity of succeeding generations of donors and benefactors, the Collection of the National Gallery of Victoria has grown into a highly significant cultural and educational resource. Despite another challenging year for fundraising, I am pleased to report that it has been a strong 12 months, with gifts for the year valued at \$12.5 million, made up of \$5.8 million in cash gifts for the purchase of art and \$6.7 million in gifts of works of art.

On behalf of the NGV Foundation, which exists to attract and encourage donations, gifts, bequests and endowments, and to honour these acts of benefaction, I would like to thank all of our donors for their generosity during this period.

Notwithstanding some economic uncertainty due to the global financial crisis, we have not altered our Masterpieces for Melbourne target of raising

\$150 million for new acquisitions to coincide with the Gallery's 150th anniversary next year. The past financial year resulted in \$17 million worth of gifts and pledges being added to the campaign, the cumulative total being \$75 million, or 50% of our campaign target.

We broadened the criteria during the year to include the donation of significant works of art, as well as cash gifts, endowed funds and notified bequests, as it seemed appropriate that gifts of masterpieces that will transform the Collection should be recognised as part of this important campaign. Major gifts this year included Sidney Nolan's *Kelly with horse* 1955 (a gift from the State Government of Victoria), a wonderful portrait by Sir William Beechey (a gift of the Countess of Stradbroke) and a rare self-portrait by Joseph Wright of Derby (a gift of Mrs Alina Cade). More information about

each of these extraordinary gifts and all of our acquisitions for the year is provided in later sections of the Annual Report.

As always, our supporter groups provided much-needed funds to help develop the Gallery's specialist collections, raising \$356,000 during the past 12 months.

Now in its fourth year, our Supporters of Asian Art group once again enabled some impressive acquisitions to be added to the Collection, including a work by Ding Yanyong, *Reeds and wild geese* 1975, purchased with funds raised at the supporters' annual dinner. During the dinner the Director gave a presentation, which included an Indian miniature depicting the story of Noah's Ark. The work captured the imagination of a number of guests who felt they would like to support the purchase, and event



sponsor Westpac generously agreed to support the fundraising by contributing dollar for dollar.

Support from Mrs Pauline Gandel enabled the purchase of Uchida Shigeru's stunning contemporary tea house, which was the highlight of an exhibition on *Tea and Zen* during the year. The Yulgilbar Foundation (Baillieu and Sarah Myer) also continues to provide major support for the Asian collection, funding the recent acquisition of a Negoro lacquer *Double-spouted sake ewer* of the Muromachi period and a work of extreme rarity and importance, *Orchid Pavilion Gathering* 1778, ink on silk hanging scroll. Allan and Maria Myers made two exceptional gifts of Japanese art, a 12th century *Amida Buddha* and Ito Jakuchu's *Five hundred arhats* 1789.

An appeal to our Supporters of Decorative Arts secured one of Morris & Company's great stained glass windows. Depicting St Paul, the window was designed by Edward Burne-Jones in 1892 and produced by Morris and Company for the Chapel of the Cheadle Royal Hospital, near Manchester. I also would like to acknowledge Peter and Ivanka Canet, whose support of the Decorative Arts collection has been enthusiastic and generous.

The Supporters of Indigenous Art enabled the acquisition of a major work by senior East Kimberley artist Billy Thomas and also allowed the Gallery to purchase its first groundbreaking works by Paula Paul, Harry

Tjutjuna, Lindsay Harris, Patrick Butcher and Nellie Stewart and to strengthen its holdings by more established artists Pedro Wonaeamirri and Sally Gabori. We are also thankful for a number of superb gifts of Indigenous works received during the year.

NGV Contemporary and David Walsh's generous support have enabled us to acquire Ricky Swallow's *The days aren't different enough, nos. 1-4, 2007*, which featured in the artist's recent exhibition at NGV Australia. Rosalie Gascoigne's *Flash art* 1987 has also been acquired through the Loti and Victor Smorgon Fund.

Our newest supporter group, Supporters of Prints and Drawings, was launched in late August and has already made a significant contribution. To celebrate the launch a number of leadership gifts were received, including works by Colin McCahon, Louise Bourgeois, James Rosenquist and Brent Harris.

The Gallery's early colonial holdings were transformed with a gift of four prints, including two of the earliest ever produced in Australia, from Robert Stevens. Nigel Murby Wright gifted a group of watercolour portraits by Georgiana McCrae, including a charming self-portrait painted when the artist was 25 years old, which have greatly enriched the NGV holdings of her art. In addition, funds from the Joe White Bequest secured a significant and rare second edition of François Peron and

Louis Freycinet, *Voyage de Découvertes aux Terres Australes* 1807-1817.

We have also received some exceptionally generous cash gifts during the year, including a significant donation from an anonymous donor that has allowed us to secure Charles Conder's *Landscape with river and boat* 1890.

Looking ahead, achieving our fundraising target in order to enhance the NGV Collection remains our highest priority. We are concentrating our efforts on philanthropic engagement and we will be making monthly Masterpieces for Melbourne announcements until the end of our 150th year.

The Foundation's next annual dinner will be held on 24 May, the actual date of the 150th anniversary, and we hope that it will be our biggest and best yet.

On behalf of the Board of the Foundation, I would like to thank all of the many donors, large and small, who supported the NGV during 2009/10. It is through your generosity that we can ensure the NGV Collection remains one of the best in the world for generations to come.

Bruce Parncutt
Chairman
NGV Foundation

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Legislative and Strategic Framework



LEGISLATIVE FRAMEWORK

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

The Act provides that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.'

COUNCIL OF TRUSTEES FUNCTIONS

Section 13 (1) of The *National Gallery of Victoria Act 1966* provides that the functions of the Council shall be to:

- Control, manage, operate, promote, develop, and maintain the National Gallery land;
- Maintain, conserve, develop and promote the State Collection of works of art;
- To make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines with a view to the most advantageous use of the State Collection;
- Conduct public programs and exhibitions of material within the State Collection;
- To carry out and make available such other services, including computer and other technologies, and the printing publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit;

- Assist the promotion, organisation, and supervision of art galleries and any body or association established for the promotion of art within Victoria;
- Advise the Minister and these organisations on matters of general policies relating to art galleries;
- Provide leadership in the provision of art gallery services in Victoria;
- Carry out other functions as the Minister from time to time approves;
- Carry out any other functions conferred on the Council under this Act.

NGV VALUES

Excellence, integrity, access

NGV MISSION AND VISION

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

NGV GOALS

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

- **COLLECTION**
To develop, maintain and research the State Collection to ensure it remains Australia's finest
- **AUDIENCE AND ACCESS**
To create opportunities for broadly based

public participation, engagement and enjoyment in both our galleries, on-line and through other media

- **DEVELOPMENT**

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

- **RESOURCES**

To support the achievement of the NGV's business objectives through the development of employees and the effective and efficient use of all resources

ALIGNMENT WITH VICTORIAN GOVERNMENT POLICY

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

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

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

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

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

The table (p17) shows the NGV's contribution in 2009/10 to the implementation of the *Creative Capacity+: Arts for all Victorians*.

NGV contributions to *Creative Capacity+* in 2009/10

CREATIVE CAPACITY+ STRATEGIES	RELEVANT 2009/10 NGV PROJECTS	HOW NGV CONTRIBUTED TO CREATIVE CAPACITY+
Strategy 1: Developing artists, ideas and knowledge	<ul style="list-style-type: none"> ▪ Masterpieces for Melbourne ▪ State Collection Stocktake ▪ Harnessing Science and Technology ▪ Sustainable State Collection and Business Records 	<ul style="list-style-type: none"> ▪ Acquiring new works for the State Collection, including through VFLAA ▪ Managing and documenting the State Collection (including digitally as resources allow) ▪ Conserving and preserving the State Collection, through utilisation of technology and science ▪ Storing the State Collection and conducting inventory processes ▪ Encouraging scholarly research and technical enquiry ▪ Maintaining a varied and high quality publication program ▪ Delivering strategies for the management of archives and intellectual property
Strategy 2: Engaging creative communities	<ul style="list-style-type: none"> ▪ NGV Kids ▪ Virtual NGV ▪ Extended Opening Hours ▪ MWM – Business Model ▪ Cultural Tourism ▪ State Collection Promotion 	<ul style="list-style-type: none"> ▪ Opening NGV Kids Corner and planning for new facilities for families with children at NGV International ▪ Promoting free entry to the State Collection ▪ Holding diverse exhibitions including our annual MWM exhibition ▪ Engaging students and teachers through on-site, on-line and travelling education programs ▪ Running regular art after dark programming to extend audience reach during MWM ▪ Engaging young people not in education or employment through our Youth Access and Young Ambassador programs ▪ Engaging academics and arts sector professionals in our programs ▪ Participating in arts festivals and events ▪ Engaging regional, interstate and overseas audiences by lending artworks and touring exhibitions ▪ Engaging Melbourne's philanthropic community, including our Masterpieces for Melbourne campaign ▪ Growing supporter groups by establishing Supporters of Prints & Drawings ▪ Increasing NGV Memberships ▪ Maintaining an active volunteer base ▪ Engaging NGV Members and volunteers in the life and work of the NGV
Strategy 3: Building creative industries	<ul style="list-style-type: none"> ▪ NGV Touring 	<ul style="list-style-type: none"> ▪ Enhancing Victoria's museum industry skills through NGV staff professional development and travel ▪ Enhancing Victoria's specialist marketing skills through collaborating with Fed Square Pty Ltd and Tourism Victoria ▪ Enhancing Victoria's technological and creative skills through producing online cultural content for Cultural Broadband Victoria ▪ Building employment opportunities through our exhibition program ▪ Building strong and viable partnerships with sponsors, especially for MWM
Strategy 4: Creating place and space	<ul style="list-style-type: none"> ▪ Integrated Collection Storage Solution ▪ Southbank Cultural Precinct Redevelopment ▪ Asset Sustainability ▪ Fed Square East Concept: Art of our Region 	<ul style="list-style-type: none"> ▪ Implementing new environmental initiatives including, participating in Resource Smart and the Government's eco-buy scheme ▪ Supporting the case for shared storage space with Victorian arts agencies ▪ Participating in Southbank and Sturt Street Cultural Precinct project groups ▪ Maintaining fit for purpose infrastructure ▪ Leveraging existing resources for more effective care and development of our physical assets

Collection

AIM

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



Just for kids

With the opening of NGV Kids Corner at Federation Square in January 2010, our next generation of artists and art-lovers now have a dedicated gallery of their very own. Designed for children of up to eight years of age, the space provides changing installations to help youngsters learn about art in a fun and interactive way, and fuel their creative imagination.

The inaugural display featured Japanese artist Hiraki Sawa's video *Going Places Sitting Down*, along with related works from the NGV Collection, purpose-built activities designed to facilitate discovery and learning and wall drawings by Dale Cox.

The second exhibition, *Light Play*, on show until November 2010, creates a magical world of light, colour and shadow, to coincide with Federation Square's Light in Winter festival. Children can explore sparkling crystals, design a colourful image using a kaleidoscope and immerse themselves in a wonderful interactive experience by Juan Ford. They can also engage with an exciting and diverse range of works from the Collection, some on display for the first time.

In this way, Kids Corner delivers on the NGV's strategic priority to make the State Collection, exhibitions and facilities more accessible to children and families, and is a visible manifestation of the Gallery's work in this area over many years – in fact, the opening of Kids Corner coincides with the 60th anniversary of Education and Schools Programs at the NGV.

As Deputy Director Frances Lindsay explains, "The Gallery has always offered a high-quality range of programs and activities designed to introduce young children to the visual arts and we are building on this commitment to bring art and children together through a devoted space for them to learn, play and create. And best of all, it is completely free."

According to the NGV's Head of Education and Programs Gina Panebianco, the initiative was developed in parallel with the Victorian Government's Early Years Learning and Development Framework, leading to the inclusion of cultural organisations in this statewide strategy and recognition of the important role that the arts can play in early childhood development. For each installation, a project group made up of Program Coordinator Dianne Hilyear, Exhibition Designer Zera Haisma and a range of curatorial, education and design staff brainstormed concepts, and managed these ideas to fruition.

Dianne stresses the collaborative effort. "Our aim is to involve people from the entire Gallery community in the conceptual and creative process. We have invited staff to submit their thoughts for forthcoming exhibitions on our intranet and have been getting some fantastic ideas. It's a unique space that provides an opportunity to be really creative, so everyone is keen to be involved."

NGV Kids Corner already has many fans, averaging attendances of 200 a day, up to 300 on weekends and 900 during school holidays. Children and families can look forward to more exciting developments, with plans to open a larger kids' gallery at NGV International next year.

“As curators, we are extremely thankful for the generosity of our supporter groups which allows us to fill gaps in the Collection and develop the NGV’s holdings for current and future generations.”

Cathy Leahy, Senior Curator of Prints and Drawings



Supporters of Prints and Drawings

With more than 23,000 works spanning the past seven centuries, the NGV’s Prints and Drawings collection is one of our greatest assets. The collection is particularly renowned for its exceptional selection of Old Master drawings and prints, and for its encyclopaedic breadth and diversity, with representation from the Renaissance to the present day.

Like all of our collections, Prints and Drawings has been developed with the generous support of the Gallery’s many donors and benefactors over the years. In August 2009, a new supporter group was launched, bringing together individuals with an interest in further strengthening and promoting the Gallery’s holdings in this important area. This was the latest in a series of such groups dedicated to fostering a specific area of the State Collection, with others devoted to the Asian, Indigenous, Contemporary and Decorative Arts collections.

To showcase some of the most significant works on paper acquired in recent years, and to pay tribute to the supporters whose assistance has enabled the growth of the Prints and Drawings collection, a special exhibition was held to coincide with the launch of the new supporter group. *Building a Collection: Recent Acquisitions of Prints and Drawings* featured highlights of the NGV collection, ranging from our earliest print, *Primo Mobile*, an Italian engraving from the 1460s acquired in 2002, through to the recent purchase of two major colour etchings created in 2005 by the Irish-American abstract painter, Sean Scully.

On display for the first time was Joseph Lycett’s landmark album, *Views of Australia* (1824–25), purchased in 2008 through the Joe White Bequest, a fund which has enabled a number of major acquisitions in recent years of early colonial works, a key focus area.

In March 2010, the department made another equally important historical acquisition through the Joe White Bequest, an outstanding early album of 68 plates depicting images of Australia following Nicolas Baudin’s voyage around the continent between 1801 and 1804. *Voyage de Découvertes aux Terres Australes*, with texts compiled by François Péron and Louis de Freycinet, and prints based on drawings by Charles-Alexandre Lesueur and Nicholas-Martin Petit, presents scenes of Van Diemen’s Land, New South Wales, Timor and Africa, including some unique and beautiful portraits of Indigenous Australians. The plates are unbound, which will allow multiple prints to be displayed at the same time, either in cases or temporarily mounted, and these will form the centrepiece of an exhibition next year of the NGV’s early colonial works on paper.

