

# NGV ANNUAL REPORT

## 2014/15

COUNCIL OF TRUSTEES OF  
THE NATIONAL GALLERY OF  
VICTORIA, AUSTRALIA



**NGV ANNUAL  
REPORT**

**2014/15**

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NGV INTERNATIONAL  
180 St Kilda Road

THE IAN POTTER CENTRE:  
NGV AUSTRALIA  
Federation Square

National Gallery of Victoria  
PO Box 7259  
Melbourne VIC 3004  
Australia  
+61 3 8620 2222

www.ngv.vic.gov.au

## ACCOUNTABLE OFFICER'S DECLARATION

In accordance with the *Financial Management Act 1994*, I am pleased to present the Council of Trustees of the National Gallery of Victoria's Annual Report for the year ending 30 June 2015.



Bruce Parncutt  
President, Council of Trustees  
28 August 2015

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# OVERVIEW

## ABOUT THE NATIONAL GALLERY OF VICTORIA

### ORIGINS

Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery.

### GOVERNANCE

The *National Gallery of Victoria Act 1966* established the NGV as a statutory authority which currently sits within the Department of Economic Development, Jobs, Transport and Resources. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries.

### COUNCIL OF TRUSTEES FUNCTIONS

Section 13 (1) of the *National Gallery of Victoria Act* 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
- 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
- carry out and make available such other services, including computers 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 policy 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.

### STATE COLLECTION

The State Collection comprises approximately 70,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

### PRINCIPAL LOCATIONS

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

### ADMISSION

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

### OPENING HOURS

NGV International  
180 St Kilda Road  
Open 10am–5pm  
Closed Tuesdays

The Ian Potter Centre: NGV Australia  
Federation Square  
Open 10am–5pm  
Closed Mondays

# PRESIDENT'S FOREWORD



As we look back on what has been another year of outstanding achievement for the National Gallery of Victoria, it is interesting to reflect on how much this great institution has evolved throughout its celebrated history.

Since its foundation 154 years ago, the approach of successive directors has evolved to include a focus not only on the collection and the display of great art, but also on the visitor. Audiences today are encouraged to come to the Gallery to meet, to experience and to learn. While the NGV remains renowned for its wonderful collections and scholarship, it is also now a place for popular debate, interactive multimedia experiences and joyful discovery for the families, students, and people of all ages who visit.

In an age where the role of museums around the world is changing rapidly, the NGV has become, in the words of Nicolas Serota, Director, Tate Galleries, London, 'a forum as much as a treasure box'.

To the delight of our audiences from Melbourne, regional Victoria, interstate, and overseas this evolution has accelerated in recent years. Almost 2.3 million people visited the NGV during 2014/15 placing it comfortably amongst the top twenty-five most visited art museums in the world and reinforcing the Gallery's contribution to Melbourne's status as one of the world's great cultural cities.

On behalf of the Council of Trustees, I applaud the leadership of Director, Tony Ellwood; Deputy Director, Andrew Clark; and Assistant

Director, Curatorial and Collection Management, Isobel Crombie, who along with the entire staff, have presented a truly engaging program for our diverse and record-breaking number of visitors.

In 2014/15 the NGV held a total of forty-six exhibitions that showcased the richness of the State Collection, as well as magnificent works of art from other national and international art collections. The Gallery also held more than 9,500 education and public programs. These exhibitions and public programs were not only exciting, innovative and stimulating but, most importantly, also allowed our visitors to interact, to learn and to delight in the world of art. The success of these programs is a tribute to the energy, creativity and inspiration of Tony Ellwood and his leadership team.

While delivering an outstanding program for the year, the executive team and the Council of Trustees continued to work towards the ambitious longer term goals articulated in our *Strategic Direction 2013 – 2016*. A key focus during the year has been the continuation of preliminary planning for a major new gallery building that would enable the NGV to display its growing contemporary art collection and bring major international contemporary exhibitions to Melbourne.

Today's NGV is the product of generous and committed contributions by successive generations of supporters who recognise its importance as a much-loved Melbourne icon. The Gallery could not have achieved all it has again this year without the high level of support from our many friends, volunteers, donors and corporate partners.

**Today's NGV is the product of generous and committed contributions by successive generations of supporters.**

We are extremely grateful to the NGV's many volunteer groups: the NGV Foundation Board chaired by Leigh Clifford AO; the NGV Women's Association, chaired by Caroline Daniell; the Voluntary Guides, chaired by Ramona Chua; the Friends of the Gallery Library, chaired by the Reverend Ian Brown; and NGV Members volunteers who collectively provided more than 33,000 hours to the Gallery this year. The NGV Voluntary Guides also completed their five-yearly recruitment drive, and I extend a warm welcome to all of our new Guides.

Philanthropy and sponsorship remain critical to ensuring that visitors continue to enjoy the NGV Collection, and the NGV Foundation plays a crucial role in the Gallery's fundraising activities. The 2014 NGV Foundation Annual Dinner and Annual Appeal raised funds towards the acquisition of William Larkin's *Mary, Lady Vere*, c.1612–15, while the 2015 NGV Foundation Annual Dinner supported the NGV Digitisation Project. The 2015 Annual Appeal continues to raise funds to acquire Howard Arkley's *Actual fractal*, 1994. I thank everyone who has supported these appeals.

There were many other significant donations made during the past twelve months in support of the NGV Collection and specific Gallery projects; a full list of 2014/15 donors can be found on page 133. In June 2015, the Gallery received a generous donation from John Downer AM and Mrs Rose Downer towards the acquisition of Erich Heckel's *Large dancing couple*, 1923, with *Landscape on the fjord*, 1939, on the verso. We also gratefully acknowledge the generous gifts from Marc Besen AC and Eva Besen AO of six major modernist works by key twentieth-century international artists Alexander Calder, Marc Chagall and Henry Moore. The development of the NGV Collection will also be greatly enhanced by the legacy of bequests received during the period including a significant bequest from the Estate of Suzanne Dawbarn. Generous support for audience engagement activities was received from Tim Fairfax AC and Gina Fairfax for the NGV Kids program over the 2014/15 summer. We are, as always, grateful for the ongoing support of the Felton Bequest which made several important gifts in 2014/15, including Mark Hilton's *dontworry*, 2013, and Takahiro Iwasaki's *Reflection model (Itsukushima)*, 2013–14.

In an exciting development, the newly established Contemporary Design and Architecture curatorial department, generously supported by a multi-year grant from The Hugh D. T. Williamson Foundation, will extend the Gallery's capacity to showcase important current national and international design and architecture practices. Concurrently, the NGV also launched a new Contemporary Design and Architecture Supporters Group, of which NGV Foundation Board member Krystyna Campbell-Pretty became the first official patron.

We are indebted to the many sponsors and partners who support the NGV's exhibitions and programs. During this reporting period, the NGV commenced a landmark three-year partnership with Telstra that will utilise new technology to enable our visitors to access and experience the NGV Collection in innovative and interactive ways. It is through the visionary support of our corporate partners such as Telstra that the Gallery is able to deliver such a broad array of visitor experiences. A full list of 2014/15 NGV Corporate Partners can be found on page 146.

In a further addition to the diversity of visitor experiences offered, the Gallery unveiled the rebranded NGV design store in 2014/15 with a strong focus on advocating contemporary Australian design. An updated NGV website, including an online design store, was also launched this year. The NGV's strong publishing program continued with fifteen major publications and twelve digital publications released during the period. It was very pleasing to see NGV publications and children's books distributed internationally and receiving distinguished publishing awards.

I thank our important Tourism and Media Partners, especially the Victorian Major Events Company and Tourism Victoria, for their efforts in supporting the Gallery. I also sincerely thank the Victorian Government for the funding received to facilitate an interstate marketing campaign for *A Golden Age of China: Qianlong Emperor 1736–1795*, which contributed to the NGV's ongoing strategy to engage Chinese audiences.

The Gallery also appreciated support received this year from the Federal Ministry for the Arts for *Follow the Flag: Australian Artists and War, 1914–45*, as well as the Australian Government's support for the Melbourne Winter Masterpieces exhibitions through the Australian Government International Exhibitions Insurance Program, as well as support for collection development through the Australian Government's Cultural Gifts Program.

(above)  
Guests at the NGV Foundation Annual Dinner admire the installation *Jamie North: Rock melt*, 2015  
© Jamie North, courtesy of Sarah Cottier Gallery, Sydney

The Council of Trustees of the National Gallery of Victoria brings together a diversity of skills and experience that provides an exceptional standard of governance for this great institution. I thank my fellow Trustees, Professor Su Baker, Dr Susan Cohn, Leigh Clifford AO, Peter Edwards, Corbett Lyon, Vicki Pearce, Andrew Sisson and Michael Ullmer, and I particularly pay tribute to the Honourable Linda Dessau AM, who retired from the Board in March 2015 to take up the distinguished position of Governor of Victoria.

**Audiences today are encouraged to come to the Gallery to meet, to experience and to learn.**

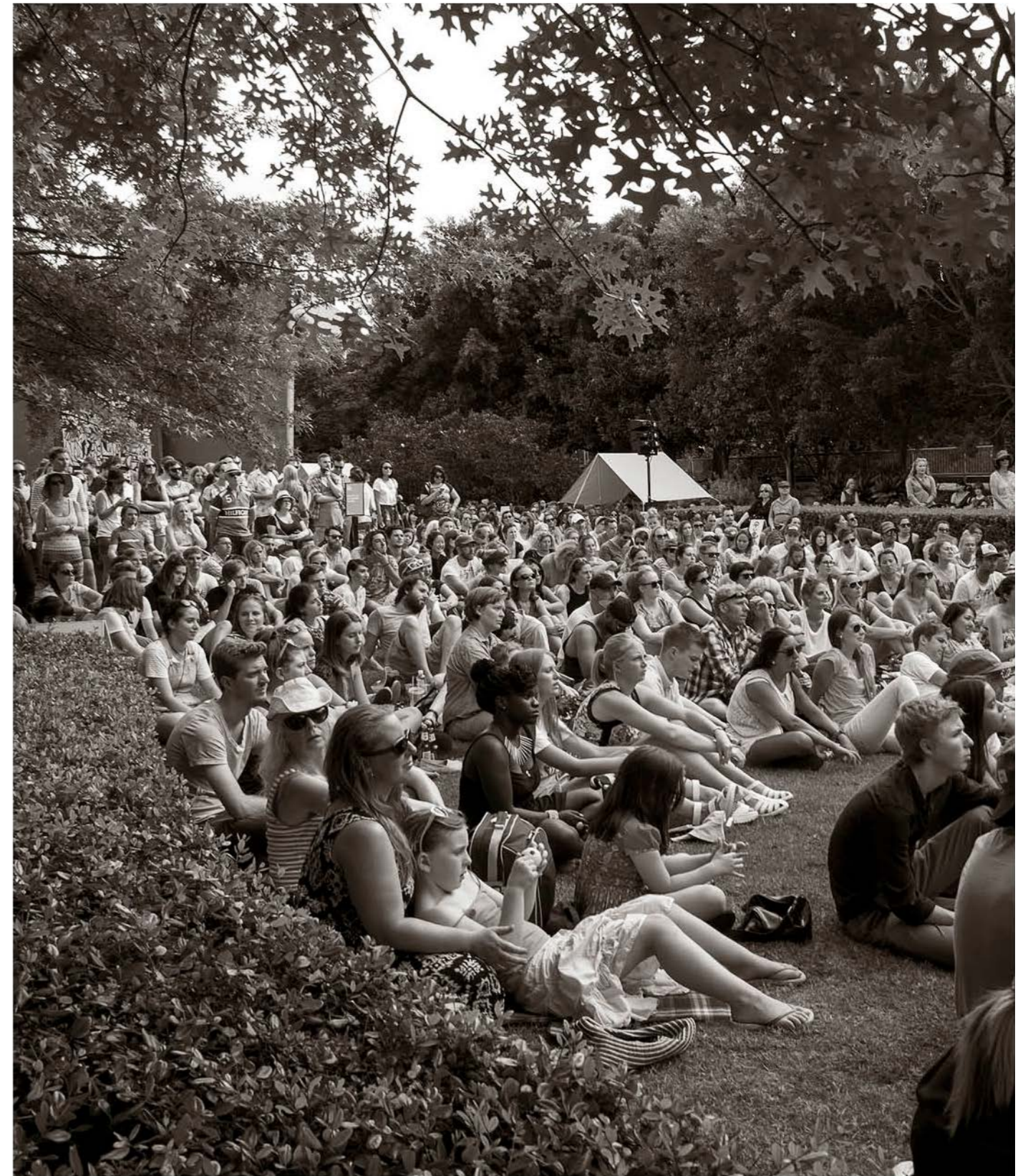
Similarly, the Council Committees are critical to the success of the Gallery and I particularly thank those external members who volunteer their expertise and advice to the NGV: Jane Harvey, Stephen Ridgeway and Tam Vu on the Audit, Risk and Compliance Committee; Chris Pidcock on the Investment Committee; John Cunningham and Ian Tully on the Victorian Foundation for Living Australian Artists Committee; and on the NGV Foundation Board: President Hugh Morgan AC, Bill Bowness, Krystyna Campbell-Pretty, Paula Fox AO, Morry Fraid, John Higgins, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Dr Geoff Raby and Kee Wong.

Finally, the Council of Trustees and the NGV's executive management team recognise that we cannot achieve our successes without the support of the Victorian Premier, the Honourable Daniel Andrew MP; the Minister for Creative Industries, Martin Foley MP; the Secretary of the Department of Economic Development, Jobs, Transport and Resources, Richard Bolt and the Deputy Secretary, Creative Victoria, Andrew Abbott. We thank them for their advocacy and exceptional support during the year. I also acknowledge the support of the former Premier, the Honourable Dr Denis Naphine MP and former Minister for the Arts, the Honourable Heidi Victoria, MP.

Everyone involved at the NGV is proud of the Gallery's achievements in 2014/15 and we remain dedicated to enriching the lives of our many visitors. I thank everyone who has made a contribution to the wonderful year we have just had.

With the support of Government and the community, the National Gallery of Victoria will continue to evolve. It will continue to provide an engaging and interactive visitor experience, remaining at the cultural heart of the marvellous city of Melbourne and the proud state of Victoria.

**Bruce Parncutt**  
President, Council of Trustees  
August 2015



**The Gallery held more than 9,500 education and public programs, allowing visitors to interact, to learn and to delight in the world of art.**

# DIRECTOR'S REVIEW



Our strategic focus this year has been to build on remaining a dynamic, vibrant and innovative community asset. We received strong support for our exhibitions and displays that highlighted the richness of the State Collection, showcased recent acquisitions and new commissions, and presented outstanding international works of art and collections on loan. These exhibitions were accompanied by a wide variety of programs, events and interactive experiences that offered audiences new ways to engage with art, and contributed to the cultural, educational and social wellbeing of Victorians and all visitors to the Gallery.

The NGV's eleventh Melbourne Winter Masterpieces exhibition *Italian Masterpieces from Spain's Royal Court, Museo del Prado* was on display when the 2014/15 financial year began, and ran until 31 August 2014. This important exhibition featuring major works by more than seventy Italian masters including Raphael, Correggio, Titian and Tiepolo, attracted in excess of 152,000 visitors.

The second in the NGV Summer series of contemporary art exhibitions *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, on display from October 2014 until February 2015, greatly exceeded attendance forecasts with more than 226,000 visitors. Together with several other exhibitions, Collection displays and programs on offer, it contributed to one of the best attended summer seasons in the Gallery's history.

The NGV further developed its focus on modern and contemporary design and architecture during the year. Opening in February 2015, *Nordic Cool: Modernist Design* featured examples of twentieth-century Scandinavian design from the NGV Collection and *Shifting Gear: Design, Innovation and the Australian Car*, which opened in March 2015, celebrated the proud history of automobile design and production in this country.

Over the past three years, through the support of the Loti and Victor Smorgon Fund, a series of contemporary commissions and displays has activated Federation Court at NGV International. In 2014 Carsten Höller's spectacular and interactive *Golden Mirror Carousel* was presented in collaboration with the Melbourne Festival, and in 2015 the NGV featured the site-specific work *Rock melt* by Sydney artist Jamie North.

Towards the end of the period, *A Golden Age of China: Qianlong Emperor, 1736–1795* offered a rare opportunity for Australian audiences to see exquisite works from Beijing's Palace Museum, and I acknowledge the significant support and advocacy for this exhibition received from the Victorian Government.

The breadth and richness of the NGV Collection was showcased in a number of exhibitions during the period, including *Outer Circle: The Boyds and the Murrumbidgee Artists*; *The Kaleidoscopic Turn: From the NGV Collection*; *Exquisite Threads: English Embroidery 1600s–1900s*; and *Gods, Heroes and Clowns: Performance and Narrative in South and Southeast Asian Art*. Key works from the Gallery's important Indigenous art collection were included in the exhibition *Indigenous Art: Moving Backwards into the Future* in an expanded display space at The Ian Potter Centre NGV Australia. The exhibition was accompanied by a substantial publication.

The Gallery was pleased to feature the work of important local artists in several exhibitions held this year such as *Inge King: Constellation*, *Emily Floyd: The Dawn* and *John Wolseley – Heartlands and Headwaters*. It is with great sadness that we acknowledge the loss of Robert Jacks who passed away only months before a retrospective of his work opened at The Ian Potter Centre: NGV Australia. *Robert Jacks: Order and Variation* was a testament to Jacks's distinguished career and major contribution to Australian art.

Presenting exhibitions that directly engage children and families continues to be a priority and, through the generous multi-year support of the Truby and Florence Williams Charitable Trust, five interactive NGV Kids exhibitions and commissions were held throughout 2014/15. Highlights included *Express Yourself: Romance Was Born for Kids* featuring vibrant displays of works of art and fashion, made possible through the support of Tim Fairfax AC and Gina Fairfax; and *Open House: Tromarama for Kids*, which opened in May 2015 and featured stop-motion animations, interactive objects and multimedia interfaces on which young visitors could create their own animated short films. I gratefully acknowledge the Dewhurst Family's support of this exhibition.

A ten-day children's festival in January 2015 featured workshops and activities, which extended to nineteen regional Victorian galleries and venues, and hands-on activities delivered at seven outer-metropolitan shopping centres with the aim of encouraging first-time visitation to the Gallery.

A new initiative supported by the Ullmer Family Foundation was the NGV Teens program which delivered workshops during school holidays, and the inaugural under-18s after-hours event Art Party was supported by the Betsy and Ollie Polasek Endowment.

**Presenting exhibitions that directly engage children and families continues to be a priority.**

The NGV's Friday Nights events, supported by Higgins Coatings and presented in conjunction with *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, provided audiences with an opportunity to engage with the Gallery outside of normal business hours. A new art, conversation and music series named Unplugged Live: Portrait of an Artist was launched in July 2014, and a program showcasing local musicians set in the Grollo Equiset Garden at NGV International was presented in partnership with Melbourne's Mushroom Group over four Sundays as part of the NGV Summer season.

Other audience engagement initiatives included a live restoration project of John Herbert's *Moses bringing down the Tables of the Law*, c.1872–78, supported by the Copland Foundation, at which visitors could watch NGV conservators work in the public gallery alongside external conservation professionals and post-graduate students to clean this large painting. The inaugural Melbourne Art Book Fair, supported by the Trust Company Australia Foundation showcased emerging and established publishers, artists, writers and designers, providing visitors with access to artists' books, catalogues and monographs, periodicals, independent publications and new types of art publishing.

The NGV Collection was expanded in 2014/15 by a total of 2,184 acquisitions. I acknowledge the generosity of the many artists, donors and supporters of the Gallery who have gifted works of art or donated funds that enabled strategic acquisitions. The strength of the NGV Collection owes a great deal to the incredible legacy of past and present benefactors. Highlights from the acquisition program are detailed on page 15 and a full list of works of art acquired during 2014/15 can be found on page 34.

The NGV has seen outstanding growth in membership numbers with more than 42,000 individual Members now part of the NGV family, and I take this opportunity to acknowledge the important role Members play in the continued vibrancy of the NGV.

**The NGV further developed its focus on modern and contemporary design and architecture during the year.**

More than 105,000 students participated in education programs during 2014/15. The Schools Access Program for *Italian Masterpieces from Spain's Royal Court, Museo del Prado and A Golden Age of China: Qianlong Emperor 1736–1795*, funded by Krystyna Campbell-Pretty and the Campbell-Pretty family, provided students from remote and regional Victorian schools with their first visit to the NGV. Rio Tinto supported free admission for pre-booked students attending *A Golden Age of China*.

The NGV also received strong support from the corporate sector through partnerships, the NGV Business Council and Corporate Members. Our Corporate Partners provide outstanding advocacy within the business community and in particular I wish to acknowledge support received for exhibitions and programs from the Gallery's Principal Partners Macquarie Group, Mazda, Mercedes-Benz, RACV, Rio Tinto, and Singapore Airlines; Major Partners Bank of Melbourne, EY, Higgins Coatings, Qantas, Telstra and Westfield; Learning Partners La Trobe University, and The University of Melbourne; and Design Partner RMIT University.

This year also saw a focus on actively engaging key stakeholders to progress aspirations for NGV Contemporary – a proposed new contemporary art and design gallery which would allow the NGV to expand its capacity to present work by leading local, national and international artists and designers.

With the support of our many benefactors, partners, volunteers and friends, the NGV has achieved exceptional outcomes this year. I acknowledge the enormous contribution made by the Council of Trustees under our President Bruce Parncutt and I offer my warmest congratulations to the Honourable Linda Dessau AM who left her position on the Board to commence her new role as Governor of Victoria. My thanks also extend to the NGV Foundation Board, led by Chair Leigh Clifford AO, and our other Council Committees.

I am grateful to the NGV staff for their professionalism and enthusiasm, and I applaud them for their dedication to delivering benefits to all those who visit the NGV and enjoy its collection, exhibitions and programs.

I acknowledge our greatest partner, the Victorian Government, and particularly thank the Honourable Daniel Andrews MP, Premier of Victoria; Martin Foley MP, Minister for Creative Industries; Richard Bolt, Secretary of the Department of Economic Development, Jobs, Transport and Resources and Andrew Abbott, Deputy Secretary, Creative Victoria and their respective teams for their invaluable support. I also extend my thanks to the Federal Government and Federal Minister for the Arts, Senator George Brandis QC, for their ongoing support.

2014/15 has been a year of record-breaking attendances and it is with great enthusiasm that I look forward to continuing to share the NGV's vision with our partners, supporters, artists and audiences.

**Tony Ellwood**  
Director  
August 2015



**Almost 2.3 million people visited the NGV during 2014/15.**



# STRATEGIC FRAMEWORK

## OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the state's works of art and bring art to the people of Victoria. Building on this 154-year history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

## OUR VISION

Creating an inspiring future: enriching our understanding of art and life.

## GOALS AND STRATEGIES

### Bringing art works to life

- Tell more relevant and diverse stories by broadening our holdings of contemporary art while continuing to acquire key works of historical art.
- Provide a deeper understanding of artworks through research and enquiry.
- Present artworks at their best through dynamic, innovative displays.
- Harness digital technologies to take more artworks to broader audiences.
- Apply the highest level of conservation to artworks in our care for future generations.
- Protect current and future investment in our key assets by ensuring appropriate collection management and storage.

### Connecting audiences

- Connect audiences with knowledge and ideas.
- Facilitate content-rich and socially rewarding experiences.
- Create inspiring opportunities for children and families to explore and engage with art and artists.
- Respect the vital role of artists.
- Reflect and engage Victoria's diverse community.
- Recognise regional Victorians as valued audiences by providing greater outreach opportunities.
- Use innovative technology in everything we do.

### Realising our potential

- Maintain a focus on serving the community.
- Acknowledge and develop talent.
- Foster a culture of innovation, excellence and collaboration.
- Recognise everyone's role in achieving best-practice operating efficiency and sustainability.
- Recognise our responsibility to adapt to the changing needs of the community.
- Value, acknowledge and support our volunteers to be ambassadors.

### Building for the future

- Advocate and plan for a destination building to house, display and ensure the community's access to the best of Australian and international contemporary art.

### Sharing our vision

- Celebrate a strong history of philanthropy and actively seek future giving.
- Partner with government to exceed community expectations.
- Build rewarding partnerships with the corporate sector.
- Motivate membership to actively participate and advocate on behalf of the NGV.

# REPORT AGAINST OUTPUT TARGETS

## PORTFOLIO AGENCIES OUTPUT – 2013/14 STATE BUDGET PAPER NO. 3 TARGETS

		2013/14	2014/15	2014/15
		Actual	Target	Actual
<b>QUANTITY</b>				
Access – visitors/users	number	2,031,577	1,600,000	2,273,907
Access – online visitors to website (user sessions) using browser-based web analytics tool	number	2,327,052	1,400,000	2,815,835
Members and friends	number	23,499	24,000	26,547
Volunteer hours	number	29,587	26,000	33,969
Students participating in education programs	number	100,272	88,000	105,464
<b>QUALITY</b>				
Agency collections storage meeting industry standard	per cent	74	77	74
Visitors satisfied with visit overall	per cent	97	95	98

## KEY INITIATIVES AND PROJECTS

Continuing its multi-year support, the Victorian Government allocated \$9 million over two years in 2015/16 and 2016/17 for NGV Summer – a suite of exhibitions and programs during the summer period focused on contemporary art. The 2014/15 season saw record attendances across both NGV sites.

Beginning in 2017 and returning every three years, the NGV Triennial will showcase contemporary art and design practice in a truly global context. Taking a distinctive cross-disciplinary approach, this event will showcase new shifts in contemporary art and design practice with work by major figures in art, architecture and design, film and performance. Preparation for the inaugural NGV Triennial is now well underway and curatorial research, concept development and planning will continue over the next two years in readiness for 2017.

# 2014/15 PERFORMANCE REPORT

## BRINGING ARTWORKS TO LIFE



### ACQUISITION HIGHLIGHTS

In 2014/15 the NGV's historical and contemporary collections continued to grow, with 2,184 works of art acquired within the financial year. The acquisition program is guided by the *Collections Strategy 2013–16*. The full 2014/15 list of acquisitions can be found on page 34.

The acquisition of contemporary art continued to be a major strategic priority during the period. Significant contemporary Australian works to enter the NGV Collection included Lucy McRae's video work *Make your maker*, 2012, acquired with funds from the Victorian Foundation for Living Australian Artists (VFLAA); Mark Hilton's large, multi-part relief sculpture *dontworry*, 2013, gifted to the NGV by the Felton Bequest; Robert Jacks's 1984 abstract work *Metropolis 6*, purchased through the NGV Foundation; and Christopher Langton's *Double agents*, 2013, a gift from Corbett Lyon through the Australian Government's Cultural Gifts Program.

Exciting new acquisitions continued to augment the international contemporary art collection. Through the Loti and Victor Smorgon Fund the Gallery was able to acquire major works, including Carsten Höller's spectacular public-scale sculptural installation *Golden Mirror Carousel*, 2013; Tracey Emin's neon work *The passion of your smile*, 2013; Ernesto Neto's interactive installation *The island bird*, 2012; and Lizzie Fitch and Ryan Trecartin's *Available Sync*, 2011. Other important international acquisitions included Martin Boyce's *Against the night*, 2013, and Atul Dodiya's *The hero (for Sumitra)*, 2012–13, both purchased through the NGV Foundation; and a group of works on paper by David Shrigley purchased with the assistance of the Supporters of Contemporary Art.

The Gallery's seventeenth-century paintings collection was considerably strengthened by the purchase of William Larkin's portrait *Mary, Lady Vere*, c. 1612–15. The painting was acquired with the substantial support of Leigh Clifford AO and Sue Clifford, Alan and Mavourneen Cowen, the Fox Family Foundation, donors to the Larkin Appeal and the proceeds of the National Gallery of Victoria Annual Dinner 2014.

(opposite)  
A visitor interacts with recent acquisition  
*The Island Bird*, 2012, by Ernesto Neto  
Loti & Victor Smorgon Fund, 2015  
© Ernesto Neto, courtesy Tanya Bonakdar  
Gallery, New York

(above)  
Visitors admire a Ford Falcon XA in *Shifting Gear:  
Design, Innovation and the Australian Car*

## BRINGING ARTWORKS TO LIFE (CONT'D)

In June 2015 the NGV was thrilled to receive the gift from Marc Besen AC and Eva Besen AO of six major modernist works by key twentieth-century international artists: Alexander Calder's *Petit Château fort*, 1970; Marc Chagall's *Mother and child (Mère et enfant)*, 1948–53; the Henry Moore bronze sculpture *Mother and child*, 1976–80; and three further bronze maquettes by Moore.

A priority in 2014/15 was the strategic acquisition of contemporary art from the Pacific region, and a number of works entered the NGV Collection through the VFLAA during the period, including Greg Semu's *Self-portrait with p'ea* triptych, 2012, and James Tylor's *Voyage of the Waka and the origin of the Dreaming* series, 2013. Lisa Reihana's *In pursuit of Venus*, 2015, was also purchased through the NGV Foundation.

The representation of Japanese *Negoro* lacquer-ware has been greatly enhanced by two donations gifted through the Australian Government's Cultural Gifts Program; a group of Momoyama period *Sake cups and bowl* donated by the Yulgilbar Foundation, and a further group of nine *Negoro* objects donated by Sir Roderick Carnegie AC. The NGV's modern Asian art collection was also enhanced by the acquisition of the colour woodblock print *Freshly-washed hair, (Arai Gami)* 1936, by Ito Shinsui, purchased with funds donated by Allan Myers AO QC and Maria Myers AO.

The NGV's collection of twentieth-century Australian art was strengthened by the acquisition of Dorrit Black's *Gum trees*, 1933–35, purchased with funds donated by George and Patricia Kline and family.

## EXHIBITION HIGHLIGHTS

The NGV held forty-six exhibitions across its two venues, NGV International and the Ian Potter Centre: NGV Australia, and toured an additional exhibition to Warrnambool Art Gallery during the financial year. The 2014/15 exhibition program continued to tell relevant and varied stories through a broad and dynamic range of exhibitions and associated programs.

The following is a selection of exhibition highlights:

### **Italian Masterpieces from Spain's Royal Court, Museo del Prado**

The eleventh exhibition in the Melbourne Winter Masterpieces series, *Italian Masterpieces from Spain's Royal Court, Museo del Prado* presented a rich selection of paintings and drawings spanning 300 years of Italian art, from the early sixteenth to the eighteenth century.

### **Robert Jacks: Order and Variation**

This exhibition represented the first large-scale retrospective of paintings, sculpture and works on paper by Robert Jacks, one of Australia's most significant and accomplished abstract artists.

### **The Fashion World of Jean Paul Gaultier:**

#### **From the Sidewalk to the Catwalk**

Exclusive to the NGV, this exhibition of the couture of Jean Paul Gaultier featured more than 140 superbly crafted garments in addition to photographs, sketches, stage costumes and excerpts from the designer's runway shows, work for film and television, concerts and dance performances.

### **David Shrigley: Life and Life Drawing**

This first major survey in Australia of the internationally renowned British artist David Shrigley included his darkly humorous drawings, paintings, sculpture, animated videos, artist's books and a new commission titled *General Store*.

### **Emily Floyd: The Dawn**

This survey exhibition of the work of Melbourne-based artist Emily Floyd featured key works dating from 2001 to 2014, including major installations, as well as two newly commissioned interactive spaces for children and families.

### **Shifting Gear: Design, Innovation and the Australian Car**

Celebrating Australia's important and proud history of automobile design and engineering, *Shifting Gear: Design, Innovation and the Australian Car* presented twenty-three of Australia's most iconic vehicles alongside ephemera; including design sketches, illustrations, photographs, car engines and racing trophies.

### **A Golden Age of China: Qianlong Emperor, 1736–1795**

Presenting more than 120 works from Beijing's Palace Museum, this exhibition told the story of China's foremost art collector, Qianlong Emperor, fourth emperor of the Qing dynasty and one of China's most successful rulers. The display included a lavish presentation of paintings on silk and paper, silk court robes, objets d'art and portraits of the Qianlong court.

### **Medieval Moderns: The Pre-Raphaelite Brotherhood**

In a comprehensive display of the NGV's holdings of works by the Pre-Raphaelite Brotherhood and their close associates, *Medieval Moderns* presented luminous works by artists including Dante Gabriel Rossetti and John Everett Millais. It included paintings, sculpture, textiles, works on paper, stained glass and decorative arts, showcasing the richness of the NGV Collection.

### **Follow the Flag: Australian Artists and War 1914–45**

As part of the diverse cultural offerings to mark the centenary of the landing at Gallipoli Cove, this major exhibition presented work by Australian artists influenced by experiences of war between 1914 and 1945.

### **Transmission: Legacies of the Television Age**

This exhibition explored Australian and international artists' engagement with television, visual broadcasting and the transmission of information from the 1950s to the present day. Drawn largely from the NGV's strong holdings of video art, the exhibition also included prints, photographs, fashion, sculpture and collage.

### **Open House: Tromarama for Kids**

Indonesian art collective Tromarama created an interactive exhibition that invited children to transform everyday domestic experiences into artworks by using technology. Inspired by the interior of a typical Indonesian home, *Open House* featured panoramic screenings of the artists' stop-motion films, and enabled visitors to create their own stop-motion animations via a multimedia app.

The Gallery's ongoing series of Federation Court Commissions also continued with Carsten Höller's *Golden Mirror Carousel*, 2014, and Sydney artist Jamie North's installation *Rock Melt*, 2015.

## CONSERVATION AND COLLECTION RESEARCH

The NGV Conservation department provides expertise in the preparation of collection displays and exhibitions and the examination and treatment of works of art. It also undertakes extensive collection research to ensure the State Collection is maintained to the highest possible standard. Through research, the Gallery provides new insights into technical art history and conservation practice and shares this information via social media, lectures, floor talks and public programs.

In a first for the NGV, a three-month long Live Conservation Project offered twenty-seven conservation professionals and postgraduate students the opportunity to work with NGV staff on the cleaning and restoration of John Rogers Herbert's monumental *Moses bringing down the Tables of the Law*, c. 1872–8, which has not been on display in more than seventy years. The treatment took place in the 19th Century paintings gallery, allowing the public to view the conservation work in progress.

The ongoing support of Bank of America Merrill Lynch has seen Frederick McCubbin's *The North wind*, 1891, reach its final stages of treatment. The accompanying technical research will be documented in an online publication and on a wall text within the Gallery when the work returns to display.

The NGV Fashion and Textiles conservation studio continued its work on the examination and documentation of new acquisitions and the preparation of textiles and costumes for integrated display in permanent collection galleries and exhibitions. The complex technical analysis of three seventeenth-century raised needlework embroideries was undertaken for the exhibition *Exquisite Threads: English Embroidery 1600s–1900s*.

Key treatment projects from the painting conservation studio included Adriaen Hanneman's *Mary Lucas*, 1636; Luca Giordano's *Saint Sebastian being cured by Irene*, 1653; Pompeo Batoni's *Sir Sampson Gideon and an unidentified companion*, 1767; Tom Roberts's *Mary*, c. 1886; and two works by J. M. W. Turner.

In September the NGV hosted tours of the conservation laboratories for more than sixty delegates attending the 17th Triennial Conference of the International Council of Museums Committee for Conservation.

With the support of the Friends of the Gallery Library, the NGV's Shaw Research Library made a number of strategic purchases during the period to support curatorial and academic research in the area of Surrealism, including two French Surrealist reviews, a full set of the rare *Minotaure*, published between 1933 and 1939, and *La Révolution surréaliste*, published between 1924 and 1929. Furthermore, the Max Ernst collage novel *Reve d'une petite fille qui voulut entrer au carmel (The dream of a little girl who wished to enter the carmelite order)*, published in 1930, was also acquired.

In June 2015 the NGV launched the Frame and Frame Maker's Database, a searchable and fully illustrated resource connecting conservators, academics and curators worldwide.

Senior Research Fellow for the Australian Research Council Dr Vivien Gaston has undertaken a fellowship at the NGV researching British and Australian eighteenth–twentieth century portraiture in the NGV Collection. Working with a team of specialist historians, Gaston has revealed previously unknown portrait sitters and provenance information.

## COLLECTION DISPLAY

Throughout the 2014/15 period, a schedule of artwork changeovers designed to interpret the NGV Collection in new and engaging ways involved the careful installation and de-installation of approximately 2,700 works of art.

Major refurbishments were undertaken in the 13th–14th Century and 17th–18th Century galleries at NGV International. At the Ian Potter Centre: NGV Australia, the Joseph Brown Collection galleries also underwent refurbishment, the NGV's dedicated Indigenous Collection displays were relocated to newly refurbished spaces on Level 3 and the Ground Level galleries were transformed into a space for temporary exhibitions.

The NGV Collection Focus series continued this year with four exhibitions highlighting the strength and breadth of the NGV Collection, including a celebration of the Gallery's rich decorative arts collection in *Nordic Cool: Modernist Design*. This display examined examples of twentieth-century Scandinavian design.

## BRINGING ARTWORKS TO LIFE (CONT'D)

### LOAN HIGHLIGHTS

Works of art in the NGV Collection were shared with audiences through loans to art galleries within Australia and overseas. In 2014/15 a total of 291 works were loaned to regional, national and international galleries for exhibitions. Some significant loans during the period included:

- Seventeen works to the Art Gallery of Ballarat for the exhibition *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation*
- Ten works to the Art Gallery of New South Wales, Sydney, for the exhibition *Pop to Popism*
- Rembrandt van Rijn's *Portrait of a white-haired man, 1667*, to the National Gallery, London, for the exhibition *Rembrandt: The Late Works*; and subsequently to the Rijksmuseum, Amsterdam
- René Magritte's *In praise of dialectics (L'Éloge de la dialectique)*, 1937, to the National Art Center, Tokyo, for the exhibition *René Magritte: The Search for the Absolute*
- Paul Signac's *Gasometers at Clichy (Les Gazomètres. Clichy)*, 1886, to the Tokyo Metropolitan Art Museum's exhibition *Neo-Impressionism, from Light to Colour*.

### NGV ONLINE AND DIGITAL TECHNOLOGY

Ensuring the NGV collection and exhibition content are accessible to the widest possible audience has been a central concern of the NGV's digital strategy during 2014/15. Through an initiative supported by the Gordon Darling Foundation, the Vizard Foundation, Daryl and Anne Whinney, Hugh Morgan AC and Elizabeth Morgan, the Bowness Family, SEEK and Culture Victoria, the Gallery is continuing to enrich the Collection Online database with images of works of art and further cataloguing details.

A major redesign of the NGV website was launched in December 2014. The new, fully responsive website provides increased access to content across all device displays to support mobile device usage. The redesign has also significantly improved accessibility features of the website, including additional support for screen readers, video transcripts, and large-print exhibition labels.

Developing a range of rich digital content is now a central part of sharing the Gallery's Collection and exhibitions with audiences. Film, documentary, moving image displays and other multimedia content added depth to the presentation of the majority of exhibitions held during 2014/15, including the following interactive elements: a samurai armour education tool in *Bushido: Way of the Samurai*; an interactive artist book in *Medieval Moderns: The Pre-Raphaelite Brotherhood*; a purpose-built drawing app in *Express Yourself: Romance Was Born for Kids*; a stop-motion animation app in *Open House: Tromarama for Kids*; and a touchscreen to view additional content in the Asian art galleries.

Live events, such as lectures, Points of View programs and music performance programs were filmed and published online to increase access to a broad audience, and live audiovisual displays and concert sound systems supported events and public programs.

The NGV ebook publishing program continued this year with both *Alex Prager* and *Transmission: Legacies of the Television Age* digital publications available to download from the NGV website. Nine short-form essays to accompany exhibitions also appeared on the website during the period.

The digitised archive of *Art Journal of the National Gallery of Victoria*, launched in 2013/14, was expanded with the release of edition 54. Annual updates are planned for this searchable online repository of more than 100 individual editions.

### VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

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. The VFLAA 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
- to grow the VFLAA Fund in real terms over time.

The VFLAA Committee convened four times this financial year: in September and November 2014, and in February and June 2015. The VFLAA acquired a total of ninety-six works across a range of disciplines.

We thank the regional representatives on the VFLAA Committee, John Cunningham, Director, Warrnambool Art Gallery and Ian Tully, Director, Swan Hill Regional Art Gallery, for their contribution to the VFLAA during this period.

The table opposite provides an overview of the performance of the VFLAA in 2014/15.

## VFLAA STATISTICS

### FINANCIAL PERFORMANCE

Indicator	2014/15
Annual growth in capital of the VFLAA Endowed Fund	11.3%
Annual value of acquisitions	\$412,839
Market value of fund at year end	\$13,592,873

### ARTISTIC PERFORMANCE

Indicator	2013/14	2014/15	
		Target	Result
Number of VFLAA works acquired	39	-	96
Number of artists whose art was acquired	15	-	51
Number of Victorian artists whose art was acquired	12	-	24
Victorian artists as a percentage of total artists acquired	80%	50%	47.1%
Number of Indigenous artists whose art was acquired	3	2	26
% income spent in primary market	100%	80%	100%

### VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2013/14	2014/15	
		Target	Result
VFLAA works displayed at the NGV	35	45	48
VFLAA works displayed on NGV website	95%	80%	99%
Regional/outer metropolitan galleries which received VFLAA loans	1 (Victoria) 4 (interstate) Total 5	4	1 (Victoria) 1 (interstate) Total 2
VFLAA works loaned to regional/outer metropolitan galleries	2	9	4
Total number of VFLAA works loaned	2	-	4

### NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2013/14	2014/15
Number of regional representatives on the VFLAA Committee	4	2
Number of VFLAA acquisition meetings	3	4
Publication of VFLAA report in NGV annual report	1	1

# CONNECTING AUDIENCES



A focus during 2014/15 has been strengthening online engagement with visitors via social media, the NGV blog and email campaigns by developing the digital and social arena as a space for extended audience engagement and public programming. Targeted advertising through social media was also undertaken to engage new audiences and increase exhibition and program awareness and attendance.

2014/15 has been the first full year of operation for the NGV's new department of Audience Engagement, which brings together the operations of the Front of House team, Public Programs and NGV Members.

## PUBLIC PROGRAMS HIGHLIGHTS

The NGV Public Programs department developed and implemented a diverse array of programs and events that facilitated the strategic direction to connect audiences with knowledge and ideas. The department focused on cultivating a broad audience for historical and contemporary art practice, as well as on developing programs in new areas including design and architecture.

From 1–3 May 2015, more than 16,000 visitors attended the inaugural Melbourne Art Book Fair and associated programming and events, such as the Friday Night preview, the international keynote address, discussions, launches and signings. As an annual event developed by the NGV for art publishers worldwide, the Melbourne Art Book Fair will provide vital links with well-established international fairs in New York, London, Tokyo and Paris.

Drawing strong visitor numbers to The Ian Potter Centre: NGV Australia through a program combining music and art, Unplugged Live in July and August 2014 presented thematic talks focused on nineteenth and early twentieth-century Australian art, followed by musical performances by leading local and national musicians.

The NGV's Friday Nights evening live-music events held in conjunction with major exhibitions were extremely successful, often reaching capacity audiences. During 2014/15, the Gallery presented twenty Friday Nights for *Italian Masterpieces from Spain's Royal Court, Museo del Prado* and *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*.

Lecture series and symposia presented by local and national specialists and academics alongside expert NGV curators and staff explored themes from exhibitions, including *Italian Masterpieces from Spain's Royal Court, Museo del Prado*; *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*; *William Blake; Medieval Moderns: The Pre-Raphaelite Brotherhood*; and *A Golden Age of China: Qianlong Emperor, 1736–1795*.

## NGV KIDS

Engagement with children and families has been a crucial area of growth for the NGV in recent years. By collaborating with contemporary artists, the Gallery aims to engage children in art and with global cultures, facilitating interactive experiences and connecting children and their families to art and artists more directly.

Sydney-based fashion designers Anna Plunkett and Luke Sales of fashion label Romance Was Born created a vibrantly designed interactive space featuring spectacular displays of art, fashion and multimedia. More than 85,000 children visited NGV International during their exhibition *Express Yourself: Romance Was Born for Kids*.

Melbourne artist Emily Floyd's *The Dawn for Kids* project invited visitors to experience two participatory works of art, *Word Farm* and *Small Press*, both 2014, that encouraged creativity using letters and words.

Held over ten days in January the Express Yourself! Children's Summer Festival featured activities focused on fashion and creative expression. Artists were engaged to develop activities for the festival and to lead workshops for children.

The NGV also collaborated with Indonesian artist group Tromarama to create the children's exhibition *Open House: Tromarama for Kids*. This immersive exhibition transformed familiar household interiors into creative spaces in which children could create their own stop-motion animations.

During the 2014/15 period, NGV Kids extended its strategic focus to include a tailored Teens program. The implementation of a number of pilot programs for young people aged 13–17 included the inaugural Art Party and Creative Encounters programs. Meet the Artists, a workshop-based program designed to introduce peer-led teen programming, offered young people a platform for creative projects and an opportunity to engage in dialogue with leading contemporary artists in a friendly and intimate setting.

## EDUCATION HIGHLIGHTS

NGV Education develops and manages learning programs and projects that inspire and connect learners of all ages with the NGV Collection and exhibitions.

The overall increase in participation in NGV Education programs in 2014/15 reflects a successful marketing campaign inclusive of social media opportunities in the education sector, as well as targeted print advertising distribution extending to interstate schools.

The annual exhibition of outstanding work by students of Victorian Certificate of Education Art and Studio Arts, *StArt Up: Top Arts 2015*, featured a range of education and public programs. Macquarie Bank supported four awards recognising students' creative accomplishments, including the inaugural Macquarie Group People's Choice Awards and Macquarie Group Collection Award.

The NGV hosted several key education and learning events during 2014/15, including Education Week, with a Maths in Art focus; Children's Week; the Early Childhood Awards; NAIDOC Week; and Reconciliation Week.

Collaborations with a range of education associations, in particular Art Education Victoria, History Teachers' Association of Victoria, Victorian Association for the Teaching of English, Modern Language Teachers' Association of Victoria, Design and Technology Teachers' Association and the School Library Association of Victoria provided tailored learning programs for teachers throughout the year which highlighted the NGV as a teaching resource across the curriculum.

A study to measure outcomes of NGV Education programs was undertaken in partnership with academic researchers from La Trobe University to gain in-depth insights into program outcomes. The study focused on the impact of Gallery experiences on teacher practice and student learning.

## TERTIARY SECTOR HIGHLIGHTS

Engagement with the tertiary sector continued to be successful during the 2014/15 financial year.

The second year of the Learning Partnership between La Trobe University and the NGV Summer School featured an accredited elective course, named Art Now, presented by NGV curators, academics, artists, conservators and educators. Themes from NGV exhibitions on display informed the course syllabus.

A collaborative project between the NGV, Museum Victoria, La Trobe University and Charles Sturt University resulted in the presentation of Connected Learning, the inaugural accredited subject for present-service teachers which focused on the opportunities and benefits of education in cultural organisations. The course commenced in May 2015 with sixty participants.

A major new initiative was the introduction of the Autumn School for Lifelong Learners. Held on five Sundays throughout April and May 2015, the inaugural course on Indigenous Art featured eighteen speakers, including Indigenous artists, academics and curators, discussing works of art and themes of the NGV exhibition *Indigenous Art: Moving Backwards into the Future*.

## PROGRAMMING COLLABORATIONS

A number of strategic programming collaborations were initiated during the period to strengthen existing visitor relationships and establish connections with new audiences.

In 2014 the NGV collaborated with national broadcaster ABC Radio National (RN) on a range of public events aimed to share ideas connected with NGV exhibitions with a broad audience. Hosted by RN presenters, discussion focused on themes in the exhibitions *Mid-Century Modern: Australian Furniture Design* and *Mambo: 30 Years of Shelf-Indulgence*.

## CONNECTING AUDIENCES (CONT'D)

Over four weeks in July 2014, the NGV and Wheeler Centre for Books, Writing and Ideas presented the Points of View: Australian Art Starting Conversations series of evening talks, in which NGV curators and special guests explored works of art by Tom Roberts, John Brack, Emily Kam Ngwarray and Ron Mueck from the perspectives of social history, technology and comedy.

In February 2015, a music and art history lecture and performance series commenced in partnership with Musica Viva, consisting of discussion of music and art within various historical settings followed by performances in NGV gallery spaces.

During Sundays in February 2015, the NGV and Melbourne's Mushroom Group presented live performances in the Grollo Equiset Garden at NGV International. The program highlighted local musicians and complemented the Gallery's contemporary summer exhibitions.

## SPECIAL EVENTS AND FESTIVALS

The NGV is committed to sharing Melbourne's cultural initiatives by co-developing events, presenting stand-alone programs and partnering with cultural events, including the Melbourne Food and Wine Festival; Melbourne Writers Festival; Melbourne Comedy Festival; Melbourne Music Week; and Virgin Australia Melbourne Fashion Festival, among others. Key events during the period included participation in Melbourne's third White Night in February 2015.

During the 2015 Melbourne Food and Wine Festival, NGV Collection paintings *The bar*, 1954, by John Brack and *The arbour*, 1910, by E. Phillips Fox travelled to Bendigo Art Gallery and La Trobe Regional Gallery respectively, complemented by talks and dining experiences.

The NGV also conducted behind-the-scenes tours of the Exhibition Design and Graphic Design Studios during Open House Melbourne.

## PUBLICATION HIGHLIGHTS

Fifteen major print publications were commissioned, developed and published in 2014/15. A full listing of NGV publications can be found on page 78.

Many NGV print publications exceeded sales targets and were reprinted to satisfy audience demand, including *The Fashion World of Jean Paul Gaultier: From the Catwalk to Australia*; *Shifting Gear: Design, Innovation and the Australian Car*; *John Wolseley – Heartlands and Headwaters*; and *A Golden Age of China: Qianlong Emperor, 1736–1795*.

The Gallery's publishing program also extended to titles not related to exhibitions. The book *Aboriginal and Torres Strait Islander Art in the Collection of the National Gallery of Victoria* was launched in April 2015 and is the first of a three-part series featuring highlight works in the NGV Collection.

The children's publishing list was further extended with *Express Yourself! An Activity Book for Kids by Romance Was Born*, a drawing-activity book based on works in the associated exhibition.

## OUTREACH HIGHLIGHTS

The Campbell-Pretty family generously provided funding for students in remote, regional and outer-metropolitan schools to travel to the NGV to see the exhibitions *Italian Masterpieces from Spain's Royal Court, Museo del Prado* and *A Golden Age of China: Qianlong Emperor, 1736–1795* and engage in related NGV Education programs. The majority of participating schools had never visited the NGV before.

Through the support of Rio Tinto, Principal Partner, free admission was also provided to all pre-booked school groups visiting *A Golden Age of China: Qianlong Emperor, 1736–1795*. More than 8000 students visited the exhibition, exceeding projections and highlighting the benefit of supported education programs for schools.

Building on the previous year's success, the regional outreach program NGV Kids on Tour provided seven additional regional communities with access to NGV activities, further strengthening the Gallery's relationship with regional galleries and community venues.

Outreach and online education program delivery included regular web seminars for teachers focused on forthcoming exhibitions; a monthly Talk About Art chat room for educators; virtual excursions via video-conferencing; online student activities for *Jean Paul Gaultier: From the Sidewalk to the Catwalk*; a teachers' resource and art-making activities for *Gods, Heroes and Clowns: Performance and Narrative in South and Southeast Asian Art*; language activities related to *Bushido: Way of the Samurai* and *A Golden Age of China: Qianlong Emperor, 1736–1795*; and a collaboration with Regional Arts Victoria providing touring art programs.

NGV Voluntary Guides delivered seventy-two Gallery Visits You programs to those unable to visit NGV locations, which included multimedia presentations on Collection highlights and selected exhibitions.

The NGV touring exhibition *The Sacred and the Profane: Challenges and Possibilities in Renaissance Art* opened at Warrnambool Art Gallery in December 2014 and ran until March 2015.



**The Gallery presented a diverse array of programs and events that connected audiences with knowledge and ideas.**

# REALISING OUR POTENTIAL



Volunteers play an important role in the NGV's ability to deliver a wide range of programs and events. The NGV acknowledges the significant contribution of many volunteers who dedicated more than 33,000 hours to the Gallery during this time.

## VOLUNTEER CONTRIBUTION

The NGV has ninety-eight Voluntary Guides and an additional forty-nine trainee guides who have directly and significantly contributed to improved audience engagement with the collection and exhibitions. Tours led by Voluntary Guides at both The Ian Potter Centre: NGV Australia and NGV International were conducted daily throughout the year, and Voluntary Guides shared their expertise at many corporate functions, tours by international delegates, special events, exhibitions and NGV Members events; including tours given in languages other than English.

