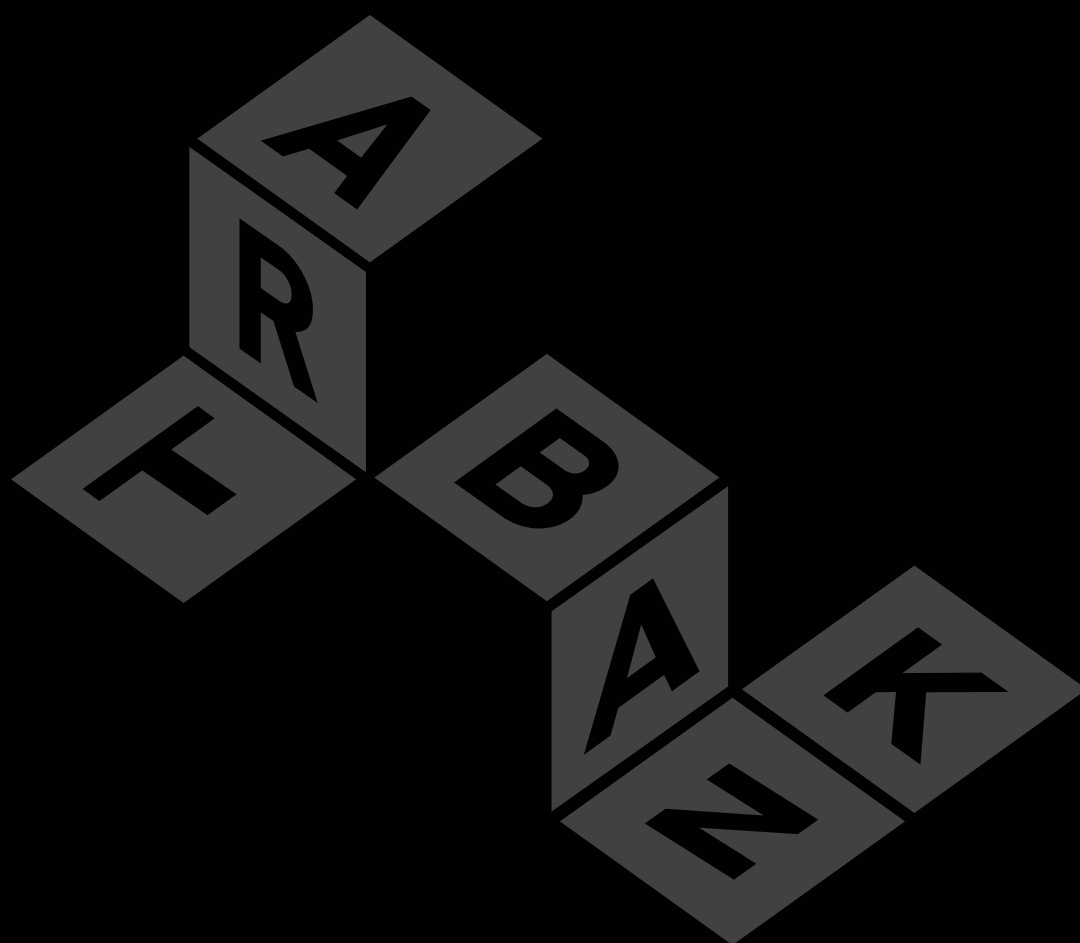
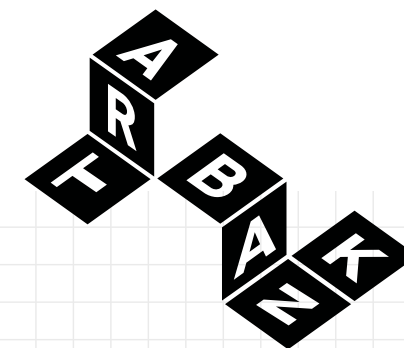


**Artbank**  
**Year in review**



**2024–25**



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## Director's message

Artbank is a program worth celebrating. First and foremost, Artbank directly supports a key sector of Australia's creators – visual artists (and their galleries) – through the consistent acquisitions of artworks. Furthermore, Artbank's growing treasure trove of over 11,000 artworks are more accessible than any other public collection, with more than 50% of our collection out on loan at any time in diplomatic posts, offices, public businesses and homes.



### **Image credit**

Artbank Sydney team from left Barry Keldoulis, Fiona Hurel, Martin Tokarczyk, Natalie O'Connor, Jack Harman, Zoë Rodriguez, Rod Palmer and Oliver Watts, Artbank Sydney, 2025. Photo: Nicole England.





**Image credit**  
Installation view, Artbank client Brookfield featuring artworks by Thomas Jeppe, Craig Easton, Rae Bolotin and Bryan Spier, 2025.



## Director's message

Established in 1980, this year, Artbank celebrates its 45th birthday. Because we bent to cruel dictates of the COVID restrictions in 2020, we are taking the chance to celebrate Artbank turning 45 in 2025.

As if the team weren't busy enough seeing works move in and out of collection store on their leasing journey, we've been busy putting together a book that we will launch at the 45th anniversary of our formal opening in August 1980. This book chronicles the policy discussion as Artbank was formed, the actual physical set-up, and then the work of living out the expectation that had been posited in this unique program. Written by Laura Couttie in her engaging style, we understand how lucky and clever Artbank's foundations are: departmental officers and ministers who understood Artbank as a working collection with works people want to live with throughout their work life in offices, and in their private lives for the increasing number who lease works for their homes.

Current leasing numbers reflect Artbank's success – annualised leasing in 2024–25 rose to over \$4 million, with 605 clients from many different industries. We are delighted to now have Art Consultant Daniel Templeman

working in Brisbane, and to benefit from Barry Keldoulis' appointment to lead the art leasing area of Artbank. Artbank's seven Art Consultants do incredible work with our wonderful clients – curating hundreds of spaces with unique selections of Artbank artworks. Clients always have a lot to say about what the art means to them. I was so happy to hear one member of a new Sydney client's team say "I always book Room 7 for my meetings because I love the artwork in there!"

Buoyant leasing revenue enabled Artbank to acquire 83 artworks from 71 artists practising in different media across Australia in the past year. These works are already being sought by clients and will continue that virtuous cycle of feeding the leasing scheme, which then provides funds for future acquisitions.

We have benefited greatly from having our first conservator on staff. Fiona Hurel's days vary dramatically: carefully conserving works onsite; reviewing disaster management plans; and organising to outsource conservation where treatments can't be undertaken at Artbank. This important conservation work means our collection continues to circulate in tip-top condition.

Public programming at Artbank in Sydney and Melbourne provides opportunities for us to shine a focused light on different parts of the Artbank collection. We are very happy for opportunities to collaborate with peers, or to rely on the expertise of our staff to curate excellent collection shows, with great diversity of theme: from climate change, to gender (in)equality, to still life works and ceramic works. Truly something for everyone.

This year, I was delighted that a work we bought last year made it into our *Love Yellow* show, and to welcome artist Aaron Matheson and his family into Artbank Collingwood to see his work alongside others. And at Melbourne Art Fair early in 2025, several years after we collected Hannah Gartside's humorous gloves sculpted into bunnies, while visiting the Tolarno stand which had been taken over by more bunnies, Hannah's continued delight in having been collected was palpable.

That's one of the key reasons so many of us love working at Artbank – we know how much Artbank means to our community.

Zoë Rodriguez  
Director, Artbank



## About Artbank

Artbank is part of the Australian Government Office for the Arts, in the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts. For 45 years Artbank has played a vital role in supporting Australia's contemporary art sector.