Another exciting recent acquisition was the purchase in May of a lithograph by Wassily Kandinsky, from the *Kleine Welten* series of 1922, with funds donated by a long-time friend and supporter of the NGV, Margaret Stones, and additional assistance from the Supporters of Prints and Drawings. This is the NGV’s first major work on paper by this significant artist.

Key Achievements



PERFORMANCE INDICATORS

- Total value of 2009/10 acquisitions: \$10.6 million (target: \$6 million; 08/09: \$12.2 million)
- Total value of gifts in kind: \$6.7 million (target: \$2.5 million; 08/09: \$2.6 million)
- Percentage of recent acquisitions displayed or on loan: 14% (target: 15%; 08/09: 15%)
- Number of works loaned to peer institutions: 636 (target: 550; 08/09: 661)
- Number of Collection images on the NGV website: 15,000/23% (target: 12.5%; 08/09: 9,785)

ACQUISITIONS

- Modern Australian painting, including Sidney Nolan's *Kelly with horse* 1955 and John Brack's *The hands and the faces* 1987
- International painting, including the 1796 portrait of the First Countess of Stradbroke by Sir William Beechey, two important works by Joseph Wright of Derby and Charles Conder's *Landscape with river and boat* 1890
- Asian art, including Shigeru Uchida's elegant Japanese tea house, *Sankyo cha-shitsu* 2010, *Negoro* lacquer Double-spouted sake ewer by an unknown artist Muromachi period (1333–1568), Standing Amida Buddha by an unknown artist Heian period C12th and an extraordinary collection of Indian miniatures
- Indigenous art, including a major work by East Kimberley artist Billy Thomas *Waringari* 2002
- Contemporary art, including Rosalie Gascoigne's *Flash art* 1987

- 276 artworks, valued at \$3.4 million, gifted through the Federal Government's Cultural Gifts Program, including a remarkable group of watercolours and an exquisite plaster medallion by Georgiana McCrae, generously donated by two of her descendants

DISPLAY

- Created a new gallery gathering together important European Renaissance and Baroque portraits from the NGV Collection (including Cornelis de Vos' *Mother and child*, acquired last year) and many works on public display for the first time in decades
- Rearranged the 18th century European paintings gallery to hang the newly re-attributed *The finding of Moses* alongside other Tiepolo masterpieces, *The banquet of Cleopatra* and *Marriage allegory* which is on long term loan from the National Gallery of Australia
- Rehung Frederick McCubbin's *The Pioneer* 1904 at NGV Australia following its return from being on loan to the Bendigo Art Gallery
- In collaboration with the artist successfully installed and deinstalled 12 sculptures – including some of the largest sculptural works ever seen at NGV International for *Ron Mueck*

COLLECTION ROTATIONS

- Completely re-installed the contemporary galleries at NGV Australia following maintenance

- Major changeovers in eleven galleries at NGV International, including rehangs of the Rembrandt Cabinet and Dutch and 17th century Flemish Paintings galleries
- De-installation of all works from the Members Lounge at NGV International and installation of a new selection of paintings and sculptures as part of the refurbishment of the space
- Extensive light-sensitive changeovers conducted at both NGV venues

CONSERVATION AND ATTRIBUTION

- Confirmed that the 18th century Italian work *The finding of Moses*, formerly attributed to Sebastiano Ricci, is a masterpiece by Giambattista Tiepolo, after two years of research and restoration by John Payne Senior Conservator, Painting and Carl Willis, Conservator Painting
- Reunited a pair of frames from the NGV Collection with two 19th century paintings by Henry Mundy to which they originally belonged, for display in the National Portrait Gallery in Canberra
- Manufactured two reproduction frames for *The village laundress* and *Ivanhoe* by Leon Pole, guided by original frames found on similar works by other Melbourne-based artists of the period
- Tested the Australian Synchrotron to assist in complex analyses of paint structure and image recovery of over-painted details
- Acquired an FTIR (Fourier transform infrared) spectroscope to assist with the identification and treatment of artworks

I am often very surprised when some people say they have not been to the National Gallery of Victoria. I always stress to them, this is their property. It's their Gallery; they should feel it is theirs. [...] I would like all Victorians to feel [they own] this immense Collection. Feel yourself rich for having it, and for enjoying it with your children and your grandchildren.

Joseph Brown, AO, OBE, Artist, collector, dealer and philanthropist (1918–2009)



- Completed complex treatment of a fragile Indian palampore, or bed cover, c.1720
- Treated a number of works on paper, including Rembrandt's *Raising of Lazarus* c.1632 and *The witches* c.1610, after Jacques de Gheyn
- Specialised planning for conservation treatment of the mechanism behind Frank Hinder's kinetic painting *Four-in-one bird (moving)* 1937, 1979
- Began conservation of Nicolas Poussin's *Crossing of the Red Sea* c.1634, arguably the second most important work in the Collection after Tiepolo's *The banquet of Cleopatra*, with the aim of returning it to public display in 2011
- Responded to the considerable challenge of the storm of 6 March to protect works on display and minimise gallery closure

KEY LOANS

- Dispatched loans to a number of international venues, including the travelling exhibition *David, Klimt, Toulouse-Lautrec, Degas: De la scène au tableau*, which began at the Musée Cantini in Marseille, France, *Oxford Street building site II* to London's Courtauld Gallery for their exhibition *Frank Auerbach: London Building Sites, 1952–1962* and Epstein's *Sunflower* to London's Royal Academy of Arts for inclusion in *WILD THING: Jacob Epstein, Henri Gaudier-Brzeska and Eric Gill*
- Interstate loans included Arthur Streeton's portrait of Professor Marshall-Hall to the National Portrait Gallery in Canberra and a group of McCubbin works for *McCubbin:*



- *Last Impressions* at National Gallery of Australia, Albert Gleizes' *Acrobats* to the Art Gallery of New South Wales and Louise Bourgeois' *Cell* for Sydney Biennale
- Regional loans included seven works to the Castlemaine Art Gallery and Historical Museum for inclusion in *Arnold Shore (1897–1963): Pioneer Modernist*, nine works on paper and a sculpture by David Boyd to the Jewish Museum of Australia for inclusion in *Tricksters, Victors and (M)others: Women in the Bible*, six works to the Mornington Peninsula Regional Gallery for *Master Landscapes of the Mornington Peninsula: 1800 to present*, four Brett Whiteley works to the Bendigo Art Gallery's *Whiteley's Zoo* and another painting for inclusion in *Hilda Rix Nicholas: The Man for the Job*
- Installed a number of new works as part of the Government Loans Program, including six in the Office for the Minister for Innovation, Science and Research, four at Government House, four in the new offices of the Public Transport Ombudsman, two at the Supreme Court, and one at Arts Victoria
- Commenced the review and updating of our Collection and Loans Policy

LONG TERM INWARD LOANS

- Hendrick Ter Bruggehn's *Christ Crowned with Thorns* on loan from James Fairfax
- Jacob Huysmans' *Portrait of Edward Henry Lee, First Earl of Litchfield, and his wife, Charlotte Fitzroy, as children* on loan from Ken Reed



GLOBAL COLLABORATION

- NGV Director Gerard Vaughan attended his first meeting of the Bizot Group (comprising directors of the world's leading museums and galleries) in Chicago, where he presented on the NGV Collection and exhibition program

THE SHAW RESEARCH LIBRARY

- Established a Library Consultative Committee to communicate library policies and services
- Initiated a review of the management of our ephemera collection
- Received two major donations of books from Baillieu Myer and Jim & Libby Cousins

LOOKING AHEAD

- A series of exciting new rehangs of the NGV Collection to mark the Gallery's 150th anniversary year, including a new Regency Room centred around the Countess of Stradbroke portrait
- Creating a new display space for contemporary art on the ground floor of NGV International
- Opening a new gallery dedicated to Japanese art
- Training program for two conservators, in conjunction with the Hugh D. Williamson Foundation

Victorian Foundation for Living Australian Artists



2009/10 HIGHLIGHTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the National Gallery of Victoria's Council of Trustees. It has the following objectives:

- To increase support for living Australian artists by purchasing and exhibiting Australian art, with an emphasis on contemporary Australian visual art;
- To enable public galleries throughout Victoria to exhibit high quality examples of contemporary Australian visual art;

- To expand the NGV's purchasing capacity for contemporary Australian visual art and enhance the State Collection's holdings of such; and
- To grow the VFLAA Fund in real terms over time.

In September 2009 a new 3 year VLFAA MOU between The State of Victoria and the Council of Trustees of the NGV was signed.

Works of art acquired by the VLFAA, now in its sixth year, extended the representation of Australian artists in the collection of the NGV, and supported and enhanced the exhibitions held at Victorian regional and metropolitan galleries.

The VFLAA committee convened in August and December 2009, March and June 2010.

A total of 42 works across a range of disciplines including photography, painting, prints, fashion & textiles and new media works were acquired by the VFLAA during this financial year.

Regional representatives on the VFLAA committee were Dianne Mangan, Director, Wangaratta Exhibitions Gallery and Murray Bowes, Director, Warrnambool Art Gallery.

FINANCIAL PERFORMANCE

Indicator	2009/10
Growth in capital value of the VFLAA Endowed Fund	6.4%
Annual value of acquisitions	\$328,128
Market value of Endowed Fund at year end	\$7,958,240

ARTISTIC PERFORMANCE

Indicator	2009/2010		2008/2009
	Target	Result	
Number of VFLAA works acquired	-	42	81
Number of artists whose art was acquired	-	24	41
Number of Victorian artists whose art was acquired	-	13	22
Victorian artists as a percentage of total artists acquired	50%	54.2%	53.6%
Number of Indigenous artists whose art was acquired	1	2	3
% income spent in primary market	80%	96%	100%

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2009/2010		2008/2009
	Target	Result	
VFLAA works displayed at NGV	40	72	47
VFLAA works displayed on NGV website	40	187	100
Regional/outer metropolitan galleries which received VFLAA works on loan	4	5	5 (Note 1)
VFLAA works loaned to regional/outer metropolitan galleries	9	1	51 (Note 1)
Total number of VFLAA works loaned	-	11	-

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2009/2010	2008/2009
Number of Regional Galleries having VFLAA membership	2	2
Number of VFLAA acquisition meetings	4	4
Publication of VFLAA report (activities, financial & artistic) in NGV Annual Report	1	1

Notes

- 1 There has been an adjustment to the loan figures from those reported in the 2008/2009 Annual Report

Acquisition & Gift Highlights: Australian



Roy de Maistre
born Australia 1894,
lived in England 1928–68,
died England 1968
*Arrested movement from
a trio* 1935
oil and pencil on composition
board
72.3 x 98.8 cm
The Warren Clark Bequest,
2010 © Roy de Maistre



**Mirdidingkingathi
Jurwarnda Sally Gabori**
Kaiadilt born (c. 1924)
Dibirdibi country 2008
synthetic polymer paint
on canvas
197.8 x 303.7 cm
Purchased, NGV Supporters
of Indigenous Art, 2010
© Mirdidingkingathi
Jurwarnda Sally Gabori.
Licensed by Viscopy.



Robin Nganjmira
Kunwinjku 1951–91
Mimih and Kangaroo 1990
earth pigments on
Stringybark (*Eucalyptus sp.*)
(159.0 x 57.0 cm)

Presented by BP Australia
Pty Ltd, 2010
© Robin Nganjmira 2010
licensed by Aboriginal
Artists Agency



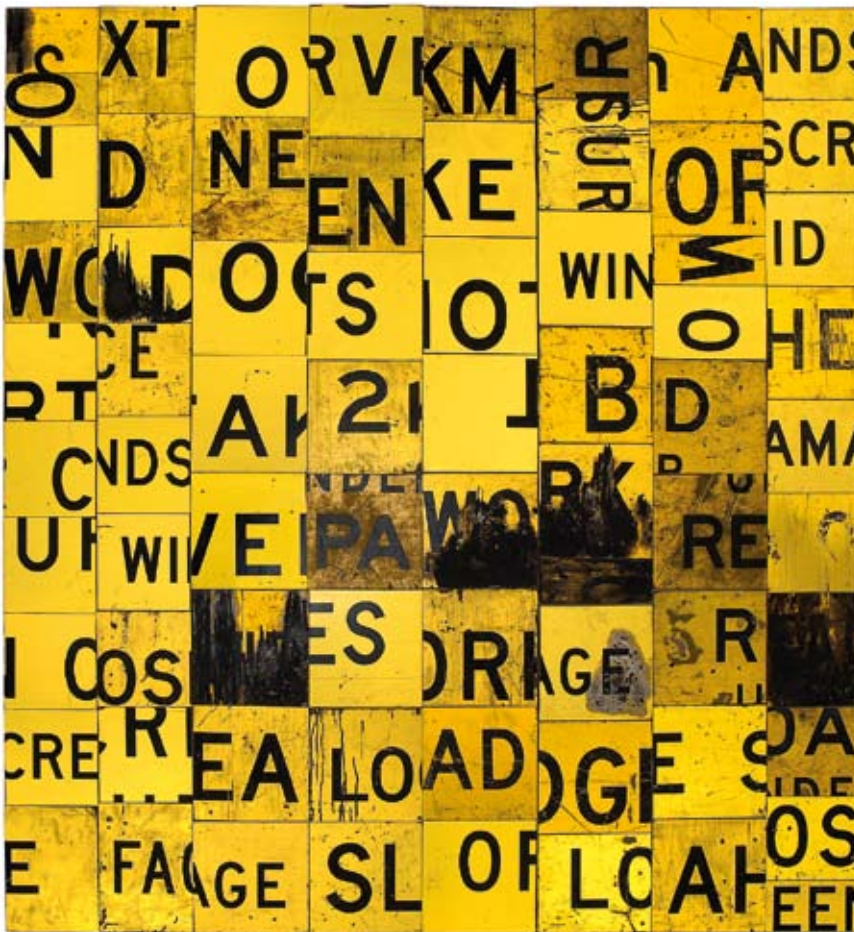
John Brack
Australia 1920–99
The Hands and the Faces
1987
oil on canvas
213.0 x 167.5 cm
Gift of an anonymous donor
through the Australian
Government's Cultural Gifts
Program, 2009
© Helen Brack



Emma Minnie Boyd
Australia 1858–1936, lived in
England 1890–94
The window seat (1887)
oil on canvas
31.0 x 41.0 cm irreg.
Gift of June Stewart in memory
of Dr Randall Stewart through
the Australian Government's
Cultural Gifts Program, 2009



Stephanie Valentin
 born Australia 1962
earthbound 2009
 from the *earthbound* series
 2009
 colour inkjet print,
 70.0 x 90.3 cm
 Purchased with funds
 donated by Philip Ross and
 Sophia Pavlovski-Ross,
 2009
 © Stephanie Valentin



Rosalie Gascoigne
 born New Zealand 1917, arrived
 Australia 1943, died 1999
Flash art 1987
 tar on reflective synthetic polymer film
 on wood, 244.0 x 213.5 cm

Purchased with funds donated by
 Loti Smorgon AO and Victor Smorgon
 AC, 2010
 © Rosalie Gascoigne estate. Licensed
 by Viscopy.