Large attendances at the major exhibitions *Italian Masterpieces from Spain's Royal Court, Museo del Prado* and *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* created high demand for guided tours, and during *A Golden Age of China: Qianlong Emperor, 1736–1795* additional tours in Mandarin were conducted.

There was also growth in participation in the NGV's Access programs including Art and Memory, Gallery Visits You, Auslan Interpreted and Audio Describing tours.

Volunteers also provide significant support to NGV Members assisting with various aspects of the NGV Members program and events.

This year volunteers have again been instrumental in assisting the NGV Library with a number of projects, including documenting the Gallery's historical exhibition program and assisting with cataloguing various collections and artist files.

All members of the NGV Council of Trustees contribute their expertise and a significant amount of time to the Gallery on a voluntary basis. The six sub-committees of the Council of Trustees also benefit from the knowledge and guidance of fifteen external members who offer their time on a voluntary basis.

## RECOGNITION

The NGV was the winner of the 2015 International Book Awards children's non-fiction category for *Master the Arts! A Kids' Activity Book about Italian Masterpieces*, and the children's novelty and gift book category for *Express Yourself! An Activity Book for Kids by Romance Was Born*. The Gallery was awarded Best Small Exhibition Catalogue in the AAANZ Awards for *Robin Rhode: The Call of Walls. Hotham Street Ladies: A Book for Kids* and *Master the Arts! A Kids' Activity Book about Italian Masterpieces* were awarded joint first place in the Educational Activity Book category of the Moonbeam Awards.

NGV Director Tony Ellwood was awarded the President's Prize in the 2014 Australian Institute of Architect's Awards in acknowledgement of the contribution *Melbourne Now* made to the architecture profession and built environment in Melbourne. The Gallery won the Event category of the 2015 Interior Design Excellence Awards for the exhibition design of *Pastello – Draw Act*.

## SENIOR APPOINTMENTS

The following senior staff members were welcomed to their new roles: Isobel Crombie, Assistant Director, Curatorial and Collection Management; David Hurlston, Senior Curator, Australian Painting, Sculpture and Decorative Arts to 1980; Susan van Wyk, Senior Curator, Photography; Ewan McEoin, The Hugh Williamson Senior Curator of Contemporary Design and Architecture; Simone LeAmon, The Hugh Williamson Curator of Contemporary Design and Architecture; Kate Ryan, The Truby and Florence Williams Curator of Children's Programs; Marion Joseph, Senior Publicist; Matthew Lim, Manager Multimedia; Samantha Potts, Front of House Manager; Paula Nason, Coordinating Registrar, Exhibitions; and MaryJo Lelyveld, Coordinating Conservator.

# BUILDING FOR THE FUTURE



## NGV CONTEMPORARY

The development of a new Australian home for contemporary art and design, NGV Contemporary, will allow the NGV to expand its capacity to display and exhibit contemporary art and design by local, national and international artists, positioning the Gallery as an international cultural leader that engages with very diverse audiences.

Work on the strategic planning for NGV Contemporary has progressed significantly throughout 2014/15, particularly through the completion of a number of economic impacts analyses that demonstrate the significant benefits a new contemporary art gallery would bring to Victoria.

The NGV has been actively liaising with government and community stakeholders to progress planning and seek support for this unique opportunity to secure Victoria's reputation as an international cultural destination.

Visitors admire Žilvinas Kempinas's *Double O*, 2008  
© Žilvinas Kempinas/LATGA-A, Vilnius.  
Licensed by VISCOPY, Sydney

# SHARING OUR VISION



The scope of programs the NGV has delivered in 2014/15 has been greatly assisted by an active strategy of partnerships and collaborations with the academic, community, philanthropic and corporate sectors. Government support has also been crucial in allowing the Gallery to fulfil its strategic aims.

## SUPPORTED INITIATIVES

The NGV was extremely grateful to federal, state and local government for the support of programs and exhibitions in 2014/15. The Federal Ministry for the Arts provided tremendous support towards both the 2014 Melbourne Winter Masterpieces exhibition, *Italian Masterpieces from Spain's Royal Court, Museo del Prado*, and *Follow the Flag: Australian Artists and War 1914–45* which commemorated the work of Australian artists during wartime. The Department of Foreign Affairs and Trade also granted funding towards the exhibition *A Golden Age of China: Qianlong Emperor, 1736–1795*.

Through the 2015/16 State Budget, the Victorian Government granted the NGV \$9 million to continue the successful Summer Program. This support will enable the continued presentation of a suite of contemporary art and design exhibitions, and large-scale, innovative programming for children and families throughout the summer period.

Installation photograph of the Skin Deep gallery in *The Fashion World of Jean Paul Gaultier* at NGV International

The Department of Education and Training also provided a Strategic Partnership Program Grant to support the NGV's Artful Learning Program for 2015–17. Focused on improving students' learning and building teacher capacity, the program features onsite, online and outreach programs involving arts, English, humanities and foreign languages resources. In addition, the Catholic Education Office provided funding for two full-time teachers to be employed at the NGV.

The City of Melbourne continued to support and promote the NGV, and provided funding towards three specific exhibitions throughout the period; namely *Italian Masterpieces from Spain's Royal Court, Museo del Prado*; *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* and *Follow the Flag: Australian Artists and War 1914–45*.



### FUNDRAISING AND PHILANTHROPY

Philanthropic support of exhibitions and public programs assisted in the delivery of many important initiatives that engaged a broad audience at the NGV. Generous donations from individuals, trusts and foundations were received towards major exhibitions as well as a year-round program for children, teenagers and school students from across Victoria.

The NGV is extremely grateful to Tim Fairfax AC and Gina Fairfax for their inspiring support of the NGV Kids 2014–15 summer program, which included the exhibitions *Express Yourself: Romance Was Born for Kids* and *Emily Floyd: The Dawn for Kids*, as well as the NGV Summer Children's Festival and Kids on Tour initiative. The NGV sincerely thanks the Dewhurst Family for supporting the exhibition *Open House: Tromarama for Kids*. The NGV Kids program was made possible by a multi-year grant from the Truby and Florence Williams Charitable Trust. The NGV also acknowledges major support from Sir Roderick Carnegie AC, John Higgins and Jodie Maunder, Craig Kimberley OAM and Connie Kimberley and Barry and Helen Fitzgerald for exhibitions held during the year.

The NGV was able to deliver a series of Schools Access programs in 2014/15 through significant support from Krystyna Campbell-Pretty and the Campbell-Pretty Family. This program provides a free visit to the NGV for schools across Victoria that have not previously been to the Gallery. A new NGV Teens program championed by the Ullmer Family Foundation delivered tailored programs and activities for teenage audiences.

The development of a new curatorial department in Contemporary Design and Architecture was made possible by the Hugh D. T. Williamson Foundation which enabled the appointment of two curators. In addition, the NGV Conservation department will benefit from a vital fellowship program underwritten by the generosity of the Ian Potter Foundation. Further philanthropic support from the Trust Company Australia Foundation assisted the inaugural Melbourne Art Book Fair, and Loris Orthwein provided support for the Gallery to reinvigorate the NGV Grollo Equiset Garden over coming months and years.

Fundraising continued throughout the year for the NGV Digitisation Project, which aims to digitise the entire NGV Collection. The Gallery wishes to recognise the donors who committed funds towards this project during the period, including The Vizard Foundation, The Bowness Family, The Gordon Darling Foundation, Hugh Morgan AC and Elizabeth Morgan, SEEK and Culture Victoria, as well as the generosity of the 2015 NGV Foundation Annual Dinner donors.

The Annual Appeal remains an integral aspect of the NGV Foundation's fundraising efforts, and in 2014 supporters of the appeal helped secure *Mary, Lady Vere, c.1612–15*, by William Larkin. In 2015 the Annual Appeal aims to acquire *Actual fractal, 1994*, by Howard Arkley, which represents a pivotal point in the artist's career. The NGV wishes to thank The Fox Family Foundation and Rob Gould for their leadership support.

### COLLECTION SUPPORT

The development of the NGV Collection has been assisted throughout the year in numerous ways. Collection supporter groups continued to grow and were supported by a rich calendar of events and engagements. Through donations of funds or works of art, Collection supporter groups have helped secure many important works.

Now in its second year, the Campaign for Contemporary Art seeks to enrich the representation of Australian and international contemporary art in the NGV Collection. Opportunities for donor involvement vary from assisting research and development to supporting commissions from leading international artists. The NGV wishes to acknowledge those donors who have already pledged their commitment, and in particular those who have provided support for the NGV Triennial including Michael and Emily Tong, Joan Clemenger AO and Peter Clemenger AO, Joanna Horgan and Peter Wetenhall, David Clouston and Michael Schwarz, Cameron Oxley and Bronwyn Ross and a donor who wishes to remain anonymous.

To complement the fundraising efforts, a number of significant international and Australian works of contemporary art were acquired thanks to the generosity of the philanthropic community. This financial year, the Loti and Victor Smorgon Fund continued to make the acquisition of important works possible, including Carsten Höller's *Golden Mirror Carousel*, 2014, and Ernesto Neto's *The island bird*, 2012. In addition, the Felton Bequest supported the commission of Mark Hilton's *dontworry*, 2013. These important contemporary works, as well as numerous others gifted to the NGV, have greatly assisted the Gallery's strategy to fill critical gaps in the contemporary art collection.

The NGV wishes to recognise all donors who supported the acquisition of works of art in 2014/15, including major donations from John Downer AM and Rose Downer, Bruce Parncutt and Robin Campbell, Gordon Moffatt AM, Peter and Ivanka Canet, Michael and Emily Tong, Alan and Mavourneen Cowen as well as George and Patricia Kline and the Kline family. Furthermore, a number of significant works of art were generously gifted to the NGV and we wish to acknowledge major gifts from Marcus Besen AC and Eva Besen AO, Lyn Williams AM, Jason Yeap OAM and Min Lee Wong, Sir Roderick Carnegie AC, S. Baillieu Myer AC and Sarah Myer, Albert Ullin OAM, Julienne Jacks, Inge King AM, Anthony Knight OAM and Beverly Knight, Dr Robert Wilson and two donors who wish to remain anonymous.

In addition, significant bequests left to the Gallery have greatly assisted in the development of the NGV Collection, including the estates of Suzanne Dawbarn and Maureen Morrissey.

### CORPORATE PARTNERSHIPS

The NGV Corporate Partnerships department ended the 2015 financial year in a strong position. Cash sponsorship and contra support have continued to grow, building on the success of 2013/14.

More than twelve new partners were secured during the 2014/15 financial year. In a first for the NGV, Rio Tinto became the inaugural naming rights partner of the Asian Temporary Exhibition Galleries, now named the Rio Tinto Gallery of Asian Art. Inaugural partnerships were also established with Telstra, RACV, Westfield, Air China, RMIT University, GM Holden and the Lowy Institute for International Policy.

All corporate partnerships were underpinned by rigorous engagement strategies. More than sixty corporations are now engaged with the NGV either through exhibition partnerships, program partnerships or corporate membership.

In February 2015 a major creative partnership between the NGV and Telstra was announced. Inspired by a shared interest in creativity and innovation in the digital world, the partnership will explore initiatives that bring art and technology together, enabling new methods of access to the NGV regardless of geographic location.

The Gallery continued its Learning Partnerships with the tertiary sector through collaborations with the University of Melbourne and La Trobe University, including lecture series and summer schools in association with major exhibitions. RMIT University collaborated with the NGV as a Design Partner for the exhibition *Shifting Gear: Design Innovation and the Australian Car*.

NGV Membership continued to be actively promoted to all corporate partners, providing opportunities for the staff, customers and clients of our corporate partners to access and engage with the Gallery's exhibitions and programs.

The value corporate partners bring to the NGV was clearly demonstrated during *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*. More than twenty-three partners supported the exhibition through cash and in-kind support including Principal Partner Mercedes-Benz, and Major Partners Bank of Melbourne, EY, Higgins Coatings, Qantas and Westfield. In addition, partners also promoted the exhibition through high-profile marketing campaigns, events, programs and other unique initiatives. These creative initiatives, developed in collaboration with the NGV, significantly enriched the exhibition's marketing and communications campaign.

Similarly, the eleventh Melbourne Winter Masterpieces exhibition, *Masterpieces from Spain's Royal Court, Museo del Prado*, received strong support from eighteen corporate partners including Principal Sponsor Mazda, and Principal Donor Singapore Airlines.

### MEMBERS

NGV Members services more than 26,000 memberships representing more than 42,000 individual members and offers benefits, privileges and dedicated programming for visitors wanting to connect more deeply with the Gallery. A strategic focus for the period has been on benchmarking against leading international art museum membership programs, and developing new ways of increasing the diversity of Membership audiences, as well as engaging dynamically with Members.

During *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* NGV Membership grew by 20%, with more than 3,500 new members signing up during the exhibition period.

Providing exclusive programming and special events is central to the success of NGV Members. In the 2014/15 period, Members-only programming included previews, exclusive talks and out-of-hours viewing opportunities for exhibitions and bi-monthly NGV Family Member workshops for children and families.

# EXHIBITIONS

open at any point within the 2014/15 financial year



## THE IAN POTTER CENTRE: NGV AUSTRALIA

### **StArt Up: Top Arts 2014**

11 April – 20 July 2014  
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia  
Principal Partner: Macquarie Group  
Education Supporters:  
Department of Education and Early Childhood Development  
Victorian Curriculum and Assessment Authority  
Catholic Education Office  
Independent Schools Victoria

### **Sue Ford**

17 April – 24 August 2014  
Level 2, The Ian Potter Centre: NGV Australia

### **Indigenous Collection**

19 April 2014 – 1 February 2015  
Qantas Airways Indigenous Art Galleries, Ground Level,  
The Ian Potter Centre: NGV Australia  
Indigenous Art Partner: Qantas Airways

### **Inge King: Constellation**

1 May – 31 August 2014  
Foyer spaces, multiple levels, The Ian Potter Centre: NGV Australia  
Support Sponsor: J. K. Fasham

### **David McDiarmid: When This You See Remember Me**

9 May – 31 August 2014  
Galleries 15 & 16, Level 3, The Ian Potter Centre: NGV Australia  
Supported by: City of Melbourne  
Radio Partner: Joy 94.9

### **Fashion Detective**

9 May – 31 August 2014  
Galleries 13 & 14, Level 3, The Ian Potter Centre: NGV Australia  
Supported by: The Truby and Florence Williams Charitable Trust

### **Mid-Century Modern: Australian Furniture Design**

30 May – 19 October 2014  
Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia  
Principal Partner: Macquarie Group  
Support Sponsors:  
Sofitel Melbourne On Collins  
Dulux Australia  
Clayton Utz  
Event Sponsor: Penfolds

### **Wade Marynowsky: Nostalgia for Obsolete Futures**

22 August – 19 October 2014  
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia

### **Robert Jacks: Order and Variation**

3 October 2014 – 15 February 2015  
Galleries 13–16, Level 3, The Ian Potter Centre: NGV Australia  
Supported by: Vivien and Graham Knowles  
Wine Partner: Penfolds

### **Outer Circle: The Boyds and the Murrumbidgee Artists**

17 October 2014 – 9 March 2015  
Galleries 11 & 12, Level 2, The Ian Potter Centre: NGV Australia

### **The Instrument Builders Project: Collaborations in Sound by Indonesian and Australian Artists**

1 – 23 November 2014  
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia  
Support Sponsors:  
Asialink  
Arts Victoria

### **Emily Floyd: The Dawn**

21 November 2014 – 1 March 2015  
Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia  
Supported by:  
Tim Fairfax AC and Gina Fairfax  
Loti and Victor Smorgon Fund  
The Truby and Florence Williams Charitable Trust  
Wine Partner: Seppelt

### **Mambo: 30 Years of Shelf-Indulgence**

6 December 2014 – 22 February 2015  
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia

### **Shifting Gear: Design, Innovation and the Australian Car**

6 March – 12 July 2015  
Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia  
Principal Partner: RACV  
Major Partner: Macquarie Group  
Major Donors: Barry and Helen Fitzgerald  
Design Partner: RMIT University  
Partner: Holden  
Supporter: Clayton Utz  
Media Partner: Herald Sun  
Event Partner: Penfolds

### **StArt Up: Top Arts 2015**

19 March – 28 June 2015  
NGV Studio, Ground Level, The Ian Potter Centre: NGV Australia  
Principal Partner: Macquarie Group  
Support Sponsor: Dulux Australia  
Education Supporters:  
Department of Education and Training  
Victorian Curriculum and Assessment Authority  
Catholic Education Office  
Independent Schools Victoria

### **The Kaleidoscopic Turn From the NGV Collection**

20 March – 23 August 2015  
Galleries 15–16, Level 3, The Ian Potter Centre: NGV Australia  
Official Supplier: Dulux Australia

### **Indigenous Art: Moving Backwards into the Future**

4 April – 4 October 2015  
Galleries 13 & 14 and foyer, Level 3, The Ian Potter Centre:  
NGV Australia

### **John Wolseley – Heartlands and Headwaters**

11 April – 20 September 2015  
Galleries 11 & 12, Level 2, The Ian Potter Centre: NGV Australia  
Supported by: Sir Roderick Carnegie AC

### **Follow the Flag: Australian Artists and War 1914–45**

24 April – 16 August 2015  
Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia  
Principal Partner: Macquarie Group  
Supporter: Federal Ministry for the Arts  
Program Partner: City of Melbourne

## EXHIBITIONS (CONT'D)

### NGV INTERNATIONAL

#### ***The Ancient World***

5 October 2013 – 13 December 2014  
Level 2, NGV International

#### ***Art of the Table***

28 February 2014 – 18 January 2015  
Decorative Arts Passage, Level 2, NGV International

#### ***NGV Collection Focus***

##### ***Negoro Lacquer***

20 March – 28 September 2014  
The Art of Japan, Level 1, NGV International

##### ***William Blake***

4 April – 31 August 2014  
Temporary Exhibitions 5, Ground Level, NGV International

##### ***Wang Gongxin: Video Artist***

11 April – 28 September 2014  
Temporary Exhibitions 6, Ground Level, NGV International  
Support Sponsor: Sony Australia

##### ***Late Modern and Contemporary Art***

19 April 2014 – 1 February 2015  
Level 3, NGV International

##### ***Pastello – Draw Act***

10 May – 31 August 2014  
Temporary Exhibitions 8, Ground Level, NGV International  
Supported by:  
Craig Kimberley OAM and Connie Kimberley  
The Truby and Florence Williams Charitable Trust

#### **Melbourne Winter Masterpieces 2014**

##### ***Italian Masterpieces from Spain's Royal Court,***

##### ***Museo del Prado***

16 May – 31 August 2014  
Temporary Exhibitions 1, 2 & 3, Ground Level, NGV International  
The exhibition was organised by Museo Nacional del Prado, Madrid in association with the National Gallery of Victoria and Art Exhibitions Australia.

**Presented by:** State Government of Victoria

**Supported by:** Australian Government International Exhibitions Insurance Program

**Principal Sponsor:** Mazda

**Principal Donor:** Singapore Airlines

**Learning Partner:** The University of Melbourne

**Tourism & Media Partners:**

The Australian  
Herald Sun  
Sofitel Melbourne On Collins  
Accor  
Triple M/Southern Cross Austereo  
Seven Network  
Tourism Victoria  
City of Melbourne  
APN Outdoor  
Adshel  
V/Line  
Melbourne Airport  
Palace Cinemas  
**Official Suppliers:**  
Dulux Australia  
Penfolds

*Master the Arts! A Kids Activity Book about Italian Masterpieces* was supported by the Truby and Florence Williams Charitable Trust.

##### ***Paola Pivi: You started it ... I finish it***

28 May – 28 September 2014  
Federation Court, Ground Level, NGV International  
**Supported by:**  
Loti and Victor Smorgon Fund  
Michael and Janet Buxton

##### ***Bushido: Way of the Samurai***

4 July – 4 November 2014  
Asian Art Temporary Exhibitions 11, Level 1, NGV International

##### ***Hyper-Natural: Scent from Design to Art***

25 September – 30 November 2014  
Grollo Equiset Garden, NGV International  
**Supported by:**  
Guerlain  
A donor who wishes to remain anonymous

##### ***Carsten Höller: Golden Mirror Carousel***

10 October 2014 – 5 March 2015  
Federation Court, NGV International  
**Supported by:** Loti and Victor Smorgon Fund

##### ***Express Yourself: Romance Was Born for Kids***

17 October 2014 – 12 April 2015  
Temporary Exhibitions 8, Ground Level, NGV International  
**Official Supplier:** Dulux  
**Supported by:**  
Tim Fairfax AC and Gina Fairfax  
Truby and Florence Williams Charitable Trust

##### ***The Fashion World of Jean Paul Gaultier:***

##### ***From the Sidewalk to the Catwalk***

17 October 2014 – 8 February 2015  
Temporary Exhibitions 1, 2 & 3, Ground Level, NGV International  
The exhibition was organised by the Montreal Museum of Fine Arts in collaboration with Maison Jean Paul Gaultier, Paris.  
**Presented by:** Creative Victoria  
**Principal Partner:** Mercedes-Benz  
**Major Partners:**  
Bank of Melbourne  
EY

Higgins Coatings

**Major Donor:** Craig Kimberley OAM and Connie Kimberley

**Airline Partner:** Qantas Airways

**Learning Partner:** La Trobe University

**Retail Partner:** Westfield

**Tourism & Media Partners:**

Tourism Victoria  
Vogue Australia  
Seven Network  
Val Morgan  
smoothfm  
City of Melbourne  
APN Outdoor  
Adshel  
Melbourne Airport  
Sofitel Melbourne On Collins  
Herald Sun  
**Wine Partner:** Treasury Wine Estates – Seppelt  
**Support Sponsors:**  
Mecca Cosmetics  
Joli-Coeur International  
Cosmax

##### ***David Shrigley: Life and Life Drawing***

14 November 2014 – 1 March 2015  
Temporary Exhibitions 5 & 6, and Federation Court, Ground Level, NGV International  
**Wine Partner:** Seppelt

##### ***Alex Prager***

14 November 2014 – 19 April 2015  
Contemporary E28 & E29, Level 3, NGV International  
**Wine Partner:** Seppelt

##### ***Takahiro Iwasaki: Reflection Model (Itsukushima)***

**From the NGV Collection**  
5 December 2014 – 6 April 2015  
Asian Art Temporary Exhibitions 11, Level 1, NGV International

##### ***Nordic Cool: Modernist Design***

**From the NGV Collection**  
28 February – 31 December 2015  
Decorative Arts Corridor, Level 2, NGV International

##### ***Jamie North: Rock Melt***

25 March – 12 July 2015  
Federation Court, NGV International  
**Supported by:** Loti and Victor Smorgon Fund

##### ***A Golden Age of China: Qianlong Emperor, 1736–1795***

27 March – 21 June 2015  
Temporary Exhibitions 1, 2 & 3, Ground Level, NGV International  
**Principal Partner:** Rio Tinto  
**Presented by:** Creative Victoria  
**Official Airline Partner:** Air China  
**Major Partner:** Bank of Melbourne  
**Major Partner:** Telstra  
**Supporter:** Australia-China Council  
**Media and Tourism Partners:**  
Melbourne Airport  
Palace Cinemas  
Adshel  
**Wine Partner:** Penfolds

##### ***Exquisite Threads: English Embroidery 1600s–1900s From the NGV Collection***

2 April – 12 July 2015  
Temporary Exhibitions 5, Ground Level, NGV International

##### ***Medieval Moderns: The Pre-Raphaelite Brotherhood***

11 April 2014 – 12 July 2015  
Temporary Exhibitions 6, Ground Level, NGV International

##### ***Gods, Heroes and Clowns: Performance and Narrative in South and Southeast Asian Art***

1 May – 30 August 2015  
Rio Tinto Gallery of Asian Art, Asian Temporary Exhibitions, Level 1, NGV International  
**Principal Partner:** Rio Tinto

##### ***Transmission: Legacies of the Television Age From the NGV Collection***

15 May 2015 – 13 September 2015  
Contemporary Gallery 28, Level 3, NGV International

##### ***Ryan Trecartin: Re'Search Wait'S***

15 May – 13 September 2015  
Contemporary Gallery 29, Level 3, NGV International

##### ***Open House: Tromarama for Kids***

23 May – 18 October 2015  
Temporary Exhibitions 8, Ground Level, NGV International  
**Supported by:**  
The Dewhurst Family  
The Truby and Florence Williams Charitable Trust

## TOURING

##### ***The Sacred and the Profane: Challenges and Possibilities in Renaissance Art***

Warrnambool Art Gallery  
6 December 2014 – 15 March 2015  
This exhibition was organised by the National Gallery of Victoria and Warrnambool Art Gallery

# ACQUISITIONS



## AUSTRALIAN ART

### ABORIGINAL AND TORRES STRAIT ISLANDER ART

#### Gifts

**Bronwyn Bancroft** (Bundjalung born 1958), *Patterns of the Wetlands* 2005, illustration for *Patterns of Australia* by Bronwyn Bancroft, published by Little Hare Books, Sydney, 2005, pp. 14–15, synthetic polymer paint and gouache. Gift of Albert Ullin OAM, 2014

**Janangoo Butcher Cherele** (Gooniyandi/Gija c. 1920–2009), *Emu eggs; Kurngaki (Fig tree); Nimangu* 1992; *Bush fruit; Corroboree* 1993, synthetic polymer paint on canvas; *Grinding seed* 1993, synthetic polymer paint on paper; *McDonald Gorge* 1993, synthetic polymer paint on canvas; *Barndi; Dancing belt* 1994, synthetic polymer paint on paper. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2015

**Yulyurlu Lorna Napurrurla Fencer** (Warlpiri c. 1925–2006), *Mukaki (Bush plum)* 1997, synthetic polymer paint on canvas on canvas; *Yarla mau yapa* 1999, synthetic polymer paint on canvas. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Gracie Green** (Walmajarri born 1949), *Two women story* c. 1986, synthetic polymer paint on canvasboard. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Weaver Jack** (Yulparija c. 1928–2010), *Naru; Naru* 2005, synthetic polymer paint on canvas. Gift of Kean Ooi through the Australian Government's Cultural Gifts Program, 2015

**Mick Jawalji** (Gija/Andayin c. 1920–2012), *Balgawun.giny* 2003, earth pigments on plywood. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Lily Karadada** (Woonambal born c. 1927), *Garaggi (Bark bucket) with Wanjina and animal motifs* 1993; *Garaggi (Bark bucket); Garaggi (Bark bucket)* 1995, earth pigments on Stringybark (*Eucalyptus sp.*), bush string, resin. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2015

**Maurice Kepple** (Kugu born 1942), *Mumpa (Ghost man)* 2004, earth pigments and synthetic polymer paint on milkwood (*Alstonia sp.*). Gift of Anthony Stolarek through the Australian Government's Cultural Gifts Program, 2014

**Duncan Korkatain** (Wik-Ngathan born 1949), *Yuu'man family* 2004, earth pigments and synthetic polymer paint on milkwood (*Alstonia sp.*), cabbage palm, feathers. Gift of Anthony Stolarek through the Australian Government's Cultural Gifts Program, 2014

**Wandjuk Marika** (Riratjingu c. 1927–87), *Untitled (Djang'kawu Sisters)* 1971, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Dr Milton Roxanas through the Australian Government's Cultural Gifts Program, 2014

**Arone Raymond Meeks** (Murri born 1957), *Snake, kangaroo and figures* 1990, illustration for November in *The 1992 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1991, gouache and watercolour. Gift of Albert Ullin OAM, 2014

**Ginger Riley Munduwalawala** (Marra c. 1936–2002), *Mask* 1996, earthenware, human hair, string, feathers, seeds, fibre. Gift of Anthony Knight OAM and Beverly Knight through the Australian Government's Cultural Gifts Program, 2014

**Maryanne Mungatopi** (Tiwi 1966–2003), *Jilamara; Purrukuparli and Bima; Purrukuparli and Bima; Taparra, the Moon man; Taparra, the Moon man* 2001; *Untitled* c. 2001; *Bima; Bima; Jilamara; Jilamara; Purrukuparli; Purrukuparli; Purrukuparli and Bima; Purrukuparli and Taparra; Taparra* 2002, earth pigments on paper. Gift of Colin Golvan SC in memory of the artist through the Australian Government's Cultural Gifts Program, 2014

**Garry Namponan** (Wik-Alkan/Wik-Ngathan born 1960), *Ku (Camp dog)* 2004, earth pigments and synthetic polymer paint on milkwood (*Alstonia sp.*). Gift of Anthony Stolarek through the Australian Government's Cultural Gifts Program, 2014

**Katarra Butler Napaltjarri** (Ngaanyatjarra born 1946), *Women's ceremonies at Ngaminya* 2013, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Milliga Napaltjarri** (Kukatja c. 1922–94), *Artist's Country; Untitled* 1992, synthetic polymer paint on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2015

**Ngoia Pollard Napaltjarri** (Warlpiri born 1948), *Swamp near Nyirripi* 2004, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2015

**Tjunkiya Napaltjarri** (Pintupi c. 1930–2009), *Designs associated with Yumari* 2008, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Kathleen Padoon Napanangka** (Ngarti born 1938), *Nakarra Nakarra* 2006, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2015

**Lorna Napanangka** (Pintupi born c. 1961), *Designs associated with Marrapinti* 2004, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Makinti Napanangka** (Pintupi c. 1920–2011), *Designs associated with Lupulnga* 2001; *Designs associated with Lupulnga* 2006, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Tilkili Napanangka** (Pintupi active 1980s), *A dancing woman* 1986, synthetic polymer paint on canvasboard. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Trevor Nickolls** (Ngarrindjeri 1949–2012), *Rear vision landscape* 1988, synthetic polymer paint on canvas. Gift of Dr Milton Roxanas through the Australian Government's Cultural Gifts Program, 2014

**Naata Nungurrayi** (Pintupi born c. 1932), *Designs associated with Ngaminya* 2005; *Designs associated with Unkunya* 2007, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Shane Pickett** (Nyoongar 1957–2010), *Witnoon Gorge* 1988, synthetic polymer paint on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2015

**Wakartu Cory Surprise** (Walmajarri c. 1929–2011), *Marla Country* 2008, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Alan Winderoo Tjakamarra** (Kukatja c. 1918–2003), *Lappi Lappi in Tanami Desert* 1995, synthetic polymer paint on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2015

**Ray James Tjangala** (Pintupi born c. 1958), *Designs associated with Tjuntapul* 2002, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Tjumbo Tjapanangka Marruwa** (Kukatja 1929–2007), *Marruwa* 2006, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2015

**John Mosquito Tjapangarti** (Kukatja c. 1912–2004), *Wati Kutjarra* 1992, synthetic polymer paint on canvas. Gift of Violet Sheno through the Australian Government's Cultural Gifts Program, 2015; *Lallaman (Near Kurtal, WA)* 1995, synthetic polymer paint on canvasboard. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**George Ward Tjungurrayi** (Pintupi born c. 1947), *Designs associated with Kaakuratintja* 2004, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

The Live Conservation Project offered an opportunity for visitors to view the cleaning and restoration of John Rogers Herbert's *Moses bringing down the Tables of the Law*, c.1872.

## ACQUISITIONS (CONT'D)

**Bobby West Tjupurrula** (Pintupi born c. 1958), *Untitled* c. 1986, synthetic polymer paint on canvasboard. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Frank Ward Tjupurrula** (Ngaatjatjarra born 1955), *Designs associated with the travels of a group of Tingarri Men from the west* 2004, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Johnny Yungut Tjupurrula** (Pintupi born c. 1930), *Wilkinson* 2012, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

**Larry Lodi Tjupurrula** (Warlpiri c. 1918–late 20th century), *Djigari Country (Tjikari)* 1985, synthetic polymer paint on canvasboard. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Mathew Gill Tjupurrula** (Kukatja 1960–2002), *Dreaming tracks* 1983, lithograph. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Dominic Martin Tjupurrula** (Kukatja 1939–2008), *Water snake* 1986, synthetic polymer paint on canvasboard. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Unknown** (Kukatja active 1980s), *Coolamon* c. 1986, synthetic polymer paint on wood. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Unknown** (Kukatja active 1980s), *Coolamon* c. 1986, synthetic polymer paint on wood. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2015

**Paddy Fordham Wainburranga** (Rembarrnga c. 1938–2006), *Balangjarrngalain spirit* 1990, earth pigments on wood, fibre. Gift of Anthony Knight OAM through the Australian Government's Cultural Gifts Program, 2014

**Jenuarrie Judith Warrie** (Koinjmal born 1944), *Kakadu friends* 1986, batik on cotton. Gift of Pauline and John Menz, 2014

**Tjuruparu Watson** (Ngaatjatjarra c. 1935–2011), *Pitapita* 2004, synthetic polymer paint on canvas. Gift of Dr Milton Roxanas through the Australian Government's Cultural Gifts Program, 2014

**Keith Wikmunea** (Wik-Mungkan/Wik-Alkan born 1967), *Moon sisters* 2004, earth pigments and synthetic polymer paint on milkwood (*Alstonia sp.*), natural pigments on grass, fibre string. Gift of Anthony Stolarek through the Australian Government's Cultural Gifts Program, 2014

**Pedro Woneamirri** (Tiwi born 1974), *Pwoja (Pukumani body paint design)* 2004, earth pigments on canvas. Gift of Marielle Soni through the Australian Government's Cultural Gifts Program, 2014

**Lena Yarinkura** (Rembarrnga born c. 1961), *Camp dog; Camp dog* 2003, earth pigments on wood, pandanus (*Pandanus sp.*), synthetic binder; *Yawkyawk spirit figure* 2003, earth pigments on wood, feathers, pandanus (*Pandanus sp.*), synthetic binder. Gift of Anthony Knight OAM and Beverly Knight through the Australian Government's Cultural Gifts Program, 2014

**Munggurawuy Yunupingu** (Gumatj c. 1907–79), *Untitled* early 1950s, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Robert Andrew** (Yawuru born 1965), *Moving out of muteness* 2013, earth pigments, water, aluminium, electrical cables. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Pepai Jangala Carroll** (Pitjantjatjara born 1950), *Walunguru* 2014, stoneware. Purchased with funds donated by Judith and Leon Gorr, 2014

**Maree Clarke** (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961), *Men in mourning; Women in mourning* 2012, printed 2014, gelatin silver photograph. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Maree Clarke** (Mutti Mutti/Wamba Wamba/Yorta Yorta/Boonwurrung born 1961) **Leonard Tregonning** (Gunai/Kurnai born 1954), *Thung-ung Coorang (Kangaroo teeth necklace)* 2013, kangaroo teeth, leather, sinew, earth pigment. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Bindi Cole Chocka** (Wathaurong born 1975), *Miss Australia* 2012, from the *A time like this* series, inkjet print, ed. 3/3. Purchased with funds donated by Anita Castan, Nellie Castan and Vicki Vidor, 2015

**Lorraine Connelly-Northey** (Waradgerie born 1962), *Possum-skin cloak: Blackfella road* 2011–13, rusted iron and tin, fencing and barbed wire, wire. Purchased with funds donated by Barry and Helen Fitzgerald with the assistance of NGV Supporters of Indigenous Art, 2014

**Janet Fieldhouse** (Meriam Mir born 1971), *Bride pendant; Bride pendant* 2014, earthenware, shell, string, cassowary feathers, beads. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Kapua Gutchen senior** (Meriam Mir born 1957), *Emeret Iluel Kab* 2010, linocut, ed. 9/50; *Geb, Omai and Sirr* 2010, linocut, ed. 14/50. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Shenane Jago** (Kurtjar born 1962), *Bull skull* 2014, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Heather Koowoortha** (Wik-Mungkan/Yidinji/Djabugay born 1966), *Boy in flour drum; Mother and daughter's reunion; Youth under siege* 2014, etching, ed. 2/35. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Gail Mabo** (Piadram born 1965), *Clam shell* 2014, from the *Ngapa Kai Kai* series, linocut, ed. 15/50. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Glen Mackie** (Kala Lagaw Ya born 1975), *Aka Uzu the White Dogai* 2009, linocut, ed. 6/45; *The Coming of Sigai* 2009, linocut, ed. 8/50; *Kubar E* 2011, linocut printed in silver ink on black paper, ed. 12/35. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Claudia Moodoonuthi** (Kaiadilt born 1995), *360 flip on country* 2014, synthetic polymer paint on skateboards. Purchased, Victorian Foundation for Living Artists, 2015

**Josh Muir** (Gunditjmara/Yorta Yorta born 1991), *The Throne* 2014, digital print on aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Marnyula Mununggurr** (Djapu born 1964), *Ganybu* 2014–15, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, Victorian Foundation for Living Australian Artists, 2015

**Franklin Jacob Mye** (Meriam Mir born 1980), *The coming of the Light I–III* 2010, linocut, ed. 10/100; *Mergair* 2011, linocut, ed. 10/30; *Constellation* 2013, linocut, ed. 1/5. Purchased, Victorian Foundation for Living Australian Artists, 2014

**George Nona** (Kala Lagaw Ya born 1971), *Seven dhoeri* 2014, sea bird and cassowary feathers, pearl shell, cane, natural twine and pigments, bone, cowrie shells (*fam. Cypraeidae*), shells, clam shells, seed pod. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Pitcha Makin Fellaz, Ballarat, Victoria** art collective (est. 2013), *We know where you eat (Koala)* 2013; *Aboriginal dog; Me 'n' You (Me n u) number 2* 2014, synthetic polymer paint on polyvinyl chloride foamboard. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Reko Rennie** (Kamilaroi born 1974), *Regalia* 2013, opaque synthetic polymer resin, neon, ed. 1/2. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Constance Robinja** (Arrernte 1966–2012), *Big and strong* 2012, soft-ground etching printed in orange and black ink, ed. 1/15. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Marlene Rubuntja** (Arrernte born 1961), *I've seen the country burnt black and white like this* 2012, soft-ground etching on 2 sheets, ed. 1/15. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Marlene Rubuntja** (Arrernte born 1961) **Sally Rubuntja** (Arrernte 1975–2013), *One more woman* 2012, soft-ground etching and aquatint on 2 sheets, ed. 4/15; *Woman* 2013, colour aquatint and drypoint on 16 sheets, ed. 2/15. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Ella-Rose Savage** (Meriam Mir born 1969), *Susu shells I–IV* 2009, linocut, ed. 7/50; *Lar sor sor* 2010, linocut, ed. 11/50. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Sedey Mabel Stephen** (Meriam Mir born 1944), *Kara Meta (My home)* 2012, watercolour and fibre-tipped pen. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Doris Thomas** (Luritja born 1944), *Alice Wells; Mount Charlotte – Dog Dreaming; Titjikala playing football* 2014, synthetic polymer paint on wood. Purchased, Victorian Foundation for Living Australian Artists, 2015

**James Tylor** (Kaurna/Maori born 1986), *Voyage of the Waka and the origin of the Dreaming* 2013, daguerreotypes. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Alison Walbungara** (Arrente born 1950), *The beautiful hills at Larapinta* 2010, sugar-lift etching, ed. 11/15; *Untitled* 2010, sugar-lift etching, ed. 1/15; *These hills at Larapinta* 2012, soft-ground etching, artist's proof. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Raymond Young** (Gunai/Yorta Yorta/Gunditjmara born 1965), *Shielding our future* 2013, earthenware, earth pigments. Purchased, Victorian Foundation for Living Australian Artists, 2015

## AUSTRALIAN CERAMICS

### Gifts

**ARTHUR MERRIC BOYD POTTERY, Murrumbidgee, Melbourne** studio (1923–58) **John PERCEVAL** potter (Australia 1911–2000) **Neil DOUGLAS** decorator (born New Zealand, arrived Australia 1912, died 2003), *Set of six ramekins* c. 1950, earthenware. Gift of Roderick Harris in memory of Mrs Maisie Harris through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Angela BRENNAN** (born Australia 1960), *Priapus* 2014, earthenware. Purchased with funds donated by Professor Barbara van Ernst AM, 2015

**John DERMER** (born Australia 1949, lived in England 1971–72), *Lidded jar; Vase; Vase; Vase* 2013, porcellaneous stoneware. Purchased with funds donated by Professor Barbara van Ernst AM, 2014

**MATHERY STUDIO, Melbourne** designer and manufacturer (est. 2010), *Avocado, vase; Banana, bowl; Orange, jar; Pineapple, serving bowl; Rockmelon, coasters* 2014, from the *Fruit wares* range, opaque synthetic polymer resin. Purchased with funds donated by Andrew Clark and Sarah Tiffin, 2014

**Prue VENABLES** (born England 1954, arrived Australia 1956, lived in England 1976–89), *Pair of black ovals* 2013, porcelain. Purchased with funds donated by Professor Barbara van Ernst AM, 2014

## AUSTRALIAN FASHION AND TEXTILES

### Gifts

**BRIGHID LEHMANN, Melbourne** fashion house (1983–90) **Brigid LEHMANN** designer (born Hong Kong 1964, arrived Australia 1966), *Necklace* 1985 *Empire* collection, winter 1986, wood, metal. Gift of the artist, 2014

**FLAMINGO PARK, Sydney** fashion house (1973–95) **Linda JACKSON** designer (born Australia 1950), *Dress* 1981/82, cotton, rubber. Gift of Sharon Paton, 2014

**JENNY KEE, Sydney** fashion house (est. 1980) **Jenny KEE** designer (born Australia 1947), *Oz essay* 1982, silk. Gift of the Smorgon Family, 2014

**MARSHALL SHOES PTY LTD, Melbourne** (est. 1938), *Winklepickers* 1960–65, leather, cotton (laces), wood (heel). Gift of Anthony Knight OAM, 2015

## ACQUISITIONS (CONT'D)

### Purchases

**ABYSS STUDIO, Melbourne** fashion house (1985–93) **Sara THORN** designer (born Australia 1961) **Bruce SLORACH** designer (born Australia 1961), *Deep sea galaxy dress* 1985 winter, cotton (jacquard), metal, satin; *Outfit* 1987, cotton (jersey), cotton; *Vest* 1988, cotton (jacquard), plastic. Purchased NGV Foundation, 2014

**ABYSS STUDIO, Melbourne** fashion house (1985–93) **SHRUBBERY, Melbourne** fashion house (1985–93) **Sara THORN** designer (born Australia 1961) **Bruce SLORACH** designer (born Australia 1961), *Outfit* 1985–86, cotton (jersey), cotton. Purchased NGV Foundation, 2014

**DION LEE, Sydney** fashion house (est. 2009) **Dion LEE** designer (born Australia 1985), *Arc coat dress* 2013 *Utzon* collection 2013, wool, plastic, metal, silk; *Neo pleat organza dress* 2014 *Four seasons* collection, spring–summer 2014, silk (chiffon), synthetic fibre, metal. Yvonne Pettengell Bequest, 2014

**FLAMINGO PARK, Sydney** fashion house (1973–95), **Linda JACKSON** designer (born Australia 1950), *Harem outfit* 1975, silk; *Tutti frutti outfit* 1975, cotton, metal. Purchased NGV Foundation, 2014

**GALAXY EMPORIUM, Melbourne** fashion house (1986–92) **Sara THORN** designer (born Australia 1961) **Bruce SLORACH** designer (born Australia 1961), *Dress* 1989, screenprinted cotton (jersey). Purchased NGV Foundation, 2014

**NIETZSCHE, Melbourne** fashion house (est. 1984) **VICTORIA TRIANTAFYLLOU, Melbourne** fashion house (1985–2004) **Victoria TRIANTAFYLLOU** designer (born Australia 1964), *Dress* 1984, cotton, rayon; *Outfit* 1984, wool, leather; *Outfit* 1985, wool, plastic. Purchased, Victorian Foundation for Living Artists, 2015

**SARA THORN, Melbourne** fashion house (1983–85) **Sara THORN** designer (born Australia 1961), *Column and angel print dress* 1984, screenprinted cotton (jersey); *Dress* 1984, screenprinted woven cotton, plastic (buttons); *Dress* 1984, screenprinted cotton (canvas). Purchased NGV Foundation, 2014

**SARA THORN, Melbourne** fashion house (1983–85) **Sara THORN** designer (born Australia 1961) **ABYSS STUDIO, Melbourne** fashion house (1985–93) **Sara THORN** designer (born Australia 1961) **Bruce SLORACH** designer (born Australia 1961), *Outfit* 1984, (1987/88), wool, rayon, polycotton, Lycra, metal. Purchased NGV Foundation, 2014

**SHRUBBERY, Melbourne** fashion house (1985–93) **Sara THORN** designer (born Australia 1961) **Bruce SLORACH** designer (born Australia 1961), *Singlet* 1985, screenprinted cotton (jersey). Purchased NGV Foundation, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Brook ANDREW** (born Australia 1970), *WHO ARE YOU / WHO YOU ARE: ARE; WHO ARE YOU / WHO YOU ARE: WHO; WHO ARE YOU / WHO YOU ARE: YOU* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Peter ATKINS** (born Australia 1963), *Station to station; Station to station* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Jon CAMPBELL** (born Northern Ireland 1961, arrived Australia 1964), *Four letter words: Home; Four letter words: Rest; Four letter words: Wild* 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Aleks DANKO** (born Australia 1950), *Chatter* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Kate DAW** (born Australia 1965), *Friendship love truth; Mizpah jewellery; 1914/2014* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Destiny Deacon** (Kuku/Erub/Mer born 1957) **Virginia FRASER** (in Australia c. 2013), *A corny world flag* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Matthew GRIFFIN** (born Australia 1976), *Then; Then* 2013 from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Helen JOHNSON** (born Australia 1979), *A flag for the community of Princes Hill Primary* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Callum MORTON** (born Canada 1965, arrived Australia 1967), *Untitled* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Tom NICHOLSON** (born Australia 1973), *Two sets of three flags substituted repeatedly between two sites; Two sets of three flags substituted repeatedly between two sites; Two sets of three flags substituted repeatedly between two sites* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Rosslynd PIGGOTT** (born Australia 1958), *Magnolia soulangeana; Paeonia officinalis; Prunus serrulata* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **SIX, Melbourne** fashion house (est. 1994), *bijoux; gaieté* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Hanna TAI** (born Australia 1978), *Invisible substance* 2013, from the *On top of the world: Flags for Melbourne* series 2013, reverse appliqué on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **TIN & ED,** designer (est. 2004), *Flag B; Flag D* 2013, from the *On top of the world: Flags for Melbourne* series 2013, reverse appliqué on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **John WARWICKER** (born England 1955, arrived Australia 2005), *Republic* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**SPACECRAFT, Melbourne** manufacturer (est. 2000) **Annie WU** (born China 1984, arrived Australia 1991, lived in the Netherlands 2010–14), *A bit of a stretch* 2013, from the *On top of the world: Flags for Melbourne* series 2013, digital print on fabric. Commissioned by the National Gallery of Victoria in collaboration with the City of Melbourne, 2014

**UNKNOWN, Australia,** *Quilt* 1920s, wool, felt, cotton. Yvonne Pettengell Bequest, 2015

**VICTORIA TRIANTAFYLLOU, Melbourne** fashion house (1985–2004) **Victoria TRIANTAFYLLOU** designer (born Australia 1964), *Dress* 1985, wool, plastic, glass; *Outfit* 1987, summer (1987/88), silk, metal, plastic. Purchased, Victorian Foundation for Living Artists, 2015

### AUSTRALIAN FURNITURE AND WOODWORK

#### Gifts

**J. H. CROWTHER** (active in Australia1880s), *Settle* 1880s, Blackwood (*Acacia melanoxylon*), copper. Bequest of Lesley Dawn Barkla, 2015

**Charles FUREY** designer (Australia 1917–2009) **SEBEL FURNITURE, Sydney** manufacturer (est. 1951), *Pair of Integra chairs* (1973), polypropylene. Gift of Sebel Furniture Ltd, 2014

**Clement MEADMORE** designer (born Australia 1929, lived in United States 1963–2005, died United States 2005) **MEADMORE ORIGINALS, Melbourne** manufacturer (active in Australia 1950s–60s), *Corded chair* 1952 designed (1952–57 manufactured), painted steel, synthetic cord, rubber. Gift of Dean Keep and Jeromie Maver, 2015

**UNKNOWN, Australia,** *Alfred Felton's walking stick* 1903, wood, silver. Felton Bequest, 2014

### AUSTRALIAN MULTIMEDIA

#### Gifts

**CORRECT LABEL, Melbourne** manufacturer (active in Australia 1985–88) **WHADYA WANT?, Melbourne** band (active in Australia 1980s) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1965) **Philip JACKSON** musician and producer (born England 1956, arrived Australia 1969) **Bruce SLORACH** designer (born Australia 1961), *Skippy knows* 1985, vinyl LP, record cover. Gift of David Chesworth, 2015

**Daniel CROOKS** (born New Zealand 1973, arrived Australia c. 1994), *Train no. 9 (Shinkansen)* 2007, colour digital betacam transferred to DVD, stereo sound, 12 min 46 sec (looped), ed. 1/5. Gift of Virginia Trioli through the Australian Government's Cultural Gifts Program, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Philip BROPHY** designer (born Australia 1959) **Maria KOZIC** designer (born Australia 1957), *50 synthesizer greats* 1979, vinyl LP, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **THE DAVE & PHIL DUO, Melbourne** band (1978–81) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Philip BROPHY** musician, producer and designer (born Australia 1959) **Maria KOZIC** designer (born Australia 1957), *The Dave & Phil duo present themselves* 1980, vinyl EP, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **CLIFTON HILL COMMUNITY MUSIC CENTRE, Melbourne** musicians (active in Australia 1970s–80s) **David CHESWORTH** producer (born England 1958, arrived Australia 1969) **Philip BROPHY** designer (born Australia 1959), *New Music 1978/79; New Music 1980* 1980, vinyl LP, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **ESSENDON AIRPORT, Melbourne** band (active in Australia 1980s) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Robert GOODGE** musician and producer (born Australia 1956) **Philip BROPHY** designer (born Australia 1959) **Maria KOZIC** designer (born Australia 1957), *Sonic investigations of the trivial* 1980, vinyl EP, record cover. Gift of David Chesworth, 2015

## ACQUISITIONS (CONT'D)

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **ANNE CESSNA & ESSENDON AIRPORT, Melbourne** band (active in Australia 1980s) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Philip BROPHY** designer (born Australia 1959) **Maria KOZIC** designer (born Australia 1957), *Talking to Cleopatra* 1980, vinyl single, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Philip BROPHY** designer (born Australia 1959) **Peter TYNDALL** artist and designer (born Australia 1951), *Layer on Layer* 1981, vinyl LP, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **CHOCOLATE GRINDERS, Melbourne** band (active in Australia 1980s), **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Ralph TRAVIATO** designer (active in Australia 1970s–80s), *People with leukaemia* 1981, vinyl single, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Jayne STEVENSON** designer (active in Australia 1970s–80s), *Industry and leisure* 1982, vinyl EP, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969) **Philip BROPHY** designer (born Australia 1959) **Linda MARRINON** artist and designer (born Australia 1959), *Spiral rebound double reissue* 1982, vinyl LP, record cover. Gift of David Chesworth, 2015

**INNOCENT RECORDS, Melbourne** manufacturer (active in Australia 1979–83) **ESSENDON AIRPORT, Melbourne** band (active in Australia 1980s) **David CHESWORTH** producer (born England 1958, arrived Australia 1969) **Ian COX** designer (active in Australia 1980s) **Paul FLETCHER** designer (born Australia 1962), *Palimpsest* 1983, vinyl LP, record cover with insert. Gift of David Chesworth, 2015

**RAMPANT RECORDS, Melbourne** manufacturer (active in Australia 1984–89) **David CHESWORTH** musician and producer (born England 1958, arrived Australia 1969), **Paul FLETCHER** designer (born Australia 1962), *No particular place* 1986., vinyl LP, record cover. Gift of David Chesworth, 2015

**Judith WRIGHT** (born Australia 1945), *A fable* 2008, colour video, sound, 8 min; *Faburden* 2008, colour video, sound, 4 min; *Desire* 2010, colour video, sound, 5 min. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Lucy McRAE** (born England 1979, arrived Australia 1979, lived in England and the Netherlands 2001–), *Make your maker* 2012, colour high-definition digital video, sound, ed. 1/4. Purchased, Victorian Foundation for Living Australian Artists, 2014

## AUSTRALIAN PAINTING

### Gifts

**Steve COX** (born England 1958, arrived Australia 1967), *Ian Brady, photophiliac* 1987, synthetic polymer paint on canvas. Gift of Richard Perram OAM through the Australian Government's Cultural Gifts Program, 2015