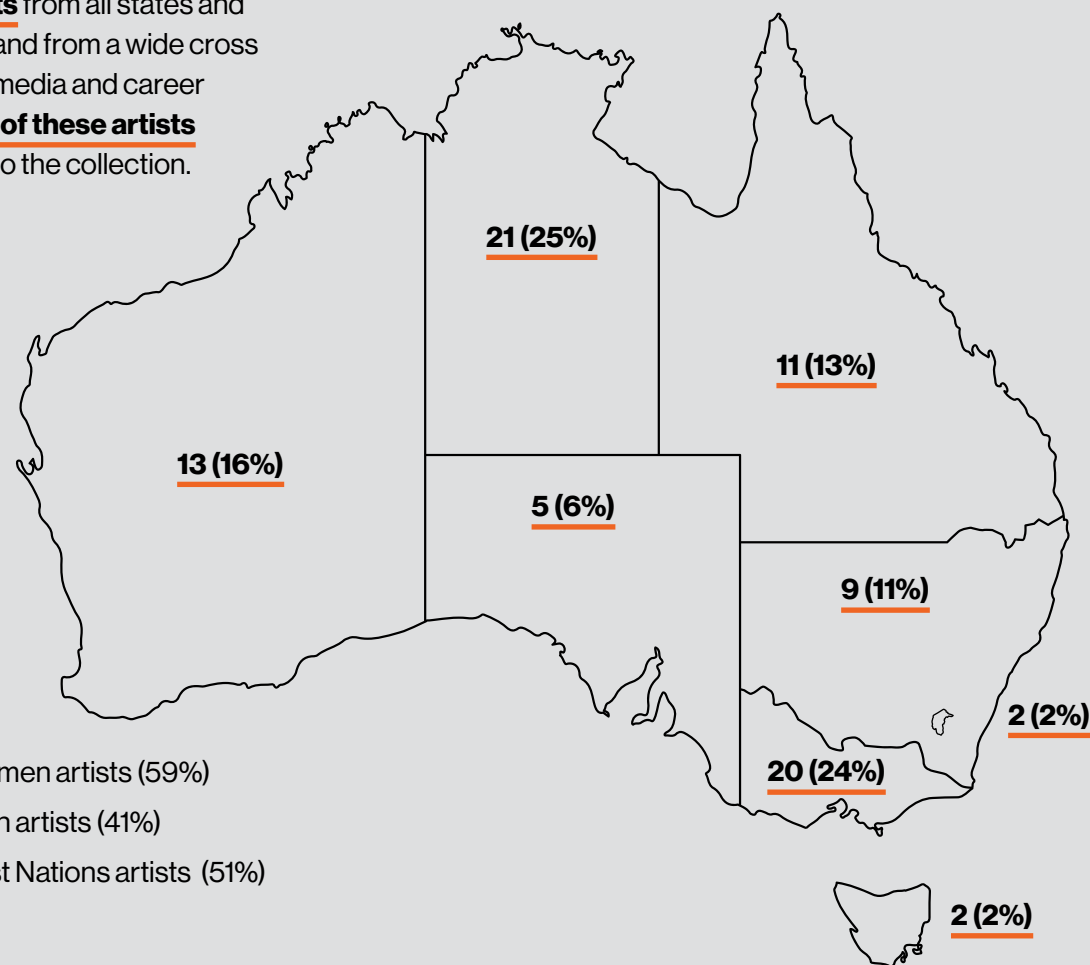
Established in 1980 by the Australian Government, Artbank's two core objectives are to provide direct support to Australian contemporary artists through the

acquisition of their work, and to promote the value of Australian contemporary art to the broader public. Artbank is a national program, acquiring artworks

from living Australian artists from across the country and helping to stimulate the arts sector in all states, major cities, and remote and rural centres.

### Number of works acquired by state of artist

In the past year, Artbank has collected a total of **83 artworks** by **71 artists** from all states and territories and from a wide cross section of media and career stages. **68 of these artists** were new to the collection.



**42** Women artists (59%)

**29** Men artists (41%)

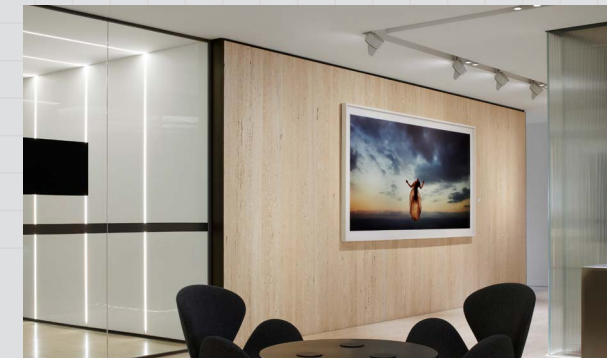
**36** First Nations artists (51%)

The Artbank Registration team managed the condition reporting, handling, packing and dispatch (transport) of **1366 artworks** to clients. The team also moved and relocated **2935 artworks**.



Artbank Collections Officer Katie Tremschnig packing artworks in the Melbourne collection store, 2025. Photo: Nicole England.

Artbank has **604 clients** leasing a total of **4,992 artworks** out of over 11,000 works from the Artbank collection. This represents **54%** of the potential leasing value of the collection.



Artbank client Minter Ellison, Melbourne featuring Rosemary Laing, *bulletproofglass #2*, 2002. Photo: Nicole England.

Artbank loaned **36 artworks** to **13 exhibitions at peer cultural institutions** across NSW, VIC and ACT, increasing public visibility and access to artworks in the Artbank Collection.



Installation view, *The Immersive World of Thom Roberts*, National Portrait Gallery, Canberra, 2025. Photo courtesy of Studio A.

Artbank's exhibition program featured **163 artists** from the Artbank collection across **5 exhibitions** in Sydney and **4 exhibitions** in Melbourne.



Installation view, *I Can't Stop (Holding On)*, Artbank Melbourne, 2024. Photo: Christian Capurro.

Artbank welcomed our first ever in-house conservator to the team. A total of **61 conservation treatments** have been completed, with a potential annual rental value of **\$80,800.00**.



Artbank Conservator Fiona Hurel cleaning a fibre work after undergoing a new acquisition pest treatment. Artwork featured is Sharnarina Foster, *Collecting bush lollies and cooking tail*, 2024.













**Image credit**  
Artbank Senior Registrar Rod Palmer and Conservator Fiona Hurel with Tennant Creek Brio (Fabian Brown Japaljarri & Rupert Betheras), *Poker hand*, 2024. Photo: Nicole England.

# Acquisition highlights

## What we acquired — the numbers

Allocated budget.....	<b>\$500,000.00</b>
Total number of artworks .....	<b>83 artworks</b>
Total number of artists.....	<b>71 artists</b>
Artists identifying as women.....	<b>42 artists (59%)</b>
Artists identifying as men .....	<b>29 artists (41%)</b>
Artists identifying as First Nations .....	<b>36 artists (50%)</b>
Artists identifying as First Nations women.....	<b>23 artists (31%)</b>
Artists identifying as First Nations men .....	<b>13 artists (18%)</b>

### Expenditure by artist’s primary location

Location		Expenditure	Percentage of total expenditure
NSW		\$56,127.25	13%
VIC		\$69,954.48	16%
QLD		\$65,349.99	15%
NT		\$104,806.07	24%
WA		\$59,479.08	13%
TAS		\$20,536.36	5%
ACT		\$25,909.09	6%
SA		\$28,200.00	6%
O/S		\$11,000.00	2%





## Acquisition highlights

As an artist support program, Artbank prides itself on the diversity of the artists in the collection. Since its inception in 1980, Artbank has supported artists from all over the country and in a way that represents the best of Australian contemporary art including glass, ceramic, video art, photography, painting and drawing. This year has been no exception to those objectives. These selected highlights from across the country represent the exciting breadth, innovation and hybridity of the works acquired this year.

Western Australian artist Emma Buswell's monumental tapestry *Between draft and final intentions* is a mediation on an artist's labour. It is a very apt work for a year in which the Federal Government's National Cultural Policy, *Revive*, placed a renewed focus on treating artists' work as work. Using a form of knitting machine, Buswell's work adds to the great tradition of textile and work adds to the great tradition of textile and tapestry in the Artbank collection.

The romantic Jumaadi work *The Lovers* is an intimate portrait of two people intertwined and their shared life together. Jumaadi works between New South Wales, and Yogyakarta, Indonesia. This work is painted on velum in the same material as Javanese shadow puppets, and is incised in the same way.

Obery Sambo is from Mer (Murray Island), home to the Meriam Mir people of the Eastern Torres Strait and belongs to the Meuram clan group. His works update our collection of headdresses from this region. These works move laterally outside the frame, conjuring up the sounds and movement of dance and reflecting Sambo's background as both a performance and visual artist.

South Australian Henry Jock Walker, with the assistance of seamstress and pattern-maker Lachy Lang, made the colourful patchwork *Neoprene Flagship* from fragments of discarded wetsuits. The suits often show signs of their original function, or retain a faint smell of salt. The work embodies Walker's community-minded art practice which he calls a practice of optimism. Walker won the prestigious Samstag Scholarship in 2024.