Charles Conder
 England 1868–1909, lived in
 Australia 1884–90
Landscape with river and boat
 1890
 oil on canvas, 41.0 x 20.4 cm

Purchased with funds
 donated by an anonymous
 donor in memory of Hugh
 Victor McKay (1865–1926)
 inventor, manufacturer and
 philanthropist, 2010

Acquisition & Gift Highlights: International



MUGHAL
Noah's Ark (c. 1600)
opaque watercolour and gold on paper
29.5 x 17.2 cm

Purchased with funds donated by Westpac Banking Corporation, Jason Yeap OAM and Min Lee Wong, and Supporters of Asian Art, 2010



JAPANESE
Double-spouted sake ewer
Muromachi period 1333–1568
lacquer on wood (*Negoro* lacquer)

10.0 x 42.5 x 17.0 cm
Purchased with funds donated by The Yulgilbar Foundation, 2010



MOSCHINO, Milan fashion house, est. 1983
Franco MOSCHINO designer, Italy 1950–94
Dinner jacket and dress 1989–90 autumn-winter
(a) 47.2 cm (centre back); 58.2 cm (sleeve length) (jacket)

(b) 70.5 cm (centre back); 35.0 cm (waist, flat) (dress)
wool, acetate, rayon, metal, linen.
Gift of Virginia Cable through the Australian Government's Cultural Gifts Program, 2009
© MOSCHINO



TAMIL
Vishnu as the God of Fire
 painting 24 from *Album of Hindu deities*
 (1830–39) Tamil Nadu, India
 album: opaque watercolour on paper

24.0 x 19.5 cm (page)
 Purchased with funds donated by
 Westpac Banking Corporation, 2009



JAPANESE
Amida Buddha Heian period
 (12th century)
 lacquer, gold and pigment on
 Cypress (*Hinoki*), crystals

118.5 x 36.1 cm diameter (overall)
 Purchased with funds donated
 by Allan Myers AO and Maria
 Myers AO, 2010



Soga SHOHAKU
 Japanese 1730–81
Orchid pavilion gathering
 1778
 ink on silk, 115.0 x 58.6 cm
 (image and sheet)
 Purchased with funds
 donated by The Yulgilbar
 Foundation, 2010



Lake Sentani, West Papua
House post figure
 (19th century) (detail)
 wood
 205.2 x 30.1 cm diameter
 irreg.
 Gift of Todd Barlin through
 the Australian Government's
 Cultural Gifts Program, 2009



MORRIS & CO., Surrey
manufacturer, England
1875–1940
Edward BURNE-JONES
designer, England 1833–98
William E. STOKES
decorator, England active
1880–1915

*St Paul, from the Chapel
of Cheadle Royal Hospital,
Manchester 1892 designed,
1911 manufactured*
stained glass, lead,
122.0 x 45.0 cm
Purchased, NGV Supporters
of Decorative Arts, 2010



Joseph WRIGHT of Derby
England 1734–97, worked in Italy
1973–75
Self-portrait (c. 1765)

oil on canvas on canvas
69.8 x 58.0 cm (image); 70.2 x 58.7 cm
Gift of Alina Cade in memory of her
husband Joseph Wright Cade, 2009



Frederick BUCK
(attributed to)
Irish 1771– c. 1839–40
Unknown woman, miniature
(mid 1810s)
watercolour on ivory, 9 ct
rose-gold, glass, silk, brass
thread cord
6.1 x 5.0 cm (ivory) (oval);
8.2 x 5.6 (locket)
Gift of Mr Stephen and the
Reverend Nigel Murby Wright
in memory of Nigel's great-
great-grandparents Andrew
Murison and Georgiana
Huntly McCrae through the
Australian Government's
Cultural Gifts Program, 2009

Outward Loan Highlights



Museum Victoria
A Day in Pompeii
 Melbourne Museum:
 26 June – 25 October 2009

Lawrence ALMA-TADEMA
 Dutch/English 1836–1912,
 worked in Belgium 1857–70
The vintage festival 1871
 oil on wood panel
 51.0 x 119.0 cm
 National Gallery of Victoria,
 Melbourne,
 Purchased, 1888



Royal Academy of Arts, London
WILD THING: Jacob Epstein, Henri Gaudier-Brzeska and Eric Gill
 24 October 2009 – 24 January 2010

Jacob EPSTEIN
 American/English 1880–1959
Sunflower c.1912–13
 stone
 58.7 x 27.5 x 20.4 cm
 National Gallery of Victoria, Melbourne
 Felton Bequest, 1983. © The estate of Sir Jacob Epstein



Queensland Art Gallery Ron Mueck
 Gallery of Modern Art, Queensland Art Gallery:
 08 May – 01 August 2010

Ron MUECK
 born Australia 1958, lived in England 1986–
Two women (2005)
 fibreglass resin, silicone, wool, cotton, nylon, synthetic thread,
 plastic, metal, 82.6 x 48.7 x 41.5 cm (variable)
 National Gallery of Victoria, Melbourne
 Purchased, Victorian Foundation for Living Australian Artists,
 2007. © Ron Mueck, courtesy of Anthony d'Offay Ltd., London



Art Gallery of New South Wales Paths to Abstraction – 1867 to 1917
 26 June – 19 September 2010

Albert GLEIZES
 French 1881–1953, worked in United States 1915–19
Acrobats (Les acrobates) 1916
 oil on canvas
 112.0 x 82.0 cm
 National Gallery of Victoria, Melbourne
 Purchased through The NGV Foundation with the assistance of
 The Eugenie Crawford Bequest, Founder Benefactor, 2003



TarraWarra Museum of Art, Healesville
Bushfire Australia
28 March – 25 July 2010

John LONGSTAFF
Australia 1862–1941
Gippsland, Sunday night, February 20th, 1898 1898
oil on canvas, 143.5 x 196.2 cm
National Gallery of Victoria, Melbourne
Purchased, 1898



National Gallery of Australia
McCubbin: Last Impressions 1907-17
National Gallery of Australia: 14 August –
01 November 2009
Art Gallery of Western Australia: 12 December
2009 – 29 March 2010
Bendigo Art Gallery: 24 April – 25 July 2010

Frederick McCUBBIN
Australia 1855–1917
Arrival of the Duke and Duchess of York, Melbourne 1901 1908
oil on canvas, 61.5 x 92.5 cm
National Gallery of Victoria, Melbourne.
Purchased with the assistance of a special
grant from the Government of Victoria, 1979



TarraWarra Museum of Art, Healesville
George Baldessin: Sculpture and Etchings
21 November 2009 – 14 March 2010

George BALDESSIN
Italian 1939–1978, emigrated to Australia 1949
MM of Rue St Denis 1976
charcoal and conté on paper
119.9 x 80.6 cm irreg. (sheet)
National Gallery of Victoria, Melbourne. Purchased
with the assistance of The Docking Drawing Fund
(NGV), 2001
© George Baldessin. Licensed by Viscopy.



**Réunion des musées
nationaux, Paris**
David, Klimt, Toulouse-Lautrec, Degas:
De la scène au tableau
Musée Cantini, Marseille:
06 October 2009 – 03 January 2010
Museo di arte moderna e
contemporanea di Trento e Rovereto:
06 February – 23 May 2010
Art Gallery of Ontario, Toronto:
19 June – 26 September 2010

Edwin LANDSEER
English 1802–1873
Scene from A Midsummer Night's Dream.
Titania and Bottom 1848–51
oil on canvas, 82.0 x 133.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1932



Heide Museum of Modern Art
Cubism and Australian Art
24 November 2009 – 08 April 2010

Amédée OZENFANT
French/American 1886–1966,
worked in Russia 1910–13
Still life (Nature morte) 1920
oil on canvas, 80.5 x 100.3 cm
National Gallery of Victoria, Melbourne
The Eugenie Crawford Bequest, 2007
© Amédée OZENFANT / ADAGP.
Licensed by Viscopy

AIM

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

Audience and Access



24-hour Dalí – Melbourne’s surreal ‘white night’

Melburnians’ love of art and culture is well known, but the enthusiasm with which the city embraced the NGV’s first ever all-night opening exceeded everyone’s expectations.

More than 15,000 people joined in the celebrations to pay homage to the great Spanish surrealist and farewell one of our most popular exhibitions, *Salvador Dalí: Liquid Desire*, when the Gallery kept its doors open for 24 hours over the show’s closing weekend in October.

Building on the highly successful *art after dark* openings, which have entertained eager crowds on Wednesday nights since 2004, *24-hour Dalí* was another facet of the Gallery’s ongoing strategy to make art more accessible to a wider audience.

The event drew one of the most colourful and diverse cross sections of the Melbourne community the Gallery had ever seen, including young people out after seeing a gig, some who had come straight from finishing a shift in the city’s bars and restaurants, and others who had set the alarm and come out especially to be part of it.

In addition to the extraordinary collection of Dalí’s work on show – itself a feast for the senses – there were free performances, DJs, live music and dancing to amuse and delight the multitudes who visited. Persimmon Restaurant stayed open, serving coffee, drinks and meals to

bleary-eyed night owls and a sumptuous champagne breakfast for the stayers in the morning.

There was a fantastic party atmosphere, which continued into the early hours of Sunday and throughout the final day until the exhibition’s closure at 5pm.

The media was keen to be involved and were extremely supportive, before, during and after the event. There were live radio broadcasts all night from Federation Court, and television, press and online media also provided extensive and glowing coverage, interviewing curators and many visitors throughout the weekend, some of whom declared it the best night of their life! We were delighted that Tim Holding, the Acting Premier, accompanied by Minister Peter Batchelor, dropped in to participate in the fun of the event.

All were amazed at the numbers, and the success of the event ignited broad community discussion on the need for more access to the arts outside regular business hours. While *24-hour Dalí* was something of an experiment, it couldn’t have come at a better time for Melbourne, serving as a much-needed counterpoint to recent concerns over safety in the central business district after dark, and drawing positive comments from civic leaders, including the Lord Mayor and the Victorian Police Commissioner.

Our first-ever 24 hour opening has been a huge success. It shows that there is great demand for more art after dark in our cosmopolitan city.
Gerard Vaughan, Director



With almost 43,000 people enjoying *art after dark* at the NGV during 2009 alone, it seems there is a groundswell of support for more fun, safe late-night cultural events in central Melbourne. Given that *nuit blanche*, or 'white night', all-night arts festivals are now regular fixtures of the cultural calendars in many of the world's cities, there is clearly great scope for more such events locally.

As Gerard Vaughan said when he announced the event, "24-hour Gallery access is a great idea for a cosmopolitan city like Melbourne and if it works, we will do it again!" Given the success of *24-hour Dali*, art fans should stay tuned for more of the same in the future.



Crowds all atwitter over *Ron Mueck*

In April, the NGV closed the largest and most comprehensive exhibition of the work of Ron Mueck ever staged – a deeply moving collection of major pieces by the internationally renowned Melbourne-born sculptor, along with a number of new works on public display for the first time.

Attracting almost 120,000 visitors, the exhibition surpassed last year's Brack retrospective as the Gallery's most popular solo exhibition of any Australian artist and heralded a new era in audience communication and engagement. While a marketing strategy that included the use of Facebook and Twitter had been integral to the success of the year's Melbourne Winter Masterpieces show, *Salvador Dali: Liquid Desire*, the power and potential of these new forms of social media really became clear during *Ron Mueck*.

A strong online focus was developed, with particular emphasis on targeting younger audiences. During the first weekend following the show's opening, more than 98,000 people 'tweeted' about the exhibition, and over 65% of all visitors during the three-month season were younger than 40, the highest level of visitation in the NGV's history among this normally resistant demographic.

The NGV's marketing efforts were greatly enhanced by the fact that the artist waived copyright restrictions, allowing visitors to take photographs within the exhibition space. This meant that images of Mueck's arresting

and all-too-real human studies were transmitted far and wide, adding to the buzz surrounding the show and encouraging others to see these remarkable works for themselves.

In response to the increased interest among younger audiences, the NGV Marketing team developed the concept for a free day of live music in the Grollo Equiset Garden to celebrate *The Last Day of Summer*. More than 7,000 turned out during the day, enjoying a relaxed picnic in the park, an exciting line-up of local performers and access to the exhibition until 9pm. The broad appeal of the show came as no surprise to the NGV's Curator of Australian Art, David Hurlston, who curated the retrospective and conducted the NGV's first ever 'twitterview', using Twitter to respond to the public's questions about the exhibition and the artist in real time. "Everyone can relate to these works, as was clear from visitor reactions within the exhibition space and the interest generated online," David explained. "While much has been made of Mueck's ability to render details of skin, hair, eyes and physical features, it is the way he does this that instills in his sculptures the essence of life that gives them such indescribable presence."