**Niel A. GREN** (born Sweden 1893, lived in Australia 1913–19, United States 1919–40, died United States 1940), *Peter Kirk* 1913, oil on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2015

**Alun LEACH-JONES** (born England 1937, arrived Australia 1960), *Noumenon forecast VI* 1966, synthetic polymer paint on canvas. Gift of the artist in memory of Sweeney Reed, 2015

**Mary Cockburn MERCER** (born Scotland [of Australian parents] 1882, lived in Europe and French Polynesia c. 1900–38, France 1952–63, died France 1963), *The boxer* c. 1940, oil on cardboard. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2015

**Tomislav NIKOLIC** (born Australia 1970), *9: Mihr, Relationship, Cause you're just the thing that I need* 2004, synthetic polymer paint and marble dust on canvas. Gift of the artist in memory of Rodney Forward through the Australian Government's Cultural Gifts Program, 2015; *22: Amitiel* 2005, synthetic polymer paint and marble dust on canvas. Gift of the artist in memory of Andrew Mitchell through the Australian Government's Cultural Gifts Program, 2015

**Steven RENDALL** (born England 1969, arrived Australia 2000), *Flatscreens* 2010, oil on canvas. Gift of Tim North and Denise Cuthbert through the Australian Government's Cultural Gifts Program, 2015

**David THOMAS** (born Northern Ireland 1951, arrived Australia 1958), *Colour field: Paint as light series* 2012, synthetic polymer paint on composition board; *When two directions become all directions (Golden yellow)* 2013, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program 2015

**Dick WATKINS** (born Australia 1937, lived in Hong Kong 1974–79), *Dusk at 97A* 1968, enamel paint and oil on canvas. Gift of Rob Andrew through the Australian Government's Cultural Gifts Program, 2014

### Purchases

**Dorrit BLACK** (Australia 1891–1951, lived in England and France 1927–29), *Gum trees* 1933–35, oil on canvas on canvas. Purchased with funds donated by George and Patricia Kline and family, 2015

**Tony CLARK** (born Australia 1954), *Design for a Portrait Jewel (Leah)* 2015, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Robert JACKS** (Australia 1943–2014, lived in Canada and United States 1968–78), *Metropolis 6* 1984, oil on canvas. Purchased NGV Foundation, 2015

**Jonny NIESCHE** (born Australia 1972), *Total vibration* 2014, ink on polyester, wood. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Frederick WOODHOUSE Junior** (born England 1848, arrived Australia 1858, died 1927), *Geoff Moriarty* 1901, oil on canvas. Ruth Margaret Frances Houghton Bequest, 2014

## AUSTRALIAN PHOTOGRAPHY

### Gifts

**Jane BURTON** (born Australia 1966), *La Bête #2; La Bête #4; La Bête #6; La Bête #7; La Bête #8; La Bête #9; La Bête #10* 2011, from the *La Bête* series 2011, inkjet print. Gift of Bill Bowness through the Australian Government's Cultural Gifts Program, 2015

**Paula DAWSON** (born Australia 1954), *Are you there?* 1986, laser transmission hologram. Gift of Georgina Carnegie in memory of Margaret Carnegie AO through the Australian Government's Cultural Gifts Program, 2015

**Rennie ELLIS** (Australia 1940–2003), *Bite size* 1993, type C photograph. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2015

**Siri HAYES** (born Australia 1977), *Dusky cloud grapes* 2011, chromogenic print, ed. 1/5; *Four; In the far reaches of the familiar* 2011, chromogenic print, ed. 2/6; *Prickly pears and mumbling old stones* 2011, chromogenic print, ed. 1/6; *Stars and moss* 2011, chromogenic print, ed. 1/5; *Spilling pearls* 2012, inkjet print, artificial and cultured pearls; *Threaded leaves* 2012, inkjet print, linen, silk and cotton thread, glass and plastic beads. Gift of Bill Bowness through the Australian Government's Cultural Gifts Program, 2015

**Polixeni PAPAPETROU** (born Australia 1960), *Prize thimble* 2004, from the *Wonderland* series 2004, type C photograph, ed. 1/6; *Riddles that have no answers* 2004, from the *Wonderland* series 2004, type C photograph, ed. 4/6; *She saw 2 girls and a boy* 2006, from the *Haunted country* series 2006, inkjet print, ed. 5/6; *Witness* 2006, from the *Haunted country* series 2006, inkjet print, ed. 2/6; *The wave counter* 2011, from *The dreamkeepers* series 2011–12, inkjet print, ed. 2/6; *The holiday makers; The photographer* 2012, from *The dreamkeepers* series 2011–12, inkjet print, ed. 1/6. Gift of Robert Nelson through the Australian Government's Cultural Gifts Program, 2015

**Patrick POUND** (born New Zealand 1962, arrived Australia 1989), *Museum of air* 2013, mixed media. Gift of Julieta Frizzell through the Australian Government's Cultural Gifts Program, 2015

**Andrew SEWARD** (born Australia 1967), *Codium fragile; Cystophra platylobium; Macrocyctis angustifolia; Macrocyctis angustifolia; Phyllospora comosa; Phyllospora comosa* 2001, cyanotype. Gift of an anonymous donor through the Australian Government's Cultural Gift Program, 2015

**David THOMAS** (born Northern Ireland 1951, arrived Australia 1958), *The Movement of Colour (White), Taking a Monochrome for a Walk (London)* 2010–11, photograph, ed. 1/3. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program 2015

**David WADELTON** (born Australia 1955), *Domain Road, South Yarra; Preston tree; Tommy Bent statue, Nepean Highway* 1977; *Empty cafe, Lennox Street, Richmond* 1978; *Richmond hairdresser* 1979, gelatin silver photograph. Gift of David Wadelton through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Pat BRASSINGTON** (born Australia 1942), *Blush; Major Tom;* pigment inkjet print, ed. 4/8; *Quiescent* 2014, pigment inkjet print, artist's proof; *Rosa* 2014, pigment inkjet print, ed. 4/8. Purchased NGV Foundation, 2014

**Maggie DIAZ** (born United States 1925, arrived Australia 1961), *The Canberra, Port Melbourne* (1961–67), printed 2014; *3AW mobile studio, Elwood Beach* (1960s), printed 2014, pigment print, ed. 2/25. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Siri HAYES** (born Australia 1977), *Plein air explorers* 2008, type C photograph. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2009

**Rosemary LAING** (born Australia 1959), *brumby mound #5* 2003, type C photograph, ed. 12/12. Purchased with funds from the Victorian Foundation for Living Australian Artists, 2009

**Todd McMILLAN** (born Australia 1979), *Equivalent VII; Equivalent VIII; Equivalent X; Equivalent XII* 2014, from the *Equivalent* series, cyanotype. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Puong NGO** (born Australia 1983), *Glimpse past* 2014, from the *Vietnam Archive Project* (2010–), duratran prints, synthetic polymer print, archival light-boxes (LED lights). Yvonne Pettengell Bequest and with funds donated by Tam Vu, 2014

**Patrick POUND** (born New Zealand 1962, arrived Australia 1989), *People who look dead but (probably) aren't* 2011–14, gelatin silver and type C photographs. Yvonne Pettengell Bequest, 2014

**Ian STRANGE** (born Australia 1983, lived in United States 2010–), *Suburban* 2011–13, archival digital prints, multi-channel colour film transferred to media player, sound. Yvonne Pettengell Bequest, 2014

## ACQUISITIONS (CONT'D)

### AUSTRALIAN PRINTS AND DRAWINGS

#### AUSTRALIAN BOOKS

##### Gifts

**Robert JACKS** (Australia 1943–2014, lived in Canada and United States 1968–78), *Listings* 1970, artist's book: typewriting and pencil, 92 pages, buckram and cardboard cover, stitched and glued binding; *Twelve drawings hand stamped New York 1974* 1974, artist's book: rubber stamps printed in black ink, 24 pages, cardboard cover, stapled and taped binding; *1975–1976 hand stamped New York* 1975–76, artist's book: rubber stamps printed in black ink, 24 pages, cardboard cover, stapled and taped binding; *Red diagonals* 1976, artist's book: offset lithographs printed in red ink, 32 pages, cardboard cover, stapled and taped binding; *Jacks (Red book)* 1977, artist's book: photocopies, 30 pages, paper cover, stapled and taped binding; *Lines dots number two hand stamped Houston Texas 1977* 1977, artist's book: rubber stamps printed in blue, red and green ink, 24 pages, cardboard cover, stapled and taped binding; *Rubber stamps* 1977, artist's book: rubber stamps printed in coloured inks, 144 pages, buckram and cardboard cover, stitched and glued binding; *Black lines hand stamped Sydney 1980* 1980, artist's book: rubber stamps, 24 pages, cardboard cover, stapled and taped binding; *Green lines hand stamped Sydney 1981* 1981, artist's book: rubber stamps printed in green ink, 24 pages, cardboard cover, stapled and taped binding; *Right...left hand stamped Sydney 1982* 1982, artist's book: rubber stamps printed in coloured ink, 24 pages, cardboard cover, stapled and taped binding. Gift of Julianne Jacks through the Australian Government's Cultural Gifts Program, 2015

#### AUSTRALIAN COLLAGE

##### Gift

**Kevin BURGEMEESTRE** (born Australia 1957), *Ship on ice* 2006, model for *Antarctic Dad* by Hazel Edwards and Kevin Burgemeestre, published by Lothian, Melbourne, 2006, synthetic polymer paint, cardboard, polystyrene, glue, wood, transparent synthetic polymer resin, metal. Gift of Albert Ullin OAM, 2014

**Robert JACKS** (Australia 1943–2014, lived in Canada and United States 1968–78), *45–90 paper cut*; *(45–90)* 1971, remade 2012, paper. Gift of Julianne Jacks through the Australian Government's Cultural Gifts Program, 2015

**David MILLER** (born Australia 1943), *Gang gang cockatoo* 2001, illustration for *What's for Lunch? in My Favourite Stories* by David Miller, published by Hodder Headline Australia, Sydney, 2001, pp. 29–30, cut coloured paper and crayon. Gift of Albert Ullin OAM, 2014

**Patricia MULLINS** (born Australia 1952), *And Jessie said "...But please, would one of you buy me some jeans?"* 1989, illustration for *Shoes from Grandpa*, by Mem Fox, published by Ashton Scholastic, Sydney, 1989, pp. 27–28, collage of knitted wool, various torn and cut papers, nylon ribbon and conte crayon; *January (Children skating and cycling with dinosaurs)* 1991, illustration for January in *The 1992 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1991, pen and ink, watercolour and collage of cut and torn painted paper and coloured paper. Gift of Albert Ullin OAM, 2014

**Meredith THOMAS** (born Australia 1963), *Soaring rainbow sailfish shimmer, leap and shine* 1998, illustration for *Rainbows of the Sea* by Meredith Thomas, published by Mondo Publishing, New York, 1998, pp. 26–27, collage of cut and torn coloured and painted paper, Japanese paper, metallic paper and waxed paper. Gift of Albert Ullin OAM, 2014

**Joyce WALSH** (born Australia 1936), *A pet for Mrs Arbuckle* 1994, artwork based on cover illustration by Ann James for *A Pet for Mrs Arbuckle* by Gwenda Smyth and Ann James, Thomas Nelson Australia, Sydney, 1981, collage of cut colour offset lithographs. Gift of Albert Ullin OAM, 2014

#### AUSTRALIAN DRAWINGS

##### Gifts

**Kerry ARGENT** (born Australia 1960), *Humming under her breath* 1998, illustration for *Miss Lily's Fabulous Feather Boa* by Margaret Wild, published by Penguin Books Australia Ltd/Viking, Melbourne, 1998, pp. 16–17, watercolour and gouache. Gift of Albert Ullin OAM, 2014

**David ARMITAGE** (born Australia 1943), *Without further ado Mr Grinling climbed into his wet weather gear* 1986, illustration for *The Lighthouse Keeper's Catastrophe* by Ronda Armitage, published by Andre Deutsch Ltd, London, 1986, pp. 25–26, pen and black and brown ink, watercolour and gouache over pencil on paper and fibre-tipped pen on transparent synthetic polymer resin. Gift of Albert Ullin OAM, 2014

**Graeme BASE** (born England 1958, arrived Australia 1964), *But I think she's back in Gooligulch* 1982, illustration for *My Grandma Lived in Gooligulch* by Graeme Base, published by Thomas Nelson Australia, Melbourne, 1983, pp. 39–40, watercolour and coloured pencil over pencil; *The other guests enjoyed a lively game of Blind Man's Bluff* 1988, illustration for *The Eleventh Hour* by Graeme Base, published by Viking Kestrel/Penguin Books Australia, Melbourne, 1988, p. 18, watercolour, gouache, coloured pencil, pencil and pen and ink; *Study for The other guests enjoyed a lively game of Blind Man's Bluff* 1988, illustration for *The Eleventh Hour* by Graeme Base, published by Viking Kestrel/Penguin Books Australia, Melbourne, 1988, p. 18, pencil. Gift of Albert Ullin OAM, 2014

**Freya BLACKWOOD** (born England 1975, arrived Australia 1976), *Last summer we went swimming* 2003, illustration for *Two Summers* by John Heffernan, published by Scholastic Press, Sydney, 2003, pp. 8–9, watercolour and pencil. Gift of Albert Ullin OAM, 2014

**Dorothy BRAUND** (Australia 1926–2013), *Fun run* 1985; *Figures in landscape* 1987; *Party* 1989, gouache over pencil. Gift from the Estate of Dorothy Mary Braund, 2014

**Lorette BROEKSTRA** (born Australia 1964, lived in The Netherlands 1988–96), *Baby Bear goes to the beach* 2000, unpublished illustration for *Baby Bear goes to the Beach* by Lorette Broekstra, published by Thomas C. Lothian, Melbourne, 2000, synthetic polymer paint on paper. Gift of Albert Ullin OAM, 2014

**Ron BROOKS** (born Australia 1948), *The Bunyip of Berkeley's Creek* 1973, cover illustration for *The Bunyip of Berkeley's Creek* by Jenny Wagner, published by Longman Young Books in association with Childersset, Melbourne, 1973, pen and ink and watercolour on cardboard; *'Handsome webbed feet?'*, *called the bunyip* 1973, illustration for *The Bunyip of Berkeley's Creek* by Jenny Wagner, published by Longman Young Books in association with Childersset, Melbourne, 1973, pp. 10–11, pen and ink and watercolour; *Eight preparatory sketches* 1985, studies for *All in a Day* by various authors, first published by Dowaya, Tokyo, 1986 (first English edition, Philomel Books [Penguin Books USA], New York, 1986), pencil and gouache on two sheets; *Old Pig* 1995, cover illustration for *Old Pig* by Margaret Wild, published by Little Ark/Allen & Unwin, Sydney, 1995, pencil and watercolour. Gift of Albert Ullin OAM, 2014

**Janet CUMBRAE STEWART** (born Australia 1883–1960, lived in Europe 1922–39), *Mrs E. J. Rupert Atkinson* 1919, pastel. Gift of John Howie through the Australian Government's Cultural Gift Program, 2015

**Terry DENTON** (born Australia 1950), *The little brown bear* 1986, illustration for *The Little Brown Bear* by Robin Klein in *A Teddy Bear's Picnic: A Collection of Original Stories About Teddy Bears* by various authors, published by Oxford University Press, Melbourne, 1986, p. 6, watercolour, pen and ink and correction fluid. Gift of Albert Ullin OAM, 2014

**Peter GOULDTHORPE** (born Australia 1954), *Look ... see!* 1991, illustration for *Hist!* by C. J. Dennis, published by Walter McVitty Books, Sydney, 1991, pp. 25–26, hand-coloured linocut and fibre-tipped pen; *I groaned inside* 1992, illustration for *Grandad's Gifts* by Paul Jennings, published by Viking/Penguin Books Australia, Melbourne, 1992, p. 12, synthetic polymer paint and coloured pencil. Gift of Albert Ullin OAM, 2014

**Bob GRAHAM** (born Australia 1942), *Would you like some fairy cakes and tea, Basher?* 1987, illustration for *Crusher is Coming* by Bob Graham, published by Lothian Publishing Company, Melbourne, 1987, pp. 9–10, watercolour, coloured pastels and pen and ink; *Greetings from Sandy Beach* (1990), illustration for *Greetings from Sandy Beach* by Bob Graham, published by Lothian Publishing Company, Melbourne, 1990, cover and pp. 13–14, pen and ink and watercolour, crayon. Gift of Albert Ullin OAM, 2014

**Jacqui GRANTFORD** (born Australia 1967), *Zallah could not remember her first home very well* 2007, illustration for *A True Person* by Gabiann Marin, published by New Frontier Publishing, Sydney, 2007, pp. 1–2, oil on paper. Gift of Albert Ullin OAM, 2014

**Ted GREENWOOD** (Australia 1930–2000), *No enemy found this egg* 1981, illustration for *Everlasting Circle* by Ted Greenwood, published by Hutchinson Group (Australia), Melbourne, 1981, p. 2; *Shearwater with egg* 1981, illustration for *Everlasting Circle* by Ted Greenwood, published by Hutchinson Group (Australia), Melbourne, 1981, p. 1, coloured pastels. Gift of Albert Ullin OAM, 2014

**Wayne HARRIS** (born Australia 1956), *One happy hippo having fun on skates* 1991, illustration for *One Happy Hippo* by Wayne Harris, published by Cambridge University Press, Melbourne, 1991, cover and pp. 1–2, watercolour over pencil. Gift of Albert Ullin OAM, 2014

**Roland HARVEY** (born Australia 1945), *8 top ways of reading books; Kinds of books to read; Places to read books; Reading accessories* 1981, pen and ink and watercolour; *Hey Grandma! We have been on a ferry today* 2004, illustration for *At the Beach, Postcards from Crabby Spit* by Roland Harvey, published by Allen & Unwin, Sydney, 2004, pp. 28–29, pen and ink, watercolour and gouache. Gift of Albert Ullin OAM, 2014

**Leigh HOBBS** (born Australia 1953), *Poster design for Old Tom* 1994, synthetic polymer paint, brush and ink and fibre-tipped pen. Gift of Albert Ullin OAM, 2014

**Geoff HOCKING** (born Australia 1947), *And through the night it pattered still* 1991, illustration for *'We'll All Be Rooned'* said Hanrahan by John O'Brien, published by The Five Mile Press, Melbourne, 1991, pp. 13–14, pen and ink, watercolour and coloured pencil. Gift of Albert Ullin OAM, 2014

**Elizabeth HONEY** (born Australia 1947), *And at last they arrived at the robbers* 1988, illustration for *Princess Beatrice and the Rotten Robbers* by Elizabeth Honey, published by Viking Kestrel/Penguin Australia, Melbourne, 1988, pp. 12–13, watercolour, brush and coloured inks, pen and ink and gouache. Gift of Albert Ullin OAM, 2014

**Lachie HUME** (born Australia 1985), *The rest of the herd bossed him* 2006, illustration for *Clancy the Courageous Cow* by Lachie Hume, published by Omnibus Books, Melbourne, 2006, pp. 9–10, watercolour and pen and ink. Gift of Albert Ullin OAM, 2014

**Robert INGPEN** (born Australia 1936), *Hildegard of Bingen: Visionary and prophet* 1990, illustration for *The Great Deeds of Heroic Women* by Maurice Saxby, published by Millennium Books, Sydney, 1990, p. 121; *Mary Bryant* 1990, illustration for *The Great Deeds of Heroic Women* by Maurice Saxby, published by Millennium Books, Sydney, 1990, p. 193, watercolour; *November (Scarecrow)* 1992, dated 1993, illustration for *The 1993 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1992, watercolour, pen and ink and wash over pencil. Gift of Albert Ullin OAM, 2014

**Robert JACKS** (Australia 1943–2014, lived in Canada and United States 1968–78), *Untitled; Untitled; Untitled; Untitled* 1968, watercolour and pencil; *Untitled* 1970, watercolour and gouache over pencil; *Untitled* 1970, watercolour; *Grid* 1973, watercolour on folded paper; *Folded piece – Green* 1976, oil on folded paper; *Grid New York 1977*, coloured pencil and enamel paint; *Untitled; Untitled; Untitled; Untitled* 1978, pencil; *Untitled* 1978, watercolour; *Untitled* 1980, pencil; *Lofty garden* 1984, watercolour; *Crossbones* 1985, watercolour; *Guitar figure* 1999, pencil. Gift of Julianne Jacks through the Australian Government's Cultural Gifts Program, 2015

**Ann JAMES** (born Australia 1952), *Vanessa bought herself a house with a crocodile-shaped swimming pool* 1991, illustration for *Dial-a-Croc* by Mike Dumbleton, published by Omnibus Books, Adelaide, 1991, pp. 20–21, pen and ink, watercolour and coloured crayons. Gift of Albert Ullin OAM, 2014

**Stephen Michael KING** (born Australia 1963), *Flying foxes* 1996, illustration for *Flying Foxes* by Lydia Pender in *Beetle soup* compiled by Robin Morrow, published by Scholastic Press, Sydney, 1996, p. 81. watercolour and pen and brush and ink. Gift of Albert Ullin OAM, 2014



## ACQUISITIONS (CONT'D)

**Harmut (Hottie) LAHM** (born Estonia 1912, arrived Australia 1929, died 1981), *The statue of Ng'ru'i Moch in the cave* 1941, illustration for *The Search of the Golden Boomerang* by Lorna Bingham, published by Winn & Co., Sydney, 1941, facing p. 24, gouache over pencil. Gift of Albert Ullin OAM, 2014

**Sandra LAROCHE** (born Australia), *An astonishing photograph* 1985, illustration for *The Key and the Fountain* by John Pinkney, published by Walter McVitty Books, Melbourne, 1985, p. 20, fibre-tipped pen and correction fluid. Gift of Albert Ullin OAM, 2014

**Declan LEE** (born England 1973, arrived Australia 1977), *Saffy meeting Aunt Joesa* 2004, illustration for *Wings* by Carol Chataway, published by Thomas C. Lothian, Melbourne, 2004, p. 4, coloured pastels on brown paper; *Three working drawings* 2004, illustrations for *Wings* by Carol Chataway, published by Thomas C. Lothian, Melbourne, 2004, pencil, pastel and chalk. Gift of Albert Ullin OAM, 2014

**Alison LESTER** (born Australia 1952), *Rosie sips spiders* 1988, illustration for *Rosie Sips Spiders* by Alison Lester, published by Oxford University Press, Melbourne, 1988, p. 12; *In summer we checked the water troughs* 1992, illustration for *My Farm* by Alison Lester, published by Allen & Unwin, Sydney, 1992, p. 2, watercolour, pen and ink and gouache; *Emily flew upstairs, full of concern* 1996, illustration for *Thingitis* by Robin Klein, published by Hodder Headline Australia, Sydney, 1996, pp. 4–5, watercolour and pen and ink. Gift of Albert Ullin OAM, 2014

**J. S. MacDONALD** (Australia 1878–1952), *Leanore Halinbourg* 1911, pencil on paper. Gift of Lydia Macmichal, 2014

**Meme McDONALD** (born Australia 1954), *Untitled* 1998, cover photograph for *My Girragundji* by Meme McDonald and Boori Pryor, published by Allen & Unwin, Sydney, 1998, type C photograph. Gift of Albert Ullin OAM, 2014

**Andrew McLEAN** (born 1946), *July (Flinders Street Station in the rain)* 1992, illustration for *The 1993 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1992, pen and brown ink, watercolour and coloured pencil; *It's warmer now, here at the coast* 2001, illustration for *My dog* by John Heffernan, published by Margaret Hamilton Books, Sydney, 2001, pp. 27–28, watercolour over pencil, crayon. Gift of Albert Ullin OAM, 2014

**Mary MILTON** (born Australia 1928), *All day long the ducks swam* 1986, illustration for *Farmer Schultz's Ducks* by Colin Thiele, published by Walter McVitty Books, Sydney, 1986, p. 11, watercolour over pencil. Gift of Albert Ullin OAM, 2014

**Frank MOFFATT** (born England 1941, arrived Australia 1949), *Stuffed parrots* 1979, unpublished cover design for *Stuffed Parrots* by Frank Moffatt, published by Pegasus Books, Melbourne, 1979, gouache, coloured crayon, pen and ink and coloured pencil; *Neddie Puddin's Book of Things* 1983, unpublished cover design for *Neddie Puddin's Book of Things* by Frank Moffatt, published by Thomas Nelson Australia, Melbourne, 1983, coloured oil pastels, gouache and synthetic polymer paint. Gift of Albert Ullin OAM, 2014

**Inga MOORE** (born England 1945, lived in Australia 1953–1980s), *Barnaby caught a scampering, big, black ant* 1979, illustration for *Barnaby and the Horses* by Lydia Pender, published by Oxford University Press, Melbourne, 1980, p. 8, pen and ink and coloured pencil. Gift of Albert Ullin OAM, 2014

**Patricia MULLINS** (born Australia 1952), *He hopped on the rocking horse very fast* 1983, illustration for *The Magic Saddle* by Christobel Mattingley, published by Hodder and Stoughton (Australia), Sydney, 1983, p. 23, stencilled watercolour, gouache, coloured pastel, and collage of cut handcoloured paper on Japanese paper. Gift of Albert Ullin OAM, 2014

**John NICHOLSON** (born Australia 1950), *Houses with cold bottoms* 1996, illustration for *A Home among the Gum Trees: The Story of Australian Houses* by John Nicholson, published by Little Ark Books/Allen & Unwin, Sydney, 1997, p. 30, pen and ink and coloured pencil over pencil. Gift of Albert Ullin OAM, 2014

**Jiri Tibor NOVAK** (born Czechoslovakia 1947, arrived Australia 1970), *Down, down, down* 2000, dated 2002, illustration for *When the Buffalo Wakes* by Penelope Johnson, published by Roland Harvey Books, Melbourne, 2000, pp. 20–21, pen and ink and gouache. Gift of Albert Ullin OAM, 2014

**Pixie O'HARRIS** (born Wales 1903, arrived Australia 1920, died 1991), *The staff... was of intertwined serpents of gold* 1946, illustration for *Princess of China* by Pixie O'Harris, published by Currawong Publishing Co., Sydney, 1946, p. 22, watercolour over pencil, pen and brown ink and gouache. Gift of Albert Ullin OAM, 2014

**Narelle OLIVER** (born Australia 1960), *The harsh cries of hunger* 1995, illustration for *The Hunt* by Narelle Oliver, published by Thomas C. Lothian, Melbourne, 1995, pp. 2–3, linocut, coloured pencil and coloured pastels; *In the desert, nightfall tells another story* 1999, illustration for *Sand Swimmers: The Secret Life of Australia's Dead Heart* by Narelle Oliver, published by Lothian Books, Melbourne, 1999, pp. 25–26, linocut printed in blue ink, coloured pencil. Gift of Albert Ullin OAM, 2014

**Matt OTTLEY** (born Australia 1962), *Friends forever* 2003, illustration for *Hyram and B.* by Brian Caswell, published by Hodder Headline Australia, Sydney, 2003, p. 29, oil paint, coloured pencil and charcoal. Gift of Albert Ullin OAM, 2014

**Jim PATERSON** (born Australia 1944), *Portrait of Peter Booth* 1975, charcoal and colour crayon. Gift of James Kenney in memory of Graeme Sturgeon, 2015

**Peter PAVEY** (born Australia 1948), *Untitled* 1976, illustration for an unpublished book, pen and ink and watercolour on cardboard; *Dragon going to bed* 1978, illustration for *One Dragon's Dream* by Peter Pavey, published by Thomas Nelson Australia, Melbourne, 1978, p. 2; *Dragon in bed* 1978, illustration for *One Dragon's Dream* by Peter Pavey, published by Thomas Nelson Australia, Melbourne, 1978, pp. 24–25, pen and ink and watercolour. Gift of Albert Ullin OAM, 2014

**John PERCEVAL** (Australia 1923–2000), *The backyard, Open Country* 1948; *Meric Boyd in the Brown Room* c. 1948, pencil. Gift of the Reverend Ian Brown, 2014

**Heather PHILPOTT** (born Australia 1952), *The rainforest children ate sticky seeds* 1980, illustration for *The Rainforest Children: A Story Set in Tropical Australia* by Margaret Pittaway, published by Oxford University Press, Melbourne, 1980, pp. 7, watercolour and gouache on two sheets; *The rainforest children rested* 1980, illustration from *The Rainforest Children: a Story Set in Tropical Australia* by Margaret Pittaway, published by Oxford University Press, Melbourne, 1980, p. 10, watercolour and gouache. Gift of Albert Ullin OAM, 2014

**Donna RAWLINS** (born Australia 1956), *'Please, please don't eat us', begged the hens* 2000, illustration for *Robber Girl* by Margaret Wild, published by Random House Australia, Sydney, 2000, p. 4, synthetic polymer paint and gouache. Gift of Albert Ullin OAM, 2014

**Sally RIPPIN** (born Australia 1970), *When he came back, Baboon drank the water* 2003, dated 2004, illustration for *Gezani and the Tricky Baboon* by Valanga Khoza, published by Allen & Unwin, Sydney, 2003, p. 9, synthetic polymer paint. Gift of Albert Ullin OAM, 2014

**Robert ROENNFELDT** (born United States 1953, arrived Australia 1955), *Untitled* 1983, illustration for *A Day on The Avenue* by Robert Roennfeldt, published by Kestrel Books, Melbourne, 1983, pp. 27–28, gouache, pen and ink, coloured pastels and collage of cut painted paper on cardboard. Gift of Albert Ullin OAM, 2014

**Gregory ROGERS** (born Australia 1957), *Heeey, wild cat! Wildcat!* 1994, illustration for *Way Home* by Libby Hathorn, published by Mark McLeod Books and Random House Australia, Sydney, 1994, pp. 3–4, charcoal, coloured pastels and collage of torn paper; *Girl with sword and white cat* 1995, cover illustration for *Sabriel* by Garth Nix, published by HarperCollins, Sydney, 1995, watercolour and coloured pencil. Gift of Albert Ullin OAM, 2014

**Elaine RUSSELL** (born Australia 1941), *Untitled* 1999, cover illustration for *A is for Aunty* by Elaine Russell, published by ABC Books, Sydney, 2000, synthetic polymer paint and gouache. Gift of Albert Ullin OAM, 2014

**Michael SALMON** (born New Zealand 1949, arrived Australia 1966), *Commander Possum's snail suit* 1974, illustration for *Travels with the Monster* by Michael Salmon, published by Dalton Publishing Company, Canberra, 1974, p. 36, brush and ink and coloured fibre-tipped pen. Gift of Albert Ullin OAM, 2014

**Craig SMITH** (born Australia 1955), *On the first cold evening* (1981), illustration for *Whistle up the Chimney* by Nan Hunt, published by William Collins, Sydney, 1981, p. 10, casein paint and pen and ink. Gift of Albert Ullin OAM, 2014

**Anne SPUDVILAS** (born Australia 1951), *Lissen to me* 2006, illustration for *Woolvs in the Sitee* by Margaret Wild, published by Viking/Penguin Books, Melbourne, 2006, pp. 3–4, watercolour, pencil, gouache and tape on cut paper. Gift of Albert Ullin OAM, 2014

**Elizabeth STANLEY** (born Australia 1947), *You're just in time for breakfast, Harry* 2000, illustration for *Night Without Darkness* by Elizabeth Stanley, published by Viking/Penguin Books, Melbourne, 2001, pp. 13–14, coloured pastels on blue paper. Gift of Albert Ullin OAM, 2014

**Shaun TAN** (born Australia 1974), *They made their own houses* 1997, illustration for *The Rabbits* by John Marsden, published by Thomas C. Lothian, Melbourne, 1998, pp. 9–10, synthetic polymer paint, gouache and coloured pencil. Gift of Albert Ullin OAM, 2014

**Jane TANNER** (born Australia 1946), *Princes Bridge* 1987, illustration for *Niki's Walk* by Jane Tanner, published by Macmillan Company of Australia, Melbourne, 1987, pp. 9–10, coloured pencil, gouache and crayon over pencil; *Street scene* 1987, illustration for *Niki's Walk* by Jane Tanner, published by Macmillan Company of Australia, Melbourne, 1987, p. 17, coloured pencil and gouache over pencil; *December (Child reading with dog and teddy bear)* 1991, illustration for *The 1992 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1991, coloured pencil, coloured pastels and gouache over pencil. Gift of Albert Ullin OAM, 2014

**Pat TORRES** (Yawuru/Nyikina/Bardi/Punuba/Walmajarri born 1956), *Wirnin, the emu* 1993, synthetic polymer paint on paper. Gift of Albert Ullin OAM, 2014

**UNKNOWN** (active in Australia 1980s), *Two boys on street* 1985, cover illustration for *Suffer Dogs* by Frank Willmott, published by William Collins Sons & Co./Fontana Lions, London, 1985, gouache. Gift of Albert Ullin OAM, 2014

**Julie VIVAS** (born Australia 1947), *June (Children swinging)* 1991, illustration for *The 1992 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1991, watercolour over pencil. Gift of Albert Ullin OAM, 2014

**Bruce WHATLEY** (born Wales 1954, arrived Australia 1959, lived in England 1969–80), *Cowboy pirate* 2001, cover illustration for *Cowboy Pirate* by Bruce Whatley, published by HarperCollins, Sydney, 2001, gouache. Gift of Albert Ullin OAM, 2014

**John WINCH** (Australia 1944–2007), *Frogs who asked for a king* 1994, illustration for exhibition *Fables of La Fontaine Down Under* 1994, watercolour, gouache, ink; *Whose kite is this? 2007*, illustration for *Fly, Kite, Fly!: A Story of Leonardo and a Bird Catcher* by John Winch, published by Little Hare Books, Sydney, 2007, pp. 25–26, oil on paper. Gift of Albert Ullin OAM, 2014

**Madeleine WINCH** (born Australia 1950), *'My name is Edward Wilkins' I said* 1984, illustration for *Edward Wilkins and His Friend Gwendoline* by Barbara Bolton, published by Angus and Robertson, Sydney, 1985, pp. 9–10; *April (Child and lorikeets in a tree)* 1992, cover and April illustration for *The 1993 Little Ark Children's Calendar* compiled by Albert Ullin, published by Allen & Unwin, Sydney, 1992, watercolour and coloured pencil; *The kangaroo and the tortoise* 1994, illustration for exhibition *Fables of La Fontaine Down Under* 1994, watercolour and coloured pencil over pencil. Gift of Albert Ullin OAM, 2014

**David WONG** (born United States 1951, arrived Australia 1993), *Old Joe and Annie* 1987, illustration for *The Landing: A Night of Birds* by Katherine Scholes, published by Hill of Content Publishing Co., Melbourne, 1987, facing p. 29, coloured pastels over pencil, collage of coloured cardboard and feather. Gift of Albert Ullin OAM, 2014

## ACQUISITIONS (CONT'D)

**Benjamin WOOD** (born Australia 1983), *You'll see me in the kitchen cooking up a roast* 2008, illustration for *Give Me a Home among the Gumtrees* by Bob Brown and Wally Johnson, published by Scholastic Press, Sydney, 2008, pp. 15–16, watercolour and pen and ink. Gift of Albert Ullin OAM, 2014

**Helen WRIGHT** (born Australia 1956), *Pills* 1991; *The habit of leaves* 2002, pastel on paper. Gift of Bill Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Matt COYLE** (born Australia 1971), *The village* 2013; *The forest* 2014, fibre-tipped pen and coloured pencil on paper. Yvonne Pettengell Bequest, 2014

**Sharon GOODWIN** (born Australia 1973) **Irene HANENBERGH** (born the Netherlands 1966, arrived Australia 1998), *18th century equaliser (500 years)* 2010–15, pen and ink; *In tenderness we seek (We are one)* 2010–15, pen and ink and pencil; *It's in your self-interest to find a way (The chambers)* 2010–15, pen and ink. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Rob McHAFFIE** (born Australia 1978), *Bath; Bubby; Can I have a smooch on the lips; The child is mine; Gojiberries; Hotel; It's my self-designated job; My girl; Skin and bones; Vacuum; You're not going out tonight* 2014, gouache and pencil. Purchased, Victorian Foundation for Living Australian Artists, 2015

### AUSTRALIAN PRINTS

#### Gifts

**Rick AMOR** (born Australia 1948) **Gordon BENNETT** (Australia 1955–2014) **Andy GOLDWORTHY** (born England 1956) **Vivienne SHARK LeWITT** (born Australia 1956) **Imants TILLERS** (born Australia 1950), *Bus stop art: Melbourne International Festival Print Suite* 1997, suite of 5 lithographs, ed. 13/50. Gift of Bill Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2015

**Jock CLUTTERBUCK** (born Australia 25 March 1945), *Etherekrilno* 1986, etching and aquatint printed in black and cream ink, ed. 1/25. Gift of Rob and Sue Logie-Smith through the Australian Government's Cultural Gifts Program, 2014

**Joel GAILER** (born Australia 1976), *Regional printmaking* 2009, digital print (giclée print), ed. 1/10. Gift of Bill Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2015

**Robert JACKS** (Australia 1943–2014, lived in Canada and United States 1968–78), *Timbrel and harp soothe* 3 1965, relief etching, ed. 1/12; *Timbrel and harp soothe* 1965, relief etching; *Timbrel and harp soothe* 1965, etching, artist's proof; *Timbrel and harp soothe* 1965, etching, artist's proof 1/3; *Untitled* 1965, etching and plate-tone, ed. 5/5; *Grid – Grey* 1974, screenprint printed in grey ink, proof; *Grid – Tan on red* 1974, screenprint printed in red ink; *Grid – Grey on blue* 1975, screenprint printed in grey and blue ink; *Grid – Grey on red* 1975, screenprint printed in grey and red ink; *Wedge – Blue and grey* 1975, screenprint printed in blue and grey ink, artist's proof; *Wedge – Grey and red* 1975, screenprint printed

in grey and red ink, artist's proof; *Wedge – Grey, green, blue* 1975, colour screenprint, artist's proof; *Quick silvery glances* 1979, relief etching, ed. 7/20; *Tejas* 1979, relief etching; *Transient notion* 1979, relief etching, ed. 4/20. Gift of Julianne Jacks through the Australian Government's Cultural Gifts Program, 2015

**Ian McNEILAGE** (Australia 1932–2014), *Evening mist* 1963, colour screenprint; *Green mirage* 1963, colour screenprint, ed. 5/10; *Untitled* 1963, colour screenprint, ed. 6/8; *Untitled* 1963, colour screenprint, ed. 3/6; (*Untitled*) 1963, colour screenprint, ed. 2/15; *Untitled* 1963, colour screenprint, ed. 10/12. Gift from the Estate of Ian McNeilage, 2015

**Irena SIBLEY** (born Lithuania 1944, arrived Australia 1949), *What fun! said the Gryphon* 1981, plate from book published by Griffin Press, Adelaide, 1981, linocut on Japanese paper, ed. 12/75. Gift of Albert Ullin OAM, 2014

**Fred WILLIAMS** (Australia 1927–82, lived in England 1951–56), *Plate for Unpublished Plate 2 (Three figures. bar scene)* 1953, zinc, JM.296; *Plate for Unpublished Plate 3 (Seated female at bar)* 1953, zinc, JM.297; *Plates for Unpublished Plate 4 (Female performers on stage)* panels A and B 1953, copper JM.298, JM.245; *Block for Dancer (from The boy friend)*; *Block for My Godson* 1954, linoleum; *Plate for Barge boy* 1954–55, copper, JM.60A; *Plate for Boatman* 1954–55, zinc, JM.64; *Plate for Bridge over Paddington Canal* 1954–55, brass, JM.61; *Plate for Cook and time clock* 1954–55, zinc, JM.58; *Plate for Dancing figures* 1954–55, copper, JM.6; *Plate for Dart player* 1954–55, zinc, JM.70; *Plate for Exodus* 1954–55, copper, JM.3; *Plate for Little man juggling* 1954–55, copper, JM.5; *Plate for Midget* 1954–55, zinc, JM.4; *Plate for Nude woman bending over* 1954–55, copper, JM.66; *Plate for Nude woman lying down* 1954–55, copper, JM.65; *Plate for One legged man* 1954–55, zinc, JM.69; *Plate for One legged pedlar* 1954–55, copper, JM.68; *Plate for Saint Luke's, Chelsea* 1954–55, copper, JM.63; *Plate for The spree and Landscape* 1954–55, zinc, JM.67, JM.188; *Plate for Toilette* 1954–55, zinc, JM.56; *Plate for Trumpeter* 1954–55, copper, JM.7; *Plate for Tumblers* 1954–55, copper, JM.2; *Plate for Unpublished Plate 5 (Performer and conductor)* 1954–55, zinc, JM.299; *Plate for Unpublished Plate 6 (Male performer)* 1954–55, zinc, JM.300; *Plate for Unpublished Plate 7 (Music hall box)* 1954–55, copper, JM.301; *Plate for Unpublished Plate 8 (Two figures in a theatre box)* 1954–55, copper, JM.302; *Plate for Unpublished Plate 9 (Two chorus girls)* 1954–55, brass, JM.303; *Plate for Vaudeville* 1954–55, zinc, JM.1; *Plate for Woman sitting on a couch* 1954–55, copper, JM.55; *Plate for Accident* 1955–56, brass, JM.105; *Plate for An actor on stage* 1955–56, copper, JM.24; *Plate for Artist (John Taylor)* 1955–56, zinc, JM.85; *Plate for At the picture framers 1* 1955–56, copper, JM.79; *Plate for At the picture framers 2* 1955–56, copper, JM.80; *Plates for Barmaid and Barman* 1955–56, zinc, JM.72A, JM.72B; *Plates for Chelsea Palace*, panels A and B 1955–56, copper, JM.13A, JM.13B; *Plate for Chorus girls* 1955–56, zinc, JM.46; *Plate for Coal delivery and Lizard* 1955–56, zinc, JM.73, JM.115; *Plate for Coal man* 1955–56, copper, JM.74; *Plate for Comedian* 1955–56, copper, JM.27; *Plate for Come here and Sherbrooke Forest number 4* 1955–56, zinc, JM.21, JM.195; *Plate for Cyrano de Bergerac* 1955–56, brass, JM.34; *Plate for Dancer* 1955–56, copper, JM.49; *Plate for Dancer standing* 1955–56, copper, JM.43; *Plate for Dog* 1955–56, zinc, JM.76; *Plate for Dog and landscape* 1955–56, zinc, JM.108; *Plate for Feeding baby* 1955–56, zinc, JM.90; *Plate for Feeding the pigeon* 1955–56, zinc, JM.104; *Plate for Figure with a straw* 1955–56, zinc, JM.97; *Plate for Finale* 1955–56, copper, JM.16; *Plate for Girl* 1955–56, zinc, JM.91B;

*Plate for Girl performer* 1955–56, zinc, JM.48; *Plate for Harmonica player* 1955–56, zinc, JM.30; *Plate for Harmonica player with microphone* 1955–56, zinc, JM.31; *Plate for Italian man* 1955–56, copper, JM.81; *Plate for Juggling act* 1955–56, zinc, JM.19; *Plate for Landscape* 1955–56, zinc, JM.91A; *Plate for Landscape with a church* 1955–56, zinc, JM.109; *Plate for Landscape with gliders and Sculptor* 1955–56, reworked 1966, zinc, JM.106, JM.95; *Plate for Little man* 1955–56, copper, JM.53; *Plate for Mad pianist* 1955–56, copper, JM.17; *Plate for Max Miller* 1955–56, reworked 1966, copper, JM.18; *Plate for Merchant seaman number 1* 1955–56, copper, JM.82; *Plate for Merchant seaman no. 2* 1955–56, zinc, JM.83; *Plate for Merchant seaman no. 3* 1955–56, copper, JM.84; *Plate for Mountebank accusing his mother* 1955–56, zinc, JM.20; *Plate for Music hall* 1955–56, brass, JM.26; *Plate for Nude woman* 1955–56, copper, JM.100; *Plate for Number six* 1955–56, copper, JM.15; *Plate for Performer in a top hat* 1955–56, zinc, JM.28; *Plate for Performing* 1955–56, copper, JM.45; *Plate for Performing geese* 1955–56, zinc, JM.35; *Plate for Picture framers' picnic* 1955–56, zinc, JM.107; *Plate for Pregnant woman* 1955–56, zinc, JM.93; *Plate for One pint* 1955–56, brass, JM.71; *Plate for Selwyn Tebutt in profile* 1955–56, copper, JM.94; *Plate for Singer and lady* 1955–56, copper, JM.33; *Plate for Small man* 1955–56, zinc, JM.25; *Plate for Somersault* 1955–56, zinc, JM.40; *Plates for Street market and Woman and dog* 1955–56, zinc, JM.78A, JM.78B; *Plate for Swan* 1955–56, zinc, JM.114; *Plate for Swinging* 1955–56, zinc, JM.41; *Plate for The angel at Islington* 1955–56, zinc, JM.12; *Plate for The bath* 1955–56, zinc, JM.99; *Plate for The box* 1955–56, copper, JM.14; *Plate for The boy friend* 1955–56, copper, JM.52; *Plate for The Can Can* 1955–56, zinc, JM.47; *Plate for The engagement ring no. 1* 1955–56, brass, JM.87; *Plate for The engagement ring no. 2* 1955–56, zinc, JM.88; *Plate for The haircut* 1955–56, zinc, JM.98; *Plate for The jockey* 1955–56, zinc, JM.75; *Plate for The metropolitan* 1955–56, zinc, JM.11; *Plate for The orchestra* 1955–56, copper, JM.9; *Plate for The song* 1955–56, copper, JM.32; *Plate for The trumpeter* 1955–56, copper, JM.29; *Plate for The window washer* 1955–56, zinc, JM.103; *Plate for The workrooms* 1955–56, zinc, JM.102; *Plate for Tightrope walker* 1955–56, copper, JM.42; *Plate for Town Hall* 1955–56, zinc, JM.101; *Plate for Trampoline* 1955–56, brass, JM.39; *Plate for Trapeze* 1955–56, copper, JM.51; *Plate for Tree pruning* 1955–56, brass, JM.110; *Plate for Two actors on stage* 1955–56, copper, JM.23; *Plate for Two buskers* 1955–56, zinc, JM.22; *Plate for Two figures on stage* 1955–56, zinc, JM.37; *Plate for Two heads* 1955–56, zinc, JM.38; *Plate for Two ladies* 1955–56, copper, JM.36; *Plate for Usherette* 1955–56, (zinc), JM.10; *Plate for Violinist* 1955–56, zinc, JM.8; *Plate for Washing* 1955–56, copper, JM.92; *Plate for West Wittering* 1955–56, copper, JM.111; *Plate for Windmill girls* 1955–56, copper, JM.44; *Plate for Woman filing her nails* 1955–56, copper, JM.86; *Plate for Woman in chemise and Sherbrooke forest no. 8* 1955–56, brass, JM.89, JM.199; *Plate for Woman in profile* 1955–56, copper, JM.96; *Plate for Young elephant* 1955–56, zinc, JM.112; *Block for Study of bird (1st Version)* 1958, linoleum; *Block for Study of bird (2nd Version)* 1958, linoleum; *Plate for Charles Blackman* 1958, copper, JM.118; *Plate for Clive Brown and John Perceval* 1958, copper, JM.117, JM.119; *Plate for Gum tree* 1958, copper, JM.168; *Plate for Gum trees at Colo Vale* 1958, copper, JM.169; *Plate for In the forest, Mittagong* 1958, copper, JM.164; *Plate for John Perceval painting* 1958, copper, JM.120; *Plate for Red trees* 1958, copper, JM.171; *Plate for Rocks and bush, Mittagong* 1958, copper, JM.167; *Plate for Rocks in the forest, Mittagong* 1958, copper, JM.165; *Plate for Saplings, Mittagong* 1958, reworked 1959–61, copper, JM.179; *Plate for Standing figure* 1958, zinc, JM.121; *Plate for Unpublished Plate 10 (Rocks and pick axe, Mittagong)* 1958, copper, JM.304; *Plate for Vivienne Douglas* 1958, zinc, JM.116; *Plate for Burning log*

1958–59, copper, JM.172; *Plate for Hill at Colo Vale* 1958–59, copper, JM.173; *Plate for Landscape with a steep road* 1959, copper, JM.174; *Plate for Landscape with a building* 1959–60, copper, JM.178; *Plate for Pond in Sherbrooke Forest* 1959–60, copper, JM.175; *Plate for The forest pond* 1959–60, copper, JM.177; *Plate for The St George River, Lorne* 1959–60, reworked 1966, copper, JM.176; *Plate for Waterfalls* 1959–60, copper, JM.180; *Plate for Adam and Eve* 1960, copper, JM.122; *Plate for My godson* 1960, copper, JM.123; *Plate for Echuca landscape* 1961, copper, JM.185; *Plate for Little fish* 1961, copper, JM.128; *Plate for Little fish under water* 1961, copper, JM.129; *Plate for Porcelain flowerpiece, number 1* 1961, copper, JM.124; *Plate for Porcelain flowerpiece, number 2* 1961, copper, JM.125; *Plate for Reclining nude* 1961, copper, JM.126; *Plate for Sandstone Hill number 1* 1961, copper, JM.182; *Plate for Sandstone Hill number 2* 1961, copper, JM.183; *Plate for Sapling forest* 1961, copper, JM.184; *Plate for Sherbrooke Forest number 1* 1961, copper, JM.186; *Plate for Sherbrooke Forest number 2* 1961, copper, JM.187; *Plate for The forest pond no. 2* 1961, copper, JM.181; *Plate for Trampoline no. 2* 1961, copper, JM.127; *Plate for Unpublished Plate 11 (Sherbrooke landscape)* 1961, copper, JM.305; *Plate for Sisters* 1961–62, copper, JM.130; *Plates for Cosmos in the garden, diptych and Nude figure* 1962, zinc, JM.133A, JM.133B, JM.54; *Plate for Design for a programme cover* 1962, zinc, JM.132; *Plate for Forest at Almerston number 1* 1962, copper, JM.189; *Plate for Forest at Almerston number 2* 1962, copper, JM.190; *Plate for Kallista* 1962, zinc, JM.193; *Plates for Landscape diptych number 2*, panels A and B 1962, zinc, JM.203A, JM.203B; *Plate for Landscape diptych number 3*, panel A 1962, zinc, JM.204A; *Plate for Landscape panel number 10* 1962, zinc, JM.205; *Plates for Landscape triptych number 1*, panels A. B and C 1962, zinc, JM.200A, JM.200B, JM.200C; *Plate for Landscape triptych number 2*, panels A, B and C 1962, copper, JM.201A, JM.201B, JM.201C; *Plate for Lilies and Fallen tree* 1962, copper, JM.134, JM.192; *Plate for Night heron* 1962, copper, JM.131; *Plate for Saplings* 1962, zinc, JM.191; *Plate for Sherbrooke Forest number 5 and Acrobat* 1962, zinc, JM.50, JM.196; *Plate for Sherbrooke Forest number 6 and Forest* 1962, copper, JM.170, JM.197; *Plate for Sherbrooke Forest number 7* 1962, copper, JM.198; *Plate for Hakea and Sherbrooke Forest number 3* 1962–63, zinc, JM.135, JM.194; *Plates for Knoll in the You Yangs*, panels A and B 1963–64, zinc, JM.208A, JM.208B; *Plate for You Yangs landscape* 1963–64, copper, JM.206; *Plate for You Yangs pond* 1963–64, copper, JM.207; *Plate for You Yangs landscape number 2* 1963–66, copper, JM.209; *Plate for Daniel Smith* 1964–65, copper, JM.143; *Plate for Isobel being held* 1964–65, copper, JM.137; *Plate for Isobel in her playsuit* 1964–65, copper, JM.144; *Plate for James Mollison* 1964–65, copper, JM.138; *Plate for Mandy Smith* 1964–65, copper, JM.140; *Plate for Marigold Smith* 1964–65, copper, JM.139; *Plate for Martin Smith* 1964–65, copper, JM.141; *Plate for Rhonda Senbergs* 1964–65, copper, JM.136; *Plate for Rosemary Smith* 1964–65, copper, JM.142; *Plate for Burning tree stump, path and trees* 1965, copper, JM.234; *Plate for Gil Jamieson painting at Lysterfield* 1965, copper, JM.233; *Plate for Isobel drawing, in profile* 1965, copper, JM.147; *Plate for Isobel, in full face* 1965, copper, JM.146; *Plate for Isobel in profile looking up* 1965, copper, JM.145; *Plate for Leaping fox* 1965, copper, JM.236; *Plate for Reclining nude* 1965, copper; *Plate for Bill Hannan reading to the children* 1965–66, copper, JM.152; *Plate for Chopped trees* 1965–66, copper, JM.226; *Plate for Circle landscape, Upwey* 1965–66, zinc, JM.221; *Plate for Decorative panel, You Yangs number 1* 1965–66, copper, JM.212; *Plate for Decorative panel, You Yangs number 2* 1965–66, copper, JM.213; *Plate for Decorative panel, You Yangs number 3* 1965–66, copper, JM.214; *Plate for First variation of You Yangs landscape number 1* 1965–66, copper, JM.210; *Plate for Forest of gum trees* 1965–66,