Another collaborative piece is *Poker hand*, painted together by Fabian Brown Japaljarri and Rupert Betheras from Tennant Creek Brio. Painted in house paints and acrylics on found material, the work has a raw immediacy that is striking and powerful. The hand at this scale is both the poker playing cowboy but also a hand of god.

Tasmanian Jo Chew's painting *Shield* is rendered in acrylic and oil paint, but the approach is like a unified collage. Chew's compositions are collaged together from found and sourced imagery, repurposing existing symbols to construct a new story. Her paintings are fragile and contingent: each one representing a different part of our relationship to home.

In her own words, Melbourne based artist Nat Thomas "renovates" historical works. In *Grand Designs (after Erica McGilchrist)*, Thomas tackles the historical and current representation of women in art, through the lens of modernist women painters. This painting was made in response to the work and legacy of pioneering feminist artist and educator Erica McGilchrist, co-founder of the Women's Art Register, and an artist also in the Artbank collection.

Finally, from the ACT, Jennifer Kemarre Martiniello's *Pale Sedge Reeds Fish Trap* is a glass work that uses caning to emulate the weaving of a traditional pandanus fish trap. The works' contemporaneity is based in part on its radical hybridity: between the old and the new and the Indigenous and the Western.

Even in this short survey of recently acquired artworks, it is clear that the works acquired by Artbank represent critical and contemporary practice in this country. The works are vital and radical, in terms of subject matter but also in terms of material explorations.





## Dhukumul Wanambi

This year, Artbank acquired a significant time-based media artwork, *Marrakulu Monuk*, by Dhukumul Wanambi, an emerging Yolŋu artist and one of the rising stars of The Mulka Project in Northeast Arnhem Land. Dhukumul was a finalist (Highly Commended) in the 2024 National Aboriginal and Torres Strait Islander Art Awards, which is where the Artbank team first encountered her powerful work.

*Marrakulu Monuk* animates an ancient story passed to the artist by her late father, Mr W Wanambi, a respected artist, founder of The Mulka Project, and a leading Elder behind the push for sea rights and fishing rights in Yirrkala.

Dhukumul's digital video animations activate the saltwater designs represented in her father's bark paintings. Applying her marks

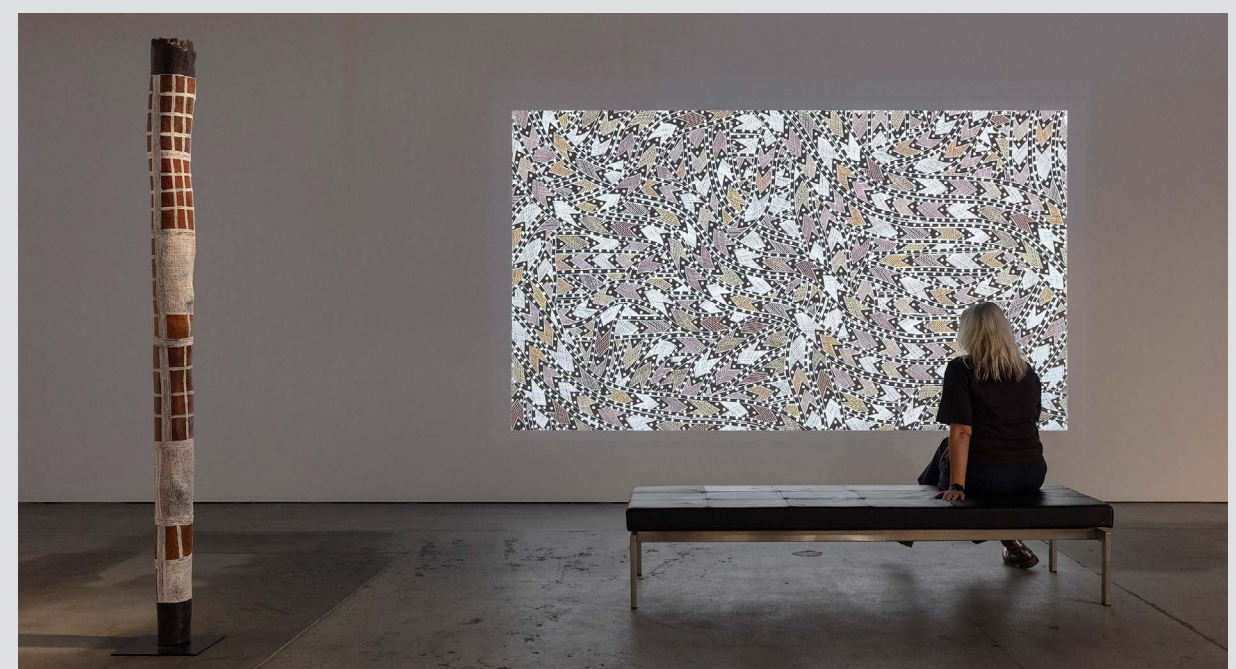
with a digital brush, the important motifs swirl infinitely across time and space. Dhukumul's work is a wonderful balance of innovation and tradition, breaking and making rules across cultures, and pushing the boundaries of time-based media.

Artbank was pleased to exhibit Dhukumul's *Marrakulu Monuk* in dialogue with her father Mr W Wanambi's bark painting

*Marrakulu Gapu*, also in the Artbank collection, in the exhibition *Catch: Stories of First Nations fishing*, at Artbank Melbourne earlier this year.

"This was my second animation and I felt good about it. But I was surprised when Artbank bought it. It was great seeing it on the big screen and hearing people's reaction. Thank you Artbank."

## Dhukumul Wanambi



Installation view, *Catch: Stories of First Nations fishing* from the Artbank Collection featuring artwork by Marnnyula Mununggurr and Dhukumul Wanambi, Melbourne, 2025. Photo: Christian Capurro.



## Aaron Aryadharma Matheson

“I was so delighted about the acquisition of *Dawnies: Love Undying*. It felt special and supportive to have that particular work chosen from my exhibition in 2024.

Artbank is a precious Australian cultural asset, unique in the way that it gathers amazing Australian art and makes it accessible in workplace contexts, homes and government buildings around the world.

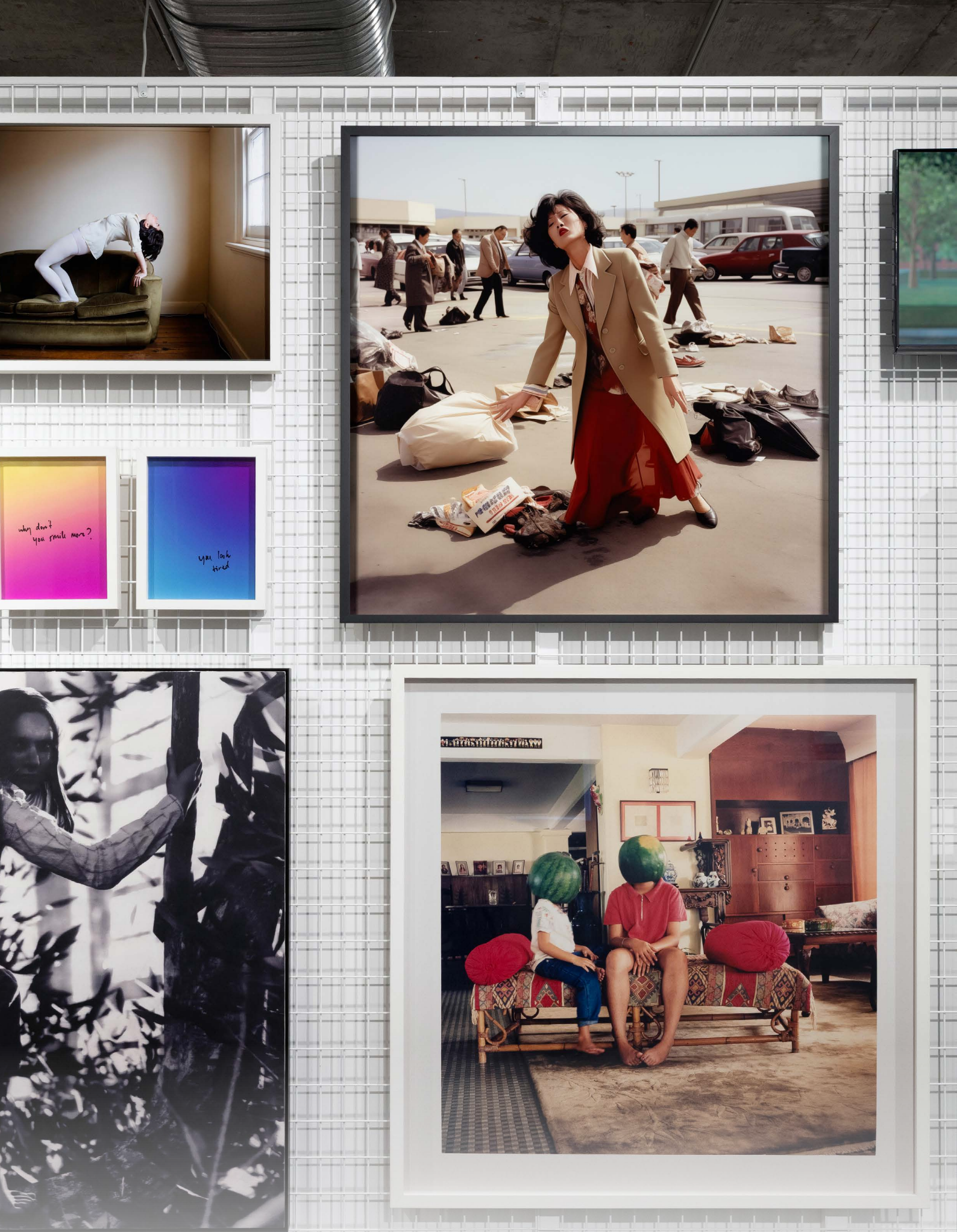
I loved visiting the collection earlier in the year with my partner and her child; there was something to fascinate each of us. I found the beautifully designed display spaces facilitated quietude, reflection and aesthetic pleasure.”