Audience and Access

Key Achievements

I visited Kids Corner. Congratulations. It's a wonderful space. From its vibrant, welcoming exterior it draws you in. What a happy, stimulating and fun place for young children to start an education in the visual world that will stimulate them for life.
Marion Harris, visitor comment



PERFORMANCE INDICATORS

- Number of visitors: 1.6 million (target: 1.42 million; 08/09: 1.58 million)
- Pay exhibition tickets sold: 447,968 (target: 295,000 ; 08/09: 311,015)
- Participants in schools and public programs: 223,500 (target: 175,500; 08/09: 235,000)
- Visitors to touring exhibitions: 124,106 (target: 34,000; 08/09: 75,698)
- Visitors rating NGV visit as 'good' or 'very good': 98% (target: 95%; 08/09: 98%)
- Number of NGV Members: 51,168 (target: 40,000; 08/09: 41,511)
- Number of NGV publications sold: 44,291 (target: 30,000; 08/09: 36,240)
- Spend per retail customer: \$35.30 (target: \$30; 08/09: \$35.23)

VISITORS

- Welcomed the NGV's 12-millionth visitor since the Gallery's reopening in 2003
- Held our first ever overnight opening, *24-hour Dalí*, attracting almost 15,000 people in one day
- Appealed to larger youth audiences than ever before, through the use of electronic media such as Facebook and Twitter – an unprecedented 65% of all visitors to *Ron Mueck* and 57% of visitors to *Dalí* were under the age of 40
- Equalled the highest approval rating ever recorded at NGV Australia, with 98% of visitors rating *John Brack* as good or very good, a score only matched by *The Impressionists*

- Increased attendances to NGV Australia, with more than 90% of visitors to the *John Brack* retrospective nominating it as their primary reason for visiting – the highest proportion ever recorded
- Attracted more first-time visitors to the Gallery – during the *Dalí* exhibition, 24% were first-time visitors, the highest proportion in three years
- Ranked the 20th most visited gallery in the world in 2009 and the most visited gallery in Australia by *The Art Newspaper's* annual survey of global art gallery attendances

EXHIBITIONS

- Showed 19 diverse exhibitions (10 at NGV International and 9 at NGV Australia), most of which were free to the public
- Attracted 332,520 people to *Salvador Dalí: Liquid Desire*, the sixth exhibition in the Melbourne Winter Masterpieces series and the second most popular, after *The Impressionists* in 2004
- Following the success of *John Brack*, held the largest and most comprehensive exhibition of the work of *Ron Mueck* ever mounted, attracting more than 118,000 people and making it the most popular show of a single Australian artist ever staged by the NGV
- Held a major retrospective surveying the highly successful and diverse career of Rupert Bunny, featuring more than 100 paintings, drawings and monotypes drawn from private and public collections in

- Australia and Europe, in conjunction with the Art Gallery of New South Wales
- Featured the intricately carved sculptural works of Ricky Swallow, along with a large group of his watercolours, in *The Bricoleur*, the artist's first Australian exhibition since 2006
- Showcased the Gallery's recent impressive prints and drawings acquisitions in *Building a Collection*
- Celebrated Wedgwood's 250th anniversary with a superb exhibition of more than 70 works drawn from the NGV's acclaimed Wedgwood collection
- Displayed a beautiful selection of 30 bark-cloths created by women from the small Ömie tribe in *Wisdom of the Mountain*, our first exhibition of contemporary art from Papua New Guinea
- Explored the spiritual practice of the tea ceremony in *Tea and Zen* and featured some of Japan's most celebrated artworks in *Hokusai*, while East met West in *Chinoiserie*
- Examined the photographer's gaze in *Long Distance Vision* and *Re-view*
- Surveyed the work of eight leading contemporary independent fashion labels in Australian and New Zealand in *Together Alone*, and showcased elegant gowns from the 19th century to more contemporary designs in *Drape*
- *Love, Loss and Intimacy*, which opened on Valentine's Day, gave a fascinating insight into how the most powerful of human emotions have found artistic expression



through a selection of European and Australian works from the NGV Collection

- Delved into the architectural process in *Draw the Line: The Architecture of LAB*
- Held our first ever exhibition focusing on the use of collage to create or enhance works of art and showing how this technique has developed over the past 70 years
- Fostered upcoming contemporary artists through the sixth and final triennial Clemenger Contemporary Art Award and the 17th annual *Top Arts* exhibition
- Opened our seventh Melbourne Winter Masterpieces exhibition, *European Masters: Städel Museum, 19th–20th Century*, featuring a stunning selection of major works never before seen in Australia and showing exclusively at the NGV

TOURING

- The *John Brack* retrospective travelled to the Art Gallery of South Australia for four months following its highly successful Melbourne season
- Toured *Gallery Ark* to the McClelland Gallery+ Sculpture Park, Bundoora Homestead and the Horsham Regional Art Gallery

NGV KIDS

- Opened NGV Kids Corner at Federation Square, the NGV's first dedicated gallery space designed especially for children and families
- Attracted nearly 14,000 children and families to the Dalí Kids space during the course of the exhibition, with fun activities and a mirror maze that replicated the surreal images found in Dalí's works
- Fostered young children's creativity with an 'Artist at work' coloured pencil door hanger, which every prep student in Victoria will



receive on their first day of school and which they can then decorate and place on their bedroom door

- Achieved consistently high attendances at a diverse range of NGV Kids Holiday Programs offered throughout the year, which catered for children up to 12 years of age with activities such as art-making classes, parties, workshops, films, storytelling and free gallery trails

SCHOOLS

- A record 17,303 students and teachers took part in *Dalí* educational programs, including a collaborative program with the Soundhouse at the Arts Centre, which allowed participants to produce short films inspired by the artist and his works
- Launched two new online educational tools – *Tradition and Transformation*, which explores the Indigenous collection, and *Floating World*, inspired by the NGV's collection of Ukiyo-e woodblock prints – with financial support from the Victorian Government's Broadband Innovation Fund
- Presented a professional learning program for around 250 teachers and VCE Studio Arts Behind the Scenes students looking at the exhibition design for *Salvador Dalí: Liquid Desire*
- In conjunction with Arts Victoria, held an information session on artists in schools for around 200 artists and teachers interested in this program
- Helped VCE students explore historical and social understanding in art and literature through *Persuasion: Fashion in the Age of Jane Austen*, with a group of 40 year 11 students arriving in full period costume, to the delight of NGV visitors
- Presented on Indigenous arts and culture at the History Teachers Conference and on the NGV as a teaching resource at the Psychology Teachers Conference, and held a French teachers' evening for 60 attendees
- Hosted the presentation ceremony for the 2009 Governor General's Undergraduate Essay Competition
- Conducted Seeing Things Differently – New Perspectives on Reading and Literacy, a full-day professional learning program for school



librarians held in partnership with the School Library Association of Victoria and featuring presentations, tours and workshops inspired by the NGV collections.

OUTREACH

- In conjunction with Arts Access, developed and ran a year-long tailored program to help artists with special needs experience the arts
- Held a range of literacy programs focused on the works from the Joseph Brown Collection, using touch-screen interactive technology to encourage participants to discuss and write about the artworks on display
- Presented Arts Alive, NGV and Song Room, a special musical performance for 520 students from disadvantaged schools, some of whom had never experienced a live performance before, followed by an NGV tour with education staff
- Supported the Premier's Reading Challenge, a statewide literacy strategy for schoolchildren, which this year focused on schools that had been affected by the devastating Black Saturday bushfires in February 2009. The 200 attendees had a great time, with entertainment, guest celebrity authors, photo opportunities with the Premier and Minister for Education, lunch and tours of the Gallery

COMMUNITY AND CULTURE

- Almost 43,000 people enjoyed the diverse weekly *art after dark* programs for *Salvador Dalí: Liquid Desire*, including Spanish dance performances, exciting renditions of the music of Ravel and Villa-Lobos by Orchestra Victoria, and Dalí Bites, a series of short talks on the range of Dalí's work, such as jewellery, ballet design and portraiture



- Celebrated the last day of summer with a crowd of more than 7,000 relaxing in the Grollo Equiset Garden with a day of live music and access to the *Ron Mueck* exhibition
- Hosted a series of fully subscribed breakfast seminars for hundreds of teachers, alumni groups, members and the public
- Held a family day in conjunction with the Spanish Consulate, featuring guest speakers from the Spanish community, tapas, music and flamenco performances, and celebrated Catalan National Day with a special seminar on Salvador Dalí and Catalonia
- NAIDOC Week celebrations included Indigenous storytelling and songs with Fay June Bali, art demonstrations, performances by Indigenous dancers from One Fire Dance Troupe and tours of the Indigenous collection
- Honoured Anzac Day with a Festival of Choirs, in collaboration with Jonathon Welch and the Choir of Hope and Inspiration, with more than 200 performers and an audience of more than 700
- Secured a three-year grant of \$90,000 from VicHealth to develop and deliver a series of programs to promote cultural diversity, the first of which, *We R 1*, focused on Indigenous art and culture in collaboration with contemporary Indigenous artist Lorraine Connelly-Northey
- Presented a series of very popular musical performances in the Great Hall at NGV International, including *Chinoiserie*, a concert for around 450 people by Orchestra Victoria, which featured the work of Rameau, JS Bach and Poulenc and explored the influence of China, Japan and India on European classical music, as well as free Beijing opera performances for more than 200 people as part of the *Imperial Robes* exhibition programs



- Concluded the highly successful Art Chat program, which attracted nearly 30,000 people throughout the nine-month series of weekly presentations by diverse speakers from the arts, local communities, business and entertainment
- Commenced a weekly program of live music on Sunday afternoons at NGV Australia to highlight emerging performers from diverse backgrounds – the first event featured Herb Patten, Kutcha Edwards and Shiralee Hood and drew a crowd of 200
- In conjunction with the Comedy Festival, more than 1,120 people experienced the Gallery like never before when comedian Hannah Gadsby shared her unique and very funny perspective on the NGV Collection
- Organised a range of delectable events in conjunction with the Melbourne Food and Wine Festival, including The Art of High Tea, which involved tours of the Decorative Arts Collection followed by a delightful afternoon tea, and Gastronomic Gallery, a progressive dinner for 100 through selected galleries at NGV International

ARTISTS AND ACADEMICS

- Around 1,400 people turned out to see performance artists Gilbert and George in conversation with journalist Virginia Trioli in the Great Hall at NGV International, their first visit to Melbourne in 37 years
- As part of the Melbourne Writers Festival, we celebrated Melbourne's recent designation as the second UNESCO International City of Literature with a special display and a series of seminars and presentations focusing on the artistic expression of reading and writing
- Held a full-day conference on copyright, with guest speakers including Robin Wright, from Melbourne Law School, University of Melbourne, and Associate Professor Charles Green, Reader in Contemporary Art, University of Melbourne, tackling issues such as the use and display of appropriated art and licensing in new media, film and music
- International visiting speaker Donna Williams, from the Metropolitan Museum of Art in New York, presented an informative lecture to 100 attendees from the museums sector on exhibitions



- marketing and planning for culturally diverse audiences
- Explored the relationship between art, meaning and spirituality through a number of popular events, including a forum held in conjunction with the 11th International Istanbul Biennial that considered 'What keeps mankind alive?' and questioned the role of art in instigating social change, and Who am I?, a symposium and Gallery floor talks focused on different faiths, held in association with the Parliament of World's Religions, which attracted 450 attendees
- Began a series of thought-provoking philosophy programs in conjunction with the University of Melbourne, exploring topics such as the appreciation of art and great ideas that changed the world, with sessions booked to capacity and receiving excellent feedback
- Professor John Wiltshire, Australia's foremost Austen scholar, led a fascinating presentation on *Persuasion* for an audience of more than 150 people
- The Wedgwood 250th Anniversary Lecture Series attracted more than 100 participants, who enjoyed expert talks by NGV Curator Amanda Dunsmore, Programs Coordinator Robert Wilson and Robyn Ives from the Wedgwood Society Australia
- Errol Manners, author and leading European ceramic dealer, and Maureen Cassidy-Geiger, from the Arnhold Collection of Meissen porcelain in New York, offered their insights on Augustus the Strong and the Crown Prince Friedrich King of Poland at a popular seminar on Kings, Princes, Porcelain and the 18th Century Grand Tour



- NGV representatives presented on the current practice of exhibition design and contemporary art in institutional settings to postgraduate students, alumni and invited guests at the Graduate Research Conference of RMIT's School of Architecture and Design
- Presented a diverse series of lectures throughout the year, including the annual Barbara Blackman Temenos Foundation Lecture, attended this year by 223 people who were fascinated by art historian Andrew Wolpert's interpretation of Turner's light, and the annual Ursula Hoff Lecture, which this year commemorated the centenary of the late Dr Hoff's birth and her contribution to the collection of Australian prints

VIRTUAL NGV

- 2,090,778 website hits, an 8% increase on last year
- Relaunched the NGV website in June, with an interactive calendar of events, an information rich home page and an exciting new design with improved navigation and functionality
- Published 252 entries received in our first ever online creative writing competition, which called for contributions exploring Love, Loss and Intimacy, to coincide with this exhibition
- Joined Twitter and Facebook, helping audiences stay in touch with the latest news on what's happening at the NGV and giving subscribers instant updates
- Received more than 500 entries in *Searching for the Surreal Image*, a photographic project on the NGV website, including many images from interstate and overseas

RETAIL AND CATERING

- Sold 19,163 copies of the *Dali* catalogue (translating to a 1-in-19 pickup rate) and achieved the highest ever pick-up rate for the *Dali* audio guide at 1-in-12
- NGV Shops have been re-positioned, with increased revenue achieved through events as the annual Members shopping day in November
- Persimmon Restaurant was listed for the first time in the 2010 Age Good Food Guide as "a restaurant that inspires and energises just as art can"



- The Tea Room's popularity continued to grow and its exquisite macaroons have generated a dedicated following

PUBLISHING

- Published a total of 19 books, catalogues and room brochures
- Awarded a gold medal in the 26th National Print Awards for the *Black in Fashion* publication
- Received an honourable mention for edition 48 of the NGV's *Art Bulletin of Victoria* in the American Association Museum Publications Design Competition, in the scholarly journals section
- Won three awards in the 2009 Printing Industry Craftsmanship Awards: an emerald award for the 2007/08 *Annual Report*, and two ruby awards for the *Rosalie Gascoigne* catalogue, one in the booklets and catalogues category and the other in the book printing category

NGV MEMBERS

- 25% increase in memberships, taking the total number of Members to 51,168, with 5,081 new Members joining during the *Dali* exhibition (compared with 2,812 during *Art Deco*)
- Completed extensive renovations of the Members Lounges at both NGV International and NGV Australia, creating a more comfortable and streamlined space with added facilities such as a Wi-Fi hotspot, computers with easily accessible information, improved lighting and a new selection of artworks
- As a prelude to the NGV's 150th anniversary, began collecting personal reflections from Members in a special book that will be kept as a permanent record
- Held the first Mid-Summer Party, which was a great success, with guests mingling in the Persimmon and the Grollo Equiset Garden before a special viewing of the *Ron Mueck* show
- Achieved a 50% renewal rate for first year members and offered online membership renewal with savings for multiple year renewals



- Raised \$17,843 to support the framing of one of Edouard Manet's greatest works, *The house at Rueil 1882*

VOLUNTARY GUIDES

- Welcomed a new intake of 40 Voluntary Guides, who commenced their 18-month training program in February after having been selected from a pool of more than 300 applicants
- Staged the 17th annual Conference of the Association of Australian Gallery Guiding Organisations, attended by nearly 250 delegates, who heard local and interstate artists, academics and community identities speak on a broad range of topics related to the conference theme of passion and patronage
- Outgoing President Gabrielle Cavanough was succeeded by Ian Buckingham

MARKETING

- Generated around 500 new Facebook fans a week during the *Top Arts* season
- An unprecedented 82% of NGV Australia Visitors were aware of the advertising for the *John Brack* retrospective
- Launched a monthly e-newsletter and a 'recruitment' campaign to promote the new NGV website and build online audience numbers
- Increased the editorial focus of the NGV's *Gallery* magazine from 50% to 65%, providing more space in the magazine for information on exhibitions and events, in-depth profiles and feature stories, and the promotion of key activities and campaigns
- Began a new series in the *Gallery* magazine, *NGV Chronicles*, to record and reflect on key moments in the Gallery's history in the lead-up to the 150th anniversary



CORPORATE PARTNERSHIPS

- Delivered \$2.4 million in cash and contra partnerships with corporate sponsors
- Mercedes-Benz continued as Principal Partner of the Melbourne Winter Masterpieces series and Ernst & Young as Lead Supporter International Art with sponsorships of *Salvador Dali: Liquid Desire*
- Macquarie Group continued as Lead Supporter Australian Art, including Principal Sponsorship of *Rupert Bunny: artist in Paris*
- Qantas Airways was appointed naming rights sponsor of the Indigenous Galleries at The Ian Potter Centre: NGV Australia
- For the sixth consecutive year Goldman Sachs JBWere supported *Top Arts: VCE2009* as Principal Sponsor
- Mercer Consulting continued to support the temporary exhibition schedule for a third consecutive year as Principal Sponsor of *Ron Mueck*
- Appointed Fairfax as the press partner for the 2010 Melbourne Winter Masterpieces exhibition and congratulated *The Age* on winning a PANPA (Pacific Area Newspaper Publishers Association) award in the sponsorship category for *Salvador Dali: Liquid Desire*