## ACQUISITIONS (CONT'D)

zinc, JM.237; *Plate for Girl holding a doll* 1965–66, copper, JM.149; *Plate for Gum trees in landscape, Lysterfield* 1965–66, copper, JM.223; *Plate for Hillock, Lysterfield* 1965–66, copper, JM.222; *Plate for Hillside at Lysterfield and Road Cottlesbridge* 1965–66, zinc, JM.239, JM.286; *Plate for Hillside landscape, Lysterfield and Pond Cottlesbridge* 1965–66, zinc, JM.238, JM.288; *Plate for Hillside number 1* 1965–66, copper, JM.224; *Plate for Hillside number 2* 1965–66, zinc, JM.240, JM.284; *Plate for Hummock and gum tree* 1965–66, copper, JM.220; *Plate for Hummock in landscape* 1965–66, copper, JM.219; *Plate for Isobel writing* 1965–66, copper, JM.148; *Plate for Landscape in Upwey* 1965–66, copper, JM.216; *Plate for Landscape with green cloud and owl* 1965–66, copper, JM.232; *Plate for Lysterfield landscape number 1* 1965–66, copper, JM.215; *Plate for Mountain landscape number 1* 1965–66, copper, JM.235; *Plate for Mountain landscape number 2* 1965–66, copper, JM.241; *Plate for Oval landscape* 1965–66, zinc, JM.242; *Plate for Ponds, Lysterfield* 1965–66, copper, JM.225; *Plate for Scrub at Lilydale* 1965–66, copper, JM.227; *Plate for Second variation of You Yangs landscape number 1* 1965–66, copper, JM.211; *Plate for Summit in the You Yangs* 1965–66, zinc, JM.243; *Plate for Upwey landscape number 1* 1965–66, copper, JM.217; *Plate for Upwey landscape number 2* 1965–66, copper, JM.228; *Plate for Upwey landscape number 3* 1965–66, copper, JM.229; *Plate for Upwey landscape number 4* 1965–66, copper, JM.230; *Plate for Upwey landscape number 5* 1965–66, copper, JM.231; *Plate for Visitors at Upwey* 1965–66, copper, JM.151; *Plate for Woman and little girl* 1965–66, copper, JM.150; *Plate for You Yangs landscape number 3* 1965–66, copper, JM.218; *Plate for Charles Reddington, James Mollison, Marijan Klym, and Hal Hattam* 1966, copper, JM.154, JM.155; *Plate for Frog* 1966, copper, JM.156; *Plate for Picnic at Yellingbo* 1966, copper, JM.153; *Plate for Young girl number 1* 1966, zinc, JM.157; *Plate for Young girl number 2* 1966, zinc, JM.158; *Plate for Young girl number 3* 1966, copper, JM.159; *Plate for Young girl number 4* 1966, copper, JM.160; *Plate for Young girl number 5* 1966, copper, JM.161; *Plate for Young girl number 6* 1966, copper, JM.162; *Plates for Chopped trees, Lysterfield and Landscape symbols, Cottlesbridge* 1966–67, zinc, JM.245, JM.289; *Plate for Circular, hillside landscape* 1966–67, copper, JM.244; *Plate for Fallen tree, circular plate* 1967, zinc, JM.246; *Plate for Tumblers number 2* 1967, zinc, JM.163; *Plates for Canberra Triptych Lysterfield, panels A and C* 1968, reworked 1975, copper, JM.250A, JM.250C; *Plate for Print Council of Australia Print (Yarra River at Yering)* 1968, reworked 1970, copper, JM.247; *Plate for Regenerating fern* 1968, reworked 1974–75, zinc, JM.251; *Plate for Regenerating ferns I* 1968, reworked 1973–74, copper, JM.252; *Plate for Regenerating ferns II* 1968, copper, JM.253; *Plate for (House)* (1960s), copper, uncatalogued; *Plate for Rothbury Label* 1970, zinc, JM.248; *Plate for Ferns I* 1971, reworked 1974, zinc, JM.254; *Plate for Ferns II* 1971, reworked 1974, zinc, JM.255; *Plate for Silver and grey landscape* 1971, copper, JM.257; *Plate for Lysterfield I* 1972, reworked 1974, copper, JM.259; *Plate for Lysterfield II* 1972, reworked 1974, copper, JM.260; *Plate for Lysterfield III* 1972, reworked 1974, copper, JM.261; *Plate for Cannons Creek, panel VII* 1973, zinc, JM.268; *Plate for Glass House Mountains, panel VI* 1973, reworked 1974, zinc, JM.267; *Plate for Murray River, panel I* 1973, zinc, JM.262; *Plate for Murray River, panel II* 1973, reworked 1974, zinc, JM.263; *Plate for Murray River, panel III* 1973, reworked 1974, zinc, JM.264; *Plate for Murray River, panel IV* 1973, reworked 1974, zinc, JM.265; *Plate for Murray River, panel V* 1973, reworked 1974, zinc, JM.266; *Plate for Murray River, panel VIII* 1973, zinc, JM.269; *Plate for Murray River series* (1973), zinc, uncatalogued; *Plate for Acacias I* 1974, zinc, JM.275; *Plate for Acacias II* 1974, zinc, JM.274; *Plate for Aux Quatres Jambon* 1974, copper, JM.258; *Plates for Beachscape, Erith Island, panels A, B, C*

and D 1974, zinc, JM.270; *Plate for Dead possum Yarra and Billabong, Kew I* 1974, zinc, JM.278, JM.283; *Plate for Landscape with goose* 1974, copper, JM.272; *Plate for Nude* 1974, copper, JM.281; *Plate for Plenty Gorge* 1974, zinc, JM.273; *Plate for South Australian landscape* 1974, zinc, JM.271; *Plate for Yellow landscape '74 and Forest pond '74* 1974, zinc, JM.276, JM.277; *Plate for Kate watching TV* 1974–75, copper, JM.282; *Plate for Cottlesbridge, landscape with derelict car* 1975, zinc, JM.290; *Plates for Forest pond triptych, panels A, B and C* 1975, zinc, JM.293; *Plates for Front and back, turtle shell, panels A and B* 1975, copper, JM.279; *Plate for Guthega* 1975, copper, JM.294; *Plate for Road and saplings, Cottlesbridge* 1975, zinc, JM.291; *Plate for Sapling, Kew Billabong* 1975, zinc, JM.287; *Plate for Shot Snipe* 1975, copper, JM.280; *Plate for Unpublished Plate 13 (David Aspden)* 1975, copper, JM.295; *Plate for Wattles at Dunmoochin, Cottlesbridge* 1975, zinc, JM.292; *Plate for Yarra Billabong, Kew III* 1975, copper, JM.285. Gift of Lyn Williams AM in memory of Fred Williams through the Australian Government's Cultural Gifts Program, 2014

### Purchases

**Emily FLOYD** (born Melbourne, Victoria 1972), *Solve your personal problems socially* 2014, colour screenprints. Loti & Victor Smorgon Fund, 2015

## AUSTRALIAN SCULPTURE

### Gifts

**Damiano BERTOLI** (born Australia 1969), *Frightened by this thing that I've become* 2002, remade 2006, synthetic polymer paint on composition board and polyvinyl chloride. Gift of Philip Hunter and Vera Möller through the Australian Government's Cultural Gifts Program, 2015

**Mira GOJAK** (born Australia 1963), *Unending herd of blue* 1998, painted wire. Gift of Philip Hunter and Vera Möller through the Australian Government's Cultural Gift Program, 2015

**Mark HILTON** (born Australia 1976), *dontworry* 2013, cast resin, powder, ed. 2/2. Felton Bequest, 2014

**Christopher LANGTON** (born South Africa 1954, arrived Australia 1973), *Double agents* 2013, synthetic polymer paint and coloured pigments on polyvinyl chloride, plastic and fibreglass, resin, steel. Gift of Corbett Lyon through the Australian Government's Cultural Gifts Program, 2015

**Vera MÖLLER** (born Germany 1955, arrived Australia 1986), *Maquette for coockooland* 2002; *coockooland* 2003, cotton, glass, wire, transparent synthetic polymer resin, composition board. Gift of Philip Hunter and Vera Möller through the Australian Government's Cultural Gifts Program, 2015

**Judith WRIGHT** (born Australia 1945), *A journey* 2011–12, found objects, wood, metal, bamboo, cork, fibreglass, glass, sequins, tin, rubber, synthetic polymer paint, palm fronds, synthetic fur, synthetic hair. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Matt HINKLEY** (born Australia 1976), *Untitled; Untitled; Untitled; Untitled; Untitled* 2014, polyurethane resin, pigment, aluminium, steel. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Ross MANNING** (born Australia 1978), *Spectra VI* 2014, coloured fluorescent lamps, motorised fans, wood, steel. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Anne-Marie MAY** (born Australia 1965), *RGB (Mobile)* 2013, transparent synthetic polymer resin, stainless steel. Purchased with funds donated by the Gwenneth Nancy Head Foundation, the Betsy and Ollie Polasek Endowment and donors to the Anne-Marie May Appeal, 2014

**Tom MOORE** (born Australia 1971), *Self-preservation* 2014, glass (hot-joined, blown). Purchased, Victorian Foundation for Living Australian Artists, 2015

**Toby POLA** (born Australia 1971), *Everyone knows you're crying* 2014, gouache on Paulownia; *The horror of life* 2014; *Death metal Jesus* 2014, gouache on Jelutong; *De-friended forever* (2014), gouache on Paulownia. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Sandra SELIG** (born Australia 1972), *heart of the air you can hear* 2011, polyester thread, nails, synthetic polymer paint. Purchased, Victorian Foundation for Living Australian Artists, 2015

**SLAVE PIANOS, Melbourne** (est. 1998) **Rohan DRAPE** (born Australia 1975) **Neil KELLY** (born Australia 1957) **Danius KESMINAS** (born Australia 1966) **David NELSON** (born Australia 1967) **Michael STEVENSON** (born New Zealand 1964, lived in Australia 1995–2000, Germany 2000–), *Gamelan sisters (Sedulur Gamelan)* 2013, Mountain Ash (*Eucalyptus regnans*), gilded Meranti (*Shorea sp.*), mild steel, brass, copper, synthetic polymer resin, printed film, cotton, paint, varnish, electronics, solenoids, LEDs. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Thomas WOOLNER** (England 1825–92, lived Australia 1852–54), *Dr Godfrey Howitt* 1853, plaster. Marie Terese McVeigh Bequest, 2014

## ACQUISITIONS (CONT'D)

## INTERNATIONAL ART

### ASIAN ART

#### Gifts

**Takahiro IWASAKI** (Japanese 1975–), *Reflection model (Itsukushima)* 2013, from the *Reflection model* series 2001–, Cypress, adhesive. Felton Bequest, 2014

**JAPANESE**, *Floret tray* Muromachi period (15th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Hot water pot* Muromachi period (15th century–16th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Bowl (Wan)* Momoyama period (16th century), lacquer on wood (*Negoro* lacquer). Presented by The Yulgilbar Foundation through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Five sake cups (Sakazuki gokyaku)* Momoyama period (16th century), lacquer on wood (*Negoro* lacquer). Presented by The Yulgilbar Foundation through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Large bowl* Muromachi period (16th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Tray with three legs* Muromachi period (16th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Bowl with legs* Edo period (17th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Chinese hunting party (Tōjin karizu)* Edo period (late 17th century–early 18th century), six panel folding screen: ink, gold paint, pigments on gold leaf on paper, lacquer on wood, silk, brass, copper, paper. Presented by The Yulgilbar Foundation through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Lobed tray* Edo period (17th century–18th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Set of ten bowls and small dishes* Edo period (19th century), lacquer on wood (*Negoro* lacquer). Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**JAPANESE**, *Sweet container* (20th century), lacquer on wood. Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**Nobuko ODAWARA** (Japanese 1943–), *Red vase with handle* c. 1989, lacquer on wood. Gift of Sir Roderick Carnegie AC through the Australian Government's Cultural Gifts Program, 2014

**Junichiro SEKINO** (Japanese 1914–88), *Oigawa scene from the Bunraku play Shou utsushi asagao banshi* 1956, colour woodblock; *Bunraku Theatre* c. 1960, colour woodblock, ed. 73/100; *Shono* from *The Fifty-three stations of the Tokaido road* series 1962, colour woodblock. Gift of Laurence O'Keefe and Christopher James, 2015

#### Purchases

**ITŌ Shinsui** (Japanese 1898–1972), *Freshly-washed hair (Arai Gami)* 1936, colour woodblock. Purchased with funds donated by Allan Myers AO QC and Maria Myers AO, 2015

**JAPANESE**, *Japanese map plate, Chizuzara* (1830–44), porcelain (*Imari* ware). Purchased with funds donated by The Myer Foundation, 2014

**JAPANESE**, *Bed cover with design of tea utensils* Meiji period 1868–1912, cotton. Purchased, NGV Asian Art Acquisition Fund, 2014

**Yukihiko NAKAYAMA** (Japanese 1956–), *Tea caddie with design of sea encrustations* 1995, lacquer on wood, mother-of-pearl. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2014

**ZHENG Taijun** (Chinese 1980–), *Open the window to the heart* 2010, ink on canvas. Purchased with funds donated by Jason Yeap OAM, 2015

**Utagawa YOSHITSUYA** (Japanese 1822–66), *The extermination of Shuten-doji* 1858, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2015

### INTERNATIONAL DECORATIVE ARTS

#### Gifts

**Wolf WENNRICH** (Germany/Australia 1922–91), *Ring* 1951, gold. Gift of Michael Wennrich, 2015

**WIENER WERKSTÄTTE, Vienna** manufacturer (Austria 1903–32), *Miniature lidded vessel; Miniature lidded vessel; Miniature lidded vessel* 1920s, painted wood. Gift of Terence Lane OAM, 2015

#### Purchases

**DE PAUW FACTORY, Delft (attributed to)** manufacturer (the Netherlands 1651–1774), *Punchbowl* 1700, earthenware (tin-glazed). Purchased with funds donated by Professor Barbara van Ernst AM in memory of Henk van Ernst, 2014

**MEISSEN PORCELAIN FACTORY, Meissen** manufacturer (Germany est. 1710) **Bartholomäus SEUTER** decorator (Germany c. 1678–1754), *Teapot* c. 1720–25 manufactured, c. 1730–35 decorated, porcelain (hard-paste), gilt. Purchased with funds donated by Ron Hood and Kenneth Reed AM, 2015

**SÈVRES PORCELAIN FACTORY, Sèvres** manufacturer (France est. 1756) **Étienne-Maurice FALCONET** modeller (France 1716–91) **Charles-Nicolas COCHIN (after)** engraver **François BOUCHER (after)** tapestry designer, *The magic lantern, figure group (La lantern magique)* 1757 modelled, c. 1757–60 manufactured, porcelain (biscuit, soft-paste). Purchased with funds donated by Peter and Ivanka Canet, 2015

### INTERNATIONAL FASHION AND TEXTILES

#### Gifts

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Shirt* spring-summer 1987, cotton, plastic (buttons); *Skirt* 1996, *Body meets dress, dress meets body collecton*, spring-summer 1997, nylon, polyurethane; *Coat and trousers* 2001, *Beyond taboo* collection, autumn–winter 2001–02, littcotton (velvet), nylon (tulle), rayon and polyester (thread), plastic (buttons), cupra (lining); *Skirt* 2001, *Beyond taboo* collection, autumn–winter 2001–02, nylon, rayon, cotton; *Vest and skirt* 2003, *Extreme unbalancement* collection, spring–summer, 2003, cotton; *Jacket and skirt* 2004, *Dark romance* collection, autumn–winter 2004–05, rayon, polyurethane, cupra, polyester, metal (hooks and eyes), silk, wool, plastic (zip); *Top* 2004, *Dark romance* collection, autumn–winter 2004–05, polyester cotton, polyester, metal (zip); *Top and skirt* 2004, *Excellent abstract* collection, spring-summer 2004, cotton, polyester, cupra (ground) and cotton (pile), triacetate; *Jacket* 2005, *Lost empire* collection, spring-summer 2006, wool polyester, metal; *Shirt and skirt* 2005, *Lost empire* collection, spring–summer 2006, polyester (chiffon), plastic (buttons), metal (zip, hooks), cotton tape; *Trousers* 2005, *Lost empire* collection, spring–summer 2006, wool-polyester, metal (zip, hook and eye); *Jacket and shorts* 2006, *Cubism* collection, spring–summer 2006, silk and wool (satin), nylon, rayon, polyester (chiffon), metal, plastic (buttons); *Dress* 2007, reissue from *Extreme unbalancement* collection, spring–summer 2003, cotton, plastic (zip), metal (zip, hook), fabric (fastener); *Dress and belt* 2009, *Adult delinquent* collection, spring–summer 2010, polyester, synthetic felt, cotton, cotton (canvas, wadding); *Jacket* 2009, *Adult delinquent* collection, spring–summer 2010, wool, polyester, rayon, cotton, cupra; *Half coat* 2011, *Hybrid* collection, autumn–winter 2011–12, wool, synthetic fabric; *Half jacket and shorts* 2011, *Hybrid* collection, autumn–winter 2011–12, wool, cupra, polyester, elastic, metal (zip), plastic (buttons); *Half shorts* 2011, *Hybrid* collection, autumn–winter 2011–12, wool; *Shirt* 2011, *Hybrid* collection, autumn–winter 2011–12, synthetic fabric, polyester, elastic, plastic (buttons); *Sleeve* 2011, *Hybrid* collection, autumn–winter 2011–12, synthetic fabric; *Top* 2011, *Hybrid* collection, autumn–winter 2011, rayon, nylon, polyurethane, plastic (zips), synthetic fabric, cotton tape; *Half jacket* 2011–12, *Hybrid* collection, autumn–winter 2011–12, boiled wool, nylon; *Half dress and shorts* 2013, *Crush* collection, spring–summer 2013, linen, cotton, wool, polyester; *Skirt* 2013, *Crush* collection, spring–summer 2013, cotton, metal (zip, hook and eye). Gift of Takamasa Takahashi through the Australian Government's Cultural Gift Program, 2015

**JEAN PAUL GAULTIER, Paris** fashion house (est. 1976) **Jean Paul GAULTIER** designer (born France 1952), *Bag* 1980, leather, metal. Gift of Judy Dymond, 2014; *Evening spider (Araignée du soir)* 2003 spring–summer, haute couture *Buttons* collection, silk (jersey), cotton (netting), grosgrain, boning, metal (zip, press studs, hooks and eyes). Gift of Jean Paul Gaultier, 2015

**ODILE GILBERT, Paris** studio (est. 1997) **Odile GILBERT** hair stylist (born France 1957), *Top hat* 2006–07 autumn–winter, haute couture, hair. Gift of Odile Gilbert, 2015

**OSKLEN, Rio de Janeiro** fashion house (est. 1989) **Oskar METSAVAHT** designer (born Brazil 1961), *Shoes* 2013, fish skin (pirarucu), rubber, cotton; *Shoes* 2013, fish skin (pirarucu, salmon), rubber, cotton. Gift of Oskar Metsavaht and Osklen, 2014

#### Purchases

**GIVENCHY, Paris** fashion house (est. 1952) **Alexander McQUEEN** designer (England 1969–2010), *Cocktail dress* 1997 autumn–winter, *Eclect Dissect* collection, leather, silk, metal and plastic fastenings. Purchased with funds donated by the Bertocchi family, 2015

**MOSCHINO, Milan** fashion house (est. 1983) **Franco MOSCHINO** designer (Italy 1950–94), *Hanger shoulder bag* 1989, leather, wood, metal, cotton. Purchased with funds donated by the Bertocchi family, 2015

**PACO RABANNE, Paris** fashion house (est. 1966) **Paco RABANNE** designer (born Spain 1934, emigrated to France 1939), *Mini dress* c. 1967, leather, metal. Purchased with funds donated by Bulgari Australia Pty Ltd, 2014

**PRADA, Milan** fashion house (est. 1913) **Miuccia PRADA** designer (born Italy 1949), *Coat* 2014 spring–summer, wool, viscose, polyester, glass, metal. Purchased with funds donated by the Bertocchi family, 2014

**THEA PORTER COUTURE, London** fashion house (1964–86) **Thea PORTER** designer (born Israel 1927, worked in England 1960–2000, died England 2000), *Kaftan* c. 1968–71, silk (chiffon), plastic (foil), metallic thread. Purchased with funds donated by Bulgari Australia Pty Ltd, 2015

### INTERNATIONAL MULTIMEDIA

#### Purchases

**Donna CONLON** (American 1966–) **Jonathan HARKER** (Ecuadorian 1975–), *Domino effect* 2013, colour high-definition video, 5 min 13 sec. Purchased NGV Foundation, 2015

**Kota EZAWA** (German 1969–), *Paint unpaint* 2014, black and white digital video, silent, 1 min 34 sec, ed. 2/5. Purchased NGV Foundation, 2014

**Alex HUBBARD** (American 1975–), *Hit wave* 2012, colour digital video, sound, 4 min 24 sec, ed. 4/5. Purchased NGV Foundation, 2014

**Jawshing Arthur LIOU** (Taiwanese 1968–), *Kora* 2011–12, high- definition colour video, stereo sound, 14 min (looped), ed. 2/6. Purchased NGV Foundation Patrons, 2015

**Alex PRAGER** (American 1979–), *Face in the crowd* 2013, three channel colour digital video projection, sound, 11 min 52 sec, ed. 1/3. Bowness Family Fund for Contemporary Photography, 2014

## ACQUISITIONS (CONT'D)

**Borna SAMMAK** (American 1986–), *Splash into me yeah* 2014, colour high-definition video, silent, 15 sec (looped), high-definition television, electrical cord, metal, artist's proof. Purchased NGV Foundation, 2015

## INTERNATIONAL PAINTING

### Gifts

**Marc CHAGALL** (Russian/French 1887–1985, worked in United States 1941–48), *Mother and child (Mère et enfant)* 1948–1953, oil on canvas. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

**Keith HARING** (American 1958–90), *Untitled (Television man)* 1984; *Untitled (Dancing dog)* 1984, metallic and enamel paint on composition board. Gift of Jason Yeap OAM and Min Lee Wong through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Oscar DOMÍNGUEZ** (Spanish 1906–57, worked in France 1929–57), *The dressmaker (La Couturière)* 1943, oil on canvas. The Eugénie Crawford Bequest, 2014

**Erich HECKEL** (German 1883–1970), *Large couple (Grosses tanzpaar)* 1923 (recto) *Landscape by the firth of Flensburg (Landschaft an der forde)* 1939 (verso), tempera on canvas. Purchased with funds donated by John Downer AM and Rose Downer, 2015

**Titus KAPHAR** (American 1976–), *Stripes* 2014, oil on canvas and nails. Purchased NGV Foundation, 2015

**William LARKIN** (English c. 1585–1619), *Mary, Lady Vere* c. 1612–15, oil on canvas. Purchased with funds donated by Leigh Clifford AO and Sue Clifford, Alan and Mavourneen Cowen, the Fox Family Foundation, donors to the Larkin Appeal and the proceeds of the National Gallery of Victoria Annual Dinner, 2014

**Eko NUGROHO** (Indonesian 1977–), *It's our destiny 1; It's our destiny 2* 2012, synthetic polymer paint and fibre-tipped pen on canvas. Purchased NGV Foundation Patrons, 2015

**Joaquin SEGURA** (Mexican 1980–), *We demand justice for Francisco Ramirez, José Luis Ramirez and Alvaro Jacinto, who were killed by MULT-PUP - UBISORT-PRI paramilitaries (Exigimos justicia para Francisco Ramirez, José Luis Ramirez y Alvaro Jacinto, quienes fueron asesinados por paramilitares del MULT-PUP - UBISORT-PRI)* 2012 from the *Exercises on selective mutism* series 2012, synthetic polymer paint on canvas. Purchased NGV Foundation, 2014

**Rirkrit TIRAVANIJA** (Thai 1961–, worked in United States 1989–, Germany 1993–) **SUPERFLEX, Copenhagen** (est. 1993), *Supercopy/Biogas PH5 (Blackout version)* 2013, synthetic polymer paint on existing wall, electronic instructional files. Purchased NGV Foundation, 2014

## INTERNATIONAL PHOTOGRAPHY

### Gifts

**ALFRED L. HARLSTN & CO., New York** manufacturer (American active late 19th century – early 20th century), *World's Columbian Exposition, Chicago. Oklahoma building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**AMERICAN STEREOSCOPIIC COMPANY, New York** manufacturer (American 1896–1906), *Universal Exposition, Paris. Glass exhibit, Paris, France, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**AMERICAN STEREOSCOPIIC COMPANY, New York** manufacturer (American 1896–1906) **R. Y. YOUNG** (American active 1899–1903), *Universal Exposition, Paris. The Trocadero Palace and Colonial section, stereograph* 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**ANCIENNE MAISON MARTINET, Paris** manufacturer (French active 1868–88) **Alfred HAUTECOEUR** (French 1824–82), *Universal Exposition, Paris. Palace of Champ de Mars, Machinery Hall, foreign section, cabinet print* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**A. P. HIGGINS, New Jersey** manufacturer (American active 1890s), *World's Columbian Exposition, Chicago. Costa Rica building; World's Columbian Exposition, Chicago. Liberal Arts building; World's Columbian Exposition, Chicago. Massachusetts building; World's Columbian Exposition, Chicago. Ottoman building; World's Columbian Exposition, Chicago. Wisconsin building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**B. W. KILBURN STEREOGRAPHIC VIEW CO., Littleton, New Hampshire** manufacturer (American 1876–1909), *Universal Exposition, Paris. 2368. Italian statuary, Aurora &c, Paris Exposition, 1878, stereograph* 1878; *World's Columbian Exposition, Chicago. 8218. Liberal Arts building, German department, bust of the Emperor and the Empress, Columbian Exposition, stereograph* 1893; *World's Columbian Exposition, Chicago. 8142. Wooded island from Horticultural Hall, stereograph; World's Columbian Exposition, Chicago. 8174. The magic city, stereograph; World's Columbian Exposition, Chicago. 8201. Electric railway station, stereograph; World's Columbian Exposition, Chicago. 8251. The Fountain and Basin, fourth of July, 1893, stereograph; World's Columbian Exposition, Chicago. 8277. The grandest of all, Liberal Arts Building, stereograph; World's Columbian Exposition, Chicago. 8300. Merrily the waters flow, stereograph; World's Columbian Exposition, Chicago. 8443. South Court from the Rotunda, Fine Arts Building, stereograph; World's Columbian Exposition, Chicago. 8653. Italian Department, Liberal Arts Building, stereograph; World's Columbian Exposition, Chicago. 8685. The poetry of Fine Arts, Fine Arts Building, stereograph; World's Columbian Exposition, Chicago. 8688. West Court, looking west, Fine Arts Building, stereograph; World's Columbian Exposition, Chicago. 8696. Interior of Fine Arts Building, stereograph; World's Columbian Exposition, Chicago. 8697. Triumph of Fine Arts, Fine Arts Building, stereograph; World's Columbian Exposition, Chicago. 9107. The Parisian Doll Show, Liberal Arts Building, stereograph 1894; *Universal Exposition, Paris. 14209. The Chrysanthemums, Paris Exposition, France, stereograph**

1900; *Louisiana Purchase Exposition, Saint Louis. 16200. The great Louisiana Purchase Exposition threaded by its lagoons, stereograph; Louisiana Purchase Exposition, Saint Louis. 16371. Sweeping curves of grace and beauty, stereograph* 1904, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**C. D. ARNOLD, New York and Buffalo** manufacturer (American 1885– c. 1924), *World's Columbian Exposition, Chicago. Administration building; World's Columbian Exposition, Chicago. Agricultural building; World's Columbian Exposition, Chicago. Allis Engine; World's Columbian Exposition, Chicago. Art building; World's Columbian Exposition, Chicago. Canadian Government building; World's Columbian Exposition, Chicago. Chicago, Fisheries building; World's Columbian Exposition, Chicago. Columbus fountain; World's Columbian Exposition, Chicago. Columbus Quadriga; World's Columbian Exposition, Chicago. Connecticut building; World's Columbian Exposition, Chicago. Electrical building; World's Columbian Exposition, Chicago. Eskimo village; World's Columbian Exposition, Chicago. Illinois State building; World's Columbian Exposition, Chicago. International Manufacturer's building; World's Columbian Exposition, Chicago. Krupp building; World's Columbian Exposition, Chicago. Looking from a roof; World's Columbian Exposition, Chicago. Looking north on Great Basin; World's Columbian Exposition, Chicago. Machinery building; World's Columbian Exposition, Chicago. Manufactures building; World's Columbian Exposition, Chicago. Mines building; World's Columbian Exposition, Chicago. Naval exhibit; World's Columbian Exposition, Chicago. Old Vienna, midway; World's Columbian Exposition, Chicago. Parade; World's Columbian Exposition, Chicago. Peristyle; World's Columbian Exposition, Chicago. Peristyle; World's Columbian Exposition, Chicago. Reflected dome building; World's Columbian Exposition, Chicago. Swedish building; World's Columbian Exposition, Chicago. Transportation building; World's Columbian Exposition, Chicago. Transportation exhibit entrance; World's Columbian Exposition, Chicago. Turkish Fire Department; World's Columbian Exposition, Chicago. US Government building; World's Columbian Exposition, Chicago. Wooded island* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**CENTENNIAL PHOTOGRAPHIC CO., Philadelphia** manufacturer (American c. 1876–1890), *Centennial Exhibition, Philadelphia. 102. Main Exhibition Building, east end, stereograph; Centennial Exhibition, Philadelphia. 354. Centennial opening. The choristers, stereograph; Centennial Exhibition, Philadelphia. 491. Women's Pavilion, interior, stereograph; Centennial Exhibition, Philadelphia. 816. Bird's Eye View of Main Building, stereograph; Centennial Exhibition, Philadelphia. 1469. Main Building from Machinery Hall, stereograph; Centennial Exhibition, Philadelphia. 1487. Belgian furniture, Main Building, stereograph; Centennial Exhibition, Philadelphia. 1747. Art Annex, Italian section, stereograph; Centennial Exhibition, Philadelphia. 1748. Art Annex, Italian section, stereograph; Centennial Exhibition, Philadelphia. 1748. Art Annex, Italian section, stereograph; Centennial Exhibition, Philadelphia. 1944. Colossal hand and torch, Bartholdi's statue of Liberty, stereograph; Centennial Exhibition, Philadelphia. 2060. Viti's alabaster vases, Main Building, stereograph; Centennial Exhibition, Philadelphia. 2100. Crystal fountain, Main Building, stereograph; Centennial Exhibition, Philadelphia. 2511. Childish pleasure, stereograph* 1876, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**CH. D., Paris** publisher (French active 1878), *Universal Exposition, Paris, 1878* 1878, album: 84 cardboard pages, 42 chromolithographs, gold embossed leather and cardboard cover, glued and stitched paper binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**COLLECTION V. P.** manufacturer (French active 1900), *Universal Exposition, Paris. Electricity Palace, stereograph; Universal Exposition, Paris. Perspective of the Champs-Elysees, stereograph; Universal Exposition, Paris. The Trocadero Palace and the Pavilion of Navigation* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**Phillip Henry DELAMOTTE** (English 1821–89), *Art Treasures of Great Britain Exhibition. Group of sculptures in the transept, stereograph; Art Treasures of Great Britain Exhibition. The north side of the nave, stereograph; Art Treasures of Great Britain Exhibition. The transept from the south, stereograph* 1857, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**E. A. HUDSON, Syracuse, New York** manufacturer (American active 1890s), *World's Columbian Exposition, Chicago. Entrance to the New York building; World's Columbian Exposition, Chicago. From colonnade looking north; World's Columbian Exposition, Chicago. Indian Pavilion; World's Columbian Exposition, Chicago. Mining building; World's Columbian Exposition, Chicago. Nebraska building; World's Columbian Exposition, Chicago. Sculpture Gallery, American Indian boy, kneeling; World's Columbian Exposition, Chicago. Sculpture Gallery, Woman with infant on shoulder; World's Columbian Exposition, Chicago. Transportation Exhibit, golden door* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**E. & H. T. ANTHONY & CO., New York** manufacturer (American 1852–1901), *Universal Exposition, Paris. Interior of the Industry Pavilion, stereograph; Universal Exposition, Paris. Interior of the Industry Pavilion, stereograph; Universal Exposition, Paris. Interior of the Palace of Industry, stereograph; Universal Exposition, Paris. Rear view of the Industry Palace – Paris, stereograph*, no. 1005 from the *French views* series; *Universal Exposition, Paris. Interior of the Industry Palace, stereograph*, no. 1006 from the *Anthony's Stereoscopic views* series; *Universal Exposition, Paris. Interior of the Industry Palace, stereograph*, no. 1007 from the *French views* series; *Universal Exposition, Paris. Behind the Industry Palace – Paris, stereograph*, no. 1026 from the *French views* series 1855, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**ED. BEERNAERT'S DRY PLATE COMPANY, Ghent** manufacturer (Belgian active 1889–1923), *Universal Exposition, Paris. 4609. Fountains and Dome of Honour; Universal Exposition, Paris. Interior of the Pavilion of Wood and Forests* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**E. DEVEZE, Milan** (active late 19th century) **Alfred HAUTECOEUR** (French 1824–82) **GOUPIL & CIE, Paris** manufacturer (French 1850–84, 1887–), *Universal Exposition, Paris. Works of art in the Universal Exhibition, 1878, cabinet prints* 1878, 14 cabinet prints, leather folder. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

## ACQUISITIONS (CONT'D)

**E. LADREY, Paris** manufacturer (French 1860–89), *Universal Exposition, Paris. Che linse! Italy, cabinet print; Universal Exposition, Paris. 1. Pavilion of Italy, cabinet print; Universal Exposition, Paris. 2. Palace of the Champ de Mars, cabinet print; Universal Exposition, Paris. 2. Palace of the Champ de Mars, cabinet print; Universal Exposition, Paris. 2. Palace of the Champ de Mars, cabinet print; Universal Exposition, Paris. 3. Trocadero Palace, cabinet print; Universal Exposition, Paris. 5. Pavilion of Forests, cabinet print; Universal Exposition, Paris. 8. Pavilion of Denmark, cabinet print; Universal Exposition, Paris. 8. Pavilion of Portugal, cabinet print; Universal Exposition, Paris. 8. Pavilion of the Netherlands, cabinet print; Universal Exposition, Paris. 10. Pavilion of Belgium, cabinet print; Universal Exposition, Paris.13. Pavilion of Austro-Hungary, cabinet print; Universal Exposition, Paris. 14. Pavilion of Spain, cabinet print; Universal Exposition, Paris. 15. Pavilion of China, cabinet print; Universal Exposition, Paris. 15. Pavilion of Greece, cabinet print; Universal Exposition, Paris. 16. Pavilion of Japan, cabinet print; Universal Exposition, Paris. 18 Pavilion of Sweden and Norway, cabinet print; Universal Exposition, Paris. 19. Pavilion of United States, cabinet print; Universal Exposition, Paris. 20. English Pavilion, cabinet print; Universal Exposition, Paris. 21. Pavilion of the Prince of Wales, cabinet print; Universal Exposition, Paris. 22. Pavilion of the City of Paris, cabinet print; Universal Exposition, Paris. 23. Pavilion of Fine Arts, cabinet print; Universal Exposition, Paris. 28. Gallery of work, cabinet print; Universal Exposition, Paris. 27. Italian Gallery, cabinet print; Universal Exposition, Paris. 28. Gallery of work, cabinet print; Universal Exposition, Paris. 29. Gallery of Iena, cabinet print; Universal Exposition, Paris. 30. Street of Nations, cabinet print; Universal Exposition, Paris. 31. Garden of Champ de Mars, cabinet print; Universal Exposition, Paris. 32. Italian Gallery, cabinet print; Universal Exposition, Paris. 33 French machines, cabinet print; Universal Exposition, Paris. 35. Gardens of the Trocadero, cabinet print; Universal Exposition, Paris. 36 Aquarium (Trocadero), cabinet print; Universal Exposition, Paris. 38. Central America and Mexico, cabinet print; Universal Exposition, Paris. 39. Algerian Pavilion, cabinet print; Universal Exposition, Paris. 40. Egyptian Pavilion, cabinet print; Universal Exposition, Paris. 43. Statue of Charlemagne, cabinet print; Universal Exposition, Paris. 45. Sèvres Porcelain Factory, cabinet print; Universal Exposition, Paris. 48. Japanese farm, Trocadero, cabinet print; Universal Exposition, Paris. 49. Vestibule of Fine Arts, cabinet print 1878. albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**William ENGLAND** manufacturer (English active 1850s – early 1870s), *Second Annual International Exhibition, London. 3. View in the west gallery, court no. 7, cabinet print; Second Annual International Exhibition, London. 4. View in the west gallery, court no. 7, cabinet print; Second Annual International Exhibition, London. 8. View in west side gallery, cabinet print; Second Annual International Exhibition, London. 28. Statuary, Fine Art Gallery, west, cabinet print; Second Annual International Exhibition, London. 46. View in the Belgian court, cabinet print; Second Annual International Exhibition, London. 46. View in the Belgian court, cabinet print; Second Annual International Exhibition, London. 60. View in the Fine Art Gallery, east, cabinet print 1872, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**E. ZIÉGLER, Paris** manufacturer (French active 1870s), *Universal Exposition, Paris. Dance by Carpeaux, New Opera, cabinet print; Universal Exposition, Paris. Side of the Opera, cabinet print; Universal Exposition, Paris. The Saint Augustin church, cabinet print; Universal Exposition, Paris. Vendôme column, cabinet print 1878,*

albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**F. A. SAUTTER, Brooklyn, New York** manufacturer (American active late 19th century), *World's Columbian Exposition, Chicago. Agricultural building 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**FERRIER PÈRE & FILS & SOULIER, Paris** manufacturer (French 1859–64) **J. LÉVY** (French 1840s–1913), *Universal Exposition, Paris. 11,507. Iéna Gallery, Sèvres, stereograph; Universal Exposition, Paris. 11,561. Overall view of the Aquarium, stereograph; Universal Exposition, Paris. 11,592. Egyptian house, stereograph; Universal Exposition, Paris. 11,717. The distraction by Bernasconi, Italy, stereograph; Universal Exposition, Paris. 11,798. Fine arts, French group, stereograph 1878, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**F. YORK & SON, London** manufacturer (English active 1863–1912), *Glasgow International Exhibition. 31. General view from the Grosvenor Restaurant 1901, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**GALERIES LAFAYETTE, Paris** publisher (French est. 1895), *International Colonial Exhibition, Paris. French India; International Colonial Exhibition, Paris. Guyana; International Colonial Exhibition, Paris. Indochina; International Colonial Exhibition, Paris. Madagascar; International Colonial Exhibition, Paris. Morocco; International Colonial Exhibition, Paris. The Antilles and Réunion; International Colonial Exhibition, Paris, Western Africa 1931, colour photo-offset lithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**GOUPIL & CIE, Paris** manufacturer and publisher (French 1850–84, 1887–), *Universal Exposition, Paris. Works of art in the Universal Exhibition, 1878, cabinet prints 1878, 17 cabinet prints, leather folder. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**GRIESHABER FRÈRES & Cie, Saint-Maur-des-Fosses** manufacturer (French active 1930s), *International Colonial Exhibition, Paris, stereoviews 1931, 21 glass lantern slides; International Exposition of Arts and techniques in Modern Life, Paris, stereoviews 1937, 2 glass lantern slides. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**Alfred HAUTECOEUR** (French 1824–82) **GOUPIL & CIE, Paris** manufacturer (French 1850–84, 1887–), *Universal Exposition, Paris. Works of art in the Universal Exhibition, 1878, cabinet prints 1878, 17 cabinet prints in leather folder. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**Alfred HAUTECOEUR** (French 1824–82) **J. LÉVY** (French 1840s–1913) **Etienne NEURDEIN** (French 1832–1918) **UNKNOWN, GOUPIL & CIE, Paris** manufacturer (French 1850–84, 1887–), *Universal Exposition, Paris. Works of art in the Universal Exhibition, 1878, cabinet prints 1878, 18 cabinet prints, leather folder. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**Alfred HAUTECOEUR** (French 1824–82) **UNKNOWN, GOUPIL & CIE, Paris** manufacturer (French 1850–84, 1887–), *Universal Exposition, Paris. Works of art in the Universal Exhibition, 1878, cabinet prints 1878, 15 cabinet prints, 1 woodburytype, leather folder. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**H. C. WHITE CO., North Bennington, Vermont** manufacturer (American 1874–1915), *Universal Exposition, Paris. 10260. Trocadero Palace from the Eiffel Tower, stereograph; Universal Exposition, Paris. 10264. The Eiffel Tower and the Celestial Globe, stereograph; Universal Exposition, Paris. 10277. Among the statues, Palace of Fine Arts, stereograph; Universal Exposition, Paris. 10279. Alexander III Bridge and Small Palace of Fine Arts, stereograph; Universal Exposition, Paris. 10287. Chateau d'Eau and Palace of Electricity, stereograph; Universal Exposition, Paris. 10288. The beautiful glass Palace Illumination, stereograph 1900; Louisiana Purchase Exposition, Saint Louis. 8477. Festival Hall from Cascade Gardens, east cascade and Basin in the foreground, stereograph; Louisiana Purchase Exposition, Saint Louis. 8478. Grand Basin, Plaza of St. Louis and Louisiana Purchase Monument from Festival Hall. Allegorical statue, Physical Liberty in the foreground, stereograph; Louisiana Purchase Exposition, Saint Louis. 8483. Plaza of St. Louis, Louisiana Purchase Monument and Varied Industries Building, stereograph; Louisiana Purchase Exposition, Saint Louis. 8492. Beautiful reflected view of the German Building and entrance to the Palace of Metallurgy and Mines, stereograph; Louisiana Purchase Exposition, Saint Louis. 8493. Imposing towers of the facade facade of the Machinery Building on Louisiana Way, stereograph; Louisiana Purchase Exposition, Saint Louis. 8494. Charming south lagoon along the Cascade Gardens. Electricity and Machinery Buildings in the distance, stereograph; Louisiana Purchase Exposition, Saint Louis. 8495 Entrancing beauty of the Exposition. Lower Cascade Gardens, fountains and towers of Machinery Hall, stereograph; Louisiana Purchase Exposition, Saint Louis. 8508. Beautifully illuminated Festival Hall from west cascade, stereograph; Louisiana Purchase Exposition, Saint Louis. 8538. The beautiful Exposition. East Cascade, Grand Basin and Palaces of Electricity and Varied Industries, north from the East Restaurant Pavilion, stereograph 1904, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**H. J. PERRY, Aurora, Missouri** manufacturer (American active 1890s), *World's Columbian Exposition, Chicago. Liberal Arts building, stereograph; World's Columbian Exposition, Chicago. Manufactures building, stereograph; World's Columbian Exposition, Chicago. 3. Fisheries building, stereograph; World's Columbian Exposition, Chicago. 4. United States building, stereograph; World's Columbian Exposition, Chicago. 15. Entrance to Transportation building, stereograph 1893, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**HORNE, THORNWAITE AND WOOD, Cheapside, London** manufacturer (English active mid 19th century) **Edward G. WOOD** optician (English 1812–96), *The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, nave, stereograph 1851, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**JAMES CREMER, Philadelphia** manufacturer (American 1860–82), *Centennial Exhibition, Philadelphia. Bird's eye view from the Observatory, George's Hill, Fairsupport Park, stereograph; Centennial Exhibition, Philadelphia. Department of Public Comfort, stereograph; Centennial Exhibition, Philadelphia. Main Building, stereograph 1876, albumen photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**J. B. COLT & CO., New York, Chicago and San Francisco** manufacturer (American active 1891–1929), *World's Columbian Exposition, Chicago. Utah building 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**J. LÉVY & CO, Paris** manufacturer (French 1872–95), *Souvenir of the Universal Exposition, 1978 1878, album: 48 cardboard pages, 24 albumen silver photographs, gold embossed cloth and cardboard cover, stitched and glued binding; Universal Exposition, Paris. Cleopatra, Gallery of Fine Arts (Italy), cabinet print; Universal Exposition, Paris. English section, stereograph; Universal Exposition, Paris. Gallery of Fine Arts (Italy), cabinet print; Universal Exposition, Paris. Gallery of Fine Arts (Italy), cabinet print; Universal Exposition, Paris. General view of the Champ de Mars, stereograph; Universal Exposition, Paris. Iéna Gallery, stereograph; Universal Exposition, Paris. Pavilion of the United States, Street of Nations. Belgium, cabinet print; Universal Exposition, Paris. Retrospective art, Spanish Section, cabinet print; Universal Exposition, Paris. Street of Nations. Russia, cabinet print; Universal Exposition, Paris. The merchant of love by Gaudez, stereograph; Universal Exposition, Paris. Trocadero Palace, cabinet print; Universal Exposition, Paris. 4. Trocadero Palace again, cabinet print; Universal Exposition, Paris. 13. Northern Gallery, English Section, cabinet print; Universal Exposition, Paris. 18. Pavilion of Fine Arts, stereograph; Universal Exposition, Paris. 25. Street of Nations, Italian facade, stereograph; Universal Exposition, Paris. 31. Entrance of the Italian Section, stereograph; Universal Exposition, Paris. 35. Italian section, stereograph; Universal Exposition, Paris. 38. Italian section, stereograph; Universal Exposition, Paris. 43. Italian section, stereograph; Universal Exposition, Paris. 48. Italian section, stereograph; Universal Exposition, Paris. 50. Ceramics, French section, stereograph; Universal Exposition, Paris. Pavilion of the United States, 53. Street of Nations. Swiss facade, cabinet print; Universal Exposition, Paris. 61. Interior of the cave, cabinet print; Universal Exposition, Paris. 77. Large Italian Gallery, stereograph; Universal Exposition, Paris. 77. Large Italian Gallery, stereograph; Universal Exposition, Paris. 77. Large Italian Gallery, stereograph; Universal Exposition, Paris. 87. Great Italian Gallery, cabinet print; Universal Exposition, Paris. 95. Italian ceramic section, stereograph; Universal Exposition, Paris. 107. Iéna Gallery, stereograph; Universal Exposition, Paris. 110. Trocadero Palace, stereograph; Universal Exposition, Paris. 120. North gallery, English section, stereograph; Universal Exposition, Paris. 128. Street of Nations, English facade, stereograph; Universal Exposition, Paris. Pavilion of the United States, 128. Street of Nations. English facade, cabinet print; Universal Exposition, Paris. 132. Gallery of Fine Arts (Italy), cabinet print; Universal Exposition, Paris. 147. Pavilions of Sweden and Norway, cabinet print; Universal Exposition, Paris. 231. Street of Nations, Belgium, stereograph; Universal Exposition, Paris. 234. Gallery of Fine Arts (Italy), cabinet print; Universal Exposition, Paris. 289. Baccarat crystal, stereograph 1878, albumen silver photograph; Universal Exposition, Paris. Decorative Arts Section; Universal Exposition, Paris. Eiffel Tower; Universal Exposition, Paris. Esplanade des Invalides; Universal Exposition, Paris. Footbridge of the Alma Bridge 1889, glass lantern slide; Universal Exposition, Paris. Kampong Javanese, cabinet print 1889, albumen silver photograph; Universal Exposition, Paris. Pavilion of Annam (Vietnam); Universal Exposition, Paris. Pavilion of Honduras 1889, glass lantern slide; Universal Exposition, Paris. 24. The Central Dome and the fountains, French tissue stereograph; Universal Exposition, Paris. 47. Palace of Cambodia, French tissue stereograph; Universal Exposition, Paris. 73. The Javanese village, cabinet print; Universal Exposition, Paris. 88. Palace of the Ministry of War, French tissue stereograph; Universal Exposition, Paris. 103. Inside the Palace of Fine Arts, French tissue stereograph; Universal Exposition, Paris. 115.*

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**KEYSTONE VIEW CO., Meadville, Pennsylvania** manufacturer (American 1892–1972) **B. L. SINGLEY** (American 1864–1938), *Universal Exposition, Paris. 11706. Eiffel Tower from the Trocadero Palace, stereograph; Universal Exposition, Paris. 11708. The Monumental Gateway, chief entrance, stereograph; Universal Exposition, Paris. 11709. Avenue of foreign pavilions, United States building in the foreground, stereograph; Universal Exposition, Paris. 11710. The Grand Palace of Fine Arts, stereograph; Universal Exposition, Paris. 11724. Paris. Exposition, 1900. Its clustered domes and fantastic minarets., stereograph; Universal Exposition, Paris. 11724. Paris. Exposition, 1900. Its clustered domes and fantastic minarets., stereograph; Universal Exposition, Paris. 11726. Liberty on the Chariot of Progress, United States Building, stereograph; Universal Exposition, Paris. 11726. Liberty on the Chariot of Progress, United States Building, stereograph; Universal Exposition, Paris. 11729. Champ de Mars and base of the Eiffel Tower, stereograph 1900; Louisiana Purchase Exposition, Saint Louis. 15059 – Gondolas, flower parade, Louisiana Purchase Exposition, St Louis. Mo., U. S. A., stereograph; Louisiana Purchase Exposition, Saint Louis. 15300 – Cascade Gardens, Grand Basin and Palace of Electricity from east Colonnade of States, Louisiana Purchase Exposition, St Louis. Mo., U. S. A., stereograph 1904, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**L. & F. PHOTOGRAPHES, Paris** manufacturer (French active 1870s), *Universal Exposition, Paris. Portuguese facade, stereograph; Universal Exposition, Paris. No. 11. Algerian section, stereograph; Universal Exposition, Paris. No. 14. Palace of Champ de Mars, stereograph; Universal Exposition, Paris. No. 17. Palace of Champ*

*de Mars, stereograph; Universal Exposition, Paris. No. 21. Russian facade no. 1, stereograph; Universal Exposition, Paris. No. 22. Trocadero, view of the Champ de Mars, stereograph; Universal Exposition, Paris. No. 24. Portuguese facade, stereograph; Universal Exposition, Paris. No. 25. Oriental facade, stereograph; Universal Exposition, Paris. No. 28. Russian facade no. 2, stereograph; Universal Exposition, Paris. No. 38. Spanish facade, stereograph; Universal Exposition, Paris. No. 56. Italian section, Fine Arts, stereograph; Universal Exposition, Paris. No. 68. Italian section, Fine Arts, stereograph; Universal Exposition, Paris. 72. Rustic chalet (Trocadero), stereograph 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**LONDON STEREOSCOPIC AND PHOTOGRAPHIC CO. LTD, London** manufacturer (English est. 1859), *International Exhibition, London. Austrian Court, stereograph 1862, albumen silver photograph; International Exhibition, London. Copeland & Co. porcelain, stereograph 1862, hand-coloured albumen silver photograph; International Exhibition, London. Copeland & Co. porcelain, stereograph; International Exhibition, London. Copeland & Co. porcelain, stereograph 1862, albumen silver photograph; International Exhibition, London. Copeland & Co. porcelain, stereograph 1862, hand-coloured albumen silver photograph; International Exhibition, London. Copeland & Co. porcelain purchased for the South Kensington Museum, stereograph; International Exhibition, London. Display of porcelain by Minton & Co., stereograph; International Exhibition, London. Duke & Co., ewers and vases, stereograph; International Exhibition, London. Elkington & Co., candelabra and plate, stereograph; International Exhibition, London. Etruscan vases display, Italian Court, stereograph 1862, albumen silver photograph; International Exhibition, London. Glass Court, stereograph 1862, hand-coloured albumen silver photograph; International Exhibition, London. Glass Court, stereograph 1862, albumen silver photograph; International Exhibition, London. Grecian Court, stereograph 1862, hand-coloured albumen silver photograph; International Exhibition, London. Machinery section, Western annex, stereograph; International Exhibition, London. Majolica Fountain and gold trophy, Eastern Dome, stereograph; International Exhibition, London. Majolica ware, stereograph; International Exhibition, London. Majolica work by Minton & Co., stereograph; International Exhibition, London. Majolica work by Minton & Co., stereograph; International Exhibition, London. Majolica work by Minton & Co., stereograph; International Exhibition, London. Mars, Venus and Cupid, by L. Kissling, stereograph; International Exhibition, London. Medieval Court, entrance, stereograph; International Exhibition, London. Medieval Court, entrance, stereograph; International Exhibition, London. Messers Hunt and Roskell's case, stereograph; International Exhibition, London. Opening ceremonies, stereograph; International Exhibition, London. Opening ceremonies, stereograph; International Exhibition, London. Prussian Court, stereograph; International Exhibition, London. Prussian Court, stereograph; International Exhibition, London. Sculpture, Italian Court, stereograph; International Exhibition, London. View in the Australian Court, stereograph; International Exhibition, London. View in the nave, stereograph 1862, albumen silver photograph; International Exhibition, London. View in the nave, stereograph, hand-coloured albumen silver photograph; International Exhibition, London. View in the nave, looking towards the Western Dome, stereograph; International Exhibition, London. View of the Eastern transept, stereograph; International Exhibition, London. View of the nave from the Eastern Dome, stereograph; International Exhibition, London. View of the nave from the Eastern Dome, stereograph; International Exhibition, London. View of the nave with the Majolica Fountain; International Exhibition, London. Works of art in precious metals, Russian Court, stereograph; International Exhibition,*