Aaron Aryadharma Matheson



Aaron Aryadharma Matheson, with his work as featured in *Love Yellow*, Artbank Melbourne 2025.





**Image credit**  
 Installation view, *A Gestural Drift*, curated by Sara Oscar, Artbank Sydney Window, 2025. Photo: Jessica Maurer 2025.

## Sara Oscar

“Working with the Artbank team on *A gestural drift* was a deeply thoughtful and collaborative experience. Curating from the collection gave me the chance to draw out connections between gesture and memory in image making, especially how gestures surface visually across archives and emerging technologies like generative AI.

The team approached the project with curiosity, and their support allowed space for speculative thinking, alongside the practical realities of curating. Having my own work included in the Artbank collection means a great deal. It signals a recognition of practices that sit at the edge and engage with marginal stories, intergenerational memory, and the speculative potential of image making. It’s rare to encounter an institution so committed to supporting artists in ways that feels genuinely invested in their ideas and creativity.”

### Sara Oscar



A hyperrealistic photograph of a pregnant Thai woman; wearing a suit; fainting; luggage; chaos; airport parking lot; in the style of Jean Martin Charcot – scale 1:1; quality 1, 2023.

A hyperrealistic photograph of a 30 year old Thai woman; pregnant; suit; lost expression; Suvarnamhupi airport; luggage; carpark; 1970s – scale 1:1; quality 1, 2023.

A hyperrealistic photograph of a pregnant Thai woman; tall woman in suit; falling luggage; chaos; airport parking lot; theatrical gestures; falling – scale 1:1; quality 1, 2023.

AI generated and upscaled image, pigment ink-jet print on archival paper. Artbank Collection purchased 2024.



Acquisition list 2024–25

Name	Title	Description	Date	Purchased from	Price
Jean Barth	<i>Stone Milker (Study #1)</i>	Oil paint screen printed on marine ply and cedar	2024	Milani Gallery	15,000.00
Serena Pinday	<i>5 Generations of Gija Women Skin Group (from my Mother's side)</i>	Natural ochre on canvas	2024	Fremantle Arts Centre	1,010.00
Serena Pinday	<i>My Great Grandfather's country &amp; dreaming</i>	Natural ochre on canvas	2024	Fremantle Arts Centre	1,010.00
Emma Buswell	<i>Between draft and final intentions</i>	Wool, acrylic and cotton yarn	2024	AVA	16,363.64
Jeremy Eaton	<i>Through a Beaded Curtain</i>	UV exposure dye print on canvas, birch ply mount	2024	LON Gallery	4,545.45
Marina Rolfe	<i>The Ceremony</i>	Oil on linen	2024	ARC ONE Gallery	8,000.00
Yalmakany Marawili	<i>Meditjin</i>	Earth pigments on stringybark hollow pole	2024	Aboriginal & Pacific Art	9,299.80
Jack Green	<i>We all Got a Mother</i>	Synthetic polymer on canvas	2024	Watch This Space	\$3,977.27
Marlee McMahon	<i>Shadow Crossed The Sky</i>	Synthetic polymer and oil on canvas	2023	Sutton Gallery	3,545.45
Marlee McMahon	<i>Juicy Ball</i>	Synthetic polymer and oil on canvas	2024	Sutton Gallery	2,545.45
Aaron Aryadharma Matheson	<i>Dawnies: Love Undying</i>	Synthetic polymer on canvas	2024	Liverpool Street Gallery	8,000.00
Naomi Kantjuriny	<i>Minyma mamu tjuta</i>	Synthetic polymer paint on linen	2024	Tjala Arts	6,000.00
Charles Adrian Smith	<i>All rabbit holes eventually lead to philosophy</i>	Oil on canvas	2024	Artist	5,000.00
Adrienne Watson	<i>Manbiri (Sea Turtle)</i>	Fibre	2024	Injalak Arts and Crafts	1,750.00
Basma Nulla	<i>Djenj (Fish)</i>	Fibre	2023	Injalak Arts and Crafts	1,500.00
Rosanne Namundja	<i>Nawarlah (Stingray)</i>	Fibre	2023	Injalak Arts and Crafts	800.00
Bevan Namponan	<i>Minh Kaark (Black Cockatoo)</i>	Earth pigments on wood	2023	Wik and Kugu Arts & Crafts Centre	6,145.45
Obery Sambo	<i>Wakai a Kuskus</i>	Cane, feathers, string, ink on shell, jewellery	2024	Artist	9,500.00
Ivy Minniecon	<i>Wauri-janay 2</i>	Monoprint on 300gsm Hahnemuhle paper	2024	NorthSite Contemporary Arts	1,250.00
Michelle Pulatuwayu Woody Minnapinni	<i>Ngiya Murrakupupuni</i>	Locally sourced ochres on stringybark	2024	Agency Projects	8,000.00
Kate Wallace	<i>On Water</i>	Oil on linen	2024	LON Gallery	2,727.27
Kate Wallace	<i>Still Life</i>	Oil on linen	2024	LON Gallery	2,409.09
Narelle Desmond	<i>Rapid Expansion 4</i>	Plastic, acrylic	2023	The Renshaws'	1,636.36
Narelle Desmond	<i>Rapid Expansion 5</i>	Plastic, acrylic	2023	The Renshaws'	1,636.36
Narelle Desmond	<i>Rapid Expansion 6</i>	Plastic, acrylic	2023	The Renshaws'	1,636.36