MEDIA COVERAGE

- Secured a record \$14.5 million worth of free and universally positive editorial support for *Salvador Dali: Liquid Desire*, exceeding last year's record of \$13 million for *Art Deco*. Editorial media coverage has steadily increased from \$5 million media value for *Dutch Masters* in 2005
- Achieved extensive positive coverage of *24-hour Dalí* across local, national and international press, television, radio and online media, including a front page report



- in *The Age*, extremely positive and prominent coverage in London's *The Art Newspaper*, announcements in street papers *Beat* and *Inpress*, and a live ABC broadcast from the NGV throughout the night, securing exceptional attendances at this unprecedented event
- Mounted a comprehensive online media campaign targeting youth sites and blogs such as *ThreeThousand*, *The Vine*, *Lost at E Minor*, *Frankie*, *Yen*, *The Design Files*, *We Make Stuff Good*, *The Enthusiast* and *Vive Cool City*, which brought considerable interest from key younger audiences
- Achieved very positive media coverage, including national and metropolitan press, TV and online, for the unveiling in May 2010 of the portrait of the first Countess of Stradbroke
- The reattribution of major work, *The Finding of Moses*, to Giovanni Battista Tiepolo rather than Sebastiano Ricci was an announcement of international significance and covered in an exclusive story for *The Age*. It accompanied the re-opening of the James Fairfax Gallery after refurbishment
- Continued strong partnership with ABC programs, especially *The Collectors*, with whom NGV has now filmed over 20 segments in the past three years; and *Art Nation*, which covered all major NGV exhibitions in 2009/10



YEAR AHEAD

- Holding our seventh MWM exhibition, *European Masters: Städel Museum, 19th–20th Century*
- Continue working with the Federal and State Governments on possible expansion of the current art indemnity schemes
- Involving the whole community in a wide range of inclusive, fun and forward-looking events to celebrate the Gallery's 150th anniversary in 2011
- Creating a new dedicated NGV Kids gallery space at NGV International and making family trails and other NGV Kids programs a feature of all major exhibitions
- Exploring opportunities for more late-night exhibition openings and events
- Contributing to planning and programming for Melbourne's hosting of the World Summit on Arts and Culture 2011

Exhibitions: NGV Australia



**Rupert Bunny:
Artist in Paris**

An Art Gallery of
NSW Travelling
Exhibition

26 March – 4 July 2010
Galleries 17-20,
Level 3

Principal Sponsor
Macquarie Group

Support Sponsors
Sofitel Melbourne on Collins,
Dulux, JCDcaux, Melbourne
Airport

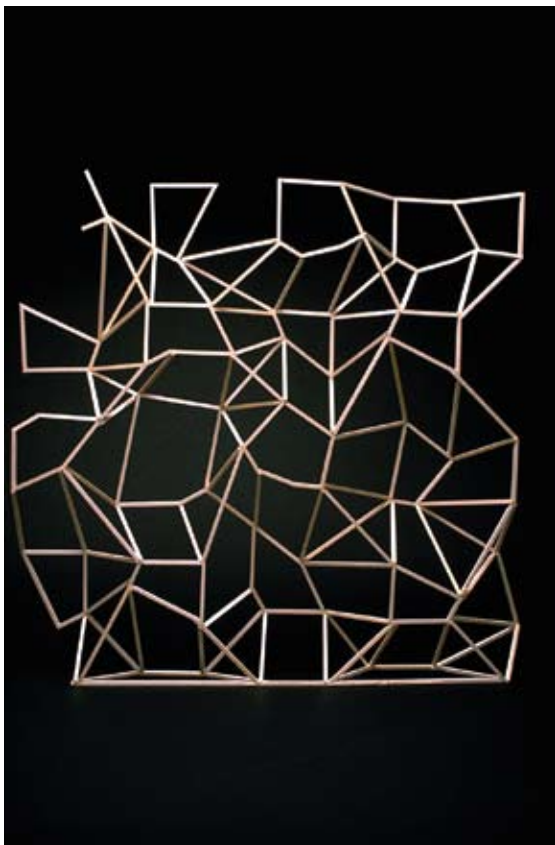
Rupert Bunny
Australia 1864–1947,
lived in Europe 1884–1933
Endormies (c. 1904)
oil on canvas
130.6 x 200.5 cm
National Gallery of Victoria,
Melbourne
Felton Bequest, 1911



**Long Distance Vision:
Three Australian Photographers**

28 August 2009 – 21 February 2010
Gallery 11, Level 2

Max Pam
born Australia 1949, lived in Brunei 1980–83
My donkey, our valley, Sarchu 1977
gelatin silver photograph
20.1 x 20.1 cm
National Gallery of Victoria, Melbourne
Purchased, 1979
© Max Pam



Draw the Line: the Architecture of LAB
18 July – 13 September 2009
Galleries 15-16, Level 3

Study model of atrium structure 1998
balsa wood
90.0 x 97.0 x 7.0 cm
Courtesy of LAB, Melbourne



2009 Clemenger Contemporary Art Award
17 September 2009 –
7 February 2010
Galleries 17-20, Level 3

Ah Xian
Concrete Forest 2: Sagittaria trifolia (Threeleaf Arrowhead) 野慈菇
2008–2009 (detail)
concrete, 45.0 x 44.0 x 24.5 cm
Collection of the artist
© Ah Xian



Stick it! Collage in Australian Art
20 March – 29 August 2010
Gallery 11, Level 2

Ron Upton
born Australia 1937
Cortical blindness
1966 Melbourne
collage of cut printed illustrations
and blackboard paint
48.8 x 36.2 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased, 1966
© Ron Upton



Together Alone: Australian and New Zealand Fashion
1 October 2009 – 18 April 2010
Myer Fashion & Textiles Gallery
12, Level 2

Principal Sponsor
Myer

World, Auckland fashion house
est. 1989
Francis Hooper designer
born Hong Kong 1964, emigrated to
New Zealand 1972
Denise L'Estrange-Corbet designer
born New Zealand 1960
Sanderson suit 1997 *World International*
collection, spring-summer 1997–98
cotton acetate, plastic, metal
(a) 79.5 cm (centre back), 65.0 cm (sleeve
length) (jacket); (b) 81.5 cm (centre back),
70.5 cm (sleeve length) (shirt); (c) 108.0 cm
(outer leg), 42.5 cm (waist, flat) (trousers);
(d) 148.0 x 9.5 cm (tie)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2009
© World



**Ricky Swallow:
The Bricoleur**

16 October 2009 –
28 February 2010
Galleries 15-16, Level 3

Principal Sponsor
Macquarie Group

Support Sponsor
JCDecaux

Ricky Swallow
born Australia 1974, lived
in England 2003–06,
United States 2006–
Flying on the ground is wrong
2006
bronze, artist's proof 5/5
4.0 x 14.5 x 5.0 cm
Collection of J. G. Miles QC,
Auckland
© Ricky Swallow
Photo: Courtesy Stuart
Shave/Modern Art, London



Top Arts: VCE 2009
1 April – 20 June 2010
Galleries 15-16,
Level 3

Principal Sponsor
Goldman Sachs JB Were

Education Partners
Department of Education
and Early Childhood
Development
Victorian Curriculum and
Assessment Authority
Catholic Education Office
Independent Schools
Victoria

Support Sponsors
ExxonMobil Australia
Avant Card

Vicki Karavasil
Fish eyes
synthetic polymer paint and
synthetic polymer resin on
composition board
120.3 x 90.0 cm
Mentone Girls' Secondary
College, Mentone



**Australian Made:
100 Years of
Fashion**

28 May 2010 –
23 January 2011
Fashion & Textiles
Gallery 12, Level 2

Principal Sponsor
Lavazza

Support Sponsor
Inlink

Hall Ludlow, Melbourne
(fashion house)
1948–60

Hall Ludlow (designer)
born New Zealand 1919,
arrived Australia 1947,
died 2003

Evening gown 1954
silk, Vilene, acetate, nylon,
polyester, metal, cotton
(a) 130.0 cm (centre back);
33.0 cm (waist, flat)
(evening gown)
National Gallery of Victoria,
Melbourne
Gift of Mrs Adrian Lowe,
2005

Exhibitions: NGV International



Melbourne Winter Masterpieces 2009
Salvador Dalí: Liquid Desire
13 June – 4 October 2009
Temporary Exhibition Space
1, 2 & 3, Ground Level

Exhibition organised by the National Gallery of Victoria with the Fundació Gala-Salvador Dalí, Figueres, Spain and the Salvador Dalí Museum in St Petersburg, Florida

Principal Sponsor
Mercedes-Benz

Lead Supporter International Art
Ernst & Young

Support Sponsors
Sofitel Melbourne
The Age
Tourism Victoria
City of Melbourne
Melbourne Airport
JCDecaux
Clemenger BBDO
Metlink
Yarra Trams
Connex Melbourne

Salvador DALÍ
Spanish 1904–89, worked in United States 1940–48
Galatea of the Spheres 1952
oil on canvas
65.0 x 54.0 cm
Fundació Gala-Salvador Dalí, Figueres
© Salvador Dalí, Fundació Gala-Salvador Dalí, VISCOPY, 2009



**Building a Collection:
Recent Acquisitions of
Prints and Drawings**

21 August 2009 –

31 January 2010

Robert Raynor Gallery,
Ground Level

Support Sponsor

Dulux

Aida Tomescu

born Romania 1955, arrived

Australia 1980

Oz 2008

coloured inks, pastel and oil pastel

120.0 x 80.0 cm

National Gallery of Victoria,
Melbourne

Purchased, Victorian Foundation

for Living Australian Artists, 2009

© Aida Tomescu, courtesy of
Niagara Galleries, Melbourne



Ron Mueck

22 January – 18 April 2010

Temporary Exhibition Spaces 2 & 3,
Ground Level

Principal Sponsor

Mercer

Support Sponsors

Maddocks, Sanpellegrino, Sofitel Melbourne on
Collins, The Age, JCDecaux

Ron Mueck

born Australia 1958

Wild man 2005

polyester resin, fibreglass, silicone, aluminium, wood,
horse hair, synthetic hair, ed. 1/1

285.0 x 162.0 x 108.0 cm

McClelland Gallery + Sculpture Park, Langwarrin

Purchased by the Elisabeth Murdoch Sculpture

Foundation and The Balnaves Foundation, 2008

© Ron Mueck courtesy Anthony d'Offay, London

Photo Mark Ashkanasy



Love, Loss & Intimacy

13 February – 25 July 2010

Robert Raynor Gallery,
Ground Level

Frederick SANDYS

English 1829–1904

Proud Maisie 1880–90 (detail)

model: Mary Emma Jones

red and black chalk on paper

on cardboard

39.2 x 28.8 cm irreg. (comp.)

48.7 x 36.4 cm (sheet)

National Gallery of

Victoria, Melbourne

Felton Bequest, 1934



Tea and Zen

15 April – 29 August 2010
Asian Art Temporary
Exhibition Space, Level 1

CHINESE

Bowl
Northern Song dynasty (11th century)
Lishui, Zhejiang province, South-east China
stoneware (*Yue* ware)
7.5 x 14.8 cm diameter
National Gallery of Victoria, Melbourne
Gift of Mrs H. W. Kent, 1952



Chinoiserie: Asia in Europe 1620–1840

9 October 2009 –
14 March 2010
Asian Art Temporary
Exhibition Space, Level 1

INDIA, Coromandel coast

Palampore
17th century
linen, natural dyes
321.5 x 244.0 cm
National Gallery of Victoria,
Melbourne
Purchased, 1947



Re-view

16 October 2009 – 4 April 2010
Photography Gallery, Level 3

YEE I-Lann

Malaysian 1971–
Huminodun 2007
type C photograph
106.0 x 205.0 cm
National Gallery of
Victoria, Melbourne
Purchased, 2008
© Yee I-Lann



Timelines: Photography and Time

7 May – 3 October 2010
Photography Gallery,
Level 3

Rod McNICOL
Australian 1946–
Jack 2006
from the *A portrait revisited* series
1986–2006
digital type C print
48.0 x 67.1 cm
National Gallery of Victoria,
Melbourne
Purchased, Victorian Foundation
for Living Australian
Artists, 2009
© Rod McNicol



Wisdom of the Mountain: Art of the Ömie

27 November 2009 – 21 March 2010
Temporary Exhibition Space 1,
Ground Level

Lila Gama
Ömie people, Emate clan, born 1941
Hehi uehorëro (In her wisdom) 2006
Godibehi village, Oro Province,
Papua New Guinea
natural pigments on *nioge* (barkcloth)
99.0 x 82.1 cm irreg.
National Gallery of Victoria, Melbourne
Gift of David Baker, 2007
© The artist, courtesy Ömie Nemiss
Incorporated

Drape: Classical Mode to Contemporary Dress

2 December 2009 –
27 June 2010
Fashion & Textiles
Gallery, Level 2

Support Sponsor
Sofitel Melbourne on Collins

COMME DES GARÇONS,
Tokyo (fashion house)
est. 1969
Rei KAWAKUBO (designer)
born Japan 1942
Dress 1997 spring-summer
cotton, polyester, nylon tulle
122.0 cm (centre back length)
47.4 cm (waist, flat)
National Gallery of Victoria,
Melbourne
Presented through the NGV
Foundation by Takamasa
Takahashi, 2005

Exhibitions: NGV Touring Exhibitions



Ron Mueck
A National Gallery of Victoria
Touring Exhibition
Queensland Art Gallery
8 May – 1 August 2010

Ron Mueck
born Australia 1958
Two women 2005
polyester resin, fibreglass, silicone, aluminium wire,
steel, wool, cotton, nylon, synthetic hair, plastic,
metal, ed. 1/1
82.6 x 48.7 x 41.5 cm (variable)
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living
Australian Artists, 2007
© Ron Mueck courtesy Anthony d'Offay, London



John Brack
A National Gallery of
Victoria Touring Exhibition
Art Gallery of
South Australia
2 October 2009 –
26 January 2010

John Brack
Australia 1920–1999
Solandra 1955
oil on composition board
45.7 x 40.5 cm
National Gallery of Victoria, Melbourne
Presented through the NGV
Foundation from the Bequest of
Mrs Elizabeth Summons, MBE,
Founder Benefactor, 2003
© Helen Brack



The Gallery Ark
A National Gallery of Victoria
Touring Exhibition
Bundoora Homestead
Art Centre
7 August – 13 September 2009
Horsham Regional
Art Gallery
22 December 2009 –
28 February 2010

Program supporters
Alcoa
Tattersall's George Adams Foundation.
Murray Griffin
Australia 1903–1992
The white one 1933
colour linocut, ed. 6/12
20.8 x 35.5 cm (block),
33.2 x 39.7 cm (sheet)
National Gallery of Victoria,
Melbourne
Felton Bequest, 1934
© National Gallery of Victoria,
Melbourne

AIM

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

Development



The Gallery gets its man

Ahead of the Gallery's 150th anniversary next year, the Victorian Government has made an outstanding contribution to our Masterpieces for Melbourne campaign – a gift of Sidney Nolan's dramatic painting *Kelly with horse*, from 1955.