*London. No. 2. The nave from the western dome, stereograph; International Exhibition, London. No. 7. The Austrian Court, No. 3, stereograph; International Exhibition, London. No. 8. Venus by Gibson, stereograph; International Exhibition, London. No. 8. Venus by J. Gibson, R. A., stereograph; International Exhibition, London. No. 29. La Pieta by Antonio Cali, stereograph; International Exhibition, London. No. 36. The English Picture Gallery, stereograph; International Exhibition, London. No. 43. The bride and the guesses. L. Guglielmi, sculp., stereograph; International Exhibition, London. No. 43. The fortune teller by Guglielmi, stereograph; International Exhibition, London. 44. La Pieta by Arhtemann, stereograph; International Exhibition, London. No. 49. Fountain in majolica ware. Modelled by Thomas Minton & Co. (2), stereograph; International Exhibition, London. No. 51. The Foreign Picture Gallery (3), stereograph; International Exhibition, London. No. 53. The nave from the western dome (2) stereograph; International Exhibition, London. No. 61. The Sleep of Sorrow the Dream of Joy by R. Monti, stereograph; International Exhibition, London. No. 67. The Prussian Court, No. 3, stereograph; International Exhibition, London. No. 68. A girl reading. P. Magni, sculp., stereograph; International Exhibition, London. No. 70. The Austrian Court (7), stereograph; International Exhibition, London. No. 77. Nymph and Cupid by Theed, stereograph; International Exhibition, London. No. 95. Edward VI. Baron di Friqueti, sculp. (Prince Albert's favourite statue), stereograph; International Exhibition, London. No. 100. Jephthah and daughter by Fontana, stereograph; International Exhibition, London. No. 100. Jephthah and daughter by Fontana, stereograph; International Exhibition, London. No. 110. Egeria by J. H. Foley, R. A., stereograph; International Exhibition, London. No. 139. The first cradle by E. Norchi, stereograph; Second Annual International Exhibition, London. No. 17. The Queen, by Noble, stereograph; Second Annual International Exhibition, London. No. 18. The late Prince Consort, by Noble, stereograph; Second Annual International Exhibition, London. No. 23. Maiolica work, by Minton & Co., stereograph; Second Annual International Exhibition, London. No. 25. Fountain in majolica ware. Modelled by Thomas. (Minton & Co.), stereograph; Second Annual International Exhibition, London. No. 26. Prince Frederick, William of Prussia and suite, stereograph; Second Annual International Exhibition, London. No. 66. Australian (gold) nugget, stereograph; Second Annual International Exhibition, London. No. 212. Vases etc., in china and porcelain by Minton & Co., stereograph; Second Annual International Exhibition, London. No. 279. Painted china vases, purchased for the South Kensington Museum. (Copeland & Co.), stereograph 1862; International Exhibition of Arts and Manufactures, Dublin. The British Court. No. 1, stereograph; International Exhibition of Arts and Manufactures, Dublin. The southern transept, stereograph; International Exhibition of Arts and Manufactures, Dublin. The southern transept, stereograph; International Exhibition of Arts and Manufactures, Dublin. (The southern transept), stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 13. View of the nave from the south (2), stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 21. The French Court, stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 73. Just awake by Magni, stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 92. Joseph by Miss Stebbins, stereograph 1865; 1. Royal Albert Hall, south side; First Annual International Exhibition, London. 10. View in room no. 6, West Gallery, stereograph; First Annual International Exhibition, London. 18. Cupid captive, stereograph; First Annual International Exhibition, London. 24. Maidenhood by Papworth, stereograph; First Annual International Exhibition, London. 28. Statuary Fine Art Gallery, West, stereograph; First Annual International Exhibition, London. 29. Statuary Fine Art Gallery, West, stereograph; First Annual International Exhibition,*

*London. 34. View in west corridor, stereograph; First Annual International Exhibition, London. 39. View in conservatory, Horticultural Gardens, stereograph; First Annual International Exhibition, London. 42. Eve by G. Halse, stereograph; First Annual International Exhibition, London. 43. Santa Filomena by Durham. Copeland & Co., stereograph; First Annual International Exhibition, London. 58. View in east Fine Art Gallery, stereograph; First Annual International Exhibition, London. 59. Statuary Fine Art Gallery east, stereograph; First Annual International Exhibition, London. 93. Western Gallery exterior and Horticultural Gardens, stereograph 1871, albumen silver photograph; Universal Exposition, Paris. The London Stereoscopic & Photographic Co. advertising card 1889, engraving, typesetting in black and red ink. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**LONDON STEREOSCOPIC CO., London** manufacturer (English est. 1859) **FORTESCUE MANN, London** retailer (English mid 1890s–1897), *International Exhibition of Arts and Manufactures, Dublin. No. 15. Boy and dog by Munro, stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 47. Pietas, stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 64. The naughty girl, stereograph; International Exhibition of Arts and Manufactures, Dublin. No. 87. The shepherdess, stereograph 1865; First Annual International Exhibition, London. 22. The mother by Monti, C. & C. P. Art Union, stereograph 1871, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**MAISON MARTINET, Paris** publisher (French est. 1888) **Albert HAUTECOEUR** publisher (French active c. 1865– c. 1900), *Universal Exposition, Paris. 33. Esplanade des Invalides. Palace of National Manufactures; Universal Exposition, Paris. 47. The Luminous Palace; Universal Exposition, Paris. 74. Park of Champ de Mars, Palace of Electricity; Universal Exposition, Paris. 517. 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**McALLISTER & CO., Philadelphia, Pennsylvania** manufacturer (American 1842–55), *Alhambra Court, Crystal Palace, Sydenham, London, stereograph; Crystal Palace, Sydenham, London, stereograph; Egyptian Court, Crystal Palace, Sydenham, London, stereograph; Entrance to the Egyptian Court, Crystal Palace, Sydenham, London, stereograph; The nave, Crystal Palace, Sydenham, London, stereograph; The nave from the north, Crystal Palace, Sydenham, London, stereograph 1851, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**M. LÉON & J. LÉVY, Paris** manufacturer (French 1864–72), *Universal Exposition, Paris. Belgian Park, arch of giants, stereograph; Universal Exposition, Paris. Central garden – Group of statues (No. 4), stereograph; Universal Exposition, Paris. Rue de Belgique, set of statues, stereograph; Universal Exposition, Paris. The surprised bathers by Sornani, stereograph; Universal Exposition, Paris. 1. Imperial Pavilion (No. 1), stereograph; Universal Exposition, Paris. 1. Imperial Pavilion (No. 1), stereograph; Universal Exposition, Paris. 1. Imperial Pavilion (No. 1), stereograph; Universal Exposition, Paris. No. 17. English Gallery. Crystal (No. 1), stereograph; Universal Exposition, Paris. No. 19. Austrian Gallery. Leather goods, stereograph; Universal Exposition, Paris. No. 34. Sèvres and Gobelins section (No. 1), stereograph; Universal Exposition, Paris. No. 35. Sèvres and Gobelins section (No. 2), stereograph; Universal Exposition, Paris. 44. French Park, terracotta, stereograph; Universal Exposition, Paris. 47. Swedish costumes, stereograph; Universal Exposition, Paris. 69. Italian section, fine arts, (No. 2), stereograph; Universal Exposition, Paris. 74.*

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lighthouse, stereograph; *Universal Exposition, Paris*. 388. Main entrance, Rue du Cercle International, stereograph; *Universal Exposition, Paris*. 397. Perspectives of Italian statues, stereograph; *Universal Exposition, Paris*. 397. Perspectives of Italian statues, stereograph; *Universal Exposition, Paris*. 403. View in the Horticultural garden, stereograph; *Universal Exposition, Paris*. 404. View in the Horticultural garden, stereograph; *Universal Exposition, Paris*. 405. Fine Arts, American section (No. 1), stereograph; *Universal Exposition, Paris*. 408. View in the French Park, stereograph; *Universal Exposition, Paris*. 410. General view of the exposition, stereograph; *Universal Exposition, Paris*. 412. Perspective of the Rue de Normandie, stereograph; *Universal Exposition, Paris*. 422. The sinking of the Moduse, French park, stereograph; *Universal Exposition, Paris*. 426. French crystal, stereograph; *Universal Exposition, Paris*. 431. View in the French Park, stereograph; *Universal Exposition, Paris*. 433. View in the French Park, stereograph; *Universal Exposition, Paris*. 450. Landscape in the park, Italian section, stereograph; *Universal Exposition, Paris*. 459. Chinese theatre, stereograph; *Universal Exposition, Paris*. 461. Gallery of work, Sweden and Norway, stereograph; *Universal Exposition, Paris*. 467. Italian statues, stereograph; *Universal Exposition, Paris*. 471. Italian fine arts section, stereograph; *Universal Exposition, Paris*. 485. Charlotte Corday by Miglioretti, stereograph; *Universal Exposition, Paris*. 489. Gallery of work, Japanese section, stereograph; *Universal Exposition, Paris*. 530. Distribution of awards. Overview of trophies, stereograph; *Universal Exposition, Paris*. 536. Set of Italian statues, stereograph; *Universal Exposition, Paris*. 537. Eve by Fantacchiotti, stereograph; *Universal Exposition, Paris*. 549. Crystal of Clichy and Saint-Louis, stereograph; *Universal Exposition, Paris*. 556. Fine arts, French section, stereograph; *Universal Exposition, Paris*. 556. Fine arts, Swedish section, stereograph; *Universal Exposition, Paris*. 558. Fine arts, French section, stereograph; *Universal Exposition, Paris*. 562. Fine arts, French section, stereograph; *Universal Exposition, Paris*. 563. Fine arts, French section, stereograph; *Universal Exposition, Paris*. 565. Fine arts, Italian section, stereograph; *Universal Exposition, Paris*. 567. View in the Mexican Park, stereograph; *Universal Exposition, Paris*. 576. View in the central garden, stereograph; *Universal Exposition, Paris*. 589. Central garden, set of statues, stereograph; *Universal Exposition, Paris*. 589. Central garden, set of statues, stereograph; *Universal Exposition, Paris*. 640. Ugo Foscolo by Tabacchi, stereograph 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**M. LÉON & J. LÉVY, Paris** manufacturer (French 1864–72)  
**BAPTISTE GUÉRARD, Paris** retailer (French 1850–71), *Universal Exposition, Paris*. 3. Aquarium. *Horticultural Park* (No. 2), stereograph; *Universal Exposition, Paris*. 285. Panoramic view of the Belgian Park and garden reserve, stereograph; *Universal Exposition, Paris*. 333. Set of Roman fine arts, stereograph; *Universal Exposition, Paris*. 690. *The first lesson* by Sarocchi, stereograph 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**Louis MOLNAR** (Hungarian 1894–1974, emigrated to Australia 1939), *No title* (Széchenyi Chain Bridge); *No title* (*Three men walking through the snow*) 1930, gum bichromate photograph. Gift of Dr Robert Molnar in memory of Louis and Jolan Molnar, 2015

**NEGRETTI & ZAMBRA, London** manufacturer (English 1850–c. 1999), *The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, View in the nave (Ostler's fountain)*, stereograph 1851, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**NEGRETTI & ZAMBRA, London** manufacturer (English 1850–c. 1999) **CRYSTAL PALACE ART UNION, Sydenham, London** retailer (English 1858–64), *Crystal Palace, Sydenham, London*. 1. *The Italian Court. The Tomb of Lorenzo De Medici* by Michelangelo, stereograph; *Crystal Palace, Sydenham, London*. 2. *The Byzantine Court*, stereograph; *Crystal Palace, Sydenham, London*. 3. *The French and Italian Medieval vestibule*, stereograph; *Crystal Palace, Sydenham, London*. 4. *The Egyptian Court. The facade of the Hall of Columns*, stereograph; *Crystal Palace, Sydenham, London*. 5. *View in the northern nave and transept embracing the Alhambra court*, stereograph; *Crystal Palace, Sydenham, London*. 6. *The Alhambra Court. The facade towards the north transept*, stereograph; *Crystal Palace, Sydenham, London*. 7. *The bronze fountain in the northern nave*, stereograph; *Crystal Palace, Sydenham, London*. 9. *The Alhambra Court. The facade towards the nave with the entrance to the Court of Lions*, stereograph; *Crystal Palace, Sydenham, London*. 10. *The Colossal Egyptian Figures*, stereograph; *Crystal Palace, Sydenham, London*. 11. *The German Medieval vestibule. Entrance from the nave.*, stereograph; *Crystal Palace, Sydenham, London*. 12. *The Byzantine Court. View of the interior towards the north*, stereograph; *Crystal Palace, Sydenham, London*. 13. *The Renaissance Court from the interior looking towards the nave*, stereograph; *Crystal Palace, Sydenham, London*. 14. *The Three Graces*, stereograph; *Crystal Palace, Sydenham, London*. 16. *The Assyrian Court, viewed from the base of the colossal figures in the north transept*, stereograph; *Crystal Palace, Sydenham, London*. 17. *The Garden Gallery at the back of the fine art courts on the north-east side*, stereograph; *Crystal Palace, Sydenham, London*. 18. *The Assyrian Court, facade towards the nave*, stereograph; *Crystal Palace, Sydenham, London*. 19. *The Assyrian Court, viewed from beyond the Fountain Basin*, stereograph; *Crystal Palace, Sydenham, London*. 20. *The English Medieval Court, stereograph* 1859, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**NEURDEIN FRÈRES, Paris** manufacturer (French 1863–1915), *Universal Exposition, Paris. Ceramic salon (Italy)*, stereograph 1878; *Universal Exposition, Paris. Coutan Fountain; Universal Exposition, Paris. Coutan Fountain and the Central Dome; Universal Exposition, Paris. Crystal exhibit in the Palace of Diverse Industries; Universal Exposition, Paris. Dome between the Palace of Diverse Industries and the Palace of machines; Universal Exposition, Paris. Entrance gate to GR-V class 41 (Metallurgy); Universal Exposition, Paris. Fine Arts Palace; Universal Exposition, Paris. History of Habitation exhibit. Renaissance, Byzantine Russian, Arab and Japanese houses; Universal Exposition, Paris. Interior of the Pavilion of Turkey; Universal Exposition, Paris. Machinery Hall; Universal Exposition, Paris. Main entrance to the Pavilion of the Republic Argentina; Universal Exposition, Paris. Pagoda of Angkor; Universal Exposition, Paris. Palace of Diverse Industries, side view; Universal Exposition, Paris. Palace of the Colonies; Universal Exposition, Paris. Pavilion of Brazil, seen through base of the Eiffel Tower; Universal Exposition, Paris. Pavilion of Chile; Universal Exposition, Paris. Pavilion of the Gas Industry; Universal Exposition, Paris. The Alma footbridge on the Quay d' Orsay; Universal Exposition, Paris. The vestibule of the Palace of Fine Arts; Universal Exposition, Paris. Thiébaud Frères bronze exhibit in the Gallery of 38 Metres; Universal Exposition, Paris. Under the Eiffel Tower; Universal Exposition, Paris. 25. *The large gallery of the Palace of Diverse Industries, cabinet print; Universal Exposition, Paris*. 67. *Door of class 20 (Ceramic), cabinet print; Universal Exposition, Paris*. 69. *The vestibule of the Palace of Fine Arts, cabinet print; Universal Exposition, Paris*. 101. *The Central Dome. Bouvard, architect, cabinet print; Universal Exposition, Paris*. 120. *Vestibule of the Gallery of Thirty Metres, cabinet print; Universal Exposition, Paris*. 121. *Door of class**

*41, (Metallurgy); Universal Exposition, Paris*. 122. *Small vestibule of the Gallery of 38 Metres; Universal Exposition, Paris*. 177. *Pavilion of Waters and Forests, cabinet print; Universal Exposition, Paris*. 188. *Pavilion of the City of Paris, cabinet print; Universal Exposition, Paris*. 202. *Gallery of the American section, cabinet print; Universal Exposition, Paris*. 517. *Panorama of Paris; Universal Exposition, Paris*. 536. *The vestibule and the Grande Galerie of Diverse Industries; Universal Exposition, Paris*. 569. *The Grand Fountain of the Chateau d'Eau, Champ de Mars, by Coutan; Universal Exposition, Paris*. 675. *Railway, Decauville; Universal Exposition, Paris*. 703. *Palace of Colonies; Universal Exposition, Paris*. 725. *Entrance gate to the Palace of the Ministry of War; Universal Exposition, Paris*. 732. *Entrance gate to the Palace of the Ministry of War; Universal Exposition, Paris*. 734. *Native huts of Central Africa by Ch. Garnier; Universal Exposition, Paris*. 738. *Pavilion of the Suez isthmus; Universal Exposition, Paris*. 740. *The terrace of the Palace of Fine Arts, view taken from the Tower; Universal Exposition, Paris*. 759. *Pavilion of the City of Paris; Universal Exposition, Paris*. 780. *Monumental fountain, by Vidal; Universal Exposition, Paris*. 790. *Entrance gate to the American section; Universal Exposition, Paris*. 794. *Annamese rickshaw; Universal Exposition, Paris*. 796. *Pavilion of Portugal and Food Products 1889; Universal Exposition, Paris*. 502. *The Monumental gate; Universal Exposition, Paris*. 505. *Perspective of the crowd on the Alexander III Bridge; Universal Exposition, Paris*. 624. *Palace of Foreign Nations. Pavilion of Germany 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**NEURDEIN FRÈRES, Paris** manufacturer (French 1863–1915)  
**SOCIÉTÉ DE LA TOUR EIFFEL, Paris** publisher (French est. 1889), *Universal Exposition, Paris. Group on the Eiffel Tower 1889*, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**NEURDEIN FRÈRES, Paris** manufacturer (French 1863–1915)  
**MAISON MARTINET, Paris** publisher (French est. 1888)  
**Albert HAUTECOEUR** publisher (French active c. 1865– c. 1900), *Universal Exposition, Paris*. 131. *A tower of the Alexander III Bridge; Universal Exposition, Paris*. 508. *Perspective of the Esplanade des Invalides; Universal Exposition, Paris*. 619. *Palace of Foreign Nations, Belgium; Universal Exposition, Paris*. 664. *The Small Palace of Fine Arts; Universal Exposition, Paris*. 672. *Interior garden of the Small Palace of Fine Arts 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**NEURDEIN FRÈRES, Paris** manufacturer (French 1863–1915)  
**PÉRIER, Paris** editor (French est. 1900), *Universal Exposition, Paris. Park of Champ de Mars, the Palace of Electricity, cabinet print; Universal Exposition, Paris*. 1. *The Monumental gate of R. Binet, cabinet print; Universal Exposition, Paris*. 10. *Palace of Nations, Austria and Bosnia-Herzegovina, cabinet print; Universal Exposition, Paris*. 28. *The Alexander III Bridge and the Small Palace, cabinet print; Universal Exposition, Paris*. 50. *Perspective of the Seine taken from the gateway of the Léna Bridge, cabinet print; Universal Exposition, Paris*. 64. *Mobile platform, station of the Invalides Bridge, cabinet print; Universal Exposition, Paris*. 71. *View on the Street of Nations, cabinet print; Universal Exposition, Paris*. 74. *Palace of Nations, Belgium, cabinet print; Universal Exposition, Paris*. 102. *Paris view. The rue du Rempart, cabinet print; Universal Exposition, Paris*. 118. *The Small Palace, cabinet print; Universal Exposition, Paris*. 136. *Trocadero Park, Palaces of China, cabinet print; Universal Exposition, Paris*. 138. *Monumental gate of the Small Palace, inner courtyard, cabinet print; Universal Exposition, Paris*. 153. *Palace of Decoration of Furniture (Esplanade des Invalides), cabinet print; Universal Exposition, Paris*. 157.



## ACQUISITIONS (CONT'D)

*Palace of National Manufactures, cabinet print; Universal Exposition, Paris. 162. Palace of the Esplanade des Invalides, cabinet print; Universal Exposition, Paris. 163. Palace of Nations, Italy, cabinet print; Universal Exposition, Paris. 181. Perspective of the palaces of the Esplanade des Invalides, cabinet print; Universal Exposition, Paris. 192. Palace of the Yarns, Carpets and Clothing, cabinet print; Universal Exposition, Paris. 195. Palace of Fine Arts, the vestibule, cabinet print 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**OPOZONES LUMIÈRE, Paris** manufacturer (French active 1920s–30s), *International Colonial Exhibition, Paris. Algeria; International Colonial Exhibition, Paris. Algeria; International Colonial Exhibition, Paris. Angkor; International Colonial Exhibition, Paris. Angkor; International Colonial Exhibition, Paris. Angkor; International Colonial Exhibition, Paris. Baghdad; International Colonial Exhibition, Paris. Baghdad; International Colonial Exhibition, Paris. Buffet of water; International Colonial Exhibition, Paris. Cambodia; International Colonial Exhibition, Paris. City of information; International Colonial Exhibition, Paris. City of information; International Colonial Exhibition, Paris. Colonial wood; International Colonial Exhibition, Paris. Djenne; International Colonial Exhibition, Paris. Djenne (A. O. F.) (French West Africa); International Colonial Exhibition, Paris. Djenne (A. O. F.) (French West Africa); International Colonial Exhibition, Paris. Dutch East Indies; International Colonial Exhibition, Paris. Horticulture; International Colonial Exhibition, Paris. Gate of Honour; International Colonial Exhibition, Paris. Gate of Honour; International Colonial Exhibition, Paris. Madagascar; International Colonial Exhibition, Paris. (Man and two women in a garden); International Colonial Exhibition, Paris. Morocco; International Colonial Exhibition, Paris. Picon; International Colonial Exhibition, Paris. Potel and Chabot; International Colonial Exhibition, Paris. Saharan wells; International Colonial Exhibition, Paris. Saharan wells; International Colonial Exhibition, Paris. Syria–Lebanon; International Colonial Exhibition, Paris. Tobacco; International Colonial Exhibition, Paris. The Bambala; International Colonial Exhibition, Paris. The footbridge; International Colonial Exhibition, Paris. The library; International Colonial Exhibition, Paris. The metropolis; International Colonial Exhibition, Paris. Togo–Cameroon; International Colonial Exhibition, Paris. Tonkin; International Colonial Exhibition, Paris. Tonkin; International Colonial Exhibition, Paris. Tunisia; International Colonial Exhibition, Paris. Tunisia; International Colonial Exhibition, Paris. Tunisia; International Colonial Exhibition, Paris. Zoological Park; International Colonial Exhibition, Paris. Zoological Park; International Colonial Exhibition, Paris. Zoological Park 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**Gabriel ORZOCCO** (Mexican 1962–), *Black kites perspective* 1997, cibachrome photograph, ed. 37/175. Gift of Patrick Pound through the Australian Government's Cultural Gifts Program, 2015

**PIGNOLET PHOT., Paris** manufacturer (French active 1870s), *Universal Exposition, Paris. Chinese Pavilion, cabinet print; Universal Exposition, Paris. Facade of the Austrian Pavilion, cabinet print; Universal Exposition, Paris. Inside one of the galleries of the Champ de Mars, cabinet print; Universal Exposition, Paris. Pavilion of Algeria, cabinet print; Universal Exposition, Paris. Pavilion of China and Champ de Mars, cabinet print; Universal Exposition, Paris. Pavilion of Russia, cabinet print; Universal Exposition, Paris. Pavilion of the City of Paris, cabinet print; Universal Exposition, Paris. Pavilion of Waters and Forests, cabinet print; Universal Exposition, Paris. Spanish Pavilion, cabinet print; Universal Exposition, Paris. Street of Nations,*

*cabinet print 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**Q. V.** manufacturer (French active 1870–1900), *Universal Exposition, Paris. Coutan Fountain and Dome of Honour, stereograph 1889, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**SERISIER & MARTIN, Troyes** publisher (French active 1878), *Universal Exposition, Paris. Champ de Mars; Universal Exposition, Paris. Pavilion of Austria; Universal Exposition, Paris. Pavilion of China; Universal Exposition, Paris. Pavilion of Holland; Universal Exposition Paris. Pavilions of Spain and Portugal; Universal Exposition Paris. Pavilion of Switzerland 1878, chromolithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**SOCIÉTÉ DE LA TOUR EIFFEL, Paris** publisher (French est. 1889), *Universal Exposition, Paris. Gustave Eiffel and party standing on a platform of the Eiffel Tower 1889, albumen silver photograph on cardboard; Universal Exposition, Paris. People climbing the Eiffel Tower 1889, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**SOCIÉTÉ INDUSTRIELLE DE PHOTOGRAPHIE, Paris** manufacturer (French c. 1900–10s), *Souvenir of the Exposition, Paris, 1900* 1900, album: 26 pages, 24 albumen silver photographs, gold embossed leather and cardboard cover, glued binding; *Universal Exposition, Paris, stereographs 1900, set of 100 albumen silver photographs; Universal Exposition, Paris, 1900* 1900, album: 102 blue paper pages, 84 gelatin silver photographs, embossed leather and cardboard cover, glued and stitched binding; *Universal Exposition, Paris. 78. A tower of the Alexander III Bridge 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**STANDARD SCENIC COMPANY, Meadville, Pennsylvania and Kansas City, Missouri** manufacturer (American active 1906–08), *Louisiana Purchase Exposition, Saint Louis. 2921. The Grand Basin from Art Hill, stereograph 1904, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**STÉRÉOFILMS BRUGUIÈRE, Paris** manufacturer (French 1930s–56), *International Exposition of Arts and techniques in Modern Life, Paris 1937, from the Exposition de Paris 1937. Les sections Françaises (Exposition of Paris 1937. The French sections) series 1; International Exposition of Arts and techniques in Modern Life, Paris, stereographs 1937, from the Exposition de Paris 1937. Les sections Françaises (Exposition of Paris 1937. The French sections) series 2; International Exposition of Arts and techniques in Modern Life, Paris, stereographs 1937, from the Exposition de Paris 1937. Le centre Régional (Exposition of Paris 1937. The Regional Center) series 3; International Exposition of Arts and techniques in Modern Life, Paris. 1937, from the Exposition de Paris 1937. Centre des Colonies (Exposition of Paris 1937. Colonies Centre) series 4; International Exposition of Arts and techniques in Modern Life, Paris. 1937, from the Exposition de Paris 1937. Section Étrangères (1) (Exposition of Paris. 1937. Foreign section (1)) series 5; International Exposition of Arts and techniques in Modern Life, Paris. 1937, from the Exposition de Paris 1937. Section Étrangères (2) (Exposition of Paris. 1937. Foreign section (2)) series 6; International Exposition of Arts and techniques in Modern Life, Paris 1937, from the Exposition de Paris 1937. Illuminations (Exposition of Paris. 1937. Light displays) series 7; International Exposition of Arts and techniques in Modern Life, Paris*

*1937, from the Exposition de Paris 1937. Illuminations (Exposition of Paris. 1937. Light displays) series C / series 8; International Exposition of Arts and techniques in Modern Life, Paris 1937, from the Exposition de Paris 1937. Palais National des Arts (Exposition of Paris. 1937. National Palace of Arts) series 9; International Exposition of Arts and techniques in Modern Life, Paris 1937, from the Exposition de Paris 1937. Palais de la Découverte (Exposition of Paris. Palace of discovery) series 10, 12 stereoscopic films. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**T. H. McALLISTER, New York** manufacturer (American 1865–1917), *Universal Exposition, Paris. Algerian Mosque; Universal Exposition, Paris. Annam Vietnam; Universal Exposition, Paris. Australian section; Universal Exposition, Paris. Austrian section; Universal Exposition, Paris. Bronze exhibits in the nave; Universal Exposition, Paris. Burmese Pavilion; Universal Exposition, Paris. Central dome of the Palace of various industries and monumental fountain; Universal Exposition, Paris. Central Pavilion; Universal Exposition, Paris. Chinese Pavilion; Universal Exposition, Paris. English pavilion, Minton's china; Universal Exposition, Paris. English pavilion, Minton's china; Universal Exposition, Paris. French glass; Universal Exposition, Paris. Javanese Village; Universal Exposition, Paris. National Manufacturers, Italian section, statuary; Universal Exposition, Paris. Statuary Court, western end; Universal Exposition, Paris. The nave, from the east; Universal Exposition, Paris. The press pavilion; World's Columbian Exposition, Chicago. Colonnade with Columbus Quadriga; World's Columbian Exposition, Chicago. Electrical building; World's Columbian Exposition, Chicago. Electrical building and fountain; World's Columbian Exposition, Chicago. Electrical building interior, statue of Benjamin Franklin; World's Columbian Exposition, Chicago. Machinery Hall, statue of Columbus 1893, glass lantern slide; International Exposition, Antwerp. American court; International Exposition, Antwerp. American court, Duluth Mill; International Exposition, Antwerp. An ancient gondola; International Exposition, Antwerp. Austrian and Russian courts; International Exposition, Antwerp. Bandstand adjacent Algerian and Tunisian buildings; International Exposition, Antwerp. Bandstand adjacent Algerian and Tunisian buildings; International Exposition, Antwerp. Belgian court, artillery exhibit; International Exposition, Antwerp. Belgian court, brewers' exhibit; International Exposition, Antwerp. Belgian court, ceramics exhibit; International Exposition, Antwerp. Belgian court, crystal exhibit; International Exposition, Antwerp. Belgian court, De Beers' diamond exhibit; International Exposition, Antwerp. Belgian court, Leibig's Exhibit; International Exposition, Antwerp. Belgian court, Meeus and Pomeranzen; International Exposition, Antwerp. Belgian court, Waterworks exhibit; International Exposition, Antwerp. Congo village; International Exposition, Antwerp. Dome of the Exhibition; International Exposition, Antwerp. Dutch court, central avenue; International Exposition, Antwerp. Dutch court, eastern avenue; International Exposition, Antwerp. English court, banqueting hall; International Exposition, Antwerp. English court, corner view; International Exposition, Antwerp. English court, cycle exhibit; International Exposition, Antwerp. Exhibition grounds, southern view; International Exposition, Antwerp. Fine arts museum; International Exposition, Antwerp. German café near the main entrance; International Exposition, Antwerp. German court; International Exposition, Antwerp. German court, Dussledorf manufacturers; International Exposition, Antwerp. Indian court, Bhumgara's stand; International Exposition, Antwerp. International court; International Exposition, Antwerp. Kemmerich Tower; International Exposition, Antwerp. Machinery Hall, central view; International Exposition, Antwerp. Machinery Hall, northern view; International Exposition, Antwerp. Machinery Hall, paper mills; International Exposition,*

*Antwerp. Maritime court; International Exposition, Antwerp. Morning scene, 10 am, the gates; International Exposition, Antwerp. Turkish and Annamite buildings; International Exposition, Antwerp. Viennese bakery and café; International Exposition, Antwerp. View from Kemmerich Tower, looking north, hand-coloured glass lantern slide; Universal Exposition, Paris. Corner entrance to Science and Arts building; Universal Exposition, Paris. Entrance to the Palace of Metallurgy and Mines; Universal Exposition, Paris. Exposition entrance, Esplanade des Invalides; Universal Exposition, Paris. Forestry building across the Seine; Universal Exposition, Paris. Industrial Arts building; Universal Exposition, Paris. Italian Pavilion interior; Universal Exposition, Paris. Hall of Fetes, grand stairway; Universal Exposition, Paris. Horticulture building; Universal Exposition, Paris. Horticulture building entrance; Universal Exposition, Paris. Mines and Metallurgy Pavilion, United States exhibit; Universal Exposition, Paris. National Manufactures building, interior, Austrian section; Universal Exposition, Paris. National Manufacturers interior, Germany; Universal Exposition, Paris. National Manufacturers, Italian section, statuary; Universal Exposition, Paris. Street of Nations, from Norwegian pavilion; Universal Exposition, Paris. Trocadero Bridge and Champ de Mars; Universal Exposition, Paris. View of the Water Palace from under the Eiffel Tower; Universal Exposition, Paris. 1. Monumental entrance, Place de la Concorde; Universal Exposition, Paris. 4. Grand Palace of Fine Arts, entrance; Universal Exposition, Paris. 6. Grand Art Palace, statue of Bacchante; Universal Exposition, Paris. 8. Esplanade des Invalides toward the Invalides; Universal Exposition, Paris. 11. National Manufactures building from Esplanade des Invalides; Universal Exposition, Paris. 13. Palace of National Manufactures, Italy, statuary; Universal Exposition, Paris. 15. The Seine from Pont des Invalides toward the Trocadero; Universal Exposition, Paris. 16. Pavilion of Monaco and Sweden from the Alma Bridge; Universal Exposition, Paris. 19. United States Pavilion; Universal Exposition, Paris. 21. Army and Navy building, entrance; Universal Exposition, Paris. 22. Commercial Navigation Building; Universal Exposition, Paris. 23. Pavilion of the City of Paris; Universal Exposition, Paris. 26. Old Paris, giant and band; Universal Exposition, Paris. 29. Champ de Mars and the Water Palace from the Eiffel Tower; Universal Exposition, Paris. 43. Topsy-Turvey mansion, Rue de Paris 1900; Universal Exposition, Paris. 10. National Manufactures building. French section, exterior showing paintings; Universal Exposition, Paris. 12. National Manufactures building. Fountain, French section; Universal Exposition, Paris. 14. National Manufactures building, United States; Universal Exposition, Paris. 20. Army and Navy building; Universal Exposition, Paris. 25. Old Paris; Universal Exposition, Paris. 27. Forestry Pavilion and Celestial Globe; Universal Exposition, Paris. 30. Champ de Mars, from under the Eiffel Tower; Universal Exposition, Paris. 32. Education and Instructions Pavilion; Universal Exposition, Paris. 34. Mines and Metalurgy building. United States exhibit 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**T. H. McALLISTER, New York** manufacturer (American 1865–1917) **F. Dundas TODD** photographer (Scottish 1858–1926, worked in Canada and United States 1880s–1926), *World's Columbian Exposition, Chicago. Bird's eye view of peristyle and Liberal Arts building 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**THOMAS HALL & SON, Boston** manufacturer (American active 1890s), *World's Columbian Exposition, Chicago. Agricultural building; World's Columbian Exposition, Chicago. Court of Honour, from administration building; World's Columbian Exposition, Chicago. Fine Arts building; World's Columbian Exposition, Chicago. Horticulture building, entrance; World's Columbian Exposition, Chicago.*

## ACQUISITIONS (CONT'D)

*Machinery Hall, north facade; World's Columbian Exposition, Chicago. Manufactures and Liberal Arts building; World's Columbian Exposition, Chicago. Puck Building 1893, glass lantern slide.* The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNDERWOOD & UNDERWOOD, Ottawa, Kansas** manufacturer (American est. 1882), *Universal Exposition, Paris. Beautiful Trocadero fountain and Pavilion of Russian Colonies, stereograph; Universal Exposition, Paris. Looking through the Eiffel Tower to Chateau d'Eau from the Trocadero Palace, stereograph; Universal Exposition, Paris. The sweet girls of Switzerland, merry times in the Swiss village, stereograph; Universal Exposition, Paris. 5. Looking west from Alexander III Bridge, stereograph; Universal Exposition, Paris. 12. Luminous Palace (Palais Lumineux), gorgeous edifice of crystal, multicoloured glass and electricity, stereograph; Universal Exposition, Paris. (17) The Grand Fountain of the Chateau d'Eau, Champ de Mars, stereograph; Universal Exposition, Paris. 24. Transportation and model house exhibits, stereograph; Universal Exposition, Paris. 38. The beautiful little building of Oom Paul's country, stereograph; Universal Exposition, Paris. 50 Entrance to the Grand Palace of Fine Arts, stereograph; Universal Exposition, Paris. 53. Fairyland. The Esplanade des Invalides from near the north end of Alexander III Bridge, stereograph; Universal Exposition, Paris. 55. The beautifully decorated buildings on the Esplanade des Invalides, stereograph; Universal Exposition, Paris. 58. Berlin Royal Porcelain, Manufactures section, stereograph; Universal Exposition, Paris. 58. Berlin Royal Porcelain, Manufactures section, stereograph; Universal Exposition, Paris. 60. The beautifully decorated Palaces of Industries and the south entrance to Esplanade des Invalides, stereograph 1900; Louisiana Purchase Exposition, Saint Louis. Feathery fountains above the Basin, Electricity and Varied Industries Buildings, stereograph; Louisiana Purchase Exposition, Saint Louis. Machinery Palace filled with the wonders of modern invention (view S. E.), stereograph; Louisiana Purchase Exposition, Saint Louis. Over bridge-spanned lagoon to Telegraph Tower (Mines Building at right with obelisk), stereograph; Louisiana Purchase Exposition, Saint Louis. The return from the bear hunt, eskimo village, stereograph 1904; Louisiana Purchase Exposition, Saint Louis. 7. Colonnade of colossal statues symbolic of the Louisiana Purchase states, stereograph; Louisiana Purchase Exposition, Saint Louis. 9. U. S. Government Building from the Education Building over the sunken gardens, stereograph; Louisiana Purchase Exposition, Saint Louis. 12. Across the sunken gardens, west to the stately obelisks of the Mines Building, stereograph; Louisiana Purchase Exposition, Saint Louis. 19. Palace of Agriculture (1,600 ft. long) and gardens from high up in ferris wheel, stereograph; Louisiana Purchase Exposition, Saint Louis. 32. Palace of Transportation (east end) and novel pleasure launches, stereograph; Louisiana Purchase Exposition, Saint Louis. 42. In the Irish village. Pretty lassies in jaunting cars before Cormac Chapel, stereograph; Louisiana Purchase Exposition, Saint Louis. 44. South entrance to Varied Industries Building looking west to the Transportation Building, stereograph; Louisiana Purchase Exposition, Saint Louis. 45. Looking south-east through the swinging colonnade of the Varied Industries Building, stereograph 1904, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**UNION PHOTOGRAPHIQUE ESTABLISSEMENTS: Lumière & Joula, Lyon and Paris** manufacturer (French active 1910s–20s), *Colonial National Exhibition, Marseilles, stereoviews 1922, 9 glass lantern slides.* The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNIVERSAL PHOTO ART COMPANY, Naperville, Illinois** manufacturer (American 1895–1910) **F. A. MESSERSCHMIDT, Naperville, Illinois** retailer (American 1895–1911), *Universal Exposition, Paris. X2832. Alexander III Bridge and Palace of Arts, stereograph; Universal Exposition, Paris. X2894. Hindustan Pavilion, gardens of the Trocadero Palace, stereograph; Universal Exposition, Paris. X2929. Crowds at the Grand Entrance, stereograph; Universal Exposition, Paris. X2980. Palace of Fine Arts. In Statuary Hall, stereograph; Universal Exposition, Paris. X3031. Old Paris. Ballet girl and clown, stereograph 1900, albumen silver photograph.* The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNIVERSAL PHOTO ART COMPANY, Naperville, Illinois** manufacturer (American 1895–1910) **C. H. GRAVES** (American active 1880–1910), *First International Exposition of Modern Decorative Arts, Turin. 40. Japanese Cloisonne manufacture. Z. Namikawa's workshop and staff. Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 41. Japanese Cloisonne manufacture. Fashioning the vase from the crude metal. Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 43. Japanese Cloisonne manufacture. Outlining the design. Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 45. Japanese Cloisonne manufacture. Grinding down the rough enamel. Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 46. Japanese Cloisonne manufacture. Polishing a large vase. Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 47. Japanese Cloisonne manufacture. Placing the enamelled vase in the fire. Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 48. Cloisonne artist at work, Japan, stereograph; First International Exposition of Modern Decorative Arts, Turin. 48. Japanese Cloisonne manufacture. A kiln where small pieces are fired, stereograph; First International Exposition of Modern Decorative Arts, Turin. 49. Japanese Cloisonne manufacture. A table of Z. Namikawa's finest ware. Japan, stereograph 1902, albumen silver photograph.* The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, interior view, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, North transept fountain, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, Renaissance Court entrance, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, Renaissance Court interior, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, southern facade, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, view from the gardens, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, view from the gardens, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, view from the Renaissance Court, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Crystal Palace, view of the gardens, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. Medieval Court, stereograph 1851** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, The Great Exhibition of the works of Industry of All Nations, London. View from the Egyptian Court into the Greek Court, stereograph 1851,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Crystal Palace, Sydenham, London, stereoview 1854,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Crystal Palace, Sydenham, London. German and English Sculpture Court, south nave, stereoview 1854,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Crystal Palace, Sydenham, London. Greek and Roman Sculpture Court, north nave, stereoview 1854,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Crystal Palace, Sydenham, London. Monument to Lorenzo de Medici, Italian Court, north side, stereoview 1854,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Egyptian Court, stereograph 1854,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Egyptian Court, stereograph 1854,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Exhibition interior, stereoview 1855,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Palace of Industry, stereograph 1855,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Art Treasures of Great Britain Exhibition. Views of the interior, stereograph 1857,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Exposition buildings, Turin building 1860,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, International Exhibition, London. Goblets, etc., Venetian pattern, stereograph 1862,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, International Exhibition, London. The Sèvres porcelain, stereograph 1862,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Austrian section, stereoview 1867,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Fine Arts Gallery, French section 1867,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Fine arts Gallery, Italian section, stereoview 1867,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Fine arts, Italian section, stereograph 1867,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. French Park, stereograph 1867,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Grenelle Gate, stereograph 1867,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Iéna Bridge, stereograph 1867,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Imperial Pavilion, garden reserve, stereoview 1867,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Military School, stereograph 1867,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Paintings and sculpture gallery, stereoview 1867,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Palace of Industry, stereoview 1867,** glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN, Universal Exposition, Paris. Panorama, stereograph 1867,** albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

## ACQUISITIONS (CONT'D)

**UNKNOWN**, *Universal Exposition, Paris. Panoramic view of the military academy, stereoview* 1867, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Park view, stereograph* 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Park view, stereograph* 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Russian kiosk, stereograph* 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Statue of Charlemagne, stereograph* 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 82. Florence, group III, French tissue stereograph* 1867, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 8001. Official opening, stereograph* 1867, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 8075. Fine Arts. Italian section, stereograph* 1867, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Canadian exhibit* 1860s, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Albert Memorial, Kensington Gardens, London* 1872, glass lantern slide, stereoview. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Centennial Exhibition, Philadelphia. Main Building interior, stereograph* 1876, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Centennial Exhibition, Philadelphia. Marble fountain, Horticultural Hall, stereograph* 1876, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Centennial Exhibition, Philadelphia. Soda water apparatus, stereograph* 1876, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, 1878. Jury of Class 36* 1878, album: 62 paper and cardboard pages, 15 albumen silver photographs, gold embossed leather, brass bosses, inset and clasp, cardboard cover, French silk endpapers, glued and stitched binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris, cabinet print* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. August Klein stand, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Flood victim, by Marais (Italy), stereoview* 1878, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. J. Dobson stand, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Large Hall, English Section* 1878, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Minton stand, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Mr Ernest Caplen, representative of the company foundries and forges of Horme, class 43 and 54, exhibitor identification card* 1878, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of the Champ de Mars, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the City of Paris, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Trocadero Palace* 1878, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 4. Trocadero Palace, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 49. Large Italian Gallery, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 52. Liberal Arts, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 117. North Gallery, English section, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 225. Central Pavilion. Champ de Mars, stereograph* 1878, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Exhibition, Sydney The Garden Palace, Sydney* 1879, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 7. Large Italian gallery, cabinet print* 1879, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 52. Liberal Arts, cabinet print* 1879, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 187. The Netherlands sections, cabinet print* 1879, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Aerial view from United States Building* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Fine Arts Gallery, staircase* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Fine Arts Pavilion* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Footbridge of the Alma Bridge* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Forests Pavilion* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. French Fine Arts* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Liberal Arts* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Machine Gallery* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Mr Edmond Brochard, vice-chairman of the Committee of Installation of class 39, personnel card* 1889, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Municipal building* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Normandy house* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Statuary court* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Stereoviewer* 1889, wood, glass, brass. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Women's building* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15025. Entrance to the ceramics exhibit in the Palace of Diverse Industries, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15056. Palace of Diverse Industries, Horology Gateway, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15057. Entrance to exhibits in the Palace of Diverse Industries, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15073. Entrance to the goldsmithing exhibit, Palace of Diverse Industries, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15087. Pavilion of Chile, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris 15093. Coutan Fountain with the Central Dome in the background, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15098. Coutan Fountain, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15127. Gallery of Thirty Meters, looking toward the altar piece from the Church of St Ouen and Haviland exhibit, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15137. Pavilion of Argentina, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. 15157. Sculpture exhibited in the central vestibule, Palace of Fine Arts, stereograph* 1889, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

## ACQUISITIONS (CONT'D)

**UNKNOWN**, *Universal Exposition, Paris. Boy with urn, sculpture* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Geoffrey Chaucer* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Nude, sculpture* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Nude wearing necklace, sculpture* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Tired out* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Woman with pitcher and child, sculpture* 1889, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Crystal Palace, Sydenham. No. 3. Exterior from the lower fountain* 1880s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago.* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Administration building from the east peristyle looking straight west and Court of Honour, cabinet print* 1893, albumen silver photographs. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Agricultural and Illinois buildings* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Brazilian building, cabinet print* 1893, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. California building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Entrance to a United States exhibit* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Fisheries building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Florida State building, entrance* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. General view, Fisheries building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. General view, statue of a bull, west side canal* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Haiti, New South Wales Courts and Canada buildings* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Horticultural building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Horticultural building, greenhouse, New South Wales courts* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Illinois building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Java village* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Kentucky building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Liberal Arts building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Machinery Hall and Transportation building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Manufacturers and Liberal Arts building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Manufactures and Liberal Arts building, south end and Court of Honor from the Electrical fountain, stereograph* 1893, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Manufactures and Transportation buildings* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Sailors building* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Sculpture Gallery* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. Sculpture Gallery, Mithras sacrificing a bull* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. South end of Manufactures and Liberal Arts building, stereograph* 1893, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *World's Columbian Exposition, Chicago. South peristyle from across the Court of Honour and lagoon, cabinet print* 1893, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Lyon Count Casimir, permanent card* 1894, gelatin silver photograph, cotton on cardboard. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Alexander III Bridge and Palace of National Manufactures, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Base of the Eiffel Tower, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Boat passing the Palace of Horticulture, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Boat passing the Palace of Horticulture, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Champ de Mars, Water Palace and Palace of Electricity, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Commercial Navigation Building, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Entrance to the Palace of Metallurgy and Mines, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Entrance to the Palace of Yarns, Fabrics and Garments, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures, Esplanade des Invalides, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Italy, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Italy, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the City of Paris, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Quai des Nations, Ottoman Pavilion, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Grand Palace of Fine Arts, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Small Palace of Fine Arts, cabinet print* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Small Palace of Fine Arts, carte-de-visite* 1890s, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris* 1900, album: 14 cardboard pages, 14 gelatin silver photographs, gold embossed leather and cardboard cover, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris* 1900, album: 14 grey cardboard pages, 14 gelatin silver photographs, gold embossed leather and cardboard cover, stitched and glued binding. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Buddha* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Cambodian Pavilion* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Cape of Antibes. Rocks of Eilenroc* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Chateau d'Eau* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Chinese restaurant* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Commercial Navigation Building* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Countess Marcieu, exhibitor's card* 1900, gelatin silver photograph, cardboard. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

## ACQUISITIONS (CONT'D)

**UNKNOWN**, *Universal Exposition, Paris. Eiffel Tower from Grand waterfall* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Entrance to the Grand Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Entrance to the Small Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Esplanade des Invalides. Palace of National Manufactures* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Exhibition buildings and Celestial globe* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Exhibition buildings and Eiffel Tower* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Exhibition the Celestial Globe* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Footbridge of the Invalides Bridge* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Gate of Peking* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. General view of the exposition* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Horticulture greenhouses* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Lake hut of Lake Nokoué* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Mr Eugène Renult, exhibitor's card* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of Civil Engineering* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of Costume, Textiles and Clothing* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of Fine Arts, small statuary hall* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of Metallurgy and Mines* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of Music* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures. French section* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures. French section* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures, French section* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures. French section, exterior showing paintings* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures. French section, exterior showing paintings* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of National Manufactures. French section, exterior showing paintings* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of the Armies of Land and Sea* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Palace of Women* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Panorama of the Trocadero Palace* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Austria* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of China* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Dahomey* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Dahomey* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Dahomey. The south tower* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of England and Hungary* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Finland and Monaco* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of German Navigation and Chamber of Commerce of Paris building* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Germany* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Greece* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Hungary and Bosnia* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Indochina* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Italy* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Italy* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Letters, Science and Arts* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Norway and Belgium* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Russian Asia* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Russian Asia* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Russian Asia* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Serbia* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of Spain* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the City of Paris* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the City of Paris* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the Colonies of the Netherlands (Dutch East Indies Pavilion)* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the Dutch East Indies* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the Netherlands* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the Republic of San Marino* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the Touring Club* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the Transvaal* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the United States* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Pavilion of the United States and Turkey* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Place de la Concorde and grand entrance* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Saint-Michel Bridge* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

## ACQUISITIONS (CONT'D)

**UNKNOWN**, *Universal Exposition, Paris. Schneider Creusot Fort* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Small Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Small Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Small Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Swiss village* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Swiss village* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Eiffel Tower* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Grand Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Grand Palace of Fine Arts* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Grand Palace of Fine Arts and the Seine* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Horticultural Palace* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Horticultural Palace* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Luminous Palace* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Monumental gate* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Trocadero Palace* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. The Water Palace* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Vieux Paris and the Seine river* 1900, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. View from the steps of the Algerian pavilion* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Glasgow International Exhibition. 3. Piazza of the Industrial hall* 1901, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Glasgow International Exhibition. 6. The Fine Art Gallery* 1901, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Glasgow International Exhibition. 10. Industrial Hall, perspective view* 1901, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Glasgow International Exhibition. 13. Interior of Fine Art exhibition* 1901, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Glasgow International Exhibition. 27. Bungalow Restaurant. General view the exhibition hall* 1901, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Colonial Exposition, Marseille. Mr Mathieu Ré, subscriber's card* 1906, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Colonial Exposition, Marseille. Mr Philippe Rivoire, subscriber's card* 1906, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Boats on water, Court of Honour* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. British Applied Arts building and gardens* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Canal adjacent British Applied Arts building* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Canal alongside British Applied Arts building* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Court of Honour* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Court of Honour* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Elite gardens* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Fairground with roller-coaster and Flip-Flap* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Flip-Flap descending* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Gardens with Palace of Women's work* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Palace of music* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. People in the Court of Honour* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Franco-British Exhibition, London. Restaurant pavillion entrance* 1908, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Universal Exposition, Paris. Woman's subscriber's card* 1910, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Urban International Exhibition, Lyon. Mrs Poncet, permanent card* 1914, gelatin silver photograph, cardboard. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Colonial National Exhibition, Marseilles. Mr Alexander Emeric, subscriber's card* 1922, gelatin silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *Mississippi. Alligators* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *535. Tilatou, Algeria* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *2590. Scheidegg, the Eiger glacier* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *7299. Japanese festival* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *10305. Tiberias, the lake* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *10351. Jerusalem, the tomb* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *12315. Bangkok, the canal* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *12492. Angkor, the offerings* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *15161. Seville, Holy Week* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *16037. Gavarnie, the Gave* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *16414. Belgium, Caves of Han* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *16470. Egypt, the Nile* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *18607. Japon. Nikko, the 100 Buddhas* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *19607. Rome, Sant'Angelo Bridge* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *19789. Rome, Forum* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *20904. The crypt of Our Lady of the Conception of the Capuchins* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *25761. Reunion Island* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *28707. Ceylon, Colombo* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *32850. Benares, monkeys* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *33555. African women* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *33561. African women* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *33627. African women* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *33696. African women* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *33907. India, Benares, the Ganges* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