Name	Title	Description	Date	Purchased from	Price
Balwaldja Wanapa Mununggurr	<i>Wangdawuy Homeland</i>	Pencil and ink on paper	2023	Salon Art Projects	1,850.00
Dawn Sandy	<i>Pilbara Wildflowers</i>	Acrylic on canvas	2024	Salon Art Projects	9,000.00
Lizzie Nangala	<i>Karrinyarra Tjukurrpa</i>	Acrylic on linen	2024	Salon Art Projects	1,400.00
Ralph Djupangitj Mununggurr	<i>Gapuwarriku at Lutumba</i>	Acrylic on hollow eucalyptus tree	2023	Salon Art Projects	6,900.00
Michael Hogan	<i>Upupily-upupilya</i>	Acrylic on linen	2023	Salon Art Projects	4,700.00
Ned Grant	<i>Palpatatjara</i>	Acrylic on linen	2024	Salon Art Projects	10,300.00
Margaret Djarrbalabal	<i>Blanket</i>	Balgurr (Kurrajong - Brachychiton Populneus) and natural dyes	2024	Bula'bula Arts	5,800.00
Josina Pumani	<i>Maralinga</i>	Ceramic, glazed	2024	APY Gallery Adelaide	2,500.00
Julie Nangala Robertson	<i>Mina Mina Jukurrpa</i>	Acrylic on linen	2023	Outstation Gallery	11,200.00
Ham Darroch	<i>Fairground</i>	Acrylic on canvas	2022	Onespace Gallery	15,909.09
Rudi Williams	<i>Yellow Room: 'Mirror, mirror II (2008–2009)', Rosslynd Piggott 'Murmur' exhibition, The Johnston Collection, East Melbourne</i>	Chromogenic photograph	2024	Sutton Gallery	2,000.00
Rudi Williams	<i>White Room: 'Mirror, mirror II (2008–2009)', Rosslynd Piggott 'Murmur' exhibition, The Johnston Collection, East Melbourne</i>	Chromogenic photograph	2024	Sutton Gallery	2,000.00
Lisa Waup	<i>home</i>	Lithograph	2024	The Australian Print Workshop	1,363.63
Lisa Waup	<i>memory</i>	Lithograph	2024	The Australian Print Workshop	1,363.63
Lisa Waup	<i>place</i>	Lithograph	2024	The Australian Print Workshop	1,363.63
Lisa Waup	<i>time</i>	Lithograph	2024	The Australian Print Workshop	1,363.63
Tennant Creek Brio (Fabian Brown Japaljarri & Rupert Betheras)	<i>Poker hand</i>	Mixed media and acrylic on canvas	2024	Cassandra Bird	15,000.00
Onrie Radovic	<i>Lament</i>	Acrylic on aluminium	2024	Minerva	3,181.81
Nat Thomas	<i>Grand Designs (after Erica McGilchrist)</i>	Synthetic polymer on linen	2024	Darren Knight Gallery	10,000.00
Isadora Vaughan	<i>Habitat (bones)</i>	Glazed ceramic, steel	2024	STATION	8,000.00



Acquisition list 2024–25

Name	Title	Description	Date	Purchased from	Price
Ned Kelly	<i>That hill near my Father's Country</i>	Synthetic polymer paint on linen	2024	Desert Mob	2,250.00
Ned Kelly	<i>Perentie Hill</i>	Synthetic polymer paint on linen	2024	Desert Mob	2,250.00
Sharnarina Foster	<i>Collecting bush lollies and cooking tail</i>	Wool and acrylic stitching on stretched hessian	2024	Desert Mob	1,200.00
Diane Dawson	<i>Catching tinka (goanna)</i>	Wool and acrylic stitching on stretched hessian	2024	Desert Mob	1,300.00
Leshell McLean	<i>Salt lake between the Wanarn and Mantamaru turnoff</i>	Wool and acrylic stitching on stretched hessian	2024	Desert Mob	1,000.00
Rupert Jack	<i>Tjukurpa Pulka – Mr Jack's Big Story</i>	Black clay, underglaze	2024	Desert Mob	3,500.00
Marjorie Nunga Williams	<i>Jay Creek</i>	Synthetic polymer paint on linen	2024	Desert Mob	1,380.00
Dennis Nelson Tjakamarra	<i>Kapi Tjukurpa – Kalipinyapa</i>	Synthetic polymer paint on linen	2024	Desert Mob	3,600.00
Joseph Williams Jungurrayi	<i>Imagination</i>	Synthetic polymer paint on found aerial photographs	2024	Desert Mob	5,500.00
Jennifer Kemarre Martiniello	<i>Pale Sedge Reeds Fish Trap</i>	Hot blown glass with canework	2022	Craft + Design Canberra	10,000.00
Jo Chew	<i>Shield</i>	Acrylic and oil on canvas	2024	Despard Gallery	6,900.00
Will Cooke	<i>Send me your dream and I'll dream it for you</i>	Primer, acrylic on aluminium, lacquered clear coat, powder coated aluminium frame	2024	CBD Gallery	6,818.18
Bridie Gillman	<i>Ground Work 16</i>	Tufted wool	2024	Edwina Corlette Gallery	2,363.64
Bridie Gillman	<i>Ground Work 17</i>	Oil on sewn linen	2024	Edwina Corlette Gallery	4,090.91
Renee Estée	<i>I saw you through the fog</i>	Oil, oil bar, pigment, silver leaf and found fabric on canvas	2024	COMA	11,000.00
Henry Jock Walker	<i>Neoprene Flagship</i>	Stretched found neoprene with powder-coated aluminium frame	2024	The Egg and Dart	9,000.00
Amy Joy Watson	<i>Sunspots</i>	Metallic thread on brass mesh with brass frame	2024	Hugo Michell Gallery	7,200.00
Bill Hawkins	<i>Paper lanterns in the garden</i>	Acrylic on board	2024	NAP Contemporary	3,854.55
Taylah Hasaballah	<i>END OF ENDLESSNESS</i>	Iron, powder pigment and sodium on linen	2024	LAILA	7,200.00
Melanie McCollin-Walker	<i>A World Apart</i>	Acrylic on linen	2024	Handmark	13,636.36

Name	Title	Description	Date	Purchased from	Price
Alfonso Puautjimi	<i>Yellow Bikes and Trailer</i>	Natural ochres on paper	2024	Aboriginal & Pacific Art	3,349.00
Eduardo Wolfe-Alegria	<i>Morning Rituals</i>	Oil on canvas	2021-2024	Oigáll Projects	4,545.45
Scotty So	<i>The Little Dragon Princess of the East Sea Visiting the Great Barrier Reef</i>	Digital rendered image, lenticular print on lightbox	2024	MARS Gallery	6,909.09
Anna Louise Richardson	<i>Moth I</i>	Charcoal on cut cement fibreboard	2025	Jennings Kerr	2,272.72
Anna Louise Richardson	<i>Moth II</i>	Charcoal on cut cement fibreboard	2025	Jennings Kerr	2,272.72
Alison Puruntatameri	<i>Winga</i>	Ochre on linen	2024	Munupi Arts	15,000.00
Holly Anderson	<i>Pool (the theatre)</i>	Oil on board	2024	N. Smith Gallery	5,909.09
Camille Laddawan	<i>Portal</i>	Glass beads, thread	2025	BAProjects	3,454.54
Camille Laddawan	<i>Indefinite Pitch</i>	Glass beads, thread	2025	BAProjects	3,454.54
Paula Savage	<i>No. 2 Reef II</i>	Raffia, sea chord, kulpa seeds	2025	Moa Arts	5,000.00
Jumaadi	<i>The Lovers</i>	Acrylic on buffalo hide	2024	King Street Gallery	12,272.72
Dhukumul Waṇambi	<i>Marrakulu Monuk</i>	High definition video; no sound	2025	Buku-Larrnggay Mulka Centre	5,000.00
Paul Bai	<i>Sunrise and Sunset between West and East (No.3)</i>	Acrylic on canvas and wood	2024	REDBASE	7,000.00
Chris Hopewell	<i>Orbit</i>	Acrylic and resin on board	2025	Art Collective WA	6,800.00
Amanda Bell	<i>Miyak djinanginy (moon seeing)</i>	Acrylic, charcoal and pencil on canvas	2025	Artist	2,250.00
Nicole Zhang	<i>The Languishing</i>	Acrylic on canvas	2025	Chalk Horse	5,454.54
Miguel Aquilizan	<i>Sentinel Fragments No.5</i>	Reclaimed wood, steel	2025	STATION	4,090.90
Bahman Kermany	<i>The Mathematical dancers</i>	Oil on canvas	2025	Artist	4,800.00





**Image credit**

Artbank staff celebrating a new acquisition with artist Alison Puruntatameri and her artwork *Winga 2025*.  
From left Katie Tremchnig, Susie Cornish, Jesse Fatnowna, Zoë Rodriguez, Alison Puruntatameri, Barry Keldoulis, Paul Adair, Oskar Arnold, Emma Rees, Sigourney Jacks, Laura Couttie. Photo: Phoebe Powell courtesy of Melbourne Art Fair.



## Programs, events and tours

Artbank coordinated exhibition programming and Artbank Open events in the Sydney and Melbourne exhibition spaces during 2024–25. We also held Artbank Unpacked events in Sydney, Melbourne, Brisbane, Canberra and Perth. These open invitation information sessions provide opportunities for artists, gallerists, potential clients or anyone else, to learn more about Artbank’s acquisition process and leasing program.

This year, Artbank partnered with Agency Projects, Melbourne Design Week, Melbourne Art Fair, National Indigenous Art Fair and Sydney Contemporary to present aligned exhibitions, tours and public programs that were successful in reaching new audiences.