One of the strongest and most confronting of Nolan's depictions of the famous outlaw, the painting has taken pride of place at The Ian Potter Centre: NGV Australia and is already proving extremely popular with the public.

The NGV had targeted a picture of this subject and date after having a similar work from the same Kelly series on loan from New York's Museum of Modern Art for a Nolan retrospective in 2008. It was our view that Nolan achieved his definitive image of Kelly in the 1955 series.

The acquisition was especially fortuitous given the recent withdrawal and sale of *First-class marksman* 1946, a painting from Nolan's earlier Kelly series, which had been on long-term loan at NGV Australia.

While it was disappointing to see that painting go, the NGV had been lucky enough to display and enjoy the work in Melbourne for almost 20 years, thanks to the generosity of the Vizard Foundation, which has also promised a substantial donation to the NGV from the sale.

It has now joined John Brack's *The bar* as another iconic Australian acquisition for our Masterpieces for Melbourne campaign.

As was to be expected, the Masterpieces for Melbourne campaign did lose some momentum as a result of recent global economic events, but has regained impetus and remains very much on track. More than half of the target – of raising \$150 million for the development of the permanent Collection to mark the NGV's forthcoming 150th anniversary – has been achieved.

The Trustees and NGV management thanked the State Government, on behalf of the entire NGV community, for this exceptional leadership gift for the people of Victoria.

We are also extremely grateful to all our Masterpieces for Melbourne supporters, whose generosity is allowing us to build on the NGV's already impressive permanent Collection and will leave an important legacy for generations of Victorians to come.

The public can expect more exciting Masterpieces for Melbourne announcements in coming months until the end of the Gallery's 150th anniversary year in 2011.

Foremost among our acquisitions during 2009/10 was Sidney Nolan's landmark work, Kelly with horse 1955, bought by the State of Victoria, for which we are very grateful.

Allan Myers, President of Council of Trustees



More Masterpieces for Melbourne

As part of the Masterpieces for Melbourne campaign, we have recently added several magnificent late-18th century English portraits to the Collection, thanks to the generosity of the artists' or sitters' descendants, who reside in Victoria.

In October, Mrs A Cade, whose late husband was a direct descendant of Joseph Wright of Derby (1734–1797), donated two major works to the NGV: a self-portrait of the artist – one of only three known to exist – as well as a portrait of the artist's daughter Hannah in a darkened interior, illuminated by candlelight, a treatment for which Wright of Derby is justly famed. This was followed by the Countess of Stradbroke's gift of the full-length portrait by Sir William Beechey (1753–1839), a leading portrait painter of the Regency period, of Lady Rous, née Charlotte Maria Whittaker and later Countess of Stradbroke.

As is typical for paintings of this age, the work required extensive conservation and cleaning. The portrait of Lady Rous required six months of painstaking work by former HDT Williamson Paintings Conservation Fellow Raye Collins. Commenced at the end of Raye's fellowship, this project built on experience and practical skills developed over two years in the Painting Conservation Department of the NGV.

Although structurally stable, the image was compromised by substantial layers of dirt, discoloured varnish and over-painting, accumulated

during the past two centuries. The cleaning resulted in a dramatic visual transformation, revealing Beechey's original colours, as well as many previously obscured details, including an urn in the top left-hand corner which was almost impossible to see before treatment. In a first for the NGV, the restored painting was temporarily hung alongside its unrestored companion, Beechey's portrait of Sir John Rous, later first Earl of Stradbroke. This allowed visitors to see the difference made by the NGV's conservation process. Cleaning will soon begin on the portrait of Sir John Rous and, when this is complete, both works will form the centrepiece of the forthcoming Regency Room of late-18th and early-19th century British art, a special display that will be a key part of the Gallery's 150th anniversary celebrations.

Their original hand-carved gilded frames have also required extensive stabilisation, cleaning and restoration by Conservator of Objects and Frames Sharon Grigg to bring them back to exhibitable condition. Treatment, led by Conservator of European Paintings before 1800 Carl Willis and Senior Conservator of Painting John Payne, has also begun on the Wright of Derby portraits. NGV Director Gerard Vaughan thanked and commended Mrs Cade and the Earl and Countess of Stradbroke for gifting these magnificent portraits of their ancestors. "These are acts of extraordinary generosity," he said, "for which all Victorians are extremely grateful."

Key Achievements



PERFORMANCE INDICATORS

- Total value of gifts received for immediate purchases of works of art: \$3.9 million (target: \$5 million; 08/09: \$3.8 million)
- Proportion of Masterpieces for Melbourne campaign target achieved: 50% (target: 70%; 08/09: 36%)

MASTERPIECES FOR MELBOURNE

- \$58 million in cash gifts, pledges and works of art \$17 million in bequests for the Masterpieces for Melbourne campaign since its commencement in 2006
- 41 gifts, totalling \$81,000, made through the Patrons Program, enabling the immediate purchase of major works of art
- Secured pledges for a series of special Gallery redevelopment projects to mark the NGV's 150th anniversary, including a new Japanese gallery

FUNDRAISING

- Met fundraising targets despite a difficult financial climate
- Held the 2010 NGV Annual Dinner, raising \$159,350 for future acquisitions
- Successfully concluded the fundraising campaign for John Brack's *The bar*, raising the full purchase price of \$3.2 million
- Sought acquisition funds to secure the purchase of *Flash art 1987* by Rosalie Gascoigne
- Recruited additional staff to assist the fundraising team in pursuing new opportunities to increase patronage in the lead-up to the 150th anniversary



FELTON SOCIETY

- Celebrated the fifth anniversary of the Felton Society, established to encourage friends and supporters of the NGV to make a notified bequest to the Gallery, in the spirit of Alfred Felton, whose outstanding generosity transformed the NGV Collection
- Total notified bequests as at 30 June 2010 valued at \$16,956,500 million

SUPPORTERS OF ASIAN ART

- Held the fourth annual Supporters of Asian Art Dinner during the Chinese New Year period, with special guest Li Cunxin, author of *Mao's Last Dancer*, who spoke about the power of art in cultural exchange and the importance of philanthropy – close to \$200,000 was raised on the night
- Purchased *Reeds and wild geese 1975*, a work by Chinese artist Ding Yangyong, thanks to the generosity of supporters and Westpac Banking Corporation
- Supporter donations and significant gifts from Westpac also enabled a rare and complete 19th century South Indian Tamil Nadu album of 108 Hindu deities and an Indian miniature depicting the story of Noah's ark to be added to the NGV Collection, in conjunction with the Australia India Business Council
- Acquired a stunning lacquered oak Japanese tea house by contemporary designer Shigeru Uchida, with funds generously provided by Pauline Gandel. This formed the centrepiece of the *Tea & Zen* exhibition and will be part of our first dedicated Japanese gallery, with thanks



to Pauline and John Gandel, Allan and Maria Myers, and Baillieu and Sarah Myer's Yulgilbar Foundation

LAUNCHED SUPPORTERS OF PRINTS AND DRAWINGS

- Launched a new supporter group focused on building dedicated funds to help develop the NGV's important Prints and Drawings Collection

SUPPORTERS OF INDIGENOUS ART

- Enabled the purchase of a major work by senior East Kimberley artist Billy Thomas with funds raised through the annual Supporters of Indigenous Art Dinner

SUPPORTERS OF DECORATIVE ARTS

- Honoured two of our greatest patrons, Keith and Norma Deutsher, whose passion and generosity have made our Decorative Arts collection what it is today. Many of their donated works were featured during our exhibition to commemorate the 250th anniversary of the opening of the first Wedgwood factory
- Celebrated the gifts of Peter Wynne Morris with an evening reception and the publication of a special catalogue showcasing the significant contribution that the Wynne Morris family has made to the NGV's collection of French 18th-century white porcelain

PHILANTHROPY

- Received major donations from John and Pauline Gandel and from Gordon and Jacqueline Moffatt

The acquisition of great masterpieces has only been possible thanks to the generosity of succeeding generations of donors and benefactors. The Masterpieces for Melbourne campaign is a bold but vital initiative designed to continue this tradition of philanthropic support and build a strong art acquisition funding base for the future.

Bruce Parncutt, Trustee and Chairman of NGV Foundation



- Paid tribute to two of the Gallery's greatest benefactors, Dr Joseph Brown and Victor Smorgon, who passed away during the year
- Welcomed our 2009 Life Members – Mario Bellini, Peter Booth, Peter Davidson, Tom Dixon, Donald Holt and Janet Holt, Patricia Macdonald and Maudie Palmer AO – and thanked them for the outstanding contribution they have made to the NGV and the arts in Australia
- The Ian Potter Foundation funded a grant of \$18,600 for a joint Conservation and Curatorial project to rehouse the Russell Drysdale Photographic Collection. This unique collection of around 5,500 negatives and slides taken by Russell Drysdale in the 1950s and 60s and around 1,240 Drysdale photographs are frequently accessed collection and has now been rehouse in either archival mounts or, where appropriate, in archival albums.
- Congratulated the following recipients of Travel awards:
Clemenger Travel Awards: Matthew Martin, Assistant Curator, Decorative Arts & Antiquities, Diane Hilyear, Program Coordinator, Public Programs & Adam Meredith, Senior Lighting Technician.
Women's Association, Elizabeth Summons
Curatorial Travel Scholarships: Petra Kayser, Assistant Curator, Prints & Drawings & Laurie Benson, Curator, International Art
Eric Westbrook Travel Fund: Diana Dzelalija, Exhibition Designer, Danielle Whitfield, Curator, Australian Fashion & Textiles & Sue Coffey, Head of Media & Public Affairs

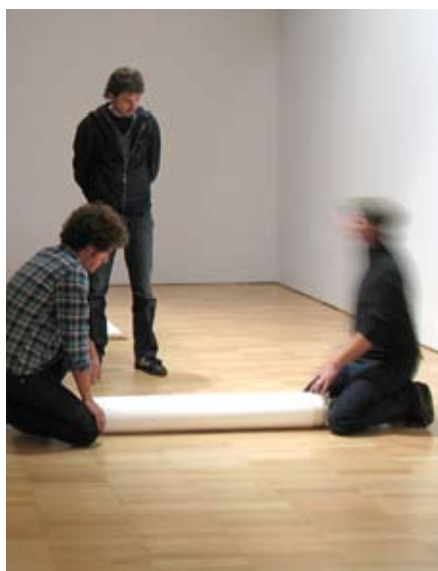
WOMEN'S ASSOCIATION

- Raised \$119,114 during the year through a diverse program of seminars, outings and events, including the ever-popular Garden Day and Spring Lunch
- The annual NGVWA Lecture was a sell-out, this year focusing on Venice and the Islamic World and presented by Dr Stefano Carboni, Director of the Art Gallery of Western Australia

YEAR AHEAD

- A program of regular announcements of new Masterpieces for Melbourne in the lead-up to the Gallery's 150th anniversary
- Planning by the Women's Association for significant fundraising and the acquisition of a major gift to mark the Gallery's 150th anniversary and the 50th anniversary of the Association next year

Resources



Sharing expertise – professional development in the arts sector

As a leading arts institution, the NGV plays a vital educative role in the community. Each year, Gallery staff develop and take part in hundreds of learning and development seminars designed to share expertise with other arts professionals in Australia and around the world.

A highlight during this reporting year was a series of masterclasses hosted by the NGV's Registration and Conservation Departments for colleagues from regional galleries around Victoria in October and May. Following discussions with the staff of National Exhibitions Touring Support (NETS) Victoria, the NGV ran two full days of professional development activities, the first relating to paintings and frames, and the second concentrating on issues specific to works on paper and photography, covering topics such as registration, safe handling and installation, and condition reporting.

According to NETS Victoria Director Georgia Cribb, the workshops were extremely well received by the participants. "The seminars were an outstanding success, and we had overwhelmingly positive responses from all who attended," said Georgia. "Participants commented that they found the hands-on nature of the workshops particularly valuable as it allowed them to pick up handy tips and tricks of the trade." Through initiatives such as these masterclasses, and through regional touring and outreach programs, the NGV actively contributes to the State Government's strategic priority of bringing world-class arts to regional Victoria.

As well as sharing expertise locally, Gallery staff also participate in international forums to build knowledge, strengthen global networks and exchange information. During October and November, Julietta Park, Assistant Curator of Asian Art, participated by invitation in the prestigious 11th Curators' Workshop in Seoul, which was attended by 35 scholars and curators from Asia, Europe and the USA. Julietta attended an international forum and undertook research on nine bronze objects from the NGV Collection with several specialists, unearthing that all but two are most likely of Chinese or Japanese origin rather than Korean. This will be the subject of further research and investigation by the Asian Art Department.

Curator of Asian Art, Wayne Crothers, also undertook a research trip to Japan, which included studying Japanese museum display design with the NGV's Asian galleries refurbishment in mind, and participating in the Asian Museums Academic Conference, attended by representatives from Japan, Korea, China, Vietnam, Cambodia, Laos, Thailand, Indonesia, Nepal, Bhutan, Singapore, Mongolia, San Francisco, Moscow and Turkey. As Wayne explained, trips like these are an invaluable means of forging networks and gaining access to artworks and exhibitions that the Gallery may not otherwise have. "It was an ideal opportunity to establish relationships with these representatives and especially Japanese museum directors and staff," he said. "The Japanese National Museum Association was very pleased to have an NGV representative, and senior staff and curators expressed a great willingness to facilitate the loan of important works and collaborative projects."



Frances Lindsay and her team have taken the exhibition designs of the NGV into the 21st century, making the NGV an international leader that always applies creative and innovative thinking to their exhibition practices.

Angela Ndalianis, Trustee

Frances Lindsay – Celebrating a decade as Deputy Director

For Frances Lindsay, joining the NGV in 2000 as the Gallery's first Deputy Director of Australian Art felt like something of a homecoming. "I had previously worked at the NGV as a young graduate straight from university when the Gallery first opened the Roy Grounds building on St Kilda Road. So I've had the privilege of contributing to two transformational periods in the NGV's history," said Frances.

Having just completed the building project for The Ian Potter Museum of Art at the University of Melbourne, on returning to the NGV Frances immediately embarked on another major building project – the creation of The Ian Potter Centre: NGV Australia at Federation Square, an undertaking that she describes as "totally exhilarating".