## ACQUISITIONS (CONT'D)

**UNKNOWN**, 34081. *In Cairo, Sphinx and Pyramids* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 34117. *Luxor, Temple* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 34138. *Mexico, Corpus market* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 34164. *Guinea, waterfall* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 34165 *Guinea, river fishing* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 34188. *Guinea, dances* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 34356. *People at the beach* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 35891. *African women* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, 36177. *Alpine view* 1920s–30, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Avenue of Pavilions* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Column* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Fountains at night* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Algeria* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of A. O. F. (French West Africa)*, 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of A. O. F. (French West Africa)*, 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Cambodia* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Cambodia* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Cambodia* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Cochinchina* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Japan* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Madagascar* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Pavilion of Reunion Island* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Restaurant* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Temple of Angkor* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Temple of Angkor* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Temple of Angkor* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Temple of Angkor at night* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. Temple of Angkor at night* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. The Cactus fountain* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. The Cactus fountain at night* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. The Cactus fountain at night* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 4. French India* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 5. New Caledonia* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 6. An overview* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 7. Pavilion of French East Africa and Temple of Angkor* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 8. Pavilion of the French Coast of Somalis* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 9. Restaurant and lake* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 10. Pavilion of Algeria* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 11. Pavilions of Madagascar and Cambodia* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 13. The large aisle to the Temple of Angkor* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 14. Pavilion of Morocco* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 16. Zoological park. The lions* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 19. Pavilion of A. E. F. (French Equatorial Africa)* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 20. Pavilion of Togo and Cameroon* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 20. Temple of Angkor. Basin* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 25. Pavillion of Catholic Missions* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 27. Light Gardens* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Colonial Exhibition, Paris. 29. Water Palace at night* 1931, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Exposition of Arts and techniques in Modern Life, Paris* 1937, 14 glass lantern slides. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *International Exposition of Arts and Techniques in Modern Life, Paris. Advertisement to visit the exposition* 1937, photo-offset lithograph

**UNKNOWN**, *No title (Groups of people in front of grand building with semi-circular facade)* 20th century, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *No title (Sculpture Gallery, Infants in clamshell)* 20th century, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *No title (Sculpture Gallery, Naomi and her daughters-in-law)* 20th century, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *No title (Street scene)* 20th century, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**UNKNOWN**, *No title (Street scene, Paris)* 20th century, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**VIÉNOT-PAYNOT, Troyes** publisher (French active 1873–78), *Universal Exposition, Paris. Pavilion of China* 1878, chromolithograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**C. L. WASSON** (American 1866–after 1930) **INTERNATIONAL VIEW COMPANY, Decatur, Illinois** manufacturer (American late 1890s–1910), *Universal Exposition, Paris, stereograph* 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**W. C. HUGHES, London** manufacturer (English 1879–1938), *World's Columbian Exposition, Chicago; World's Columbian Exposition, Chicago; World's Columbian Exposition, Chicago; World's Columbian Exposition, Chicago; World's Columbian Exposition, Chicago; World's Columbian Exposition, Chicago; World's Columbian Exposition, Chicago. Administration Building and bridge; World's Columbian Exposition, Chicago. Administration Building, lagoon front; World's Columbian Exposition, Chicago. Agricultural Building; World's Columbian Exposition, Chicago. Agricultural Building; World's Columbian Exposition, Chicago. Columbian fountain; World's Columbian Exposition, Chicago. Columbus Fountain; World's Columbian Exposition, Chicago. Electrical building, southern end; World's Columbian Exposition, Chicago. Electrical Hall and Columbus Fountain; World's Columbian Exposition, Chicago. Fisheries Building; World's Columbian Exposition, Chicago. Fisheries Building, south entrance; World's Columbian Exposition, Chicago. Grand Palace; World's Columbian Exposition, Chicago. Horticultural Building; World's Columbian Exposition, Chicago. Machinery Hall; World's Columbian Exposition, Chicago. Manufactures and Liberal Arts Building; World's Columbian Exposition, Chicago. Manufactures and Liberal Arts Building* 1893, hand-coloured glass lantern slide; *World's Columbian Exposition, Chicago. Manufactures and Liberal Arts Building* 1893, glass lantern slide; *World's Columbian Exposition, Chicago. Model of United States battleship; World's Columbian Exposition, Chicago. The main lagoon; World's Columbian Exposition, Chicago. The Peristyle and republic statue; World's Columbian Exposition, Chicago. The pier, Lake Michigan; World's Columbian Exposition, Chicago. The pier, Lake Michigan; World's Columbian Exposition, Chicago. The Republic statue; World's Columbian Exposition, Chicago. United States Building;*

## ACQUISITIONS (CONT'D)

*World's Columbian Exposition, Chicago. United States Government Building; World's Columbian Exposition, Chicago. View of the Grand Basin; World's Columbian Exposition, Chicago. Women's Building* 1893, hand-coloured glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

### WIENER PHOTOGRAPHEN ASSOCIATION, Vienna

manufacturer (Austrian est. 1872), *World's Fair, Vienna, stereograph* 1873; *World's Fair, Vienna. 1. World's Fair: Main entrance, stereograph; World's Fair, Vienna. 3. The rotunda, stereograph; World's Fair, Vienna. 4. The Kaiser Pavilion, stereograph; World's Fair, Vienna. 8. In the Rotunda, stereograph; World's Fair, Vienna. 9. Italy: Northern Gallery, stereograph; World's Fair, Vienna. 16. Japanese Garden: Entrance, stereograph; World's Fair, Vienna. 20. Fine Arts Gallery: French section, stereograph; World's Fair, Vienna. 24. The Jananese golden fish, stereograph; World's Fair, Vienna. 26. Fine Arts Gallery: French section, stereograph; World's Fair, Vienna. 26. Fine Arts Gallery: French section, stereograph; World's Fair, Vienna. 36. Northern Art Pavilion, stereograph; World's Fair, Vienna. 44. The Rotunda, stereograph; World's Fair, Vienna. 45. Austrian Gallery, stereograph; World's Fair, Vienna. 47. Tunisian Gallery, stereograph; World's Fair, Vienna. 47. Tunisian Gallery, stereograph; World's Fair, Vienna. 47. Tunisian Gallery, stereograph; World's Fair, Vienna. 47. Tunisian Gallery, stereograph; World's Fair, Vienna. 48. Fine Arts Gallery: German Reich, stereograph; World's Fair, Vienna. 49. Fine Arts Gallery: German Reich, stereograph; World's Fair, Vienna. 57. Fine Arts: France, sstereograph; World's Fair, Vienna. 59. The rotunda and fountains, stereograph; World's Fair, Vienna. 60. Agricultural Hall: Hungary, stereograph; World's Fair, Vienna. 64. Achmed Fountains, northern garden side, stereograph; World's Fair, Vienna. 68. Pavilion of the French Commission, entrance, stereograph; World's Fair, Vienna. 70. Fine Arts Gallery: Central hall, stereograph; World's Fair, Vienna. 70. Fine Arts Gallery: Hungary, stereograph; World's Fair, Vienna. 74. Rotunda with the Swan Basin, stereograph; World's Fair, Vienna. 78. Kaiser Pavilion. South side, stereograph; World's Fair, Vienna. 79. The Imperial Pavilion, carte-de-visite; World's Fair, Vienna. 96. Fine Arts Gallery: France, stereograph; World's Fair, Vienna. 103. Russian Imperial Pavilion, stereograph; World's Fair, Vienna. 106. Egyptian group of constructions. Mosque, stereograph; World's Fair, Vienna. 109. Fine Arts Gallery: Germany, stereograph; World's Fair, Vienna. 123. The north portal of the Machinery Hall, stereograph; World's Fair, Vienna. 133. The Egyptian Palace and the Japanese garden, carte-de-visite; World's Fair, Vienna. 137. Fine Arts Gallery: Belgium, stereograph; World's Fair, Vienna. 143. Rotunda from the swan basin, carte-de-visite; World's Fair, Vienna. 193. In the pavilion of the Austrian Merchant Marine, stereograph; World's Fair, Vienna. 389. In the central hall of the Fine Arts Gallery, stereograph; World's Fair, Vienna. 575. Vienna. Palace of Industry, central group, carte-de-visite; World's Fair, Vienna. 622. Restaurant M. Kummer, carte-de-visite; World's Fair, Vienna. 688. Palace of Industry and rotunda, carte-de-visite 1873, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014*

**WILLIAM GARRISON REED, Boston** manufacturer (American active 1880s–90s), *World's Columbian Exposition, Chicago. Swedish restaurant* 1893, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**WILLIAM H. RAU, Philadelphia** manufacturer (American 1886–1920) **GRIFFITH & GRIFFITH Philadelphia** retailer (American 1896–1910), *Universal Exposition, Paris. 2830. Alexander III Bridge, stereograph; Universal Exposition, Paris. 2867 Paris. Panorama, tour of the world, stereograph; Universal Exposition, Paris. 2878. U. S. Government Building across the Seine, stereograph; Universal Exposition, Paris. 2906. Details of Alexander III Bridge, stereograph; Universal Exposition, Paris. 2908. Grand entrance, Palace of Retrospective Art, stereograph; Universal Exposition, Paris. 2909. Group at Palace of Retrospective Art, stereograph; Universal Exposition, Paris. 2914. Palace of Industrial Arts, decorations, stereograph; Universal Exposition, Paris. 2920. The Water Palace, Champ de Mars, stereograph; Universal Exposition, Paris. 2924. Invalides gateway to the Exposition, stereograph; Universal Exposition, Paris. 2929. Crowds at the Grand Entrance, stereograph* 1900, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**WILLIAM H. RAU, Philadelphia** manufacturer (American 1886–1920) **UNIVERSAL VIEW COMPANY Philadelphia** retailer (American 1890–1905) **E. W. KELLEY** (American active 1890s – c. 1915), *Louisiana Purchase Exposition, Saint Louis. Festival Hall and Central Cascade from the center of the Grand Basin, stereograph* 1904, albumen silver photograph. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

**WILLIAMS, BROWN & EARLE, Philadelphia** manufacturer (American active 1890s), *Universal Exposition, Paris. Belgian Pavilion; Universal Exposition, Paris. Esplanade des Invalides; Universal Exposition, Paris. Street of Nations* 1900, glass lantern slide. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2014

### Purchases

**Maggie DIAZ** (American 1925–, worked in Australia 1961–), *Ladies at the bar, Tavern Club, Chicago* 1957, printed 2014, pigment print, ed. 3/25. Purchased, Victorian Foundation for Living Australian Artists, 2015

**Atul DODIYA** (Indian 1959–), *The hero (for Sumitra)* 2012–13, framed photographs, wood, found objects. Purchased NGV Foundation, 2015

**Kota EZAWA** (German 1969–), *The Irascibles* 2013, gelatin silver photograph. Purchased NGV Foundation, 2014

**Elad LASSRY** (Israeli 1977–, worked in United States 2003–), *Sea lion* 2010, type C photograph, artist's proof; *Man (Sky blue)* 2012, type C photograph, ed. 1/5; *Woman (All)* 2014, type C photograph, ed. 1/5. Bowness Family Fund for Contemporary Photography, 2015

**Trevor PAGLEN** (American 1974–), *Untitled (Predator drone)* 2012, type C photograph; *Untitled (Reaper drone)* 2013, type C photograph, ed. 2/5; *Untitled (Reaper drone)* 2013, type C photograph, ed. 3/5. Purchased NGV Foundation, 2014

**Hank WILLIS THOMAS** (American 1976–), *It's all your fault / It's not my fault* 2014, digital lenticular photograph. Purchased NGV Foundation Patrons, 2015

## INTERNATIONAL PRINTS AND DRAWINGS

### INTERNATIONAL BOOKS

#### Purchase

**Jacques Julien Houten de LABILLARDIÈRE** author (French 1755–1854) **Jean PIRON** draughtsman (Belgian 1767/71– after 1795) **Pierre Joseph REDOUTÉ** draughtsman (Flemish/French 1759–1840) **Jean-Baptiste AUDEBERT** draughtsman (French 1759–1800), *Relation du voyage a la recherche de La Pérouse* 1800, comprising two quarto volumes of text, plus an atlas folio, comprising 44 engravings and a double-page map. Joe White Bequest, 2014

### INTERNATIONAL DRAWINGS

#### Purchases

**Kay HASSAN** (South African 1956–), *Untitled* 2013; *Untitled* 2014; paper construction. Purchased NGV Foundation 2015

**Analia SABAN** (Argentinian 1980–), *Erosion (Staircase negative); Erosion (Staircase) #2* 2013, graphite on laser-sculpted paper. Purchased NGV Foundation, 2015

**David SHRIGLEY** (English 1968–, worked in Scotland 1988–), *Untitled (All must dance); Untitled (I feel down); Untitled (In his studio the artist has no social responsibility); Untitled (Layers of stuff building over time); Untitled (Problem)* 2014, synthetic polymer paint on paper. Purchased NGV Foundation with the assistance of NGV Supporters of Contemporary Art, 2015

**Sandra VÁSQUEZ de la HORRA** (Chilean 1967–, worked in Germany 1995–), *The master of the deep (El Amo de las profundidades)* 2014, pencil and wax on paper; *The national hero (El Heroe nacional)* 2014, pencil and wax on two sheets of paper. Margaret Stones Fund for International Prints and Drawings, 2015

### INTERNATIONAL PRINTS

#### Gifts

**James McNeill WHISTLER** (American 1834–1903, worked in France 1855–59, England 1859–1903), *The little lagoon* 1880, plate from *Venice, a series of twelve etchings (or The first Venice set)*, published by the Fine Art Society, London, 1880, etching, drypoint and plate-tone printed in brown ink. Gift of Brenda Strang Mouritz in memory of Philip Strang, 2015

**WIENER WERKSTÄTTE, Vienna** manufacturer (1903–32) **Fritzi LÖW** designer (Austrian 1891–1975), *Table place card* 1912–14, cardboard, paper, lithograph and coloured ink. Gift of Terence Lane OAM, 2015

#### Purchases

**William FERNYHOUGH** (English 1809–49, worked in Australia 1836–49), *A series of twelve profile portraits of Aborigines of New South Wales* 1836, set of 12 lithographs and printed wrapper. Joe White Bequest, 2014

**Erich HECKEL** (German 1883–1970), *Lake in a park (Parksee)* 1914, drypoint. Margaret Stones Fund for International Prints and Drawings

**Joseph LYCETT** (English c. 1775–1828, worked in Australia 1814–22), *Beckett's Fall, on the River Apsley, New South Wales* 1824, plate for *Views in Australia or New South Wales and Van Diemen's Land* by John Lycett, published by John Souter, London, 1824–25, hand-coloured lithograph; *Hobart Town, Van Diemen's Land, from Blufhead* 1824; *North view of Sydney, New South Wales* 1824, plate for *Views in Australia or New South Wales and Van Diemen's Land* by John Lycett, published by John Souter, London, 1824–25, lithograph with later hand-colouring and gum arabic. Joe White Bequest, 2015

**Sarah MORRIS** (English/American 1967–), *Bye bye Brazil* 2014, set of 8 digital inkjet prints, ed. 13/45. Purchased NGV Foundation, 2014

**UNKNOWN** engraver **Albrecht DÜRER (after)**, *Knight, Death and the Devil* late 16th century/early 17th century, engraving. Purchased with funds donated by Daryl and Anne Whinney, 2014

## INTERNATIONAL SCULPTURE

### Gifts

**Clive BARKER** (English 1940–), *Life mask of Francis Bacon* 1969, bronze, artist's proof. Gift of The Hon. David Angel QC through the Australian Government's Cultural Gifts Program, 2015

**Alexander CALDER** (American 1898–1976), *Petit Château fort* 1970, painted metal. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

**Inge KING** (German 1915–, worked in Australia 1951–), *Reclining torso* (1947), marble; *Treeform* (1948–49), English Boxwood (*Buxus sempervirens*). Gift of the artist through the Australian Government's Cultural Gifts program, 2015

**Henry MOORE** (English 1898–1986), *Maquette for Reclining figure no. 2; Study for hands of Queen* 1952, bronze; *Mother and child: Arms* 1976–80, cast 1980, bronze, ed. 8/9; *Mother and child: Ovals* 1979, bronze, ed. 2/9. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Martin BOYCE** (Scottish 1967–), *Against the night* 2013, galvanised steel, stained and oiled plywood, perforated steel, light globes, electrical cord, steel chain. Purchased NGV Foundation, 2014

**Tracey EMIN** (English 1963–), *The passion of your smile* 2013, neon, ed. 1/3. Loti & Victor Smorgon Fund, 2014

**Carsten HÖLLER** (Belgian 1961–, worked in Sweden 2000–), *Golden mirror carousel* 2014, powder-coated and painted steel, gold-plated stainless steel, tinite-plated stainless steel, brass, mirror, stained plywood, light bulbs, electric motors, control unit, power unit. Loti & Victor Smorgon Fund, 2014

**Rafael LOZANO-HEMMER** (Mexican 1967–), *Please empty your pockets* 2010, conveyor belt, computer, high-definition camera, high-definition projector. Loti & Victor Smorgon Fund, 2014



## ACQUISITIONS (CONT'D)

**Ernesto NETO** (Brazilian 1964–), *The island bird* 2012, polypropylene and polyester rope, plastic balls. Loti & Victor Smorgon Fund, 2015

**Rivane NEUENSCHWANDER** (Brazilian 1967–), *Watchword* 2012, wood, felt, elastic, (high-density foam board), decal lettering, fabric labels, pins, wood. Loti & Victor Smorgon Fund, 2014

**Mika ROTTENBERG** (Argentinian 1976–, emigrated to Israel 1977, worked in United States 2000–), *Texture 4 & 2; Texture 3 & 4* 2013, synthetic polymer paint on polyurethane resin. Purchased NGV Foundation, 2014

**Uji (Hahan) Handoko Eko SAPUTRO** (Indonesian 1983–), *Lucky Country series #2* 2013–14, automotive paint on polyester resin. Purchased, NGV Supporters of Contemporary Art, 2014

**David SHRIGLEY** (English 1968–, worked in Scotland 1992–), *Untitled (Exhibition)* 2014, neon. Purchased NGV Foundation with the assistance of NGV Supporters of Contemporary Art, 2015

**Ryan TRECARTIN** (American 1981–) **Lizzie FITCH** (American 1981–), *Available sync* 2011, sofas, armchairs, chaise longue, footrests, nightstands, chests of drawers, sideboard, dresser, cabinet, TV units, printed canvases, clothes racks and hooks, cat houses, saw horses, mitre-saw stand, vice stand, work bench, tool box, axe, pick-axe, crowbar, hammers, crushing pick, ice-pick handle, wrenches, files, saw blades, hex keys, zip ties, T-square, clothing, purses, vases, cushions, mirrors, lighting gels, single channel colour digital video and stereo sound, 40 min, 6 sec. Loti & Victor Smorgon Fund, 2014

**Erwin WURM** (Austrian 1954–), *Abstract sculptures (Kiss)* 2013, painted bronze, ed. 2/6. Loti & Victor Smorgon Fund, 2014

## PACIFIC ART

### Gifts

**Fore people, Okapa district, Eastern Highland Province, Papua New Guinea**, *Fighting shield* 2008, pigments on wood, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Taloi Havini** (Hakö people, Nakas clan born 1981, emigrated to Australia 1990) **Stuart MILLER** photographer (Australian 1983–), *Chris the lightweight, Buka; Sami and the Panguna Mine 2; Sami and the Panguna Mine 3* 2009, printed 2015, from the *Blood generation* series 2009, type C photograph. Gift of Taloi Havini through the Australian Government's Cultural Gifts Program, 2015

**Kamano people, Eastern Highlands Province, Papua New Guinea**, *Ceremonial cape* 1998, earth pigments on barkcloth. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Kamano people, Eastern Highlands Province, Papua New Guinea**, *Ceremonial cape* 1998, earth pigments on barkcloth. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Kamano people, Eastern Highlands Province, Papua New Guinea**, *Headress* 1998, pigments on barkcloth, wood, fibre, bamboo. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Kamano people, Eastern Highlands Province, Papua New Guinea**, *Fighting shield* 1990s, pigments on wood, fibre, metal. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Kamano people, Eastern Highlands Province, Papua New Guinea**, *Fighting shield* 1990s, pigments on wood, fibre, rattan. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Kamano people, Eastern Highlands Province, Papua New Guinea**, *Fighting shield* 2002, pigments on wood, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Kambot people, Keram River, East Sepik Province, Papua New Guinea**, *Crucifix* 1960s, greywacke. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2015

**Kambot people, Keram River, East Sepik Province, Papua New Guinea**, *Female figure giving birth* 1960s, pigment on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2015

**Lake Murray, Middle Fly district, Western Province, Papua New Guinea**, *Mortuary board* 1950s, natural pigments on wood. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Mortlockese people, Namoi Island, Federated State of Micronesia**, *Mask* 1930s, natural pigments on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2015

**Popondetta, Oro Province, Papua New Guinea**, *Barkcloth* early 1960s, natural pigment on barkcloth. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Sawos people, Sepik River, East Sepik Province, Papua New Guinea**, *Bowl* 1970s, earthenware. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Sawos people, Sepik River, East Sepik Province, Papua New Guinea**, *Bowl* 1970s, earthenware. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Sawos people, Sepik River, East Sepik Province, Papua New Guinea**, *Bowl* 1970s, earthenware. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Tufi district, Oro Province, Papua New Guinea**, *Barkcloth* 1960s, pigment on barkcloth. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Wahgi people, Kerowagi area, Wahgi Valley, Western Highlands Province, Papua New Guinea**, *Shield* 1990s, pigments on wood, fibre, rattan. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

**Lila Warrimou (Misaso)** (Ömie people, Dahorurajé clan born c. 1941), *Avino'e (The moon); Jij'e vino'u'e, siha'e ohu'o odunaigo'e (Stars with tattoo design of the bellybutton, fruit of the sihe tree and jungle vine)* 1990s, natural pigments on *nioge* (woman's barkcloth skirt). Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2015

**Naup Waup** (Amam born 1962), *First bark bag* 2014, natural pigment and synthetic polymer paint on bark, shell, gourd, bone, feathers. Gift of Lisa Waup through the Australian Government's Cultural Gifts Program, 2015

**Western Highlands Province, Papua New Guinea**, *Body armour* 1950s, rattan. Gift of Louise Rath through the Australian Government's Cultural Gifts Program, 2015

**Woris** (Kamano people active late 20th century – early 21st century), *Dance cape; Dance cape; Dance cape; Dance cape* 2004; *Barkcloth* 2012, earth pigments on barkcloth. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2015

### Purchases

**Taloi Havini** (Hakö people, Nakas clan born 1981, emigrated to Australia 1990) **Stuart MILLER** photographer (Australian 1983–), *Gori standing in a Buka passage; Sami and the Panguna mine #1* 2009–10, printed 2014, from the *Blood generation* series 2009–11, type C photograph, ed. 1/10; *Siwai on the airstrip* 2009–10, printed 2014, from the *Blood generation* series 2009–11, type C photograph, ed. 2/10. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Lisa Reihana** (Npāpuhi, Ngāti Hine, Ngāi Tu born 1964), *In pursuit of Venus* 2015, two channel high-definition colour video, stereo sound, 8 min, ed. 2/3. Purchased NGV Foundation, 2015

**Greg Semu** (born New Zealand 1971, worked in Australia 2008–), *Self-portrait with p'ea, back; Self-portrait with p'ea, front; Self-portrait with p'ea, side* 2012, type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2014

**Naup Waup** (Amam born 1962), *History bag* 2014, earth pigments and image transfer on barkcloth, seeds, fibre string; *Proud and looking on* 2014, digital image transfer on barkcloth, seeds, fibre string, cotton, metal, plastic tube; *Spirit trapper* 2014, earth pigments, synthetic polymer paint and image transfer on barkcloth, seeds, fibre string. Purchased, Victorian Foundation for Living Australian Artists, 2015

# PUBLICATIONS



## MAJOR NGV PRINT PUBLICATIONS

### ***A Golden Age of China: Qianlong Emperor, 1736–1795***

Pang, Mae Anna & Ding Meng

Staff contribution:

Ellwood, Tony, 'Foreword', p. x.

### ***Aboriginal and Torres Strait Islander Art in the Collection of the National Gallery of Victoria***

Ryan, Judith & contributing authors

Staff contributions:

Ellwood, Tony, 'Foreword', p. 1.

Finch, Maggie, 'Michael Cook', p. 248.

Jackson, Julia, 'Pulpurru Davies', p. 182.

Van Wyk, Susan, 'Ricky Maynard', p. 232.

### ***David Shrigley: The Life Model***

Delany, Max, Serena Bentley & contributing authors

Staff contribution:

Ellwood, Tony, 'Foreword', p. 50.

### ***Emily Floyd: The Dawn***

Devery, Jane, Helen Hughes & Wes Hill

Staff contribution:

Ellwood, Tony, 'Foreword', pp. xii–xiii.

### ***Express Yourself! An Activity Book for Kids by Romance Was Born***

Ryan, Kate

### ***Exquisite Threads: English Embroidery 1600–1900s***

Di Trocchio, Paola, Danielle Whitfield & contributing authors

Staff contributions:

Cains, Carol, 'Embroidered muslin', p. 42; 'Home', pp. 65–6; 'Chinoiserie', p. 82.

Douglas, Kate, 'Technical overview: raised embroidery', pp. 32–3.

Dunsmore, Amanda, 'Morris & Co., London', p. 78.

Ellwood, Tony, 'Foreword', p. ix.

Leong, Roger, 'Introduction', p. 1; 'Fashion', pp. 35–7; 'British Regency', p. 46; 'Arts and Crafts', p. 52; 'Ann Gilmore Rees', p. 80.

McLaren, Kate, 'Technical overview: threads of metal', p. 62.

Martin, Matthew, 'Education', pp. 3–5; 'Religious subjects in English Embroidery', p. 24; 'Ecclesiastical dress', p. 30.

Somerville, Katie, 'The Royal School of Needlework, London', p. 76.

### ***Follow the Flag: Australian Artists and War 1914–45***

Grant, Kirsty, Susan van Wyk & contributing authors

Staff contributions:

Bunbury, Alisa, 'Posters as propaganda', pp. 18–19.

Dunsmore, Amanda, 'Trench art', pp. 52–3.

Ellwood, Tony, 'Foreword', p. ix.

Gott, Ted, 'Gallipoli', pp. 36–7.

Kayser, Petra, 'Prisoners and internees', pp. 90–1.

Taylor, Elena, 'Behind the lines', pp. 62–3.

### ***John Wolseley – Heartlands and Headwaters***

Leahy, Cathy, Helen McDonald & John Wolseley

Staff contribution:

Ellwood, Tony, 'Foreword', p. viii.

### ***Loti Smorgon: A Life with Art***

Murray, Phip

Staff contribution:

Ellwood, Tony, 'Foreword', p. ix.

### ***Mambo: 30 Years of Shelf-Indulgence***

Zammit, Eddie

Staff contribution:

Ellwood, Tony, 'Foreword', p. vi.

### ***Medieval Moderns: The Pre-Raphaelite Brotherhood***

Benson, Laurie & contributing authors

Staff contributions:

Bunbury, Alisa, 'Edward La Trobe Bateman', p. 17; 'Ford Madox Brown', p. 33; 'Dante Gabriel Rossetti', p. 37; 'Edward Burne-Jones', p. 74.

Dunsmore, Amanda, 'Furnishing the home', pp. 94–107; 'John Moyr Smith', p. 99; 'William De Morgan & Co., London', pp. 104–5.

Ellwood, Tony, 'Foreword', p. vi.

Finch, Maggie, 'Francis Bedford', p. 19; 'Julia Margaret Cameron', p. 88.

Gaston, Vivien, 'Portraits', pp. 78–93; 'Dante Gabriel Rossetti', p. 89; 'William Holman Hunt, Edith Hunt', p. 93.

Gott, Ted, 'John Everett Millias', p. 16; 'Val Prinsep', p. 32; 'Edward Burne-Jones', p. 52.

Kayser, Petra, 'William Holman Hunt', p. 35; 'Edward Burne-Jones', p. 57.

Martin, Matthew, 'The Christian image', pp. 64–77; 'Doulton & Co., Lambeth, London', p. 29; 'Morris & Co., Surrey', p. 75; 'Morris & Co., London', p. 103.

Matthiesson, Sophie, 'Truth to nature', pp. 12–23; 'Kelmescott Press, Hammersmith, London', p. 31.

Payne, John, 'The Pre-Raphaelite frame', pp. 108–11.

Rozentals, Beckett, 'Thomas Woolner', p. 90.

Van Wyk, Susan, 'Henry Peach Robinson', p. 20; 'Henry Peach Robinson', p. 39.

### ***Robert Jacks: Order and Variation***

Grant, Kirsty, Beckett Rozentals & Peter Anderson

Staff contribution:

Ellwood, Tony, 'Foreword', p. x.

### ***Shifting Gear: Design, Innovation and the Australian Car***

Hurlston, David & Harriet Edquist

Staff contribution:

Ellwood, Tony, 'Foreword', p. v.

### ***StArt Up: Top Arts 2015***

Rozentals, Beckett & Ingrid Wood with Alexandra Patrikios

Staff contribution:

Ellwood, Tony, 'Foreword', p. vi.

### ***The Fashion World of Jean Paul Gaultier: From the Catwalk to Australia***

Maxime-Loriot, Thierry

Staff contribution:

Di Trocchio, Paola & Roger Leong, 'Collecting Jean Paul Gaultier for the National Gallery of Victoria', pp. 14–19.

Ellwood, Tony, 'Foreword', p. 4.

## PUBLICATIONS (CONT'D)

### NGV DIGITAL PUBLICATIONS

**Alex Prager** (ebook)  
Finch, Maggie

**An interview with *Instrument Builders Project* founders and co-curators Kristi Monfries and Joel Stern** (online essay)  
Bentley, Serena

**Art Journal of the National Gallery of Victoria, edition 53** (online)

**Carsten Höller: Golden Mirror Carousel** (online essay)  
Maidment, Simon

**Contemporary artefacts and narcissistic robots: an interview with Wade Marynowsky** (online essay)  
Hurlston, David

**Gods, Heroes and Clowns: Performance and Narrative in South and Southeast Asian Art** (online essay)  
Cains, Carol

**Jamie North Rock melt, 2015** (online essay)  
Bentley, Serena

**Nordic Cool: Modernist Design** (online essay)  
Dunsmore, Amanda

**Outer Circle: The Boyds and the Murrumbeena Artists** (online essay)  
Hurlston, David & Alisa Bunbury

**Takahiro Iwasakis Reflection model (Itsukushima), 2013–14** (online essay)  
Crothers, Wayne

**Transmission: Legacies of the Television Age** (ebook)  
Finch, Maggie

**Ryan Trecartin: ReSearch WaitS** (online essay)  
Maidment, Simon

### CORPORATE PUBLICATIONS

**NGV Annual Report 2013/14**

**NGV Foundation Annual Report 2013/14**

### OTHER PRINT PUBLICATIONS

**Gallery Magazine** (six editions)

### EDUCATION RESOURCES

**Bushido: Way of the Samurai**  
Language resource for students of Japanese produced in collaboration with the Department of Education and Training  
[www.ngv.vic.gov.au/school\\_resource/bushido-way-of-the-samurai-language-resource-for-students-of-japanese](http://www.ngv.vic.gov.au/school_resource/bushido-way-of-the-samurai-language-resource-for-students-of-japanese)

**Mid-Century Modern**  
VCE Resource  
[www.ngv.vic.gov.au/school\\_resource/mid-century-modern](http://www.ngv.vic.gov.au/school_resource/mid-century-modern)

**The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk**  
VCE Resource  
[www.ngv.vic.gov.au/school\\_resource/the-fashion-world-of-jean-paul-gaultier](http://www.ngv.vic.gov.au/school_resource/the-fashion-world-of-jean-paul-gaultier)

**A Golden Age of China: Qianlong Emperor, 1736–1795**  
Language resource for students of Chinese  
[www.ngv.vic.gov.au/school\\_resource/a-golden-age-of-china-qianlong-emperor-1736-1795](http://www.ngv.vic.gov.au/school_resource/a-golden-age-of-china-qianlong-emperor-1736-1795)

### STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Crothers, Wayne '*Bushido: Way of the Samurai*', *The Journal of the Asian Arts Society of Australia*, TASSA Review, vol. 23, no. 2, June 2014, pp. 10–11.

Devery, Jane, 'Intersections: The 8th Berlin Biennale', *Art Monthly Australia*, no. 275, November, 2014, pp. 18–19.

Di Trocchio, Paola, 'Madame Grès: couturier at work', *Fashion Theory: The Journal of Dress, Body and Culture*, vol. 18, issue 4, August 2014, pp. 465–72; 'Palazzo pyjama', in *Italian Glamour: The Essence of Italian Fashion from the Postwar Years to the Present Day*, Skira, Milan, 2015, pp. 69–77.

Dunsmore, Amanda, 'Jean Pillement and the Oriental fantasy', in *Scrolls of Fantasy: The Rococo and Ceramics in England c. 1735 – c. 1775*, English Ceramic Circle Transactions, June 2015, pp. 79–94.

Ellwood, Tony, 'Mix of visual arts and the new art – the National Gallery of Victoria', *Chinese World*, April 2015, pp. 10–15.

Hurlston, David, 'Foreword' in Dean Sunshine, *Street Art Now, Melbourne and Beyond*, 2012–2014, Distributed Art Publishers, Melbourne, 2014.

Kent, Helen, Susie May & Julie Gough, 'Working with contemporary Indigenous art as text: Julie Gough's *Imperial Leather*', *UNESCO Observatory Multi-Disciplinary Journal in the Arts*, vol. 4, issue 1, 2015, pp. 1–13.

May, Susie, 'Living languages at the National Gallery of Victoria', *Modern Languages Association of Victoria*, vol. 18, no. 1, 2015, pp. 48–51.

May, Susie & Purnima Ruanglertbutr, 'The art of English: an interdisciplinary approach to supporting English and literature curricula at the National Gallery of Victoria', *Journal of Artistic & Creative Education*, vol. 7, no. 1, 2014, pp. 194–229.

Pang, Mae Anna, 'A Golden Age of China, Qianlong Emperor – exhibition at the NGV', *The Journal of the Asian Arts Society of Australia*, TASSA Review, vol. 24, no. 1, March 2015, pp. 9–11.

Ryan, Judith, 'Timothy Cook: a modern master of old Tiwi designs', in Seva Frangos, *Timothy Cook: Dancing with the Moon*, UWA Publishing, Crawley, 2015, pp. 115–47.

Whitfield, Danielle, 'Fashion and forensics', *Textile Fibre Forum*, issue 116, December 2014, pp. 26–9.

### MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Crombie, Isobel & Rowan McNaught, 'The new museum: participatory art and activity', University of Melbourne, Melbourne, 25 May 2015.

Devery, Jane with Rebecca Coates, 'The collection in the museum', Rooms for Thought: Radical Uses of Museum Collections Symposium, Monash University Museum of Art and the Curatorial Practice Program at Monash Art Design and Architecture in association with University Art Museums Australia, Monash University Museum of Art, Melbourne, 13 September 2014.

Devery, Jane, 'Manifesta 10', public lecture, Melbourne Knowledge Week presented by the City of Melbourne, Melbourne, 31 October 2014.

Di Trocchio, Paola  
'Plumassier – master of the art of the plume', The Johnston Collection, Melbourne, 5 August, 2014.  
'Contemporary fashion curatorial practice in the Museum', Art Forum lecture series, Australian National University, Canberra, 23 October 2014.  
'The fashion world of Jean Paul Gaultier', School of Art, College of Arts & Social Sciences, Student forum, Australian National University, Canberra, 24 October 2014.

Ellwood, Tony  
'Keynote address', Future Focus Group, Committee of Melbourne, Melbourne, 16 July 2014.

Guest discussion leader, Melbourne Forum Members Lunch, Melbourne Forum, Melbourne, 31 July 2014.

Guest speaker, luncheon meeting, Rotary Club of Melbourne, Melbourne, 27 August 2014.

Guest speaker, 'Careers behind the scenes at the NGV: NGV Director', La Trobe Careers Practitioners, LaTrobe University, Melbourne, 5 December 2014.

'Artist talk with Gilbert & George', Art Stage Singapore, Singapore, 19 January 2015.

'Gilbert & George', Art Stage Singapore, Singapore, 22 January 2015.

'Innovation and change at the NGV', 2015 PGAV Summit, Bendigo, 5 February 2015.

Guest speaker, Athenaeum Club Art Dinner, Melbourne, 18 February 2015.

'Art insight', Volunteer Guides Program, Ballarat Art Gallery, Ballarat, 25 February 2015.

'Leadership conversation with Tony Ellwood', Local School Leaders Program, Albert Park College, Melbourne, 20 May 2015.

Hicks, Rebecca & Susie May, 'Year 9 History, World War 1', History Teachers Association of Victoria State Conference, Melbourne, 24 July 2014.

Martin, Matthew  
'English porcelain and Continental taste', 15th David Nichol Smith Seminar in Eighteenth-Century Studies, Sydney, 10–13 December 2014.

'Beauty and Simplicity: Australian Arts and Crafts silver', ADFAS Yarra 25th Anniversary Lecture, Melbourne, 26 March 2015.

'Classics unplugged: Tafelmusik's *House of Dreams* and Baroque art at the NGV' (in conjunction with Musica Viva and Alison Mackay, Tafelmusik), Melbourne, 22 February 2015.

'Love and marriage in the Italian Renaissance', Felton Society Annual Lecture, Melbourne, 13 February 2015.

'Blood and tears: seventeenth-century Spanish sculpture', The 2014 Duldig Annual Sculpture Lecture, Melbourne, 19 July 2014.

May, Susie, 'VCE English Contexts and VCE Literature at the National Gallery of Victoria. Explore key themes and ideas for writing through engagement with art', State Conference, Victorian Association for the Teaching of English, Melbourne, 27 November 2014.

Panebianco, Gina, 'NGV Education: learning now', Japan–Australia Exchange Program, Australian Embassy in Tokyo and Agency for Cultural Affairs Japan, National Museum of Western Art, Tokyo, Japan, 21 September 2014.

Somerville, Katie, 'Fashion at the NGV: past, present and future', PGAV Summit: The Art of Reinvention, Bendigo, Australia, 4–6 February 2015.

# FINANCIAL REPORT

## FIVE-YEAR FINANCIAL SUMMARY

### BASIS OF PREPARATION

The table on page 85 distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 89. 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. The investment income generated from the non-operating funds is also not used for operating purposes.

Depreciation for property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the Economic Review Sub-Committee of Cabinet (ERSC) via the Department of Treasury and Finance as well as through Creative Victoria via the Cultural Assets Maintenance Fund.

### REVIEW OF OPERATING PERFORMANCE

This year has surpassed expectations, with 2,273,907 visitors to the NGV; 226,923 attendances to the Summer Program exhibition, *The Fashion World of Jean Paul Gaultier*; 105,464 students attending NGV Education programs; and 2,815,835 visitors to the NGV website. This success has been a large factor in the NGV achieving an operating surplus of \$778,000 (2013/14: surplus of \$347,000).

There has been encouraging growth in operating revenue in a number of areas, including exhibition admissions, memberships and cash sponsorship. Whilst trading revenue decreased by 1% from the previous year, it would have increased by 1% but for the timing of in-kind sponsorship invoices in 2013/14 which normally would have been received in 2014/15.

Operating expenditure in 2014/15 decreased by 1.6% to \$68.2 million. This was largely attributable to a lower-cost exhibition program as well as the timing of the Melbourne Winter Masterpieces exhibitions. There have also been ongoing savings achieved through a targeted procurement program. The lower operating expenditure is despite CPI increases for most building operating and maintenance costs, as well as the annual increases to salaries under the Enterprise Agreement.

### REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result can fluctuate from year to year as it comprises cash investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. While the non-operating result decreased by \$5.4 million to \$25.8 million due largely to movements in the investment portfolio, it was very pleasing that there was a \$6.0 million increase in cash and non-cash gifts, bequests and fundraising activities.

While cash investment income fell by \$7.6 million, this was mostly offset by an increase in market value of the investment portfolio of \$7.0 million, which, due to the required accounting treatment of investments at the NGV, is reflected below the Net result in 'Other economic flows, other non-owner changes in equity'. Capital grants and similar income were lower by \$3.8 million largely due to the \$4.0 million funding received from the Victorian Government as part of the 2013/14 BEREC process for the Gallery Renewal project being received in 2013/14. This project is substantially complete and the NGV is working with the Victorian Government to secure more funding for necessary capital works.

### NET RESULT

The Net result for the year is a surplus of \$13.8 million (2013/14: surplus of \$18.8 million) and is the sum of the operating and non-operating results.

### BALANCE SHEET

The NGV's balance sheet (page 90) is dominated by the State Collection to which works of art to the value of \$16.6 million were added during the year. The decrease in Property, plant and equipment was largely due to depreciation during the year of \$12.8 million.

The balance sheet also includes cash and other financial assets of \$77.3 million (2013/14: \$69.1 million). The increase is predominantly attributable to the strong performance of the NGV's portfolio during the year. These funds are largely held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of these funds is available to meet the NGV's operating and capital expenditure needs.

**FUTURE**

2014/15 has been another year of great achievement at the NGV. The 12% increase in visitors to 2,273,907 and the 21% increase in visits to the NGV website to 2,815,835 on the previous year have increased the NGV's profile both nationally and internationally. For the first time since 2005, from 1 October 2015, both The Ian Potter Centre: NGV Australia and NGV International will be open seven days a week. This will further increase community access to the Collection and put an end to the disappointment that visitors have experienced when turning up to the NGV on a closed day.

The NGV was delighted with the announcement that the Victorian Government will provide \$9 million of funding over two years for the 2015/16 and 2016/17 NGV Summer Programs. The NGV is excited about the 2015/16 Summer Program exhibition, *Andy Warhol / Ai Weiwei*, from 11 December 2015 – 24 April 2016, which is expected to attract strong attendances nationally and internationally.

The NGV faces long-term challenges to better secure and protect the storage of Victoria's Cultural Collection as well as ensure that the building and gallery spaces have the necessary capital investment to accommodate the expected increase in visitors. The NGV is working closely with the Victorian Government to address these challenges.

The NGV is very much looking forward to the coming year and beyond. The continuation of the generation of new income sources and the responsible management of our cost base will be necessary as we enter into this exciting period.

**FIVE-YEAR FINANCIAL PERFORMANCE**

	Notes	2015 \$ '000s	2014 \$ '000s	2013 \$ '000s	2012 \$ '000s	2011 \$ '000s
<b>OPERATING REVENUE</b>						
Government grants	1	43,125	43,562	43,374	42,834	43,216
Trading revenue		25,851	26,120	23,170	19,303	17,939
		<b>68,976</b>	<b>69,682</b>	<b>66,544</b>	<b>62,137</b>	<b>61,155</b>
<b>OPERATING EXPENSES</b>						
Employee costs		(25,044)	(24,291)	(24,747)	(23,085)	(24,324)
Other operating costs		(43,154)	(45,044)	(41,910)	(40,652)	(39,060)
		<b>(68,198)</b>	<b>(69,335)</b>	<b>(66,657)</b>	<b>(63,737)</b>	<b>(63,384)</b>
<b>Operating result before depreciation and similar charges</b>		<b>778</b>	<b>347</b>	<b>(113)</b>	<b>(1,600)</b>	<b>(2,229)</b>
Net depreciation	2	(12,766)	(12,700)	(13,728)	(12,284)	(10,071)
<b>Operating result after depreciation and before net income from non-operating activities</b>		<b>(11,988)</b>	<b>(12,353)</b>	<b>(13,841)</b>	<b>(13,884)</b>	<b>(12,300)</b>
<b>NET INCOME FROM NON-OPERATING ACTIVITIES</b>						
Fundraising activities – cash gifts, bequests & other receipts	3	6,204	3,351	5,784	10,444	9,825
Fundraising activities – gifts in kind	4	10,305	7,195	5,516	3,520	17,197
Investing activities	5	7,310	14,885	3,513	2,214	1,501
Capital grants and similar income	6	1,960	5,713	920	2,847	688
		<b>25,779</b>	<b>31,144</b>	<b>15,733</b>	<b>19,025</b>	<b>29,211</b>
<b>Net result</b>		<b>13,791</b>	<b>18,791</b>	<b>1,892</b>	<b>5,141</b>	<b>16,911</b>
<b>OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME</b>						
Changes in cultural assets revaluation reserve		(95)	-	-	-	422,241
Changes to physical assets revaluation reserve		5,684	-	8,788	-	9,682
Changes to financial assets available-for-sale reserve		1,247	(5,723)	7,537	(2,496)	1,852
<b>Total other economic flows – other comprehensive income</b>		<b>6,836</b>	<b>(5,723)</b>	<b>16,325</b>	<b>(2,496)</b>	<b>433,775</b>
<b>Comprehensive result</b>	8	<b>20,627</b>	<b>13,068</b>	<b>18,217</b>	<b>2,645</b>	<b>450,686</b>

**Notes**

- 1 Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
- 2 Comprises depreciation and impairments to the value of non-current assets (excluding investments) which have no cash effect
- 3 Represents net revenue streams from activities mostly related to the purchase of works of art
- 4 Includes gifts of works of art
- 5 Includes realised profits/losses on the sale of investments, dividends and interest required to be recognised in the Net result
- 6 Includes BERC (now ERSC) capital grants as well as BERC funding for the Interim Collection Storage Improvements Project (ICSIP) less non-operating expenditure on ICSIP as well as capital funding through the Arts and Cultural Facilities Maintenance Fund
- 7 Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale
- 8 Represents the change during the year in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity.

# INDEPENDENT AUDIT REPORT

## VAGO

Victorian Auditor-General's Office

Level 24, 35 Collins Street  
Melbourne VIC 3000  
Telephone 61 3 8601 7000  
Facsimile 61 3 8601 7010  
Email [comments@audit.vic.gov.au](mailto:comments@audit.vic.gov.au)  
Website [www.audit.vic.gov.au](http://www.audit.vic.gov.au)

### INDEPENDENT AUDITOR'S REPORT

#### To the Trustees, Council of Trustees of the National Gallery of Victoria

##### *The Financial Report*

The accompanying financial report for the year ended 30 June 2015 of the Council of Trustees of the National Gallery of Victoria which comprises the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, notes comprising a summary of significant accounting policies and other explanatory information, and the President, Director and Chief Financial Officer declaration has been audited.

##### *The Trustees' Responsibility for the Financial Report*

The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

##### *Auditor's Responsibility*

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial report.

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

*Auditing in the Public Interest*

### Independent Auditor's Report (continued)

##### *Independence*

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

##### *Opinion*

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2015 and its financial performance and cash flows for the year then ended in accordance with applicable Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*.

MELBOURNE  
31 August 2015

for John Doyle  
Auditor-General

*Auditing in the Public Interest*

# FINANCIAL STATEMENTS

for the year ended 30 June 2015

In our opinion,

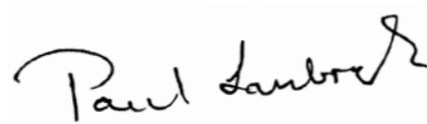
- (a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2015 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2015;
- (b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto;
- (c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements; and
- (d) at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.



Bruce Parcutt  
President  
28 August 2015



Tony Ellwood  
Director  
28 August 2015



Paul Lambrick FCA  
Chief Financial Officer  
28 August 2015

## COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2015

	Notes	2015 (\$ thousand)	2014 (\$ thousand)
<b>INCOME FROM TRANSACTIONS</b>			
State Government - recurrent appropriation		40,633	40,658
State Government - capital assets charge grant		4,176	3,954
Other grants from State Government entities	2(a)	8,171	10,937
Operating activities income	2(b)	22,738	22,679
Fundraising activities income	2(c)	18,532	12,759
Income from financial assets classified as available-for-sale	2(d)	7,394	3,163
<b>Total income from transactions</b>		<b>101,644</b>	<b>94,150</b>
<b>EXPENSES FROM TRANSACTIONS</b>			
Employee expenses	3(a)	(25,738)	(24,728)
Depreciation	3(b)	(12,766)	(12,700)
Use of premises provided free of charge		(540)	(540)
Supplies and services	3(c)	(44,601)	(45,167)
Capital assets charge		(4,176)	(3,954)
<b>Total expenses from transactions</b>		<b>(87,821)</b>	<b>(87,089)</b>
<b>Net Result from transactions (net operating balance)</b>		<b>13,823</b>	<b>7,061</b>
<b>OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT</b>			
Net gain/ (loss) on financial instruments	4(a)	156	11,848
Net gain/ (loss) on non-financial assets	4(b)	(94)	(112)
Other gains/ (losses) from other economic flows	4(c)	(94)	(6)
<b>Total other economic flows included in net result</b>		<b>(32)</b>	<b>11,730</b>
<b>Net result</b>		<b>13,791</b>	<b>18,791</b>
<b>OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME</b>			
Items that will not be reclassified to net result			
Changes in Cultural assets revaluation reserve	17	(95)	-
Changes in Physical assets revaluation reserve	17	5,684	-
Items that may be reclassified subsequently to net result			
Changes to Financial assets available-for-sale reserve	17	1,247	(5,723)
<b>Total other economic flows – other comprehensive income</b>		<b>6,836</b>	<b>(5,723)</b>
<b>Comprehensive result</b>		<b>20,627</b>	<b>13,068</b>

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 93–129.

**BALANCE SHEET AS AT 30 JUNE 2015**

	Notes	2015 (\$ thousand)	2014 (\$ thousand)
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and deposits	16(a)	13,332	11,628
Receivables	5	2,159	2,193
Financial assets classified as available-for-sale	6	61,801	55,315
<b>Total financial assets</b>		<b>77,292</b>	<b>69,136</b>
<b>Non-financial assets</b>			
Inventories	7	1,214	1,688
Prepayments and other assets		643	372
Property, plant and equipment	8	220,672	225,047
Cultural assets	9	3,793,489	3,776,818
<b>Total non-financial assets</b>		<b>4,016,018</b>	<b>4,003,925</b>
<b>Total assets</b>		<b>4,093,310</b>	<b>4,073,061</b>
<b>LIABILITIES</b>			
Payables	10	5,210	5,993
Provisions	11	5,356	4,951
<b>Total liabilities</b>		<b>10,566</b>	<b>10,944</b>
<b>Net assets</b>		<b>4,082,744</b>	<b>4,062,117</b>
<b>EQUITY</b>			
Accumulated surplus/(deficit)		(114,639)	(101,028)
Reserves	17	4,038,038	4,003,800
Contributed capital		159,345	159,345
<b>Total equity</b>		<b>4,082,744</b>	<b>4,062,117</b>

The above balance sheet should be read in conjunction with the accompanying notes on pages 93–129.

**STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2015**

	Collection reserve (\$ thousand)	Infrastructure reserve (\$ thousand)	Physical asset revaluation surplus (\$ thousand)	Cultural assets revaluation reserve (\$ thousand)	Financial assets available-for-sale reserve (\$ thousand)	Accumulated surplus/ (deficit) (\$ thousand)	Contributed capital (\$ thousand)	Total (\$ thousand)
<b>Balance at 30 June 2013</b>	<b>257,634</b>	<b>49,682</b>	<b>103,499</b>	<b>3,560,423</b>	<b>7,888</b>	<b>(89,422)</b>	<b>159,345</b>	<b>4,049,049</b>
Net result for year	-	-	-	-	-	18,791	-	18,791
Other comprehensive income for the year	-	-	-	-	(5,723)	-	-	(5,723)
Transfer from accumulated surplus/ (deficit)	25,397	5,000	-	-	-	(30,397)	-	-
<b>Balance at 30 June 2014</b>	<b>283,031</b>	<b>54,682</b>	<b>103,499</b>	<b>3,560,423</b>	<b>2,165</b>	<b>(101,028)</b>	<b>159,345</b>	<b>4,062,117</b>
Net result for year	-	-	-	-	-	13,791	-	13,791
Other comprehensive income for the year	-	-	5,684	(95)	1,247	-	-	6,836
Transfer from accumulated surplus/ (deficit) <sup>(a)</sup>	24,433	2,969	-	-	-	(27,402)	-	-
<b>Balance at 30 June 2015</b>	<b>307,464</b>	<b>57,651</b>	<b>109,183</b>	<b>3,560,328</b>	<b>3,412</b>	<b>(114,639)</b>	<b>159,345</b>	<b>4,082,744</b>

**Notes:**

(a) Refer Note 1(K) for more information in regards to transfers from accumulated surplus/(deficit).

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 93–129.



## CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2015

	Notes	2015 (\$ thousand)	2014 (\$ thousand)
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Receipts</b>			
Receipts from Government		49,130	51,206
Receipts from other entities		30,893	26,552
Goods and Services Tax recovered from the Australian Taxation Office		2,861	2,987
Dividends and interest received		7,132	3,034
<b>Total receipts</b>		<b>90,016</b>	<b>83,779</b>
<b>Payments</b>			
Payments to suppliers and employees		(74,130)	(72,774)
<b>Total payments</b>		<b>(74,130)</b>	<b>(72,774)</b>
<b>Net cash flows from/(used in) operating activities</b>	<b>16 (b)</b>	<b>15,886</b>	<b>11,005</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Net transfers (to)/ from externally managed unitised trusts		(5,083)	(546)
Payments for cultural assets		(6,397)	(5,509)
Payments for property, plant and equipment		(3,217)	(2,860)
Sale of plant and equipment		515	603
<b>Net cash flows from/(used in) investing activities</b>		<b>(14,182)</b>	<b>(8,312)</b>
<b>Net increase/ (decrease) in cash and cash equivalents</b>		<b>1,704</b>	<b>2,693</b>
Cash and cash equivalents at the beginning of the financial year		11,628	8,935
<b>Cash and cash equivalents at the end of the financial year</b>	<b>16 (a)</b>	<b>13,332</b>	<b>11,628</b>

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 93–129.

# NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2015

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING

### (A) STATEMENT OF COMPLIANCE

The annual financial statements represent the audited general purpose statements of the Council of Trustees of the National Gallery of Victoria ("the National Gallery of Victoria"), in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). In particular, they are presented in a manner consistent with the requirements of the AASB 1049 *Whole of Government and General Government Sector Financial Reporting*. In complying with AASs, the National Gallery of Victoria has, where relevant, applied those paragraphs applicable to not-for-profit entities.

### (B) BASIS OF PREPARATION

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentational currency of the National Gallery of Victoria.

In the application of AASs, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. Judgements and assumptions made by management in the application of AASs that have significant effects on the financial statements and estimates relate to the fair value of land, buildings, plant and equipment, (refer to Note 1(i) (iii)).

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The report has been prepared in accordance with the historical cost convention except for:

- cultural assets, land and buildings and plant and equipment, which, subsequent to acquisition, are measured at the revalued amount being their fair value at the date of the revaluation less any subsequent accumulated depreciation, if applicable, and subsequent impairment losses. Revaluations are made with sufficient regularity to ensure that the carrying amounts do not materially differ from their fair value;
- leasehold improvements where the fair value is generally based on the depreciated replacement value; and
- financial assets classified as available-for-sale which are measured at fair value with movements reflected in "Other economic flows – other comprehensive income".

Consistent with AASB 13 *Fair Value Measurement*, the National Gallery of Victoria determines the policies and procedures for recurring fair value measurements such as cultural assets, land and buildings and plant and equipment, leasehold improvements, financial assets classified as available-for-sale in accordance with the requirements of AASB 13 and the relevant Financial Reporting Directions.

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

Level 1 — Quoted (unadjusted) market prices in active markets for identical assets or liabilities

Level 2 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and

Level 3 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, the National Gallery of Victoria has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above.

In addition, the National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by re-assessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The accounting policies set out herein have been applied in preparing the financial statements for the year ended 30 June 2015 and the comparative information presented for the year ended 30 June 2014.

## NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

### (C) REPORTING ENTITY

The financial statements cover the National Gallery of Victoria which is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road  
Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included in the Annual Report on page 3 which does not form part of these financial statements.

### (D) SCOPE AND PRESENTATION OF FINANCIAL STATEMENTS

#### Comprehensive operating statement

Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 *Presentation of Financial Statements*. The net result is equivalent to a profit, or loss, derived in accordance with AASs.

'Transactions' or 'other economic flows' are defined by the *Australian system of government finance statistics: concepts, sources and methods* 2005 (see Note 23).

#### Balance sheet

Assets and liabilities are presented in decreasing liquidity order with assets aggregated into financial and non-financial assets.

Current and non-current assets and liabilities are disclosed in the notes, where relevant.

#### Statement of changes in equity

The statement of changes in equity presents reconciliations of each non-owner and owner changes in equity opening balance at the beginning of the reporting period to the closing balance at the end of the reporting period, showing separately movements due to amounts recognised in the comprehensive operating statement and amounts recognised in equity related to transactions with owners, in their capacity as owners.

#### Cash flow statement

Cash flows are classified according to whether or not they arise from operating activities, investing activities, or financing activities. This classification is consistent with requirements under AASB 107 *Statement of Cash Flows*.

### (E) INCOME FROM TRANSACTIONS

Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value. Revenue is recognised for each of the major activities as follows:

#### (E)(i) State Government - recurrent appropriation and other grants from State Government entities

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 1004 *Contributions*. Grants from third parties are recognised as income in the reporting period in which the National Gallery of Victoria gains control over the underlying asset. For reciprocal grants, (i.e. equal value is given back by the National Gallery of Victoria to the provider), the National Gallery of Victoria is deemed to have assumed control when the National Gallery of Victoria has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, the National Gallery of Victoria is deemed to have assumed control when the grant is receivable or received.

#### (E)(ii) State Government - capital assets charge grant

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

#### (E)(iii) Operating activities income

##### (a) Revenue from exhibition and program admissions

Revenue arising from exhibition and public program admissions is recognised at the point of sale.

##### (b) Revenue from retail shop sales

Revenue arising from retail shop sales is recognised when the following conditions have been satisfied:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- the amount of revenue can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria; and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

##### (c) Revenue from membership fees

Revenue from membership fees is recognised when received and revenue from multiple year memberships is recognised over the period of the membership.

##### (d) Cash sponsorship and contra sponsorship

Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged.

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate sponsor. These contracts are treated as contracts for the provision of services.

##### (e) Other revenue

Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

#### (E)(iv) Fundraising activities income

##### (a) Donations and bequests

Donations and bequests are recognised on receipt.

##### (b) Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and is recorded at fair value. Fair value is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:

- control of the contribution or right to receive the contribution exists; and
- it is probable that the economic benefits comprising the contribution will be realised.

#### (E)(v) Income from financial assets classified as available-for-sale activities

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

### (F) EXPENSES FROM TRANSACTIONS

Expenses from transactions are recognised as they are incurred, and reported in the financial year to which they relate.

#### (F)(i) Employee expenses

Refer to the section in Note 1(J)(iii) regarding employee expenses.

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions. The amount charged to the comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees.

#### (F)(ii) Depreciation

Property, plant and equipment, including freehold buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straight-line basis at rates that allocate the asset's value, less any estimated salvage value, over its estimated useful life.

Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straight-line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 8 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant and equipment. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

Land and Cultural assets are not depreciated.

#### (F)(iii) Supplies and services

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

#### (F)(iv) Capital assets charge

The capital assets charge is imposed by the Department of Treasury and Finance and represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The charge is calculated on the budgeted carrying amount of applicable non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government grant.

### (G) OTHER ECONOMIC FLOWS INCLUDED IN THE NET RESULT

#### G)(i) Net gain/(loss) on financial instruments

Net gain/(loss) on financial instruments comprises:

- changes to the provision made in regards to the collection of outstanding debts; and
- gains or losses on foreign exchange contracts, excluding foreign exchange hedges, as a result of changes in exchange rates from the date of commitment to the date of payment.

#### G)(ii) Net gain/(loss) on non-financial assets

Net gain/(loss) on non-financial assets comprises:

- changes to the provision made in regards to the slow-moving stock

#### G)(iii) Other gain/(loss) from other economic flows

Other gain/(loss) from other economic flows comprises:

- gains or losses on foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to rate which would have been paid on settlement, if a foreign exchange hedge contract had not been entered into; and
- gains or losses, as a result of changes in bond rates.

## NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

### (H) FINANCIAL ASSETS

#### (H)(i) Cash and deposits

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and highly liquid investments with an original maturity of three months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

#### (H)(ii) Receivables

Receivables consist of:

- Statutory receivables, which include amounts predominantly owing from the Victorian Government and GST input tax credits recoverable; and
- Contractual receivables, which include debtors in relation to goods and services.

#### (H)(iii) Financial assets classified as available-for-sale

Investments held by the National Gallery of Victoria are classified as available-for-sale and are measured at fair value in the manner described in Note 15(g).

Gains on individual assets arising from differences between carrying amount and fair value are credited directly to the "Financial assets available-for-sale reserve", except that, to the extent that an increment reverses a revaluation decrement in respect of that asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Losses on individual assets arising from differences between carrying amount and fair value are recognised immediately as an expense in the net result, except that, to the extent that a credit balance exists in the "Financial assets available-for-sale reserve" in respect of the same asset, are debited directly to the Financial assets available-for-sale reserve. Revaluation increases and decreases of different assets are not offset against one another.

Movements resulting from impairment are recognised as an expense in the net result. On disposal, the cumulative gain or loss previously recognised in "Other economic flows – other comprehensive income" is transferred to "Other economic flows included in net result".

#### (H)(iv) Impairment of Financial assets

At the end of each reporting period, the National Gallery of Victoria assesses whether there is objective evidence that a financial asset or group of financial assets is impaired. All financial instrument assets are subject to annual review for impairment.

### (I) NON-FINANCIAL ASSETS

#### (I)(i) Inventories

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

#### (I)(ii) Prepayments and other assets

Prepayments and other assets represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

#### (I)(iii) Property, plant and equipment

Property, plant and equipment are measured initially at cost and subsequently revalued at fair value in the manner described in this Note as well as Note 8. Property, plant and equipment are valued according to the premise of highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset.

Land is valued according to highest and best use after taking into account the restriction of the heritage registration, Crown Grant and Arts Centre car park usage and the Community Service Obligation associated with the removal of the Queen's Caveat which applies to this land. Land is not subject to depreciation.

The fair value of buildings, building plant and building fit-out is determined by the asset's depreciated replacement cost.

The fair value of non-building plant and equipment is determined by the asset's depreciated replacement cost.

Leasehold improvements are measured at depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

Capital work-in-progress is measured at cost until the works are completed after which are measured at fair value.

A full revaluation of property, plant and equipment, except for leasehold improvements and capital work-in-progress is undertaken every five years, but may occur more frequently if material movements in fair value are identified, based upon the asset's Government Purpose Classification. In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, an assessment as to the change in the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Physical asset revaluation surplus", except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the "Physical asset revaluation surplus" in respect of the same class of assets, they are debited directly to the "Physical asset revaluation surplus". Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

#### (I)(iv) Cultural assets

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal. Purchased cultural assets are initially carried at fair value and subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life.

Cultural assets measured at fair value are revalued in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance. An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. In between valuations and in accordance with the FRDs issued by the Minister for Finance, an assessment as to the change in the fair value is undertaken internally using internal expertise as well as other corroborating evidence such as art price indices.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Cultural asset revaluation reserve", except that, to the extent that an increment reverses a revaluation decrement previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the "Cultural asset revaluation reserve", they are debited directly to the "Physical asset revaluation reserve".

### (J) LIABILITIES

#### (J)(i) Payables

Payables represent liabilities for goods and services provided to the National Gallery of Victoria that are unpaid at the end of the financial year. Payables are initially measured at fair value, being the cost of the goods and services, and then subsequently measured at amortised cost.

Where a provision is measured using the cashflows estimated to settle the present obligation, its carrying amount is the present value of those cashflows.

#### (J)(ii) Provisions

Provisions are recognised when the National Gallery of Victoria has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation.

#### (J)(iii) Employee expenses

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably. The calculation of employee benefits includes all relevant on-costs and are calculated as follows at reporting date.

##### (a) Wages, salaries and annual leave

Liabilities for wages and salaries, including non-monetary benefits annual leave, are all recognised in the provision for employee benefits as 'current liabilities', because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

Depending on the expectation of the timing of settlement, liabilities for wages, salaries and annual leave are measured at:

- nominal value – if the National Gallery of Victoria expects to wholly settle within 12 months; or
- present value – if the National Gallery of Victoria does not expect to wholly settle within 12 months

##### (b) Long service leave

Liability for long service leave (LSL) is recognised in the provision for employee benefits.

Unconditional LSL is disclosed in the notes to the financial statements as a current liability, even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- nominal value- if the Department expects to wholly settle within 12 months; and
- present value-if the Department does not expect to wholly settle within 12 months.

Conditional LSL is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current LSL liability is measured at present value.

#### (J)(iv) Employee expenses on-costs

Employee benefits on-costs such as payroll tax, and workers compensation are recognised separately from the provision for employee benefits.

### (K) EQUITY

#### (K)(i) Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

#### (K)(ii) Collection reserve

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This reserve also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

**NOTES TO THE FINANCIAL STATEMENTS (CONT'D)**

**(K)(iii) Infrastructure reserve**

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This reserve was established as at 30 June 2005 and includes revenue received since 1 July 2001.

**(K)(iv) Physical assets revaluation surplus**

Represents increments arising from the periodic revaluation of land, buildings and plant and equipment.

**(K)(v) Cultural assets revaluation reserve**

Represents increments arising from the periodic revaluation cultural assets.

**(K)(vi) Financial assets available-for-sale revaluation reserve**

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

**(K)(vii) Accumulated surplus/(deficit)**

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure reserves.

**(L) COMMITMENTS FOR EXPENDITURE**

Commitments for expenditure are disclosed by way of a note (refer Note 13) at their nominal value and inclusive of the Goods and Services Tax payable and are not included in the Balance Sheet.

**(M) CONTINGENT ASSETS AND CONTINGENT LIABILITIES**

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

**(N) GOODS AND SERVICES TAX (GST)**

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included in other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flows.

**(O) EVENTS AFTER REPORTING DATE**

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between the National Gallery of Victoria and other parties, the transactions are only recognised when the agreement is irrevocable at or before balance date. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting period and before the date the statements are authorised for issue, where those events provide information about conditions which existed in the reporting period. Disclosure is made by way of note about events between the reporting date and the date the statements are authorised for issue where the events relate to conditions which arose after the reporting date and which may have a material impact on the results of subsequent years.

**(P) FOREIGN CURRENCY**

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or the exchange rate in the forward hedging contract. Exchange differences are recognised in the comprehensive operating statement in the period in which they arise. Where a material foreign currency commitment is a fixed amount and is or can be paid on a fixed date in the future, a forward foreign currency contract is entered into with the Treasury Corporation of Victoria. All other foreign currency transactions are entered into as spot transactions. Realised and unrealised foreign currency gains or losses are recognised in the comprehensive operating statement.

**(Q) ROUNDING OF AMOUNTS**

Amounts in the financial statements have been rounded to the nearest thousand dollars, unless otherwise stated.

**(R) AASS ISSUED THAT ARE NOT YET EFFECTIVE**

Certain new accounting standards have been published that are not mandatory for the 30 June 2015 reporting period. The National Gallery of Victoria assesses the impact of these new standards and early adopts any new standards where applicable.

As at 30 June 2015, the following standards and interpretations had been issued but were not mandatory for financial year ending 30 June 2015. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

**NEW ACCOUNTING STANDARDS AND INTERPRETATIONS**

Standard/ Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on the National Gallery of Victoria's financial statements
AASB 9 <i>Financial Instruments</i>	The key changes include the simplified requirements for the classification and measurement of financial assets, a new hedging accounting model and a revised impairment loss model to recognise impairment losses earlier, as opposed to the current approach that recognises impairment only when incurred.	1 Jan 2018	The assessment has identified that the financial impact of available for sale (AFS) assets will now be reported through other comprehensive income (OCI) and no longer recycled to the profit and loss. While the preliminary assessment has not identified any material impact arising from AASB 9, it will continue to be monitored and assessed.
AASB 15 <i>Revenue from Contracts with Customers</i>	The core principle of AASB 15 requires an entity to recognise revenue when the entity satisfies a performance obligation by transferring a promised good or service to a customer.	1 Jan 2017 (Exposure Draft 263 – potential deferral to 1 Jan 2018)	The changes in revenue recognition requirements in AASB 15 may result in changes to the timing and amount of revenue recorded in the financial statements. The Standard will also require additional disclosures on service revenue and contract modifications. A potential impact will be the upfront recognition of revenue from licenses that cover multiple reporting periods. Revenue that was deferred and amortised over a period may now need to be recognised immediately as a transitional adjustment against the opening returned earnings if there are no former performance obligations outstanding.
AASB 2015-6 <i>Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, AASB 124 &amp; AASB 1049]</i>	The Amendments extend the scope of AASB 124 Related Party Disclosures to not-for-profit public sector entities. A guidance has been included to assist the application of the Standard by not-for-profit public sector entities.	1 Jan 2016	The amending standard will result in extended disclosures on the entity's key management personnel (KMP), and the related party transactions.

In addition to the new standards above, the AASB has issued a list of amending standards that are not effective for the 2014–15 reporting period (as listed below). In general, these amending standards include editorial and references changes that are expected to have insignificant impacts on public sector reporting.

- AASB 2010-7 *Amendments to Australian Accounting Standards arising from AASB 9 (December 2010)*.
- AASB 2013-9 *Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments*
- AASB 2014-5 *Amendments to Australian Accounting Standards arising from AASB 15*

- AASB 2014-7 *Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)*
- AASB 2014-8 *Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) – Application of AASB 9 (December 2009) and AASB 9 (December 2010) [AASB 9 (2009 & 2010)]*
- AASB 2015-2 *Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 [AASB 7, AASB 101, AASB 134 & AASB 1049]*
- AASB 2015-3 *Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality*

**2. INCOME**

	2015 (\$ thousand)	2014 (\$ thousand)
<b>(A) OTHER GRANTS FROM STATE GOVERNMENT ENTITIES</b>		
State Government		
capital funding	2,969	5,000
other grants	4,170	4,993
Department of Education and Early Childhood Development – grant	492	404
Fair value of assets and services received free of charge (a)	540	540
<b>Total other grants from other State Government entities</b>	<b>8,171</b>	<b>10,937</b>
<b>(B) OPERATING ACTIVITIES INCOME</b>		
Exhibition and program admissions	8,429	7,762
Retail sales	4,570	4,887
Membership fees	2,931	2,619
Cash sponsorship	2,293	1,819
Contra sponsorship at fair value	1,535	2,369
Catering royalties and venue hire charges	1,438	1,816
Other revenue	1,542	1,407
<b>Total operating activities income</b>	<b>22,738</b>	<b>22,679</b>
<b>(C) FUNDRAISING ACTIVITIES INCOME</b>		
Donations, bequests and philanthropic grants income	8,227	5,564
Donated cultural assets at fair value	10,305	7,195
<b>Total fundraising activities income</b>	<b>18,532</b>	<b>12,759</b>
<b>(D) INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE</b>		
Interest - bank deposits	264	194
Dividends and interest – externally managed unitised trusts	7,132	3,034
Investment management fees	(2)	(65)
<b>Total income from financial assets classified as available-for-sale</b>	<b>7,394</b>	<b>3,163</b>

**Notes:**

(a) Premises at the Public Records Office Victoria occupied without financial consideration.

**3. EXPENSES**

	2015 (\$ thousand)	2014 (\$ thousand)
<b>(A) EMPLOYEE EXPENSES</b>		
Salaries, wages and long service leave	(23,689)	(22,832)
Post employment benefits:		
Defined benefit superannuation plans	(160)	(180)
Defined contribution superannuation plans	(1,889)	(1,716)
<b>Total employee expenses</b>	<b>(25,738)</b>	<b>(24,728)</b>
<b>(B) DEPRECIATION OF PROPERTY, PLANT AND EQUIPMENT</b>		
Depreciation expense (a)	(12,766)	(12,700)
<b>Total depreciation of property, plant and equipment</b>	<b>(12,766)</b>	<b>(12,700)</b>
<b>(C) SUPPLIES AND SERVICES</b>		
Facilities operations and equipment services	(16,074)	(15,837)
Promotion and marketing	(5,136)	(5,931)
Freight and materials	(8,266)	(9,621)
Office supplies, insurance and communications	(4,710)	(4,412)
Rental of premises	(2,723)	(2,723)
Cost of retail goods sold	(2,847)	(2,831)
Other operating expenses	(4,845)	(3,812)
<b>Total supplies and services</b>	<b>(44,601)</b>	<b>(45,167)</b>

**Notes:**

(a) Refer Note 8 for further detail on depreciation expense for the period.

4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2015 (\$ thousand)	2014 (\$ thousand)
<b>(A) NET GAIN/(LOSS) ON FINANCIAL INSTRUMENTS</b>		
Decrease/(increase) in provision for doubtful debts (a)	(17)	6
Net gain/(loss) on foreign exchange transactions	(5)	(9)
Net realised gain/(loss) on sale of financial assets at fair value	178	11,851
<b>Total net gain/(loss) on financial instruments</b>	<b>156</b>	<b>11,848</b>
<b>(B) NET GAIN/(LOSS) ON NON-FINANCIAL ASSETS</b>		
Decrease/(increase) in provision for slow-moving stock	(94)	(112)
<b>Total net gain/(loss) on non-financial assets</b>	<b>(94)</b>	<b>(112)</b>
<b>(C) OTHER GAIN/(LOSS) FROM OTHER ECONOMIC FLOWS</b>		
Net gain/(loss) on forward foreign exchange hedge contracts	-	-
Net gain/(loss) arising from revaluation of long service leave liability(b)	(94)	(6)
<b>Total net gain/(loss) on non-financial assets and liabilities</b>	<b>(94)</b>	<b>(6)</b>

Notes:

- (a) (Increase)/decrease in provision for doubtful debts from other economic flows.  
(b) Revaluation gain/(loss) as a result of changes in bond rates.

5. RECEIVABLES

	2015 (\$ thousand)	2014 (\$ thousand)
<b>CURRENT RECEIVABLES</b>		
<b>Contractual</b>		
Trade receivables(a)	1,049	1,172
Provision for doubtful receivables	(19)	(2)
Other receivables	589	670
	<b>1,619</b>	<b>1,840</b>
<b>Statutory</b>		
Goods and Services Tax input tax credit recoverable	360	350
Victorian Government departments and agencies	180	3
	<b>540</b>	<b>353</b>
<b>Total current receivables</b>	<b>2,159</b>	<b>2,193</b>
<b>Total receivables</b>	<b>2,159</b>	<b>2,193</b>

	2015 (\$ thousand)	2014 (\$ thousand)
<b>MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES</b>		
Balance at beginning of the year	(2)	(31)
(Increase)/decrease in provision recognised in the balance sheet	-	23
(Increase)/decrease in provision recognised in the net result	(17)	6
<b>Balance at end of the year</b>	<b>(19)</b>	<b>(2)</b>

Notes:

- (a) The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through credit management procedures.

**6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE**

	Note	2015 (\$ thousand)	2014 (\$ thousand)
<b>CURRENT INVESTMENTS</b>			
Investment in externally managed unitised trusts		729	1,101
<b>Total current investments at market value</b>		<b>729</b>	<b>1,101</b>
<b>NON-CURRENT INVESTMENTS</b>			
Investment in externally managed unitised trusts		61,072	54,214
<b>Total non-current investments at market value</b>		<b>61,072</b>	<b>54,214</b>
<b>Total investments at market value</b>	<b>6(b)</b>	<b>61,801</b>	<b>55,315</b>

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts, or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long term value. As a result, these funds may experience more volatility in value.

- (a) Ageing analysis of financial assets classified as available-for-sale and cash and deposits. Refer Table 15.4 in Note 15 for ageing analysis of financial assets classified as available-for-sale.
- (b) Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

	General funds (\$ thousand)	Dedicated funds (\$ thousand)	Total funds (\$ thousand)	General funds (\$ thousand)	Dedicated funds (\$ thousand)	Total funds (\$ thousand)
	2015	2015	2015	2014	2014	2014
Cash and deposits <sup>(a)</sup>	4,166	9,166	13,332	3,797	7,831	11,628
<b>Current</b>						
Financial assets classified as available-for-sale	-	729	729	-	1,101	1,101
<b>Non-current</b>						
Financial assets classified as available-for-sale	-	61,072	61,072	-	54,214	54,214
Total financial assets classified as available-for-sale	-	61,801	61,801	-	55,315	55,315
<b>Total financial assets</b>	<b>4,166</b>	<b>70,967</b>	<b>75,133</b>	<b>3,797</b>	<b>63,146</b>	<b>66,943</b>

Notes:  
(a) Refer Note 16 (A) for further information

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

**7. INVENTORIES**

	2015 (\$ thousand)	2014 (\$ thousand)
<b>CURRENT INVENTORIES</b>		
Goods held for resale – at cost	1,646	2,090
Less: provision for slow moving stock	(432)	(402)
<b>Total current inventories</b>	<b>1,214</b>	<b>1,688</b>
<b>MOVEMENT IN THE PROVISION FOR SLOW MOVING STOCK</b>		
Balance at the beginning of the year	(402)	(552)
Amounts written off during the year	64	262
(Increase)/decrease in allowance recognised	(94)	(112)
<b>Balance at the end of the year</b>	<b>(432)</b>	<b>(402)</b>

8. PROPERTY, PLANT AND EQUIPMENT

	Notes	2015	2014
<b>LAND</b>			
At fair value <sup>(a)</sup>	1(l)iii	57,357	51,673
<b>BUILDINGS</b>			
At fair value <sup>(b)</sup>	1(l)iii	32,921	32,921
Less: accumulated depreciation		(1,517)	(1,138)
		31,404	31,783
<b>Total land and buildings</b>		<b>88,761</b>	<b>83,456</b>
<b>BUILDING PLANT</b>			
At fair value		58,120	58,120
Less: accumulated depreciation		(13,630)	(10,201)
		<b>44,490</b>	<b>47,919</b>
<b>BUILDING FIT-OUT</b>			
At fair value		99,458	99,097
Less: accumulated depreciation		(26,949)	(20,386)
		<b>72,509</b>	<b>78,711</b>
<b>LEASEHOLD IMPROVEMENTS</b>			
At fair value		14,032	14,003
Less: accumulated depreciation		(13,266)	(12,353)
		<b>766</b>	<b>1,650</b>
<b>PLANT AND EQUIPMENT</b>			
General plant and equipment			
At fair value <sup>(c)</sup>		14,091	13,764
Less: accumulated depreciation		(4,035)	(2,644)
		<b>10,056</b>	<b>11,120</b>
<b>CAPITAL WORKS-IN-PROGRESS</b>			
At cost		4,090	2,191
<b>Total plant and equipment</b>		<b>131,911</b>	<b>141,591</b>
<b>Total property, plant and equipment</b>	<b>1(l)iii</b>	<b>220,672</b>	<b>225,047</b>
<b>AGGREGATE DEPRECIATION RECOGNISED AS AN EXPENSE DURING THE YEAR:</b>			
Buildings		379	379
Building plant		3,429	3,429
Building fit-outs		6,593	6,515
Leasehold improvements		940	962
Plant and equipment (general plant & equipment)		1,425	1,415
	<b>1(l)iii</b>	<b>12,766</b>	<b>12,700</b>

Notes:

- (a) A valuation of land was undertaken as of 30 June 2011 and a managerial valuation as of 30 June 2015.  
 (b) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2011.  
 (c) A valuation of plant and equipment was undertaken as of 1 July 2012.

The following useful lives of assets are used in the calculation of depreciation:

Buildings	100 years
Building plant	20–25 years
Building fit-out	15–20 years
Leasehold improvements	13–15 years
Plant and equipment	3–30 years

MOVEMENT IN CARRYING AMOUNT AND RECONCILIATION OF LEVEL 3 FAIR VALUE

2015	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	31,783	47,919	78,711	1,650	11,120	2,191	225,047
Additions	-	-	-	634	271	424	1,899	3,228
Depreciation expense	-	(379)	(3,429)	(6,593)	(940)	(1,425)	-	(12,766)
Disposals	-	-	-	(243)	(215)	(63)	-	(521)
Revaluation increment	5,684	-	-	-	-	-	-	5,684
<b>Carrying amount at the end of the year</b>	<b>57,357</b>	<b>31,404</b>	<b>44,490</b>	<b>72,509</b>	<b>766</b>	<b>10,056</b>	<b>4,090</b>	<b>220,672</b>

2014	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	32,163	51,348	84,728	2,222	12,614	742	235,490
Additions	-	-	-	498	389	524	1,449	2,860
Depreciation expense	-	(380)	(3,429)	(6,515)	(961)	(1,415)	-	(12,700)
Disposals	-	-	-	-	-	(603)	-	(603)
Revaluation increment	-	-	-	-	-	-	-	-
<b>Carrying amount at the end of the year</b>	<b>51,673</b>	<b>31,783</b>	<b>47,919</b>	<b>78,711</b>	<b>1,650</b>	<b>11,120</b>	<b>2,191</b>	<b>225,047</b>



**NOTES TO THE FINANCIAL STATEMENTS (CONT'D)**

**FAIR VALUE MEASUREMENT HIERARCHY FOR ASSETS AS AT 30 JUNE 2015**

	Carrying amount as at 30 June 2015 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (a) (\$ thousand)	Level 2 (a) (\$ thousand)	Level 3 (a) (\$ thousand)
Land	57,357	-	-	57,357
Buildings	31,404	-	-	31,404
Building plant	44,490	-	-	44,490
Building fit-out	72,509	-	-	72,509
Leasehold improvements	766	-	-	766
General plant & equipment	10,056	-	-	10,056
<b>Total</b>	<b>216,582</b>	<b>-</b>	<b>-</b>	<b>216,582</b>

(a) Refer Note 15(g) for further information.

There have been no transfers between levels during the period.

**FAIR VALUE MEASUREMENT HIERARCHY FOR ASSETS AS AT 30 JUNE 2014**

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (a) (\$ thousand)	Level 2 (a) (\$ thousand)	Level 3 (a) (\$ thousand)
Land	51,673	-	-	51,673
Buildings	31,784	-	-	31,784
Building plant	47,928	-	-	47,928
Building fit-out	78,710	-	-	78,710
Leasehold improvements	1,649	-	-	1,649
General plant & equipment	11,120	-	-	11,120
<b>Total</b>	<b>222,863</b>	<b>-</b>	<b>-</b>	<b>222,863</b>

(a) Refer Note 15(g) for further information.

There have been no transfers between levels during the period.

**FAIR VALUE MEASUREMENT HIERARCHY FOR ASSETS AS AT 30 JUNE 2015 (AND 30 JUNE 2014)**

	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
<b>Land</b>	Market approach	The market value of land has been reduced by the range as a result of current restrictions and Community Service Obligations (CSO)	61%	A significant increase or decrease in the current restrictions or CSO would result in a significantly lower (higher) fair value.
<b>Buildings</b>	Depreciated replacement cost	Direct cost per square metre  Useful life of building	\$655 – \$3,865  89 years	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value.  A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.
<b>Building plant</b>	Depreciated replacement cost	Direct cost per square metre  Useful life of building plant	\$655 – \$3,865  0 to 12 years	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value.  A significant increase or (decrease) in the useful life of the asset would result in a significantly lower (higher) fair value.
<b>Building fit-out</b>	Depreciated replacement cost	Direct cost per square metre  Useful life of building fit-out	\$655 – \$3,865  42 years	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value.  A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.
<b>Leasehold improvements</b>	Depreciated cost	Lower of term of lease or useful life of the lease hold improvements	10 to 12 years	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.
<b>General plant &amp; equipment</b>	Depreciated replacement cost	Direct cost per unit  Useful life of General plant & equipment	\$0 – \$1,241,528  3 to 30 years	A significant increase or decrease in the cost per unit would result in a significantly higher (lower) fair value.  A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.

## NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

### SPECIALISED LAND

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales.

The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement, and takes into account the use of the land that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land is classified as a Level 3 asset. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the Heritage Act 1995. An independent valuation of the National Gallery of Victoria's land was last performed by Urbis Valuations Pty Ltd as at 30 June 2011 on behalf of the Valuer-General Victoria.

In accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management during the year ended 30 June 2015 in order to determine whether the fair value of the land had changed materially from the carrying amount as at 30 June 2011. Using the Victorian Valuer General's land valuation indices, an assessment was made that the fair value of the land had changed by 11% from the carrying amount as at 30 June 2011. Consequently an interim managerial revaluation of land was undertaken and an increment of \$5.684 million to the value of the NGV's land is reflected in the accounts as at 30 June 2015.

### HERITAGE BUILDING – BUILDINGS, BUILDING PLANT AND BUILDING FIT-OUT

The depreciated replacement cost method is used for the National Gallery of Victoria's building, adjusting for the associated depreciation. This represents the replacement cost of the building after applying depreciation rates on a useful life basis. Replacement costs relates to cost to replace the current service capacity of the asset. Economic obsolescence has also been factored into the depreciated replacement cost calculation. The current use is considered the highest and best use. As depreciation adjustments are considered as significant, unobservable inputs in nature, the building is classified as a Level 3 fair value measurement. An independent valuation of the National Gallery of Victoria's building was last performed by Charter Keck Cramer as at 30 June 2011 on behalf of the Valuer-General Victoria.

In accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management during the year ended 30 June 2015 in order to determine whether the fair value of the building had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value of the building had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently; an interim managerial revaluation was not required as at 30 June 2015.

### LEASEHOLD IMPROVEMENTS

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter.

There were no changes in the valuation techniques throughout the year to 30 June 2015. The current use is considered the highest and best use.

### GENERAL PLANT AND EQUIPMENT

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method. An independent valuation of the National Gallery of Victoria's plant and equipment was performed by Rodney Hyman Asset Services Pty Ltd as of 1 July 2012. The result of this valuation was a total of \$13.563 million and a revaluation surplus of \$8.788 million was booked to the "Physical assets revaluation reserve". There were no changes in the valuation techniques throughout the year to 30 June 2015. The current use is considered the highest and best use.

## 9. CULTURAL ASSETS

### CULTURAL ASSETS

	2015 (\$ thousand)	2014 (\$ thousand)
State Collection of works of art – at fair value	3,789,967	3,773,348
Shaw Research Library collection – at fair value	3,522	3,470
	<b>3,793,489</b>	<b>3,776,818</b>

### MOVEMENTS IN CULTURAL ASSETS AND FAIR VALUE MEASUREMENT HIERARCHY AS AT 30 JUNE 2014

	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
<b>2015</b>			
Carrying amount at the start of the year	3,773,348	3,470	3,776,818
Additions	16,714	52	16,766
De-accessioned cultural assets	(95)	-	(95)
<b>Carrying amount at the end of the year</b>	<b>3,789,967</b>	<b>3,522</b>	<b>3,793,489</b>
<b>2014</b>			
Carrying amount at the start of the year	3,759,922	3,420	3,763,342
Additions	13,426	50	13,476
<b>Carrying amount at the end of the year</b>	<b>3,773,348</b>	<b>3,470</b>	<b>3,776,818</b>

### FAIR VALUE MEASUREMENT HIERARCHY FOR THE CULTURAL ASSETS AS AT 30 JUNE 2015

	Carrying amount as at 30 June 2015 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (\$ thousand)	Level 2 (\$ thousand)	Level 3 (\$ thousand)
<b>STATE COLLECTION OF WORKS OF ART</b>				
Carrying amount at the start of the year	3,773,348	-	2,698,658	1,074,690
Additions	16,714	-	9,476	7,238
De-accessioned cultural assets	(95)	-	-	(95)
Carrying amount at the end of the year	3,789,967	-	2,708,134	1,081,833
<b>SHAW RESEARCH LIBRARY COLLECTION</b>				
Carrying amount at the start of the year	3,470	-	785	2,685
Additions	52	-	30	22
Carrying amount at the end of the year	3,522	-	815	2,707
<b>Total Cultural assets</b>	<b>3,793,489</b>	<b>-</b>	<b>2,708,949</b>	<b>1,084,540</b>

There have been no transfers between levels during the period.

**NOTES TO THE FINANCIAL STATEMENTS (CONT'D)**

**FAIR VALUE MEASUREMENT HIERARCHY FOR THE CULTURAL ASSETS AS AT 30 JUNE 2014**

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (\$ thousand)	Level 2 (\$ thousand)	Level 3 (\$ thousand)
<b>STATE COLLECTION OF WORKS OF ART</b>				
Carrying amount at the start of the year	3,759,922	-	2,694,739	1,065,183
Additions	13,426	-	3,919	9,507
Carrying amount at the end of the year	3,773,348	-	2,698,658	1,074,690
<b>SHAW RESEARCH LIBRARY COLLECTION</b>				
Carrying amount at the start of the year	3,420	-	760	2,660
Additions	50	-	25	25
Carrying amount at the end of the year	3,470	-	785	2,685
<b>Total Cultural assets</b>	<b>3,776,818</b>	<b>-</b>	<b>2,699,443</b>	<b>1,077,375</b>

**FAIR VALUE MEASUREMENT HIERARCHY FOR ASSETS AS AT 30 JUNE 2015 (AND 30 JUNE 2014)**

	Valuation Technique	Significant Unobservable Inputs	Range (weighted average)	Sensitivity of the input to fair value
<b>State Collection of works of art</b>	A statistical sampling valuation approach was used for works of art valued at less than \$500,000.	Statistical calculation based on extrapolation of sample valuations.	2 Random Sampling Errors or +/- 5.8%	A significant increase or decrease in the number of sample valuations would reduce (increase) the Random Sampling Error.
<b>Shaw Research Library collection</b>	Professional judgement used for the valuation of books valued at less than \$1,000.	Valuation of items using professional judgement	\$0 to \$999	A significant increase or decrease in the number of specific valuations would reduce (increase) possibility of a different valuation.

**STATE COLLECTION OF WORKS OF ART**

The State Collection of works of art is held at fair value. Purchased cultural assets are initially carried at cost and subsequently revalued at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

The State Collection of works of art are revalued in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was last performed by Simon Storey Valuers, in order to determine their fair values as at 30 June 2011.

Mr Simon Storey, a director of Simon Storey Valuers, is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia. The result of the valuation of the State Collection was a total valuation of \$3,733.576 million.

In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management during the year ended 30 June 2015 in order to determine whether the fair value of the State Collection of works of art had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value of the State Collection of works of art had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently; an interim managerial revaluation was not required as at 30 June 2015.

There were no changes in the valuation techniques throughout the year to 30 June 2015.

**SHAW RESEARCH LIBRARY COLLECTION**

The Shaw Research Library collection is held at fair value. Purchased items are initially carried at cost and subsequently at fair value. The current use is considered the highest and best use.

An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was last performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association, in June 2011. The result of the valuation of the Shaw Research Library collection was a total valuation of \$3.357 million.

For the year ended 30 June 2015, in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, a fair value assessment was undertaken by management in order to determine whether the fair value of the Shaw Research Library collection had changed materially from the carrying amount as at last revaluation. The result of this assessment was that the fair value of the Shaw Research Library collection had not changed by more than 10% from the carrying amount at the time of the last revaluation and consequently an interim managerial revaluation was not required as at 30 June 2015.

There were no changes in the valuation techniques throughout the year to 30 June 2015.

**10. PAYABLES**

	2015	2014
<b>CURRENT PAYABLES CONTRACTUAL</b>		
Supplies and services	715	1,092
Other payables	3,160	3,426
Income in advance	1,335	1,475
<b>Total payables</b>	<b>5,210</b>	<b>5,993</b>

**(a) Maturity analysis of contractual payables**

Please refer to Table 15.5 in Note 15 for the maturity analysis of contractual payables.

**(b) Nature and extent of risk arising from contractual payables**

Please refer to Note 15 for the nature and extent of risks arising from contractual payables.

**11. PROVISIONS**

	2015 (\$ thousand)	2014 (\$ thousand)
<b>CURRENT EMPLOYEE BENEFITS</b>		
Employee benefits: long service leave <sup>(a)</sup>		
Unconditional and expected to settle within 12 months	389	350
Unconditional and expected to settle after 12 months	2,601	2,340
Employee benefits: annual leave obligations		
Unconditional and expected to settle within 12 months	1,080	1,090
<b>NON-CURRENT EMPLOYEE BENEFITS</b>		
Conditional long service leave entitlements	382	324
<b>Total employee benefits</b>	<b>4,452</b>	<b>4,104</b>
<b>EMPLOYEE BENEFIT ON-COSTS</b>		
Current on-costs	844	796
Non-current on-costs	60	51
<b>Total on-costs</b>	<b>904</b>	<b>847</b>
<b>Total employee benefits and related on costs</b>	<b>5,356</b>	<b>4,951</b>

11.1 MOVEMENT IN PROVISIONS

	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
<b>Opening balance at the start of the year</b>	<b>203</b>	<b>4,748</b>	<b>4,951</b>
Additional provisions recognised	97	2,448	2,545
Reductions arising from payments	(99)	(2,139)	(2,238)
Change due to variation in bond rates	4	94	98
<b>Closing balance at the end of the year</b>	<b>205</b>	<b>5,151</b>	<b>5,356</b>
Current	187	4,709	4,896
Non-current	18	442	460

**Notes:**  
(a) The provisions for annual leave and long service leave represent expected future payments discounted to their present values. The present value of obligations expected to be settled within 12 months is estimated to be the nominal value.

**12. SUPERANNUATION**

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2015, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance.

Superannuation contributions for the reporting period are included as part of employee benefits in the comprehensive operating statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2014 – nil). The details of the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows. The total amount of superannuation excludes amounts paid under salary sacrifice arrangements.

Fund	Plan	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year (2015) \$	Contribution for the year (2014) \$
Emergency Services and State Super (Revised Scheme)	Defined benefit	9.5	17.3	45,319	69,916
Emergency Services and State Super (New Scheme)	Defined benefit	0,3,5,7	7.4,8,7,9,5,10,3	115,131	113,145
VicSuper Pty Ltd	Accumulation	-	9.5	1,306,696	1,265,143
Various other	Accumulation	-	9.5	500,479	450,881
<b>Total</b>				<b>1,967,625</b>	<b>1,899,085</b>

**13. COMMITMENTS FOR EXPENDITURE**

The following commitments have not been recognised as liabilities in the financial statements:

	2015 (\$ thousand)	2014 (\$ thousand)
<b>BUILDING OCCUPANCY SERVICES UNDER CONTRACT</b>		
<b>Payable:</b>		
Not longer than one year	6,137	5,432
Longer than one year and not longer than five years	23,614	21,730
Longer than five years	41,822	45,260
	<b>71,573</b>	<b>72,422</b>
<b>OPERATING LEASES</b>		
<b>Payable:</b>		
Not longer than one year	874	706
Longer than one year and not longer than five years	924	980
	<b>1,798</b>	<b>1,686</b>
<b>OUTSOURCED SERVICES CONTRACT COMMITMENTS</b>		
<b>Payable:</b>		
Not longer than one year	7,244	646
Longer than one year and not longer than five years	11,548	-
	<b>18,792</b>	<b>646</b>

14. CONTINGENT ASSETS AND CONTINGENT LIABILITIES

CONTINGENT ASSETS

As at 30 June 2015 (and 30 June 2014), the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future economic flows are contingent on events beyond the National Gallery of Victoria's control. Consistent with Note 1 (E) (iv) (a), the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

CONTINGENT LIABILITIES

As at 30 June 2015, the National Gallery of Victoria had a contingent liability with a service provider whereby the fee for the service provided is calculated on the basis of a share of the 2015 *Melbourne Winter Masterpieces* exhibition result. The balance of the fee payable in 2015/16 is expected to be approximately \$2.280 million (2014 – \$1.494 million).

There is also a contingent liability of \$514,625 for the 2015 calendar year in respect to Land Tax Assessment for the Federation Square tenancy which is currently under objection.

15. FINANCIAL INSTRUMENTS

The National Gallery of Victoria's principal financial instruments comprise of:

- Cash at bank and on hand;
- Bank deposits at call;
- Receivables (excluding statutory receivables)
- Investments in externally managed unitised trusts (cash, diversified fixed interest, equities and listed property); and
- Payables

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument above are disclosed in Note 1 to the financial statements.

The main purpose in holding financial instruments is to manage prudentially the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 15.1 below.

TABLE 15.1: CATEGORISATION OF FINANCIAL INSTRUMENTS

	2015 (\$ thousand)	2014 (\$ thousand)
<b>FINANCIAL ASSETS</b>		
Cash and deposits	13,332	11,628
Receivables	1,619	1,840
Financial assets classified as available-for-sale	61,801	55,315
<b>Total financial assets <sup>(a)</sup></b>	<b>76,752</b>	<b>68,783</b>
<b>FINANCIAL LIABILITIES</b>		
Payables	3,809	4,399
<b>Total financial liabilities <sup>(b)</sup></b>	<b>3,809</b>	<b>4,399</b>

Notes:  
 (a) The total amount of financial assets disclosed here excludes statutory receivables (i.e. taxes receivable).  
 (b) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable).

TABLE 15.2: FINANCIAL ASSET NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY

	2015 (\$ thousand)	2014 (\$ thousand)
<b>FINANCIAL ASSETS <sup>(a)</sup></b>		
Cash and deposits	264	194
Receivables	(17)	6
Financial assets classified as available- for-sale	7,308	14,363
<b>Total financial assets net holding (loss)</b>	<b>7,555</b>	<b>14,563</b>

Notes:  
 (a) For cash and deposits, receivables and available for sale financial assets, the net gain or loss is calculated by taking the interest revenue, dividends, net realised gain or loss on sale of financial assets at fair value less any impairment recognised in the operating statement.  
 (b) There are no amounts owing under hedging contracts at the end of the financial year.

(a) Credit risk

Credit risk arises from the financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available for sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on a regular basis. At the balance sheet date,

the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts.

At the reporting date, the aged profile of trade receivables was as follows:

TABLE 15.2A : CREDIT QUALITY OF CONTRACTUAL FINANCIAL ASSETS THAT ARE NEITHER PAST DUE NOR IMPAIRED

	Government agencies (triple-A credit rating)	Investment Grade <sup>(a)</sup>	Other (min triple-B credit rating)	Total
<b>2015</b>				
<b>Financial assets</b>				
Cash and deposits	11,767	-	1,565	13,332
Receivables	-	-	1,619	1,619
Financial assets classified as available- for-sale	-	61,801	-	61,801
<b>Total financial assets <sup>(b)</sup></b>	<b>11,767</b>	<b>61,801</b>	<b>3,184</b>	<b>76,752</b>
<b>2014</b>				
<b>Financial assets</b>				
Cash and deposits	9,087	-	2,541	11,628
Receivables	-	-	1,840	1,840
Financial assets classified as available- for-sale	-	55,315	-	55,315
<b>Total financial assets <sup>(b)</sup></b>	<b>9,087</b>	<b>55,315</b>	<b>4,381</b>	<b>68,783</b>

Note:  
 (a) VFMC classifies all assets with Standard and Poor's credit ratings of AAA to BBB- as investment grade.  
 (b) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

**NOTES TO THE FINANCIAL STATEMENTS (CONT'D)**

**TABLE 15.3: MAXIMUM EXPOSURE TO CREDIT RISK**

Trade receivables	Maximum credit risk	
	2015 (\$ thousand)	2014 (\$ thousand)
Current	1,093	923
< 30 days	368	671
31-60 days	36	52
> 60 days	141	196
<b>Total</b>	<b>1,638</b>	<b>1,842</b>
<b>Potential impairment</b>	<b>(19)</b>	<b>(2)</b>

Currently the National Gallery of Victoria does not hold any collateral as security nor credit enhancements relating to any of its financial assets.

As at the reporting date, there is no event to indicate that there was any material impairment of any of the financial assets.

There are no financial assets that have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated.

Table 15.4 discloses the ageing only of financial assets that are past due but not impaired:

**TABLE 15.4: AGEING ANALYSIS OF FINANCIAL ASSETS**

	Carrying amount (\$ thousand)	Not past due and not impaired (\$ thousand)	Past due (\$ thousand)				Impaired financial assets (\$ thousand)
			Less than 1 Month	1-3 months	3 months - 1 year	1-5 years	
<b>2015</b>							
<b>Financial assets:</b>							
Cash and deposits	13,332	13,332	-	-	-	-	-
Receivables	1,619	1,093	368	36	141	-	(19)
Financial assets classified as available-for-sale	61,801	61,801	0	-	0	0	-
	<b>76,752</b>	<b>76,226</b>	<b>368</b>	<b>36</b>	<b>141</b>	<b>0</b>	<b>(19)</b>
<b>2014</b>							
<b>Financial assets:</b>							
Cash and deposits	11,628	11,628	-	-	-	-	-
Receivables	1,840	923	671	52	196	-	(2)
Financial assets classified as available-for-sale	55,315	55,315	-	-	-	-	-
	<b>68,783</b>	<b>67,866</b>	<b>671</b>	<b>52</b>	<b>196</b>	<b>0</b>	<b>(2)</b>

**(c) Liquidity risk**

Liquidity risk would arise if the National Gallery of Victoria is unable to meet its financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution. It also continuously manages risk through the monitoring of future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

The National Gallery of Victoria's exposure to liquidity risk is deemed insignificant based on prior periods' data and the current assessment of risk. In the event of any unexpected event, cash would be sourced from liquidation of available-for-sale financial investments.

Maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the Balance Sheet.

Table 15.5 discloses the contractual maturity analysis for the National Gallery of Victoria's financial liabilities.

**TABLE 15.5: MATURITY ANALYSIS OF FINANCIAL LIABILITIES**

	Carrying amount (\$ thousand)	Nominal amount (\$ thousand)	Maturity dates (\$ thousand)		
			Less than 1 Month	1-3 months	3 months - 1 year
<b>2015</b>					
<b>Payables:</b>					
Amounts payable to other government agencies	66	66	66	-	-
Other payables	3,809	3,809	3,559	82	168
	<b>3,875</b>	<b>3,875</b>	<b>3,625</b>	<b>82</b>	<b>168</b>
<b>2014</b>					
<b>Payables:</b>					
Amounts payable to other government agencies	119	119	34	85	-
Other payables	4,399	4,399	4,036	236	127
	<b>4,518</b>	<b>4,518</b>	<b>4,070</b>	<b>321</b>	<b>127</b>

**(d) Market risk**

Market risk is the risk that market rates and prices will change and that this will affect the operating result, or value of assets and liabilities, of the National Gallery of Victoria. The main exposures to market risk arise through price risk, interest rate risk and foreign currency risk. The principal financial instruments affected by these risks are financial assets classified as available-for-sale, held in externally managed unitised trusts.

These funds are invested and managed in accordance with the National Gallery of Victoria's investment strategy, which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets and distinguishes between the differing objectives and risk profiles of funds held for the medium term and for the longer term. Such assets are stated at fair value which is generally approximated by market value. Gains and losses arising from the changes in fair value are recognised in the carrying value of the assets.

The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 5% and +/- 10%.

**NOTES TO THE FINANCIAL STATEMENTS (CONT'D)**

TABLE 15.6: PRICE RISK SENSITIVITY OF FINANCIAL ASSETS

Price Risk Sensitivity	Carrying Amount (\$ thousand)	+5% (\$ thousand)		-5% (\$ thousand)		+10% (\$ thousand)		-10% (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
<b>2015</b>									
<b>Financial assets</b>									
Cash and cash equivalents	13,332	-	-	-	-	-	-	-	-
Receivables	1,619	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	61,801	3,090	3,090	(3,090)	(3,090)	6,180	6,180	(6,180)	(6,180)
<b>Total increase/(decrease)</b>		<b>3,090</b>	<b>3,090</b>	<b>(3,090)</b>	<b>(3,090)</b>	<b>6,180</b>	<b>6,180</b>	<b>(6,180)</b>	<b>(6,180)</b>
<b>2014</b>									
<b>Financial assets</b>									
Cash and cash equivalents	11,628	-	-	-	-	-	-	-	-
Receivables	1,840	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	55,315	2,766	2,766	(2,766)	(2,766)	5,532	5,532	(5,532)	(5,532)
<b>Total increase/(decrease)</b>		<b>2,766</b>	<b>2,766</b>	<b>(2,766)</b>	<b>(2,766)</b>	<b>5,532</b>	<b>5,532</b>	<b>(5,532)</b>	<b>(5,532)</b>

**e) Interest rate risk**

Interest rate risk arises from the potential of changes in interest rates to affect the reported result. A fluctuation in interest rates may also give rise to changes in the fair value of financial instruments. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The interest rate risk on cash managed funds is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets.

Equity and property managed funds have been excluded from this interest rate sensitivity analysis due to these investments not being directly affected by changes in interest rates.