Artbank also partnered with Wikimedia Australia to host two Wikipedia Edit-a-thon events, with the purpose of increasing publicly accessible information about Australian women artists on Wikipedia.

These public activities promote both the value of Australian contemporary art to the broader community through access to the collection, and awareness of the art leasing program – and how that encourages the development of Australian contemporary art through our acquisitions.







# Artbank Window Sydney 2024–25 program

**25 June – 11 August, 2024**

***First Voices: Indigenous Artworks from the Artbank Collection***

**Presented for NAIDOC Week 2024**

Featured artists: Michelle Anderson, Lydia Balbal, Frewa Bardaluna, Djambu Barra Barra, Helen Ganalmirriwuy Garrawurra, Harold Goodman and Irene Henry, Iwantja Young Women's Film Project, Nyurpaya Kaika and Mary Pan, Kitty Kantilla, Sylvia Kanytjupai Ken, Emily Kam Kngwarray, Kathleen Malpamba, Betty Muffler, Ginger Riley Munduwalawala, Sally M Nangala Mulda and Marlene Rubuntja, Joel Ngallametta, Fiona Omeenyo, Ken Thaiday Snr, Faith Thomson Nelson, Bernard Tjalkkuri, Gutjarra Yunupingu.

**3 September – 20 October, 2024**

***Equalessable – curated by The Countess.Report***

Featured artists: Gordon Bennett, Linda Dement, Adrienne Doig, Margaret Dodd, Lesley Dumbrell, Leah Emery, Sarah Goffman, Pamela Irving, Iwantja Young Women's Film Project, Alice Lang, Mai Nguyễn-Long, Elvis Richardson, Nuha Saad, Yasmin Smith, Clare Rae, Sarah Robson, Nicola Smith, Jenny Watson, Tjanpi Desert Weavers - Narelda Ken, Nyanu Ken, S Ken, Cynthia Charra, Noreen Heffernan, Marinka Tunkin.

**7 November 2024 – 7 February, 2025**

***(De)Nature Morte: Still Life from the Artbank Collection – curated by Artbank's Martin Tokarczyk and Oliver Watts***

Featured artists: Robyn Djunginy, Marian Drew, Brian Dunlop, Max Dupain, Honor Freeman, Guy Gilmour, Sarah Goffman, Elizabeth Gower, Margaret Olley, Gwyn Hanssen Pigott, Onrie Radovic, Jude Rae, Michael Shannon, Tim Silver, Ebony Truscott, Bryan Westwood, Anne Zahalka, Michael Zavros.

**27 February – 25 April, 2025**

***A gestural Drift – curated by Sara Oscar***

Featured artists: Paul Adair, Jean Barth, Barbara Cleveland, Pilar Mata Dupont & Tarryn Gill, Cherine Fahd, Simryn Gill, Shaun Gladwell, Amrita Hepi, Robin Hearfield, Harley Ives, Sara Oscar, Clare Rae, Sam Smith, Grant Stevens, Shan Turner-Carroll, Emmaline Zanelli.

**5 May – 5 June, 2025**

***Face Value***

Featured artists: Nathan Beard, Jon Campbell, Sarah Contos, Adam Cullen, Amala Groom, Robin Hungerford, Alan Jones, Christopher Langton, Rhys Lee, Laith McGregor, Vincent Namatjira, Titus Nganjmirra, Sidney Nolan, Mike Parr, Joan Ross, David Sequeira, Julia Trybala, WART.

**Image credit**

Elvis Richardson of The Countess.Report speaking at the opening of *Equalessable*, curated by The Countess.Report, Artbank Sydney, 2024.





# Artbank Melbourne 2024–25 program

**1 August – 20 September, 2024**

***Just Beneath the Surface***

Featured artists: Jimmy John Thaiday and Keiran James, Rose Wilfred, Joy Wilfred, Megan Wilfred, Virginia Wilfred, Jangu Nundhirribala, May Wilfred, Jocelyn Wilfred, Nicola Wilfred.

**24 October – 20 December, 2024**

***I Can't Stop (Holding On)* – curated by Artbank Registrar Sigourney Jacks**

Featured artists: Stephen Benwell, Kunmanara (Pepai) Jangala Carroll, Alizha Panangka Coulthard, Cybele Cox, Tyza Hart, Katherine Huang, Rosanagh May, Georgia Morgan, Mai Nguyễn-Long, Ramesh Mario Nithiyendran, Ebony Russell, Nicholas Smith, Carlene Thompson, Paul Wood.

**20 February – 18 April, 2025**

***Love, Yellow***

Featured artists: Maggie Brink, Theresa Byrnes, Joanna Croke, Stasiu Dorczak, Jeremy Eaton, Merran Esson, Emily Floyd, Claudia Greathead, Colin Lanceley, Jeffrey Makin, Aaron Aryadharma Matheson, Vanila Netto, Tomislav Nikolic, Serena Pinday, Julia Robinson, Todd Robinson, Sally Ross, Ayako Saito, Ted Snell, Peter Tyndall, Daniel von Sturmer, Savanhdary Vongpoothorn, Peter Walsh, Peter Waples-Crowe, Sera Waters, Rudi Williams, Jemima Wyman, Gutjarra Yunupingu.

**15 May – 18 July, 2025**

***Catch: Stories of First Nations fishing from the Artbank Collection***

**Presented as part of Melbourne Design Week 2025**

Featured artists: Gloreen Champion, Lorna Jin-Gubarrangu, Yvonne Koolmatrie, Manuwa, Jennifer Kemarre Martiniello, Djutjatjutja Mununggurr, Marrnyula Mununggurr, Dhukumul Waṇambi, Mr W Waṇambi, Kim Wandin, Adrienne Watson, Lisa Waup, Freda Wayartja Ali.



## Artbank leasing program

Art leasing and Client Services continue to play a critical role in driving Artbank's strategic objectives and generating core operating revenue for the organisation. Artbank maintains an open access model: anyone can flexibly and affordably lease artwork for their home, office or business.

Art leasing is supported by the team of Art Consultants who provide expert knowledge about Australian art and the Artbank collection. The Client Services team act as the conduit between the collection and our clients, ensuring that the integrity of the artworks and their stories are maintained in the public sphere. Consultants are based in Melbourne, Sydney, Brisbane and Perth, although all states and

territories are serviced under the national program. We work closely with clients to curate artwork that enhances spaces and inspires conversation. We lease to a broad spectrum of clients including individuals, businesses as well as government clients, enriching all types of spaces throughout Australia and in overseas missions. Artbank provides a bespoke end-to-end service, from selecting

artworks with our clients to delivery and installation. The Artbank collection is representative of the diversity of our nation and, through the accessibility of the leasing model, all Australians have the opportunity to experience the stories that this collection tells. We are proud to work with a diverse, engaged and supportive community of clients who value and care for contemporary Australian art.



Artbank Art Consultants Barry Keldoulis and Martin Tokarczyk in the Sydney collection store, 2025.  
Photo: Nicole England.

### **Image credit**

Artbank Art Consultants Oskar Arnold and Susie Cornish in the Melbourne collection store featuring artworks by Jo Chew and Tom Loveday, Melbourne, 2025. Photo: Nicole England.





**Image credit**  
Installation view, Artbank client featuring artwork by Don Waters, curated by Georgie Bruce, 2025. Photo: Nicole England.