While Frances has been involved in a number of significant art museum developments during her career, she cites working with NGV staff and architect Peter Davidson on the fit-out and inaugural installation of the collections at NGV Australia as one of her greatest highlights.

According to Associate Professor Angela Ndalianis, who is a member of the NGV's Council of Trustees, Frances' keen understanding of the integral role played by architecture in museum and gallery practices was especially evident in her vision for the Federation Square complex. "One of her major strengths is her tremendous belief in and commitment to contemporary art and architecture, which she has passionately championed during her time at the NGV," said Angela.

In 2007, Frances took on another significant challenge, becoming the Gallery's sole Deputy Director, with responsibility for both International and Australian art, a role in which she has excelled according to NGV Director Gerard Vaughan.

"Frances is an outstanding art museum professional, who has made a transforming contribution to the life and success of the NGV," said Gerard. "Her achievements range from the Federation Square building project, to the development of the exhibitions program, and her work with both the curatorial group and our education and public programs department. The initiatives for new children and family spaces at both our buildings are very much hers. She is a highly valued colleague."

Although her role at the NGV has changed considerably over the past decade, Frances says the overall aim remains the same: "To make the Collection and its allied exhibitions and programs meaningful to the community, thereby inviting them to participate in the experience and wonder of art. The fact that this strategy, realised by so many NGV staff, has been successful is extremely rewarding to me. Ultimately what must be celebrated above all else is the brilliance of our artists, which is what it is all about. On a daily basis, I am inspired by being in the presence of amazing art and by the dedication and talent of NGV staff, who constantly extend the Gallery's potential for bringing art and people together."

Key Achievements



PERFORMANCE INDICATORS

- Number of NGV training programs: 64 (target: 70; 08/09: 85)
- Training and development spend per EFT: \$1,035 (target: \$850; 08/09: \$1,388)
- Building condition indices: >90% (target: >90.5%; 08/09: >90%)
- Waste recycled: 68% (target: 90%)
- Volunteer hours: 10,069 (target: 11,000; 08/09: 12,358)

LEADERSHIP

- Achieved \$3.1 million of new Government asset funding for a major program of gallery refurbishments in 2010–12 to enhance access to the State Collection
- Launched a new Strategic Plan, looking forward to 2020
- Conducted restructure of senior management positions to create a more streamlined organisational structure and clearer executive accountability
- Received two Arts Victoria Portfolio Leadership Awards – one for leadership in customer service / marketing / audience development for *24-hour Dali* and the other for leadership in collaboration for the cooperative marketing campaign for Melbourne Winter Masterpieces 2009 with Museum Victoria
- Negotiated a new memorandum of understanding with the Victorian Major Events Company with the aim of improving forward planning and management of future Melbourne Winter Masterpieces exhibitions and signing off future exhibitions



- Continued Leadership Development Program for the third year, emphasising practical business skills such as project management, professional writing, presentation skills, interviewing skills and computer training

STAFF HIGHLIGHTS

- Congratulated the following staff on achieving career milestones: Gervaise Battour (25 years), Tony Henshaw (20 years), David Lindstrom, Julie Singleton and Robert Wilson (15 years), Laurie Benson, Lisa Zito, Jordan Trinhnam, Kate Douglas, Kerry Stratford, Jenny Walker, Jackie Robinson, Linda Misuraca, Nicole Monteiro, Natasha Saltmarsh, Christian Markel (10 years)
- Welcomed Wayne Crothers to the role of Curator, Asian Art, and Jasmin Chua to the role of Publications Manager

PROFESSIONAL DEVELOPMENT

- Julietta Park, Assistant Curator of Asian Art, participated by invitation in the prestigious 11th Curators Workshop in Seoul, which was attended by 35 scholars and curators from around the world
- Hosted the National Forum for Marketing and Development Professionals at Collecting Institutions, and represented by NGV Front of House Manager, Annaliese Forde at the National Forum for Museum Customer Service Professionals, held in Canberra

CONTRACTS AND TENDERS

- Managed public tender processes including cleaning services, garden maintenance, supply of printers and copiers, internal audit



- services, electrical, general building and painting services
- Developed and introduced template contracts for supply of services, supply and installation of goods and for the use of NGV locations for filming

ASSETS AND FACILITIES

- Moved the Gallery's carpenters workshop to new larger and more efficient premises, more conveniently located closer to the NGV's storage spaces
- Withstood one of the worst Melbourne hailstorms on record, taking preventative measures to ensure no damage to any works of art and undertaking extensive repairs to floors, walls and ceilings at both NGV venues in the storm's aftermath
- Developed draft ten year capital expenditure plan and greatly improved asset condition reporting
- Completed major refurbishment of both NGV Members Lounges, improving both facilities and services for members

RISK MANAGEMENT

- Achieved gold medal rating in the VMIA Site Risk Survey for 2009
- Completed major project to revise and re-design the NGV risk register, as part of the risk management framework
- Focused on internal audit program, achieving a 91% clearance rate for recommendations
- Made good progress on updating key NGV policies and procedures, notably in the finance area
- Signed a memorandum of understanding

NGV employees display a wide range of skills, talents and experience. This variety makes the NGV a fascinating and stimulating place to be and ensures a remarkable sharing of ideas and great collaboration.

Liz Grainger, General Manager Operations



on the Victorian State Collections Emergency Response with Museum Victoria, the Victorian Arts Centre Trust, the State Library of Victoria, the Australian Centre for the Moving Image and the Public Records Office of Victoria

- Commenced review of NGV incident management and reporting systems

INFORMATION SERVICES

- Implemented new managed print contract across NGV introducing new multi-function devices with reduced energy and paper use
- Launched first-ever NGV intranet to provide better access to services, information and resources for all staff

ENVIRONMENT AND SUSTAINABILITY

- Continued to implement the NGV Environmental Management Plan, through the ResourceSmart Government program
- Increased environmentally friendly accredited Green Power to 20% of total NGV usage
- Increased the rate of recycling of the NGV's overall waste to nearly 70% and introduced full recycling of catering food waste
- Carried out the environmental impact assessment of *Salvador Dali: Liquid Desire* in cooperation with Department of Innovation, Industry and Regional Development
- Began a series of monitored tests of the conditions in selected galleries with a view to reducing the NGV's energy consumption and the environmental burden, while maintaining Collection conditions at acceptable international standards



HEALTH AND WELLBEING PROGRAM

- The Art of Balance program continued to offer events promoting proactive workplace health through various health promotion and awareness activities as well as sessions on retirement, taxation and superannuation.

ENTERPRISE AGREEMENT

- The NGV finalised an extension and variation of the 2006 – 2009 Enterprise Agreement which will expire June 2011



YEAR AHEAD

- Manage major public tenders for security and building engineering services
- Deliver Gallery refurbishment projects for 150th anniversary including new NGV Kids gallery at NGV International
- Develop 3 year Information Technology Strategy
- Prepare for forthcoming changes in OH&S legislative and regulatory framework and refresh training for all Health & Safety Representatives
- Review business continuity planning in conjunction with a program of training and communication
- Complete an independent valuation of the State Collection
- Research and implement an internal Communications Strategy
- Focus on information and knowledge management and appoint a dedicated Archivist
- Introduce new systems for purchase order management and enhanced management reporting and variance analysis
- Upgrade obsolete communications equipment at both public sites
- Rationalise storage facilities for both art and non-art storage
- Develop enhanced strategic execution skills in senior managers and staff, as part of three year HR strategy
- Collaborate with Government and stakeholders on the proposed Southbank Cultural Precinct Redevelopment

EXHIBITION CATALOGUES



Re-view: 170 Years of Photography
by Isobel Crombie



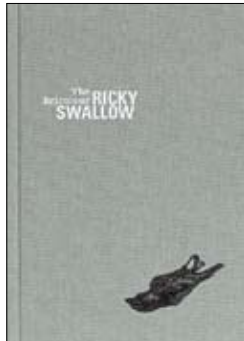
*Wisdom of the Mountain:
Art of the Ömie* by Sana Balai and
Judith Ryan with contributions by
Drusilla Modjeska and Alban Sare



*European Masters: Städel Museum,
19th–20th Century* by Felix Krämer
with essays by sixteen additional authors



2009 Clemenger Contemporary Art Award
by Kelly Gellatly, Alex Baker, Jane Devery,
Alisa Bunbury, Stephen Gilchrist, Emma
Mayall and Judith Ryan



Ricky Swallow: The Bricoleur
by Alex Baker with Michael Ned Holte



Ron Mueck by David Hurlston with essays by
Lisa Baldissera, Nicholas Chambers, James Fox,
Kelly Gellatly, Ted Gott, Susanna Greeves, Philip
Long, Angela Ndalianis, Justin Paton, Craig
Raine and Angus Trumble



Top Arts VCE 2009
by Merren Ricketson

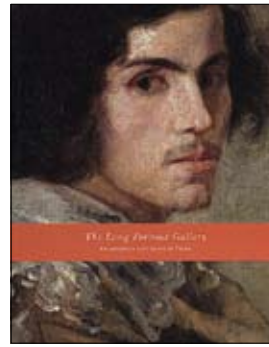
ROOM BROCHURES



Draw the Line: The Architecture of LAB by Donald Bates and Peter Davidson



Long Distance Vision: Three Australian Photographers by Susan van Wyk



The Long Portrait Gallery: Renaissance and Baroque Faces by Vivien Gaston



Drape: Classical Mode to Contemporary Dress by Paola Di Trocchio



Australian Made: One Hundred Years of Fashion by Laura Jocic



Timelines: Photography + Time by Isobel Crombie



Tea & Zen: Spiritual Contemplation in Chinese and Japanese Art by Mae Anna Pang and Wayne Crothers



Love, Loss and Intimacy by Allison Holland



Chinoiserie: Asia in Europe 1620–1840 by Carol Cains and Matthew Martin

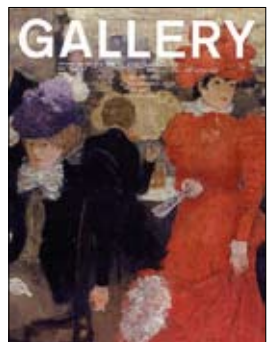


Together Alone: Australian and New Zealand Fashion by Katie Sommerville and Laura Jocic with an essay by Peter Shand

OTHER



What's On (Six Editions)



Gallery (Six Editions)



Supporters of Prints & Drawings: Celebrating and Supporting the Prints and Drawings Collection of the National Gallery of Victoria by Cathy Leahy



Allan Myers AO (President)

Appointed a trustee in May 2003; reappointed 2006 and 2009; appointed President in June 2004

Allan has had a long and distinguished career in commercial law, has lectured in law at universities in Melbourne, England and Canada, and written many legal articles published in Australia and abroad. He has a long history of supporting professional organisations and charitable foundations including the Howard Florey Institute.



Peter Edwards

Appointed a trustee in May 2008

Peter is Managing Director of the Victor Smorgon Group. The Group's ventures include Property, Consumer Retail, Recycling & Renewable Manufacturing, and Sustainable Agriculture. Peter is a Trustee of the Julian Burton Burns Trust, and a board member of SECUREcorp Pty Ltd and the Jewish Museum of Australia.



Ron Dewhurst

Appointed a trustee in May 2003; reappointed 2006 and 2009

Ron has had an extensive career in the finance industry, both in Australia and overseas. In 2002 he retired from his position in the US as Head of Americas for J P Morgan Fleming Asset Management to return to live in Australia where he was the chief executive of IOOF Holdings Limited until early 2007. In February 2008 Ron joined Legg Mason Inc, a leading global asset manager, as Head of International.



Vince FitzGerald

Appointed a trustee in May 2003; reappointed 2006 and 2009

Vince is a director (until recently chairman) of the Allen Consulting Group. Previously he was a senior Commonwealth official in the departments of Treasury, Prime Minister and Cabinet, Finance, Trade (Secretary) and Employment, Education and Training (Secretary). He is a director of ETF Securities Ltd and subsidiaries, including ASX-listed ETFS Metal Securities Ltd; a member of the Council of the Australian National University and a Trustee of the Finkel Foundation.



Angela Ndalianis

Appointed a trustee in July 2004; reappointed in 2007 and 2010

Angela is Associate Professor in Screen Media in the School of Culture and Communication, University of Melbourne. She specialises in the cinema and its interconnections with other visual media and is especially interested in the re-emergence of baroque aesthetics beyond the eighteenth century. Her publications focus on media histories and the convergence of popular forms including films, computer games, comic books and theme park spaces.



Bruce Parncutt

Appointed a trustee in March 2005; reappointed 2008

Bruce has had a long and varied career in financial services. He is principal of Lion Capital a private investment management and corporate advisory firm and a director of a number of public and private companies. He was previously chief executive of McIntosh Securities, Senior Vice President of Merrill Lynch, a director of Australian Stock Exchange Ltd, and a member of Council of Melbourne Grammar School. He has extensive experience in fundraising for not-for-profit organizations.



Maureen Plavsic

*Appointed a trustee in May 2003;
reappointed 2006 and 2009*

Maureen has more than 25 years executive experience in media, advertising and brand marketing. She is currently a non-executive director of Pacific Brands Limited and Macquarie Radio Network, and is involved in fundraising for various non profit organisations. She was CEO and a Director of Seven Network Limited and a Director of Opera Australia.



Jason Yeap OAM

*Appointed a trustee in June 2005;
reappointed 2008*

Jason is the chairman of Mering Corporation Pty Ltd, a Commissioner's Councillor for the Venice Biennale 2007, a former senior partner of Stammers law firm and a director of Herbaceous Holdings Ltd, China.



Andrew Sisson

Appointed a trustee in May 2010

Andrew is the managing director of Balanced Equity Management Pty Limited, a share investment manager. He previously worked for National Mutual managing share portfolios in Australia and the UK. He is a member of the Save the Children Australia Board, the Takeovers Panel, the ASX Listing Appeals Committee and the Supreme Court of Victoria – Investments Review Panel to Senior Master (Funds in Court).



Susan Cohn

Appointed a trustee in June 2010

Susan has a long-standing practice working across the art-craft-design divide. She initially trained in gold and silversmithing at RMIT and has been sole director of Workshop 3000 since 1984. Cohn has exhibited extensively in Australia and internationally, and her work is represented in all major Australian public gallery collections. Among other accomplishments, she has won several awards, served as President of Craft Victoria and been inducted into the Design Institute of Australia Hall of Fame. She also has a Doctor of Philosophy in Fine Art Theory.



Andrea Hull AO

Appointed a trustee in January 2009

Andrea has had a career as CEO, senior executive and Board member of a range of cultural institutions, most recently as CEO/ Director of the Victorian College of the Arts for 14 years. Following her retirement in 2008 she commenced a portfolio career embracing cultural consultancies, non executive Board positions and executive coaching. She is a graduate of the University of Sydney, has an MBA from Melbourne Business School and is an Emeritus Professor of the University of Melbourne.