The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

TABLE 15.7: INTEREST RATE ANALYSIS OF FINANCIAL INSTRUMENTS

	Weighted average effective interest rate %	Carrying amount (\$ thousand)	Interest rate exposure (\$ thousand)		
			Fixed interest rate	Variable interest rate	Non-interest bearing
<b>2015</b>					
<b>Financial assets</b>					
Cash and cash equivalents					
Cash at bank and on hand	2.09%	565	-	510	55
Cash deposits at call	2.25%	6,040	-	6,040	-
Cash deposits at call (investment in externally managed unitised trusts)	2.88%	6,727	-	6,727	-
Receivables		1,619	-	-	1,619
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	6.75%	729	729	-	-
		<b>15,680</b>	<b>729</b>	<b>13,277</b>	<b>1,674</b>
<b>Financial liabilities</b>					
Payables					
		(3,809)	-	-	(3,809)
		(3,809)	-	-	(3,809)
<b>Net financial assets/(liabilities)</b>		<b>11,871</b>	<b>729</b>	<b>13,277</b>	<b>(2,135)</b>
<b>2014</b>					
<b>Financial assets</b>					
Cash and cash equivalents					
Cash at bank and on hand	2.78%	451	-	355	96
Cash deposits at call	2.61%	4,984	-	4,984	-
Cash deposits at call (investment in externally managed unitised trusts)	3.16%	6,193	-	6,193	-
Receivables		1,840	-	-	1,840
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	6.63%	1,101	1,101	-	-
		<b>14,569</b>	<b>1,101</b>	<b>11,532</b>	<b>1,936</b>
<b>Financial liabilities</b>					
Payables					
		(4,399)	-	-	(4,399)
		(4,399)	-	-	(4,399)
<b>Net financial assets/(liabilities)</b>		<b>10,170</b>	<b>1,101</b>	<b>11,532</b>	<b>(2,463)</b>

## NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 50bp and +/- 100bp.

TABLE 15.8: INTEREST RATE SENSITIVITY OF FINANCIAL ASSETS

Interest Rate Risk Sensitivity	Carrying Amount (\$ thousand)	+50bp (\$ thousand)		-50bp (\$ thousand)		+100bp (\$ thousand)		-100bp (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
<b>2015</b>									
<b>Financial assets</b>									
Cash and cash equivalents	13,332	67	67	(67)	(67)	134	134	(134)	(134)
Receivables	1,619	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	729	4	4	(4)	(4)	7	7	(7)	(7)
<b>Total increase/(decrease)</b>		<b>71</b>	<b>71</b>	<b>(71)</b>	<b>(71)</b>	<b>141</b>	<b>141</b>	<b>(141)</b>	<b>(141)</b>
<b>2014</b>									
<b>Financial assets</b>									
Cash and cash equivalents	11,628	58	58	(58)	(58)	116	116	(116)	(116)
Receivables	1,840	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	1,101	6	6	(6)	(6)	11	11	(11)	(11)
<b>Total increase/(decrease)</b>		<b>64</b>	<b>64</b>	<b>(64)</b>	<b>(64)</b>	<b>127</b>	<b>127</b>	<b>(127)</b>	<b>(127)</b>

### f) Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. At the year end, payables included the following balances denominated in foreign currencies:

	2015 '000	2014 '000
USD	100	102
GBP	85	-
Euro	20	-

### (g) Fair value

The fair values and net fair values of financial instrument assets and liabilities are determined as follows:

Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;

Level 2 – the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and

Level 3 – the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria considers that the carrying amount of financial instrument assets and liabilities recorded in the financial statements to be a fair approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full.

The following table shows that the fair values of all of the contractual financial assets and liabilities are the same as the carrying amounts.

TABLE 15.9: COMPARISON BETWEEN CARRYING AMOUNT AND FAIR VALUE

	Carrying amount (\$ thousand)	Fair value (\$ thousand)	Carrying amount (\$ thousand)	Fair value (\$ thousand)
	2015	2015	2014	2014
<b>CONTRACTUAL FINANCIAL ASSETS</b>				
Cash and deposits	13,332	13,332	11,628	11,628
Receivables <sup>(i)</sup>	1,619	1,619	1,840	1,840
Financial assets classified as available-for-sale	61,801	61,801	55,315	55,315
<b>Total contractual financial assets</b>	<b>76,752</b>	<b>76,752</b>	<b>68,783</b>	<b>68,783</b>
<b>CONTRACTUAL FINANCIAL LIABILITIES</b>				
Payables <sup>(i)</sup>	3,875	3,875	4,518	4,518
<b>Total contractual financial liabilities</b>	<b>3,875</b>	<b>3,875</b>	<b>4,518</b>	<b>4,518</b>

**Note:**

(i) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government, GST input tax credit recoverable, and GST payables).



**NOTES TO THE FINANCIAL STATEMENTS (CONT'D)**

TABLE 15.10: FINANCIAL ASSETS MEASURED AT FAIR VALUE (II)

	Carrying amount as at 30 June 2015 (\$ thousand)	Fair value measurement at end of reporting period using: (\$ thousand)		
		Level 1 <sup>(i)</sup>	Level 2 <sup>(i)</sup>	Level 3
<b>2015</b>				
<b>Financial assets classified as available-for-sale</b>				
Diversified fixed interest	729	729	-	-
Australian equities	28,826	-	28,826	-
International equities (Hedged)	3,099	-	3,099	-
International equities (Unhedged)	25,012	-	25,012	-
Property	4,135	-	4,135	-
<b>Total</b>	<b>61,801</b>	<b>729</b>	<b>61,072</b>	<b>-</b>

	Carrying amount as at 30 June 2014 (\$ thousand)	Fair value measurement at end of reporting period using: (\$ thousand)		
		Level 1 <sup>(i)</sup>	Level 2 <sup>(i)</sup>	Level 3
<b>2014</b>				
<b>Financial assets classified as available-for-sale</b>				
Diversified fixed interest <sup>(ii)</sup>	1,101	1,101	-	-
Australian equities <sup>(iii)</sup>	25,526	-	25,526	-
International equities (Hedged) <sup>(iii)</sup>	3,068	-	3,068	-
International equities (Unhedged) <sup>(iii)</sup>	21,965	-	21,965	-
Property <sup>(iii)</sup>	3,655	-	3,655	-
<b>Total</b>	<b>55,315</b>	<b>1,101</b>	<b>54,214</b>	<b>-</b>

Notes:

(i) There is no significant transfer between level 1 and level 2.

(ii) The Diversified fixed interest assets are valued at fair value with reference to a quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1.

(iii) The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions. The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

**16. CASH FLOW INFORMATION**

16 (A) CASH AND DEPOSITS

	2015 (\$ thousand)	2014 (\$ thousand)
Cash at bank and on hand	565	451
Bank deposits on call	12,767	11,177
<b>Total cash and deposits</b>	<b>13,332</b>	<b>11,628</b>

16 (B) RECONCILIATION OF NET RESULT FOR THE PERIOD TO NET CASH FLOWS FROM OPERATING ACTIVITIES

	2015 (\$ thousand)	2014 (\$ thousand)
<b>Net result for the period</b>	<b>13,791</b>	<b>18,791</b>
Non-cash movements:		
Depreciation of property, plant and equipment	12,766	12,700
Donated cultural assets	(10,305)	(7,195)
Net (gain)/loss on financial instruments	(256)	(11,851)
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	34	(272)
(Increase)/decrease in current inventories	474	(150)
(Increase)/decrease in other current assets	(271)	(31)
De-accessioned cultural assets	95	-
(Decrease)/increase in current payables	(847)	(1,458)
(Decrease)/increase in current provisions	405	471
<b>Net cash flows from/(used in) operating activities</b>	<b>15,886</b>	<b>11,005</b>

17. RESERVES

	Note	2015 (\$ thousand)	2014 (\$ thousand)
<b>COLLECTION RESERVE</b>			
Balance at beginning of financial year		283,031	257,634
Transfer from accumulated surplus		24,433	25,397
<b>Balance at end of financial year</b>	<b>1(k)</b>	<b>307,464</b>	<b>283,031</b>
<b>INFRASTRUCTURE RESERVE</b>			
Balance at beginning of financial year		54,682	49,682
Transfer from accumulated surplus		2,969	5,000
<b>Balance at end of financial year</b>	<b>1(k)</b>	<b>57,651</b>	<b>54,682</b>
<b>PHYSICAL ASSETS REVALUATION SURPLUS</b>			
Balance at beginning of financial year		103,499	103,499
Increment/ (decrement) during the year		5,684	-
<b>Balance at end of financial year</b>	<b>1(k)</b>	<b>109,183</b>	<b>103,499</b>
<b>CULTURAL ASSETS REVALUATION RESERVE</b>			
Balance at beginning of financial year		3,560,423	3,560,423
Increment/ (decrement) during the year		(95)	-
<b>Balance at end of financial year</b>	<b>1(k)</b>	<b>3,560,328</b>	<b>3,560,423</b>
<b>FINANCIAL ASSETS AVAILABLE-FOR-SALE RESERVE</b>			
Balance at beginning of financial year		2,165	7,888
Increment/ (decrement) during the year		1,247	(5,723)
<b>Balance at end of financial year</b>	<b>1(k)</b>	<b>3,412</b>	<b>2,165</b>
<b>Balance at end of financial year</b>		<b>4,038,038</b>	<b>4,003,800</b>
<b>Net change in reserves</b>		<b>90,674</b>	<b>56,436</b>

18. RESPONSIBLE PERSONS

During the reporting period the following people held a position designated as a "responsible person", as defined by the *Financial Management Act 1994*. All responsible persons held a position for the full financial year, unless otherwise stated.

**Minister for The Arts:**

The Hon. H. Victoria MLA (Terminated 3 December 2014)

**Minister for Creative Industries:**

The Hon. M. Foley MLA (Appointed 4 December 2014)

**Trustees who served during the year were:**

Prof. S. Baker  
 Mr L. Clifford AO  
 Dr S. Cohn  
 The Hon. L. Dessau AM (until 26 March 2015)  
 Mr P. Edwards  
 Mr C. Lyon  
 Mr B. Parncutt (President)  
 Ms V. Pearce  
 Mr A. Sisson  
 Mr M. Ullmer

**Director (Accountable Officer):**

Mr A. Ellwood

**REMUNERATION**

No benefits or remuneration were paid to responsible persons other than to the Director (Accountable Officer) whose remuneration is disclosed in Note 19.

Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

**RELATED PARTY TRANSACTIONS**

There were no related party transactions during the year (2014 – nil).

19 REMUNERATION OF EXECUTIVES AND PAYMENTS TO OTHER PERSONNEL (i.e. contractors with significant management responsibilities)

(a) Remuneration of executives

The number of executive officers and their total remuneration during the reporting period are shown in the first two columns in the table below in their relevant income bands. The base remuneration of executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long service leave payments, redundancy payments and retirement benefits.

The total annualised employee equivalent provides a measure of full time equivalent executive officers over the reporting period. During 2013/14 there were two executive officers in service throughout the year. During 2014/15 there were two executive officers in service throughout the year and one executive officer was in service since 1st August 2014.

Income Band	Total Remuneration		Base Remuneration	
	2015 No.	2014 No.	2015 No.	2014 No.
\$170,000 – \$179,999	1	-	1	-
\$280,000 – \$289,999	-	-	-	1
\$290,000 – \$299,999	-	-	1	-
\$300,000 – \$309,999	-	1	-	-
\$360,000 – \$369,999	1	-	-	-
\$460,000 – \$469,999 (Accountable Officer)	-	1	-	1
\$470,000 – \$479,999 (Accountable Officer)	-	-	1	-
\$490,000 – \$499,999 (Accountable Officer)	1	-	-	-
<b>Total number of executives</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>2</b>
<b>Total annualised employee equivalents (AEE) (a)</b>	<b>2.9</b>	<b>2</b>	<b>2.9</b>	<b>2</b>
<b>Total amount</b>	<b>\$1,012,673</b>	<b>\$769,745</b>	<b>\$953,781</b>	<b>\$756,550</b>

**Note:**

Annualised employee equivalent is based on working 37.6 ordinary hours per week over the reporting period.

20. REMUNERATION OF AUDITORS

	2015 (\$ thousand)	2014 (\$ thousand)
<b>Victorian Auditor-General's Office</b>		
Audit of the financial statements	58	57
	<b>58</b>	<b>57</b>

## 21. SUBSEQUENT EVENTS

There were no significant events occurring after the reporting date in 2015 (2014 – nil).

## 22. EX GRATIA EXPENSES

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2014 – nil).

## 23. GLOSSARY OF TERMS

### COMPREHENSIVE RESULT

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity.

### CAPITAL ASSET CHARGE

The capital asset charge represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs.

### COMMITMENTS

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

### EMPLOYEE EXPENSES

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions.

### FINANCIAL ASSET

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
  - to receive cash or another financial asset from another entity; or
  - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- a contract that will or may be settled in the entity's own equity instruments and is:
  - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
  - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

### GRANTS AND OTHER TRANSFERS

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes. For this reason, grants are referred to by the AASB 118 *Revenue*, as involuntary transfers and are termed non-reciprocal transfers.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

### FINANCIAL STATEMENTS

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statements, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 *Presentation of Financial Statements* (Sept 2007), which means it may include the main financial statements and the notes.

### NET RESULT

Net result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

### NET RESULT FROM TRANSACTIONS/NET OPERATING BALANCE

Net result from transactions or net operating balance is a key fiscal aggregate and is revenue from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

### OTHER ECONOMIC FLOWS

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market re-measurements.

### PAYABLES

Includes short and long term trade debt and accounts payable, grants and interest payable.

### SALES OF GOODS AND SERVICES

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

### SUPPLIES AND SERVICES

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

### TRANSACTIONS

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

THE SCHAEFFER GALLERY

# SUPPORT

## AFFILIATED GROUPS

as at 30 June 2015

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

### FRIENDS OF THE GALLERY LIBRARY

**President:** Rev. Ian Brown

**Treasurer:** Mr Les Silagy

**Committee members:**

Ms Louise Box  
Mr Eric Harding  
Mr Michael Moon

**Members:**

Ms Olivia Abbay  
Mrs Diane Alley OBE  
Ms Valma Angliss AM  
Mr Paul Barnett  
Mr Jeffrey Busby  
Ms Louise Bradley  
Dr Fiona Caro  
Mrs Ramona Chua  
Mr Humphrey Clegg  
Mrs Ann Cole  
Ms Diana Crawford-Taylor  
Ms Winonah Cunningham  
Mr L. Gordon Darling AC CMG  
Mrs Rose Downer  
Mr Richard Eager  
Mr John Fawcett  
Ms Gillian Forwood  
Reverend Rob Gallacher & Mrs Norma Gallacher  
Mrs Jan Heale & Dr Walter Heale  
Ms Marilyn Hoysted  
Mrs Margaret Inglis  
Dr Frank Jones & Mrs Jill Jones  
Ms Irene Kearsey & Mr Mike Ridley  
Mrs Diana Kimpton  
Prof Wallace Kirsop  
Mrs Joyce McCloskey  
Mrs Lorraine Meldrum  
Mr Peter Monkivitch

Mrs Diana Morgan  
Ms Sandra T Nicholson  
Mr Francis Osowski & Mrs Leonie Osowski  
Mrs Jan Pigot  
Professor Margaret Plant  
Emeritus Professor John Poynter AO OBE & Mrs Marion Poynter  
Mrs Elspeth Riggall  
Mr Ian Rogers  
Ms Dodi Rose  
Mrs Helen Smith  
Mrs Lyn Williams AM

### NGV BUSINESS COUNCIL

**Chair:** Robin Bishop

**Deputy Chair:** Gerard Dalbosco

**Ex Officio:**

Tony Ellwood  
Andrew Clark

**NGV Business Council Members**

**Allens**

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Emeritus Prof John Poynter AO  
Mr Ian Pratt  
Mr Ken Price  
Mr David Prior  
Mr David Richards  
Mrs Judy Roach  
Ms Gwenda Robb \*  
Ms Sally Robertson  
Ms Anthea Robinson  
Ms Dodi Rose  
Mr Neil Roussac &  
Mrs Anne Roussac-Hoyne  
Mr Leslie Rowe & Mr Neil Ewart  
Ms Marie Rowland  
Mr Andrew Rozwadowski &  
Ms Patricia Duncan  
Mr Graham Ryles OAM KSJ &  
Mrs Judith Ryles OAM  
Ms Jessemyn Schippers  
Mrs Mary Senini  
Ms June Sherwood  
Mr Ben Slater & Mrs Joan Slater  
Mr Max Smith  
Mrs Diana Stock  
Mr Grant Thomas & Mr Neville Tiffen \*  
Mrs Elizabeth Trenerry  
Mr Gary Upfield & Mrs Robyn Upfield  
Prof Barbara van Ernst AM  
Mrs Robyn Vincent  
Ms Hazel Westbury  
The Reverend Noel Whale  
Mr Daryl Whinney & Mrs Anne Whinney  
Mrs Dinah Whitaker  
Mr Raymond Wilkinson \*  
Ms Amanda Worthington  
Mr Peter Wynne Morris & Mr Derek Parker  
Mrs Dianne Young  
Mr Mark Young

## LIFE MEMBERS

Mr Michael Abbott AO QC  
The Honourable David Angel QC  
Mrs Anita Angel  
Mr Donald Argus AC  
Ms Yvonne Audette  
Dr Will Bailey AO  
Mr Todd Barlin  
Mr Mario Bellini  
Mr Yosl Bergner  
Mr Marcus Besen AC  
Mr Charles Blackman OBE  
Mrs Barbara Blackman AO  
Mr Peter Booth  
Mr Bill Bowness  
Mrs Helen Brack  
The Hon Steve Bracks AC  
The Reverend Ian Brown  
Sir Roderick Carnegie AC  
Mr Harry A Carrodus  
Mr Peter Clemenger AO  
Mrs Joan Clemenger AO  
Mr Leigh Clifford AO  
Mrs Libby Cousins  
Mr Jim Cousins AO  
Mr Alan Cowen  
Mrs Mavourneen Cowen  
Mr Laurence G Cox AO  
Mrs Marilyn Darling AC  
Mr L Gordon Darling AC CMG  
Mr Peter Davidson  
Mr Juan Davila  
Ms Sonia Dean  
Mr Keith Deutsher  
Mrs Norma Deutsher  
Mr Thomas Dixon  
Mr James O Fairfax AC  
Ms Rosemary Flanders  
Mrs Paula Fox AO  
Mr Leonard French OBE  
Mrs Pauline Gandel  
Mrs Diana Gibson AO  
Sir James Gobbo AC  
Lady Gobbo  
Mr Charles Goode AC  
Mr John Gough AO OBE  
Mr Leslie Gray  
Sir Andrew Grimwade CBE  
Mr Rino Grollo  
Mr Bill Henson  
Mr Ian Hicks AM  
Mr Donald Holt  
Mrs Janet Holt  
Mr Darvell Hutchinson AM  
Assoc Prof Alison Inglis

Mr Daryl Jackson AO  
Dr Douglas Kagi  
Ms Merran Kelsall  
Mr Peter Kennedy  
Mrs Inge King AM  
Mrs Dinah Krongold  
Mr Terence Lane OAM  
Ms Frances Lindsay AM  
Mrs Patricia Macdonald  
Prof Margaret Manion AO  
Mr John Mawurndjul AM  
Mr Patrick McCaughey  
Mr Gordon Moffatt AM  
Mr James Mollison AO  
Mr Lynton Morgan  
Mr Hugh M Morgan AC  
Mrs Diana Morgan  
Mrs Sarah Myer  
Mr Rupert Myer AO  
Mr S Baillieu Myer AC  
Mrs Maria J Myers AO  
Mr Allan Myers AO QC  
Prof Gustav Nossal AC CBE  
Mr John Olsen AO OBE  
Mrs Roslyn Packer AO  
Ms Maudie Palmer AO  
Lady Potter AC  
Dr Timothy Potts  
Mr Peter Rankin  
Dr David Rosenthal OAM  
Mrs Margaret Ross AM  
Mrs Diana Ruzzene Grollo  
Mr Gareth Sansom  
Mr Jan Senbergs AM  
Mr Michael Shmith  
Ms Sally Smart  
Miss Margaret Stones AM MBE  
Mr K Brian Stonier AO  
Mr Denis Tricks AM  
Prof Gerard Vaughan AM  
Ms Sue Walker AM  
Mr Ronald J Walker AC  
Mrs Dinah Whitaker  
Mrs Lyn Williams AM  
Dr Robert Wilson  
Mr Peter Wynne Morris  
Ms Irena Zdanowicz  
Prof Jenny Zimmer AM

## EMERITUS TRUSTEES AND FOUNDATION BOARD MEMBERS

### EMERITUS TRUSTEES

Mr Marcus Besen AC  
Mr Peter Clemenger AO  
Mr Jim Cousins AO  
Sir Andrew Grimwade CBE  
Assoc Prof Alison Inglis  
Prof Margaret Manion AO  
Mr Hugh M Morgan AC  
Mr S Baillieu Myer AC  
Mr Rupert Myer AO  
Mr Allan Myers AO QC  
Mr K Brian Stonier AO  
Mrs Lyn Williams AM

### EMERITUS FOUNDATION BOARD MEMBER

Sir Andrew Grimwade CBE

## THE ALFRED FELTON BEQUEST

For more than a century the Alfred Felton Bequest has played a defining role in the development of the NGV Collection. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have a profound impact on the NGV to this day.

### FELTON BEQUESTS' COMMITTEE as at 30 June 2015

Sir Andrew Grimwade CBE (Chair)  
Mr Rupert Myer AM  
Mr Bruce Parncutt  
Prof Sally Walker AM  
Ms Alice Williams  
Ms Tabitha Lovett (Secretary)

# PARTNERS

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## Principal Partners



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## Program Partner



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Department of Education and Training  
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Independent Schools Victoria  
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Mercer  
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Victorian Curriculum and Assessment Authority

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Herbert Smith Freehills  
JWT Melbourne  
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Webber Design  
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**ITALIAN MASTERPIECES FROM SPAIN'S ROYAL COURT, MUSEO DEL PRADO**

Presented by	Supported by	Principal Sponsor	Principal Donor	Learning Partner
				

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The exhibition is organised by Museo Nacional del Prado, Madrid in association with the National Gallery of Victoria and Art Exhibitions Australia

**THE FASHION WORLD OF JEAN PAUL GAULTIER:**  
**FROM THE SIDEWALK TO THE CATWALK**

Presented by	Principal Partner	Organised by
		The Montreal Museum of Fine Arts in collaboration with Maison Jean Paul Gaultier
		

Major Partners



Major Donors

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# GOVERNANCE

## COUNCIL OF TRUSTEES

as at 30 June 2015

### COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 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 eleven 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 for the Arts, is distinguished in the field of finance, and
- e) seven other members nominated by the Minister.

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 COMMITTEES

All Council committees are established under section 11A of the Act. They generally comprise a subset of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend committee meetings. The committees are generally responsible for overseeing and advising on policies in relation to their respective areas and for making recommendations to the Council. The minutes of committee meetings are circulated for consideration at the next Council meeting.

### COUNCIL MEETINGS

The Council meets formally six times a year, and committees meet between three and four times a year.

### COUNCIL OF TRUSTEES

#### Mr Bruce Parncutt (President)

*Appointed a trustee in March 2005; reappointed 2008 and 2011; appointed President in October 2012.*

Bruce Parncutt has had a long and varied career in financial services. He is principal of investment management and corporate advisory firm Lion Capital, and a director of a number of public and private companies. He is a director of the Australian Ballet, a board member of the University of Melbourne Campaign, the NGV Foundation, and a member of the Felton Bequests' Committee. His previous roles include Chief Executive of McIntosh Securities, Senior Vice-President of Merrill Lynch, a director of Australian Stock Exchange Ltd, and a member of Melbourne Grammar School Council.

#### Professor Su Baker

*Appointed a trustee in August 2013.*

Su Baker is an artist and Director of the Victorian College of the Arts (VCA), the University of Melbourne. She has more than twenty-five years' experience in teaching, research and senior management accrued at Sydney College of the Arts, University of Sydney, and as Head of the VCA School of Art. She is President of the Australian Council of Deans and Directors of Creative Arts, and previously has been Chair of the Australian Council of University Art and Design Schools (2004–2008).

#### Mr Leigh Clifford AO

*Appointed a trustee in December 2013.*

Leigh Clifford is Chairman of Qantas, a director of Bechtel Group Inc. in the United States and Chairman of Bechtel Australia Pty Ltd, Senior Adviser to Kohlberg Kravis Roberts & Co. and Chairman of the Murdoch Childrens Research Institute. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

#### Dr Susan Cohn

*Appointed a trustee in June 2010; reappointed 2013.*

Susan Cohn is a leading contemporary artist working across the art–craft–design divide. She has postgraduate qualifications in fine art from RMIT University, Melbourne, and a Doctor of Philosophy in fine art theory from the University of New South Wales, Sydney. She has exhibited extensively, won several awards and worked on interdisciplinary projects in Australia and overseas. Susan is represented by Anna Schwartz Gallery, Melbourne.

**Mr Peter Edwards**

*Appointed a trustee in May 2008; reappointed 2011 and 2014.*  
Peter Edwards is Managing Director of the Victor Smorgon Group. The group's ventures include property, consumer retail, recycling and renewable manufacturing, and sustainable agriculture. Peter is Chairman of the Lighthouse Foundation, a trustee of the Julian Burton Burns Trust, a board member of SECUREcorp Pty Ltd and Chairman of the Jewish Museum of Australia Foundation.

**Mr Corbett Lyon**

*Appointed a trustee in July 2012.*  
Corbett Lyon is a founding director of Lyons, an award-winning national architectural design and planning practice based in Melbourne. Corbett teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in Design at the University of Melbourne. Corbett has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

**Ms Vicki Pearce**

*Appointed a trustee in August 2013.*  
Vicki is a Senior Project Manager for Bendigo and Adelaide Bank, and Delphi Bank. She was State Manager of Bendigo and Adelaide Bank in Victoria and Western Australia for nine years, and has a long and distinguished career in the banking and finance sector. She is also heavily involved in supporting the not-for-profit and community sector. She was an advisory board member of the Curtin University School of Economics and Finance, was Director of Foundation Housing Ltd (Perth, WA), served on the committee for the Supported Accommodation Group, and was the Chair of the LeadOn Bendigo Youth Driving Program. Vicki is a board member of the Bendigo Art Gallery.

**Mr Andrew Sisson**

*Appointed a trustee in May 2010; reappointed 2013.*  
Andrew Sisson is Managing Director of Balanced Equity Management Pty Ltd. He previously worked for National Mutual, managing share portfolios in Australia and the United Kingdom. He is also a member of the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court).

**Mr Michael Ullmer**

*Appointed a trustee in November 2011; reappointed 2014.*  
Michael Ullmer is a director of Lend Lease Corporation and Woolworths Limited. He was previously Deputy CEO of National Australia Bank Limited. Other roles include Deputy Chairman of the Melbourne Symphony Orchestra, and Chairman of Schools Connect Australia. He is also a member of the Nomura Australia Advisory Board.

**RETIRED TRUSTEES**

**The Hon. Linda Dessau AM**

*Appointed a trustee in August 2013; retired March 2015.*  
Linda Dessau is a retired federal judge, a member of the Victorian Bar, former barrister and Senior Crown Counsel in Hong Kong. She has a longstanding involvement in various boards and councils of schools, hospitals, operas and football organisations. She was appointed to the AFL Commission in 2008 and is Board Member and former Chair of AFL Sportsready and Artsready, a director of the Churchill Fellowship Trust and Chair of the Churchill Victorian Regional Committee, a director of the Unicorn Foundation, and Patron of SportsConnect and was President of the Melbourne Festival. She resigned from her position on the NGV Council of Trustees on 27 March 2015 ahead of commencing her new role as Governor of Victoria on 1 July 2015.

# COUNCIL COMMITTEES AND WORKING GROUPS

as at 30 June 2015



**AUDIT, RISK AND COMPLIANCE COMMITTEE**

**Members:** Michael Ullmer (Chair), The Hon. Linda Dessau AM (until March 2015), Vicki Pearce, Andrew Sisson (until December 2014)

**External members:** Jane Harvey, Stephen Ridgeway, Tam Vu

**FOUNDATION BOARD**

**Members:** Leigh Clifford AO (Chair), Peter Edwards, Bruce Parncutt

**External members:** Hugh Morgan AC (President), Bill Bowness, Krystyna Campbell-Pretty, Paula Fox AO, Morry Fraid, John Higgins, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Geoff Raby, Kee Wong

**INVESTMENT COMMITTEE**

**Members:** Andrew Sisson (Chair), Bruce Parncutt, Michael Ullmer

**External member:** Chris Pidcock

**NGV CONTEMPORARY WORKING GROUP**

**Members:** Corbett Lyon (Chair), Su Baker, Leigh Clifford AO, Susan Cohn, The Hon. Linda Dessau AM (until March 2015), Peter Edwards, Bruce Parncutt, Andrew Sisson.

**External member:** Andrew Abbott

**REMUNERATION AND NOMINATIONS COMMITTEE**

**Members:** Bruce Parncutt (Chair), Su Baker, Leigh Clifford AO, Corbett Lyon, Michael Ullmer

**VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE**

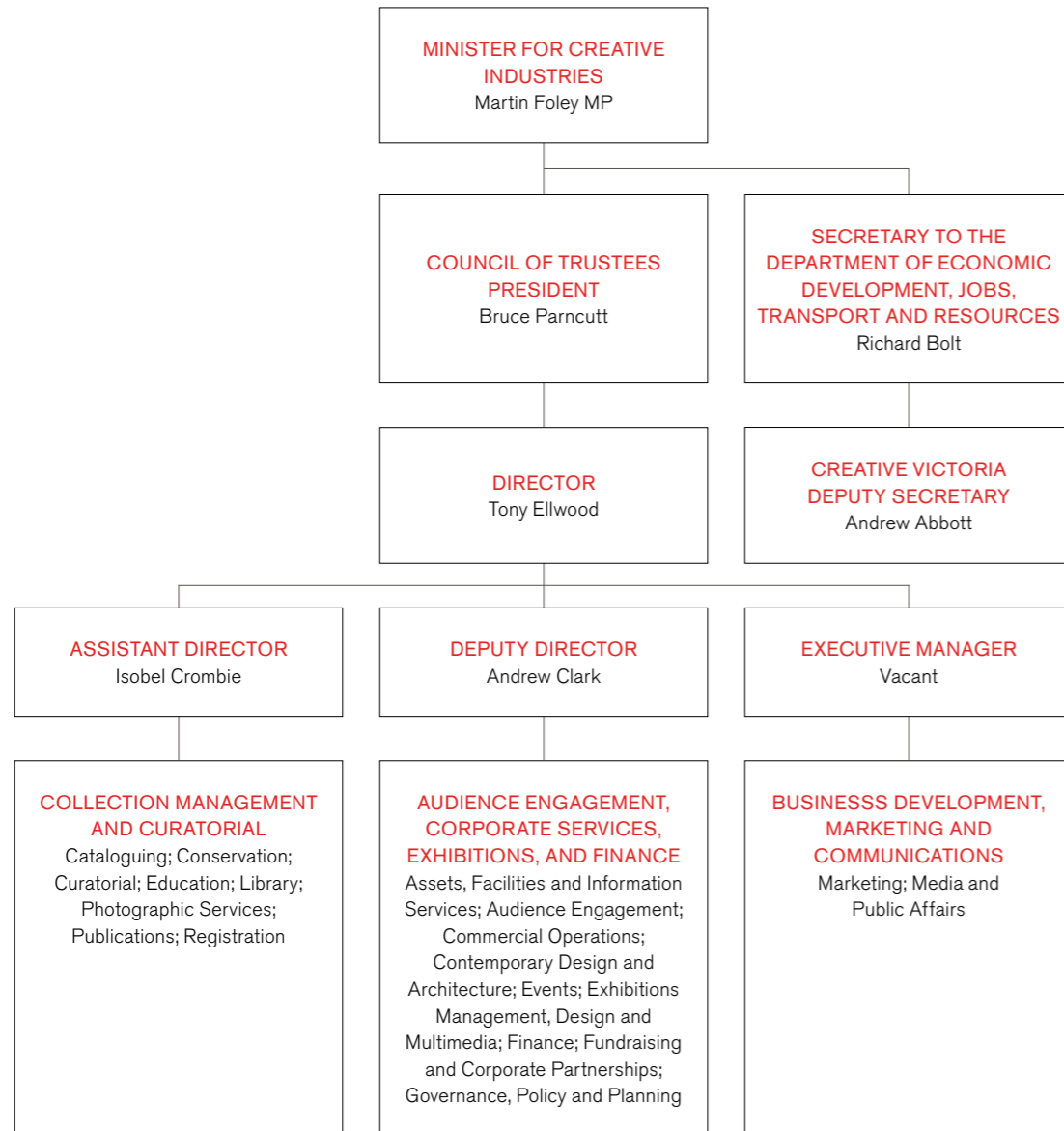
**Members:** Susan Cohn (Chair), Su Baker, Vicki Pearce,

**External members:** John Cunningham, Ian Tully

An attendee at the inaugural NGV Melbourne Art Book Fair

# ORGANISATIONAL STRUCTURE

as at 30 June 2015



# STAFF STATISTICS

The National Gallery of Victoria started 2014/15 with 266.0 full-time equivalent employees (FTE) and ended it with 263.4.

	Ongoing Employees			Fixed-term & Casual	Total FTE
	Employees (headcount)	Full-time (headcount)	Part-time (headcount)	FTE	FTE
June 2015	196	145	51	177.8	263.4
June 2014	205	141	64	181.2	266.0

#### Notes:

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year
- 'Ongoing employees' includes people engaged on an open-ended contract of employment who were active in the last pay period of the financial year.

	2015			2014		
	Ongoing	Fixed-term & Casual	Total	Ongoing	Fixed-term & Casual	Total
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
<b>GENDER:</b>						
Male	66	64.1	33.6	71	68.1	34.0
Female	130	113.7	52.0	134	113.1	50.8
<b>Total</b>	<b>196.0</b>	<b>177.8</b>	<b>85.6</b>	<b>205.0</b>	<b>181.2</b>	<b>84.8</b>
<b>AGE:</b>						
Under 25	0	0.0	6.6	1	1.0	9.3
25-34	46	42.8	45.0	41	36.5	47.5
35-44	63	55.8	25.3	71	61.1	17.9
45-54	61	54.6	4.2	63	56.4	5.5
55-64	22	21.0	4.4	24	21.6	4.4
Over 64	4	3.6	0.1	5	4.6	0.2
<b>Total</b>	<b>196.0</b>	<b>177.8</b>	<b>85.6</b>	<b>205.0</b>	<b>181.2</b>	<b>84.8</b>
<b>CLASSIFICATION:</b>						
VPS1	1	1.0	4.4	1	1.0	8.9
VPS2	33	26.4	44.6	35	27.3	41.5
VPS3	59	53.9	18.4	64	57.1	23.2
VPS4	56	50.5	10.6	54	47.6	7.6
VPS5	24	23.1	3.6	25	23.5	0.6
VPS6	23	22.9	1.0	26	24.7	1.0
Executive Officers	0	0.0	3.0	0	0.0	2.0
<b>Total</b>	<b>196.0</b>	<b>177.8</b>	<b>85.6</b>	<b>205.0</b>	<b>181.2</b>	<b>84.8</b>



## STAFF STATISTICS (CONT'D)

### EMPLOYMENT AND CONDUCT PRINCIPLES

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development.

Its strategy for ensuring this includes:

- recruitment, selection and probation procedures
- induction processes
- grievance resolution processes
- a performance development and progression (PDP) system
- the application of Disability Action Plan initiatives, as appropriate.

### WORKFORCE DATA

All NGV employees have been correctly classified in workforce data collections.

### OCCUPATIONAL HEALTH AND SAFETY

In 2014/15 130.17 days were lost as a result of work-related accidents, compared with 176.08 in 2013/14.

Category	Measure	2014/15	2013/14	2012/13
<b>Policy Currency (Review Cycle 3 years)</b>	OH&S Policy Current	Yes	Yes	Yes
<b>Provisional Improvement Notices (PINs)</b>	Number of PINs issued by HSRs	0	0	0
	% of identified issues actioned	N/A	N/A	N/A
<b>HSR Training</b>	% of HSRs trained	100%	90%	100%
<b>WorkSafe interactions</b>	Notifiable Incidents	1	6	3
	Notices Received	0	0	0
	Visits (excluding as a result of Notifiable Incidents)	0	2	0
	% of identified issues actioned	N/A	100%	N/A
<b>WorkCover Claims Management</b>	Number of Standard Claims *	3	3	5
	Rate per 100 FTE	1.1	1.1	1.8
	Number Lost Time Claims	1	1	3
	Rate per 100 FTE	0.4	0.4	1.07
	Number claims exceeding 13 weeks	1	1	0
	Rate per 100 FTE	0.4	0.4	0
	Fatality Claims	0	0	0
	Average Cost per Standard Claim	\$1,404.03	\$1,318.15	\$1,623
% claims with a RTW plan <30 days	67%	67%	81%	

\* = excludes minor claims

### UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

- NGV Strategic Direction 2013–16
- code of conduct for Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV's grievance process
- protected disclosure procedure
- confidentiality and intellectual property policies
- financial code of practice
- other NGV policies.

### REVIEWING PERSONAL GRIEVANCES

For the year ending 30 June 2015 there was one formal grievance lodged.

## OTHER CORPORATE REPORTS

### A. DISABILITY ACTION PLAN

The NGV's 2012–15 Disability Action Plan (DAP) is registered with the Australian Human Rights Commission. This is the NGV's second plan, and is due for review at the end of 2015.

The NGV DAP project team consists of representatives from a wide range of NGV departments.

### NGV EDUCATION

Students of all abilities have participated in NGV Education programs and activities as part of school-visit programs at the Gallery. NGV Educators are experienced in teaching and learning strategies that embrace a diversity of learning styles and capacities. Sessions are tailored to meet the access requirements of individual students, and incorporate storytelling, audio describing, touching of objects and raised diagrams.

Throughout the year NGV Education developed and offered a range of ability-specific programs and activities, including:

- the Art of Play program for young people with a range of abilities
- free NGV Collection tours designed for students with physical disabilities
- Auslan interpreted and audio describing tours for participants in student nights for *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* and *Italian Masterpieces from Spain's Royal Court, Museo del Prado*
- a *Shifting Gear: Design, Innovation and the Australian Car* program incorporating art-making activities tailored to individuals' access requirements
- Sculpture Garden Touch Tours at NGV International
- An enrichment program for people who care for and work with young people with a mental illness
- Art & Memory Tours for people living with dementia
- Gallery Visits You outreach programs in aged-care facilities.

### COMMUNICATION

Digital channels of communication, including the NGV's website, Facebook and Twitter accounts, have been effective in raising public awareness of the range of access programs available at the Gallery.

### COLLABORATION

In November 2014 the NGV hosted a major arts and health conference presented by the Australian Centre for Arts & Health, Vic Health, Radio National, Austin Health and the Olivia Newton John Wellness Centre. The event offered an opportunity to explore the role and benefits of the arts in a diversity of health practices.

### ACCESSIBLE INFORMATION AND TECHNOLOGY

In December 2014 the Gallery launched a redesigned website, incorporating the following improved accessibility features:

- a fully responsive design displaying content across all device types
- simplified menu and site map providing an overview of and quick links to all content
- YouTube-enabled media playback allowing for transcript recordings

### ACCESSIBLE EXHIBITIONS

Exhibition information labels published online have been redesigned to improve usability and legibility, and large-print labels are provided onsite and online for every temporary exhibition. Seating is provided near video screenings in exhibition spaces and, when this cannot be accommodated, video content is available online. Wheelchair access to headphones, screens and labels is considered during exhibition design and logistic meetings at the development stage. Auslan and captioned content continues to be included in the audio guide for the Melbourne Winter Masterpieces exhibitions.

### CARER'S RECOGNITION

The NGV recognises the Companion Card, providing a second ticket for cardholders free of charge. Carer Card holders receive concession discount.

The Council of Trustees of the National Gallery of Victoria Enterprise Agreement 2012–15 ensures that staff can access personal carer's leave and negotiate to have flexible working hours or part-time employment to accommodate caring responsibilities.

### B. FREEDOM OF INFORMATION (FOI)

The *Freedom of Information Act 1982* enables members of the public to obtain information held by the NGV. FOI requests should be made in writing, describe the documents requested and include payment of the statutory application fee. Further charges may apply, though these may be waived for routine requests or requests for access to documents related to the applicant's personal affairs. The application fee can also be waived or reduced if the applicant would be caused hardship as a result of paying the fee. Requests should be addressed to the FOI Officer, National Gallery of Victoria, PO Box 7259, Melbourne, Victoria, 3004.

For the twelve months ending 30 June 2015, one request for information was received. Two requests were finalised during the year, including a request received in the previous year.

**C. PROTECTED DISCLOSURE**

The *Protected Disclosure Act 2012* establishes a scheme for protecting people who make disclosures about improper conduct in the public sector.

The NGV is committed to the aims and objectives of the *Act*. In particular, the NGV does not tolerate improper conduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

**COMPLIANCE WITH THE PROTECTED DISCLOSURE ACT 2012**

The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should generally be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at [www.ibac.vic.gov.au](http://www.ibac.vic.gov.au).

The NGV has procedures for protecting people who make protected disclosures from detrimental action by the NGV or its staff. These procedures are available to the public on the NGV's website [www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures](http://www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures).

**D. ENVIRONMENTAL MANAGEMENT PROGRAM**

**1. POLICY CONTEXT**

The NGV has a strong track record of environmentally sustainable operations. Contributing to Victoria's environmental sustainability is consistent with the Gallery's objectives to provide broad access to the State Collection and conserve it for future generations.

Through the *NGV's Environmental Sustainability Policy (2012–15)*, the Gallery commits to:

- demonstrating excellence through water, energy and waste practices
- seeking innovative and creative ways of achieving reduced water, energy and waste outcomes
- considering initiatives to reduce environmental impacts across a range of its activities
- working with partner agencies, landlords and suppliers to minimise its environmental footprint.

**2. IMPLEMENTATION**

The annual *NGV Environmental Management Plan* sets out how the Gallery will implement and deliver the principles of the policy. The current plan builds on the Gallery's sustainability successes to date and recognises ongoing achievements that were implemented under previous plans.

The plan addresses the following key elements:

- NGV policy, organisational structures and responsibilities for environmental management
- environmental sustainability targets
- management of systems and data for tracking environmental impacts and improvements
- reporting sustainability performance.

Key environmental actions and initiatives in 2014/15 included:

- continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
- introduction of an enhanced recycling program in office and back-of-house areas of both Gallery buildings
- continued use of 100 per cent recycled office paper and other sustainable office products
- continued commitment to minimising water usage by staff and in public areas
- continued harvesting of rainwater for use in the NGV International's moats and gardens
- continued development of systems for tracking the NGV's environmental impacts

**3. OUTCOMES**

**Energy consumption and greenhouse gas emissions**

a) Total energy usage segmented by primary source, including GreenPower

Stationary Energy (GJ)

2010/11	2011/12	2012/13	2013/14	2014/15
117,692	116,534	105,270	85,981	76,662

The NGV has continued to revise and improve previous years' energy-saving initiatives which have reduced the amount of energy required to operate its buildings. The 2014/15 result demonstrates the Gallery's ongoing commitment to reducing its environmental impact.

b) Total greenhouse gas emissions

Stationary Energy<sub>12</sub> (tonnes CO<sub>2</sub>)

2010/11	2011/12	2012/13	2013/14	2014/15
22,634	20,412	18,881	21,254	20,570

Despite a significant reduction in energy usage at the Gallery since 2013, the cancellation of mandatory GreenPower purchase under the government energy contract has led to an increase of CO<sub>2</sub> emissions in the past couple of years.

c) Normalised energy usage and greenhouse gas emissions

	2010/11	2011/12	2012/13	2013/14	2014/15
GJ/visitor	0.077	0.075	0.060	0.042	0.035
tCO <sub>2</sub> e/visitor	0.015	0.013	0.011	0.011	0.009
GJ/operating hour	13.435	13.303	12.017	6.543	5.834
tCO <sub>2</sub> e/operating hour	2.584	2.330	2.155	1.617	1.565

**Note:** see the section below for definitions and further information on normalising factors.

**Water consumption**

a) Total units of metered water consumed by water source, including air-conditioning cooling towers (kL)

2010/11	2011/12	2012/13	2013/14	2014/15
46,448	52,649	54,642	49,931	52,585

b) Normalised water usage

	2010/11	2011/12	2012/13	2013/14	2014/15
kL/visitor	0.030	0.034	0.031	0.025	0.023
kL/operating hour	5.30	6.01	6.24	3.799	4.002

There was a slight increase in the Gallery's water usage in 2014/15 which reflects the increase in visitor numbers to the NGV.

**Waste production**

a) Total units of waste disposed of by destination (kg per annum)

	2010/11	2011/12	2012/13	2013/14	2014/15
Landfill kg	95,796	111,069	107,903	180,016	178,607
Recycled kg	254,658	211,744	208,011	209,856	204,607

b) Normalised waste disposal (kg)

	2010/11	2011/12	2012/13	2013/14	2014/15
Landfill kg/visitor	0.06	0.07	0.06	0.08	0.08
Recycled kg/visitor	0.17	0.14	0.12	0.11	0.0
Landfill kg/operating hour	10.97	12.68	12.32	13.69	13.59
Recycled kg/operating hour	29.08	24.18	23.75	15.97	15.57

c) Recycling rate: 53.39% (2013/14: 53.82%)

The 2014/15 period saw an increase in building waste produced due to a building waste removal program during refurbishments and major works for the Gallery Renewal Program. By contrast, waste produced from operations decreased and therefore the total waste produced by the NGV was slightly less this year.

## OTHER CORPORATE REPORTS (CONT'D)

### Travel

Carbon emissions from NGV vehicle use (CO<sub>2</sub>)

	2010/11	2011/12	2012/13	2013/14	2014/15
tCO <sub>2</sub> e	28.76	21.11	15.05	16.10	16.7

Carbon emissions from NGV staff use of taxis (CO<sub>2</sub>)

	2010/11	2011/12	2012/13	2013/14	2014/15
tCO <sub>2</sub> e*	20.79	15.87	15.63	15.48	17.45

\* calculated in accordance with EPA Victoria guidelines

The increase in carbon emissions from NGV travel in 2014/15 is attributable to an increase in travel relating to offsite projects, in particular the Interim Collection Storage Improvements Project at the NGV's North Melbourne storage site.

### Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart below shows the range of normalising factors which are relevant to the NGV's functions and activities.

Normalising factor	NGV International	NGV Australia
2014/15 average number of full-time building occupants (number varies through the year)	320	50
<b>NUMBER OF VISITORS</b>		
2014/15	1,500,000	700,000
2013/14	1,362,101	669,476
2012/13	1,104,636	635,492
2011/12	832,476	715,833
2010/11	787,124	736,201
2014/15 number of air-conditioning operating hours	4380*	8760
2014/15 number of hours open to public	2616	2488

\* Air-conditioning system shuts down overnight (7pm–7am).

### E. COMPLIANCE WITH THE BUILDING ACT 1993

During 2014/15 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne 3004 (NGV International), complied with all provisions of the Building Act 1993. As at 26 June 2015, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2014/15, the NGV continued building works at NGV International and The Ian Potter Centre: NGV Australia sites as part of the Gallery Renewal Program and Moat Rectification Works. A total of \$1.6 million worth of refurbishment works were completed during this period. All building works of more than \$50,000 in value were subject to certification of plans, mandatory inspections of the works, and issue of occupancy permits or certificates of final inspection.

The NGV regularly (at least annually) conducts condition inspections of all buildings and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and completed taking into account assessments of risk, and availability of financial and other resources.

No building was required to be brought into conformity during the year. To the NGV's knowledge, no registered building practitioners were deregistered.

As a tenant, the NGV also occupied premises at the following locations in Victoria:

- The Ian Potter Centre: NGV Australia, Federation Square, Melbourne 3000
- NGV Studio, Federation Square, Melbourne 3000
- 99 Shiel Street (part), North Melbourne 3051
- 1 Simcock Avenue (part), Spotswood 3015
- Units 16 and 17, 136 Hall Street, Spotswood 3015.

### F. NATIONAL COMPETITION POLICY

The NGV is committed to competitive neutrality principles, ensuring fair and open competition. Many services, such as maintenance of infrastructure and facilities, supply of utilities and goods, and security and catering services have been outsourced through open and competitive procurement processes.

### G. IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

The Victorian Industry Participation Policy Act 2003 requires departments and public sector bodies to report on the implementation of the Victorian Industry Participation Policy (VIPPP). Departments and public sector bodies are required to apply VIPPP regulations in all procurement activities valued at \$3 million or more in metropolitan Melbourne and for statewide projects; or \$1 million or more for procurement activities in regional Victoria.

During 2014/15, the NGV commenced two VIPPP-applicable service contracts, totalling \$25,513,017 over a five-year period and occurring in metropolitan Melbourne. The total annual VIPPP commitments achieved as a result of these contracts include:

- local content of 100 per cent of the total value of the contracts
- a total of 130 retained jobs (Annualised Employee Equivalent).

The NGV's commitments to the Victorian economy in terms of skills and technology transfer include the use of cleaning and security services.

There were no design contracts or grants provided in the reporting period, therefore no Interaction Reference Number conversations were required with the Industry Capability Network (Victoria) Ltd.

### H. CONSULTANCIES

In 2014/15 there were ten consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2014/15 in relation to these consultancies was \$330,418 (excluding GST). Details of individual consultancies can be viewed at [www.ngv.vic.gov.au/about/reports-and-documents/](http://www.ngv.vic.gov.au/about/reports-and-documents/).

In 2014/15, there were twenty-one consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2014/15 in relation to these consultancies is \$91,676 (excluding GST).

### I. ATTESTATION ON COMPLIANCE WITH SD4.5.5 RISK MANAGEMENT FRAMEWORK

I, Bruce Parncutt, certify that the National Gallery of Victoria has complied with the Ministerial Standing Direction 4.5.5 – Risk Management Framework and Processes. The Audit, Risk and Compliance committee verifies this through oversight.

**Bruce Parncutt**  
President  
28 August 2015

## K. ADVERTISING AND COMMUNICATIONS EXPENDITURE

Campaign	Start/ end date	Advertising (media) expenditure 2014/15 (excl. GST)	Creative and campaign development expenditure 2014/15 (excl. GST)	Research and evaluation expenditure 2014/15 (excl. GST)	Signage and print and collateral expenditure 2014/15 (excl. GST)	Other campaign expenditure 2014/15 (excl. GST)
<b>ITALIAN MASTERPIECES FROM SPAIN'S ROYAL COURT, MUSEO DEL PRADO <sup>(a)</sup></b>						
This Melbourne-exclusive exhibition enabled visitors to see more than 100 Italian masterpieces by renowned artists such as Raphael, Titian and Tintoretto. A comprehensive national marketing and communications campaign incorporating print, digital and outdoor advertising was delivered with the support of the NGV's media and tourism partners.	16 May – 31 Aug. 2014	\$195	\$23,195	–	\$828	\$2,810
<b>THE FASHION WORLD OF JEAN PAUL GAULTIER: FROM THE SIDEWALK TO THE CATWALK</b>						
The unconventional and playfully irreverent designs of Jean Paul Gaultier were celebrated in the first international exhibition dedicated to this groundbreaking French couturier. The NGV collaborated with Maison Jean Paul Gaultier to deliver a striking and contemporary visual identity illustrating a fashion and art experience. The national marketing and communications campaign encompassed outdoor, digital, print and social media, as well as a cinema commercial featuring Kylie Minogue and Jean Paul Gaultier that was broadcast nationally.	17 Oct. – 8 Feb. 2015	\$295,516	\$51,806	\$23,325	\$57,365	\$38,140

**Notes:**

(a) Campaign occurred across the 2013/14 and 2014/15 financial years.

ADDITIONAL INFORMATION  
AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, the NGV has retained details in respect of the items listed below; they are available to the relevant Ministers, Members of Parliament and the public on request (subject to the Freedom of Information requirements, if applicable):

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- details of publications the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges for its services, including services that are administered
- details of any major external reviews carried out in respect of the operation of the NGV
- details of any other research and development activities undertaken by the NGV that are not otherwise covered either in the report of operations or in a document which contains the financial report and report of operations
- details of overseas visits undertaken, including a summary of the objectives and outcomes of each visit
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the report of operations

- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the report of operations
- a list of the NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
  - (i) consultants/contractors engaged
  - (ii) services provided
  - (iii) expenditure committed to for each engagement.

This information is available on request from:  
Ms Alison Lee  
Manager, Governance, Policy and Planning  
Phone: 03 8620 2374  
Email: enquiries@ngv.vic.gov.au

# DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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