## Artbank leasing program

### 2024–25 Financial year

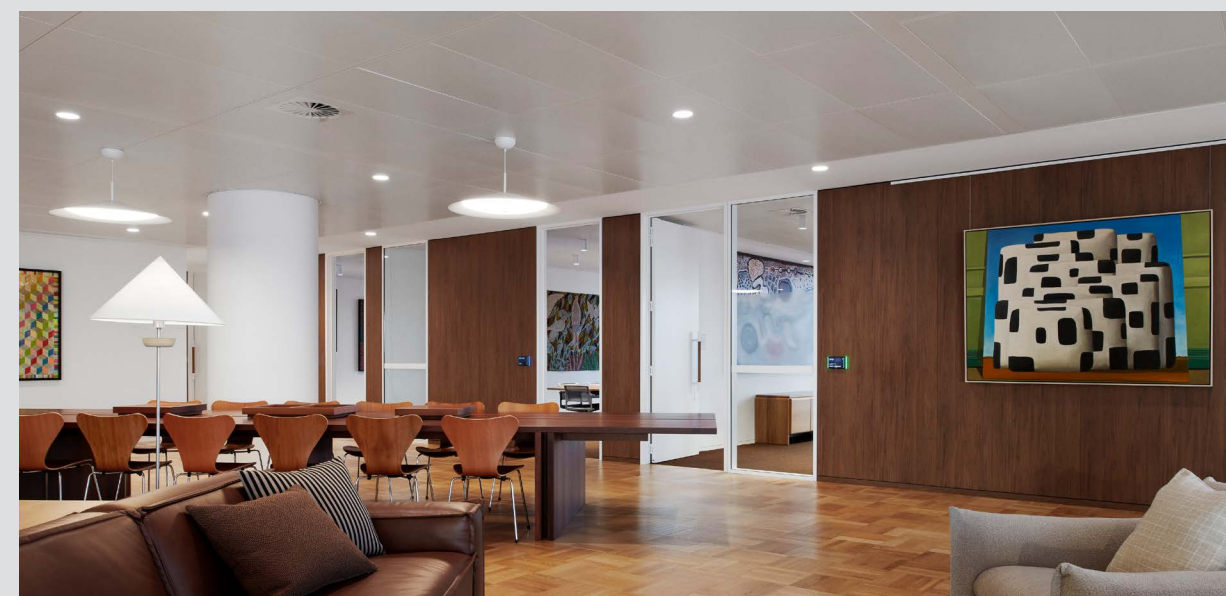
Leasing revenue .....	<b><u>\$4,051,479.66</u></b>
Potential leasing value .....	<b><u>54%</u></b>
On lease to clients .....	<b><u>4,992 artworks</u></b>
Across six states and overseas embassies .....	<b><u>605 clients</u></b>
Clients rate the Artbank service .....	<b><u>4.1 out of 5</u></b>

The 2024–25 financial year results showed a continued increase in Artbank's leasing numbers. At 30 June 2025, leasing revenue had lifted to just over 4 million dollars (\$4,051,479.66), which, at 54%, again represents over half of the of the potential total leasing value of the collection. At the end of the financial year, 4992 artworks were on hire to 605 clients in the six states and the two mainland territories, and overseas embassies and consulates. This is just shy of 200 more artworks hired when compared to the same

time last year. This growth has contributed to the program's overall capacity to invest in artist support, including the acquisition budget for the 2025–26 financial year.

The construction, development and real estate sectors continues to have the most significant growth in client numbers and artworks on hire. This joins International embassies and high commissions, the legal profession, and private individuals as Artbank's top four client types.

Anecdotally, many new clients are referred by existing clients, which is a healthy indication that Artbank clients are very satisfied with the service we provide, and respondents to our survey gave an overall satisfaction rating of 4.1 out of 5. They indicated they lease artwork for a range of reasons including to support Australian artists, having the option to change artwork periodically, and to improve the atmosphere in the home or office.



Installation view, Artbank client Barrenjoey, featuring work by John Kelly, 2025. Photo: Nicole England.



## Our work in action

**First Nations stories are at the centre of Australia's arts and culture.**

Artbank has supported many of our clients to bring First Nations culture, language, histories and voices to their workplace and to ensure the spirit of reconciliation is not just a vision but an active part of their everyday. Through the rich, complex and important First Nations artworks Artbank is able to share with our clients, we can help to acknowledge the Traditional Custodians of Country and the strength and resilience of the longest cultures on the planet. Artbank has worked with Barrenjoey to curate a significant selection of First Nations artworks in their Sydney and Melbourne offices, ensuring their work is centred around acknowledging the First people of Australia and the continued connection to the land we live and work on.



Artbank client Barrenjoey featuring artwork by Emma Singer, 2025. Photo: Nicole England.





# Our work in action

## Artbank’s international presence

Since its inception in 1980, Artbank has been leasing artworks to the Department of Foreign Affairs and Trade (DFAT) for display in many Australian diplomatic missions and posts across the world.

As Paris was extinguishing the cauldron of the 2024 Summer Olympics Games, Artbank was working closely with Australian Embassy staff in France to deliver another show-stopping display. In a reception room overlooking the iconic Eiffel Tower, the Australian Embassy in Paris proudly unveiled the luminous collaborative artwork by celebrated artists the Ken Sisters: Yaritji Young, Freda Brady, Maringka Tunkin, Kunmanara (Sandra) Ken and Tjungkara Ken. This masterpiece, created in 2015

and born from deep collaboration, reflects the *Tjala Tjukurpa (Honey Ant Story and Seven Sisters)* – a significant ancestral story of the artists’ homelands in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. The work stands as a powerful symbol of Australia’s rich First Nations heritage and the enduring strength of cultural storytelling. This lease reflects the ongoing commitment of DFAT to the Australian Government’s National Cultural Policy, *Revive*, and its foundational principle:

“First Nations First.” This core pillar recognises the centrality of First Nations cultures to Australia’s identity and commits to ensuring Indigenous Australian stories are heard, seen, and celebrated, not only within Australia, but also on a global stage. As the Embassy welcomes diplomats and global visitors, this powerful visual statement seeks to affirm and honour the role of First Nations artists as cultural ambassadors – sharing ancestral wisdom, contemporary vision, and enduring connection to Country with the world.



Installation view, Australian Embassy France, 2025.



# Our work in action

## Artbank up in lights

One of Artbank’s core objectives is to provide public access to Australian contemporary art and help promote and showcase art to the Australian public. What better way to do this than to have artworks beamed onto Sydney’s most iconic building!

Artbank was pleased to work alongside the talented team at Vivid Sydney and the Sydney Opera House to bring one of our favourite and most significant artworks from the 1980’s to life in a new animation for Vivid Sydney, 2025.

David McDiarmid’s *Disco Kwilt* lit up the Sydney Opera House as part of *Lighting the Sails: Kiss of Light*, (23 May – 14 June 2025) to acknowledge the 30th anniversary of the artist’s death and to celebrate his legacy.

David McDiarmid’s art reflects his role in the Gay Liberation movement of the late twentieth century in Sydney and in New York, where he lived and worked from 1977 to 1987.

*Disco Kwilt* is from a series of holographic ‘quilts’ that capture the rich visual fodder of the drug fuelled, sexually charged queer party scene that captivated McDiarmid, particularly that of New York’s legendary early dance club Paradise Garage (1977-87). The ‘baby block’ patterning is a reference to the popular historical quilting technique of American pioneer women, and is a characteristic example of

McDiarmid’s knowing manipulation of references to craft practices ‘traditionally’ associated with women’s home-making.

The celebratory nature of McDiarmid’s disco quilts captures a sentiment right at end point of gay liberation before the eruption of the AIDS crisis.



David McDiarmid, *Disco Kwilt*, c.1980, Self-adhesive holographic film on composition board. Gift of Mr Bernard Fitzgerald 2013. Donated through the Australian Government’s Cultural Gifts Program.

*Lighting the Sails: Kiss of Light*, Vivid, Sydney Opera House, 23 May – 14 June 2025.





## What our clients have to say

**A special thank you to our wonderful clients – they ensure the program continues to meet our objectives of supporting Australian artists every year.**

“DLA Piper completed a refurb in their Martin Place, Sydney premises earlier this year. It was a huge job and we utilised Artbank’s leasing services to fit out the floors with exquisite art work that would engage staff and clients. Our art committee liaised closely with Artbank Consultant Courtney Kidd and leaned on her expertise in fine tuning a selection that we love ... from the optical dance in Nike Saavas’ *Viva Forever*, to the dynamic abstractions of Kyle Jenkins and Lara Merrett, to Del Kathryn Barton’s *Sunset Gazing Bunny*, and the mesmerising corridor of bark paintings that speak to an ancient Indigenous history. It is terrific to be working in an environment surrounded by the best of contemporary art and to know that all our monies from leasing artworks is reinvested into Artbank’s artist support program and growing the collection.”

Jo O’Brien

Property & Workplace Manager, DLA Piper Australia



Installation view, Artbank client DLA Piper Australia featuring artwork by Stephen Griffen, 2025. Photo: Nicole England.

### Image credit

Installation view, Artbank client DLA Piper Australia featuring artworks by Isobel Johnston, 2025. Photo: Nicole England.





**Image credit**  
Installation view, Artbank client Winning Group featuring artwork by Tom Loveday and Joel Ngallametta, 2025.  
Photo courtesy of Artbank.