CORPORATE GOVERNANCE

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

Council Legislation

The Council of Trustees of the National Gallery of Victoria is constituted by s.5 of the National Gallery of Victoria Act 1966. The Act specifies that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.' Section 6 of the Act stipulates that the Council shall consist of 11 members appointed by the Governor-in-Council. The Council's composition is:

- a) a person holding a senior academic office in the visual arts in a University in Victoria;
- b) a person having relevant experience in relation to regional art galleries within Victoria;
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration;
- d) a person who in the opinion of the Minister is distinguished in the field of finance;
- e) seven others nominated by the Minister.

During the period 1 July 2009 to 30 June 2010 one trustee, Merran Kelsall, retired after 9 years and two new trustees, Andrew Sisson and Susan Cohn were appointed.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

Council Meetings

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

Council Committees

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

RETIRED TRUSTEE

Merran Kelsall

*Appointed a trustee in June 2001;
reappointed 2004 and 2007*

Merran is a chartered accountant who branched into business as a consultant, an independent company director and an executive coach. She has considerable experience in the work of audit, risk and compliance committees.

Organisation Chart as at 30 JUNE 2010



STRATEGIC LEADERSHIP TEAM



Dr Gerard Vaughan
Director



Frances Lindsay
Deputy Director



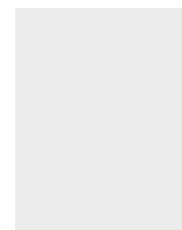
Liz Grainger
General Manager
Operations (CFO)



Lisa Sassella
General Manager
Marketing and
Communications



Pierre Arpin
General Manager
Collections
& Exhibitions
Management



Vacant
General Manager
Development
& Commercial
Operations



Judy Williams
Head of Foundation



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



Anna Kopinski
Head of Major Donors
and Bequests



Christelle Harris
Head of Human
Resources
(from 24/05/10)



Sue Coffey
Head of Media &
Public Affairs



Andrew O'Brien
Head of Commercial
Operations

Council Committees and Key Stakeholder Groups

as at 30 June 2010

AUDIT, RISK AND

COMPLIANCE COMMITTEE

(incorporating the Gift Fund Committee)

Members: Vince FitzGerald (Chair), Jason Yeap, Andrew Sisson

External members: Jane Harvey, Tam Vu,

Stephen Ridgeway

Management: Gerard Vaughan, Liz Grainger

COLLECTION MANAGEMENT COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis, Jason Yeap, Andrew Sisson

Management: Gerard Vaughan, Frances

Lindsay, Pierre Arpin, Judy Williams

VFLAA COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis

External: Dianne Mangan, Murray Bowes

Management: Gerard Vaughan, Frances Lindsay

EXHIBITION MANAGEMENT COMMITTEE

Members: Angela Ndalianis (Chair), Maureen

Plavsic, Peter Edwards, Andrea Hull

Management: Gerard Vaughan, Frances

Lindsay, Liz Grainger, Lisa Sassella,

Pierre Arpin, Nicole Monteiro

PERFORMANCE AND REMUNERATION

COMMITTEE

Members: Ron Dewhurst (Chair), Allan Myers

Management: Gerard Vaughan, Christelle Harris

NGV MEMBERS COMMITTEE

Members: Andrea Hull, Peter Edwards

External: Seb Halse, Barbara Kane, Sophie

Leete, Francis Osowski

Management: Gerard Vaughan, Lisa Sassella,

Noela Foote

NGV FOUNDATION BOARD

Members: Bruce Parncutt (Chair), Allan Myers, Jason Yeap, Peter Edwards

External members: Ian Hicks (Deputy Chair),

John Higgins, Paula Fox, Leigh Clifford, Morry

Fraid, Bill Bowness

Management: Gerard Vaughan, Judy Williams,

Anna Kopinski

INVESTMENT COMMITTEE

Members: Ron Dewhurst (Chair), Bruce Parncutt, Andrew Sisson

External members: nil

Management: Gerard Vaughan, Liz Grainger,

Judy Williams

COMMERCIAL INITIATIVES COMMITTEE

Members: Maureen Plavsic (Chair), Allan Myers, Ron Dewhurst, Jason Yeap

Management: Gerard Vaughan, Lisa Sassella,

Andrew O'Brien

150TH ANNIVERSARY COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis,

Jason Yeap, Peter Edwards, Andrea Hull

Management: Gerard Vaughan, Frances Lindsay,

Lisa Sassella

AFFILIATED GROUPS

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

NGV WOMEN'S ASSOCIATION

President: Nicci Baker
 Vice Presidents: Tania Brougham, Jan Egan, Marianne Perrott Hay, Myra Scott
 Secretary: Barbara Kane
 Hon Treasurer: Esther Frenkiel
 Committee Members: Maria Ryan, Vivien Knowles, Sally O'Day
 Management: Judy Williams

NGV BUSINESS COUNCIL

Advisory Committee:
 Steve Clifford (Chairman)
 Allens Arthur Robinson
 Ross Adler AC
 Chairman & CEO, Amtrade International
 Terry Campbell AO
 Senior Chairman, Goldman Sachs JBWere
 Graham Kraehe AO
 Chairman, BlueScope Steel Limited

FRIENDS OF THE GALLERY LIBRARY

Michael Moon, President
 Committee Members:
 Frank Heckes
 Gloria Folino
 Leslie Silagy
 Ian Brown
 Gillian Forwood
 June Lawrence

Management: Paul Reynolds, Pierre Arpin, David Thurrowgood, Judith Ryan and Judy Williams

NGV VOLUNTARY GUIDES

ORGANISING COMMITTEE

2009

Gabrielle Cavanough, President
 Ian Buckingham, Deputy President

Committee Members:

Ramona Chua
 Linda Choi
 Elizabeth Douglas
 Pam Freeman
 Marion Harris
 Joan McLennan
 Diana Stock
 Jan Wallage
 Sarah Watts
 Danielle Wood

2010

Ian Buckingham, President
 Sarah Watts, Deputy President

Committee Members:

Dorothy Bennett
 Winonah Cunningham
 Pamela Freeman
 David Gilfillan
 Marion Harris
 Phillip Norris
 Graham Ray
 Dodi Rose
 Sarah Watts

NGV LIFE MEMBERS

100 Life Members attended the annual Life Members' dinner to welcome the following new Life Members:

Donors Mr Donald and Mrs Janet Holt, architects Mr Peter Davidson and Mr Mario Bellini, artist Mr Peter Booth, former long serving NGV Chief Conservator Mr Tom Dixon, former Trustee Ms Maudie Palmer and NGV friend and supporter Mrs Patricia Macdonald

64 Year in Pictures (Highlights)



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20



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Opposite page

- 1 Hugh Morgan and Sumusu Hasegawa at *Tea and Zen*
- 2 Lynne Kosky and Dame Elisabeth Murdoch
- 3 Anthony d'Offay, Jenny Harper and Gabrielle Tasman at the *Ron Mueck* opening
- 4 Frances Lindsay, Claudia Chan Shaw & Laura Jovic at the opening of *Australian Made*
- 5 Rose Downer, Penny Hutchinson, Lisa Sassella and Joan McLennan
- 6 Robin Campbell, Brian Watson & Edwina LeMaistre
- 7 Annual Arts Victoria & DPC staff visit to NGV exhibition
- 8 Lisa Fehily and Jon Cattapan
- 9 Merren Rickertson and Ann Harari at *Top Arts*
- 10 Kundali Das, Jacqueline McNamee, Carolyn Long and Efthimia Kranitis
- 11 Wayne Crothers
- 12 Mrs Mueck, David Hurlston and Ron Mueck
- 13 Kristen Eckhardt, Georgina Russell and Megan Patty
- 14 Lyn Williams and Stuart Purves
- 15 NGV Members tour of photography collection

This page

- 16 Peter Davidson and Don Bates at *Draw the Line: The Architecture of LAB* exhibition
- 17 NGV Kids corner
- 18 Dr Alison Inglis opens *Building a collection*
- 19 *Australian Made* exhibition
- 20 Minister Batchelor opens *Rupert Bunny: Artist in Paris*
- 21 Frances Lindsay and Peter Edwards
- 22 Julian Burnside at *Draw the Line: The Architecture of LAB* exhibition
- 23 Terry Lane, Klytie Pate and Marvin Hurnall
- 24 Cher Beggs, Anna Kopinski, Andrew Sisson, Max Hollein, Tracey Sisson and Gerard Vaughan at the Städel Symposium
- 25 Sir Andrew Grimwade, Alice Wong, David Hyde, Lady Grimwade, Bruce Parncutt and Jason Yeap
- 26 John Calvert Jones and Maudie Palmer
- 27 Alice Wong, Kerrie Tyndall and Geeta Heffernan
- 28 June Sherwood and Andrew Sibley
- 29 Matthew Martin lecturing at a Felton Society event
- 30 Cheng Tan and Dr Anne-Marie Schleich

BASIS OF PREPARATION

The table opposite distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 73.

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

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

REVIEW OF OPERATING PERFORMANCE

The operating surplus for 2009/10, before accounting for depreciation, and recognising the net income from non-operating activities, was \$2.008 million (2008/09: surplus of \$38,000).

Over the period under review, the Government grants, which comprise both recurrent funding and special projects funding, have increased by an average of 1.8% per annum.

Other revenue has grown more markedly over the last five years, at an average rate of 8% per annum and, in 2009/10, generated a third of the NGV's operating revenue. This reflects the NGV's continued focus on delivering a high quality, and varied, schedule of exhibitions and programs, to appeal to all sections of the community. The main elements of other revenue are exhibition and program admission charges, retail sales, corporate sponsorship, membership fees and catering royalties.

In 2009/10, revenue from admission charges substantially exceeded the previous year, and expectations, reflecting the extraordinary appeal of the 2009 Melbourne Winter Masterpieces exhibition, *Salvador Dali: Liquid Desire*, which attracted nearly 333,000 visitors.

In the period since 2005/06, the NGV has maintained a strong focus on cost management, productivity and efficiency. This is particularly noticeable in other supplies and services where the average annual increase has been approximately 1.6%. Employee costs have, however, increased by the higher average percentage of 7.7% reflecting the cost pressures of the pay and performance management framework of the Victorian Public Service as well as the business requirement to invest in new people to deliver the NGV's exceptional financial, and operational, outcomes.

Managing cost pressures will become an increasing challenge for the NGV in future years, if the quality of outputs and services are to be maintained. In addition to the salary pressures described above, our buildings, fit-out and plant are now no longer new and will demand increasing expenditure to keep them fit for purpose and attractive and appealing to visitors.

Whilst other revenues have grown steadily, over the last five years, there is every expectation that they will flatten, or even fall, in some areas. In particular, the exhibition program cannot realistically be expected to exceed expectations year after year, particularly given the increasing competition from other cultural and leisure events, the impact of exogenous macroeconomic factors and the unpredictable supply of international exhibitions which are both popular and have curatorial quality.

REVIEW OF NON-OPERATING PERFORMANCE

Fundraising activities performed strongly until 2008/09 but the impact of the global financial crisis has been felt in 2009/10 with donations and bequests half that of the previous two years. Gifts in kind (largely of works of art) have been steadier with 2009/10 including the substantial gift by the Government of Victoria of Sidney Nolan's *Kelly with horse* which heralded the start of the NGV's 150th Anniversary year in 2011.

Net income from investing activities in 2009/10 includes income generated from financial assets, less the impact of realised market losses. There was, however, a substantial recovery in the second half of the year and, overall, the NGV's managed funds increased 11.25% in value over the year which was ahead of market benchmarks.

It should be noted that these funds, and the income they generate, are directed almost entirely towards the purchase of works of art. The economic factors of the last two years have severely restricted our capacity to purchase works of art and grow the State Collection. This only increases our determination to meet our Masterpieces for Melbourne targets through the generation of new gifts and bequests, and collection of pledges.

BALANCE SHEET

The NGV's balance sheet (page 74) is dominated by the State Collection which is currently valued at \$3.29 billion. The balance sheet also includes cash and other financial assets of \$46.5 million (2009 - \$40.8 million). These funds are largely attributable to endowed funds held for the purchase of works of art, or other purposes as restricted by the donor. The balance of funds is available to meet the NGV's operating and capital expenditure needs.

During 2009/10, the NGV added works to the value of \$10.6 million to the State Collection (2008/09: \$12.5 million).

FIVE YEAR FINANCIAL PERFORMANCE		Notes	2010 \$ '000s	2009 \$ '000s	2008 \$ '000s	2007 \$ '000s	2006 \$ '000s
Operating revenue							
Government grants	1		41,628	41,645	40,267	38,526	38,862
Other revenue			21,273	19,374	18,144	17,185	16,130
			62,901	61,019	58,411	55,711	54,992
Operating expenses							
Employee benefits			(22,495)	(20,921)	(19,625)	(18,393)	(17,176)
Other supplies and services			(38,398)	(40,060)	(39,284)	(36,539)	(36,129)
			(60,893)	(60,981)	(58,909)	(54,932)	(53,305)
Operating result before depreciation and similar charges							
			2,008	38	(498)	779	1,687
Net depreciation and similar charges	2		(9,788)	(10,164)	(10,138)	(9,645)	(12,540)
Operating result after depreciation and similar charges and before net income from non-operating activities							
			(7,780)	(10,126)	(10,636)	(8,866)	(10,853)
Net income from non-operating activities							
	3						
Fundraising activities – cash gifts, bequests and other receipts			6,102	12,174	11,707	5,226	8,871
Fundraising activities – gifts in kind	4		6,731	2,559	3,302	5,493	2,849
Investing activities	5		(1,199)	(4,828)	(1,759)	5,594	3,239
Capital grants and similar income	6		(1,000)	2,380	221	64	2,700
			10,634	12,285	13,471	16,377	17,659
Net result							
			2,854	2,159	2,835	7,511	6,806
Other economic flows, other non-owner changes in equity	7		5,663	-	NA	NA	NA
Comprehensive result							
			8,517	2,159	NA	NA	NA

Notes

- Excludes Government grants for Depreciation Equivalent Revenue, Capital Assets Charge, works of art purchases and capital works.
- Comprises depreciation and other adjustments to the value of non-current assets (excluding investments) which have no cash affect.
- Represents net revenue streams related to the purchase of works of art or to capital works.
- Includes gifts of works of art and of other goods and services. For the year ended 30 June 2010, this includes the gift by the Government of Victoria of Sidney Nolan *Kelly with horse*.
- Includes realised profits/losses on the sale of investments, dividends, interest and market value movements required to be recognised in the comprehensive operating statement.
- Includes grants and other funding for capital works. The year ended 30 June 2009 includes a grant from the Government of Victoria for the purchase of John Brack *The bar* and the year ended 30 June 2010 includes the first year of repayments of this grant. The year ended 30 June 2006 includes grants in relation to the re-development of NGV International.
- Represents the unrealised gains for the year ended 30 June 2010 in respect of financial assets available-for-sale. For years prior to the year ended 30 June 2008 these, and other non-owner changes in equity, were not disclosed as part of the operating statement.