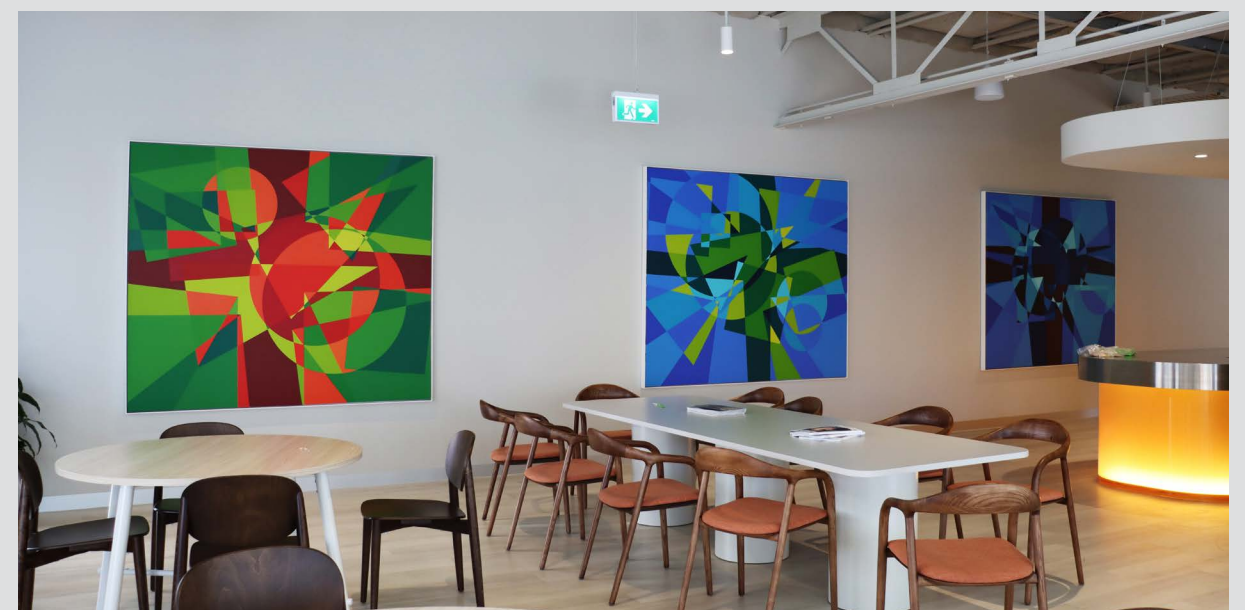
## What our clients have to say

### Winning Group testimonial:

“We recently renovated our Winning Group Head Office in Sydney to create an environment that is inclusive of all team members and our diverse personalities, and to act as a canvas that promotes ideas and collaboration. As a century-old Australian family business, we were proud and excited to partner with Artbank to support Australian artists, where we have curated a collection of 44 contemporary Australian artworks, including many First Nations works, to feature throughout our new space. These artworks have helped us to reimagine our Head Office, transforming it into a vibrant and inviting space designed to spark innovation, collaboration and a genuine feeling of belonging, which aligns to our mission to create the best experiences in the world, for the world - for our customers, our people, our communities and the planet.”

—  
Sam Fay

*Chief of Staff, Winning Group*



Installation view, Artbank client Winning Group featuring artwork by Tom Loveday, 2025. Photo courtesy of Artbank.





## What our clients have to say

“Art has the power to transform a space, and working with Artbank makes that transformation effortless and exciting. Their specialists have an incredible eye, and every year they help our team select pieces that not only enhance our office but also bring joy and inspiration to our everyday work.

We love seeing how the art in our office sparks conversation and creativity among our collaborators and visitors. Thanks to Artbank, our workspace is ever evolving, engaging and full of character!”

---

Rob Moolman

*Managing Director, Kervale*

### **Image credit**

Rob Moolman with Artbank Art Consultant Susie Cornish featuring artwork by Arthur McIntyre and Anne-Marie May, 2025.  
Photo: Gemma Thomas.





## What our clients have to say

“In my previous postings, I’ve seen how powerfully Artbank pieces convey Australia’s diversity and challenge guests to our embassies and official residences to see our country through a different lens. So, it was such a privilege to access Artbank’s collection as I prepared for my posting as ambassador to Kuwait. I knew I wanted to diversify Australia’s engagement in Kuwait, and it was important to me that the official residence provide a welcoming and engaging space that reflected the breadth of Australia, and the connection between women from ancient times to today.

I love how the pieces convey such a broad spectrum of women in Australia and their relationship with Country and the broader world: anchored by Mabel Juli’s ancient wisdom in *Karngin* and *Glingennayn*, the connection and ceremony in Naanu Nangala and Daisy Napaltjarri Jugadi’s *Untitled* pieces, to the playfulness of Ochre Lawson’s depiction of *Snow Gums and Wombat*, and the calm determination of Prudence Flint’s *Aviator*. In addition, the pieces are colourful and beautiful and, whether for meetings, receptions or other gatherings with eminent Kuwaitis, they welcome and inspire guests, while giving them a strong sense of who we are.”

Melissa Kelly

Australian Ambassador to Kuwait





# Artbank on loan

Artbank’s collection has travelled across Australia and the world.

The Registration team managed a number of outward loans in the financial year 2024–25. The gallery loans program has increasingly seen Artbank artworks included in important exhibitions at state and regional galleries throughout Australia, helping to increase awareness and public profile of the Artbank collection as a valuable cultural resource.

<p>Two works by Thom Roberts were loaned for the artist’s first major institutional solo exhibition, <i>The Immersive World of Thom Roberts</i>, held at the National Portrait Gallery, Canberra. Works by Clara Adolphs, Lesley Dumbrell, Juan Ford, Wade Marynowsky and Teo Treloar were also loaned for significant solo exhibitions surveying</p>	<p>each of these artist’s practices. Two important curated exhibitions of First Nations art opened recently, each loaning works from the Artbank collection: <i>65,000 Years: A Short History of Australian Art</i> at the Potter Museum of Art, Melbourne, and <i>Yolngu power: the art of Yirrkala</i>, at the Art Gallery of New South Wales, Sydney.</p>	<p>Artbank is proud to collaborate with our colleagues at peer institutions to share our collection with new audiences, and to exhibit works from our collection in culturally and historically significant contexts.</p>
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Installation view, *65,000 Years: A Short History of Australian Art*, Potter Museum of Art, University of Melbourne, 2025.  
Photo: Christian Capurro.





## Artbank on loan

Artbank's collection has travelled across Australia and the world

### 13 July – 1 September, 2024

**Together Again: Clara Adolphs, Ngununggula, Southern Highlands, NSW**

Clara Adolphs, *Swimmers*, 2018

### 20 July – 13 October, 2024

**Lesley Dumbrell: *Thrum*, Art Gallery of New South Wales, Sydney, NSW**

Lesley Dumbrell, *Untitled*, 1983

Lesley Dumbrell, *Untitled*, 1983

Lesley Dumbrell, *Astrolabe I*, 1983

Lesley Dumbrell, *Astrolabe II*, 1984

Lesley Dumbrell, *Untitled*, 1985

### 10 August – 12 October, 2024

**Wade Marynowsky: *The Crab's Dream*, Shoalhaven Regional Gallery, Nowra, NSW**

Wade Marynowsky, *Remote Tribe 1 - Sweet poison*, 2012

Wade Marynowsky, *Remote Tribe 2 - Cherry poison*, 2012

Wade Marynowsky, *Remote Tribe 3 - Cherry poison*, 2012

Wade Marynowsky, *Remote Tribe 4 - Sweet poison*, 2012

### 30 August, 2024 – 27 January, 2025

**Primavera 2024: *Young Australian Artists*, curated by Lucy Latella, Museum of Contemporary Art, Sydney, NSW**

Monica Rani Rudhar, *Hoops That Once Belonged To My Mother*, 2022

### 8 November, 2024 – 26 January, 2025

**Juan Ford: *A Survey*, curated by Dr Vincent Alessi, Benalla Art Gallery, Benalla, VIC**

Juan Ford, *In the Mind of the Painter*, 2006

### 30 November, 2024 – 22 February, 2025

***Selling Sunset*, Natalie Thomas with Erica McGilchrist, Bundoora Homestead Art Centre, Bundoora, VIC**

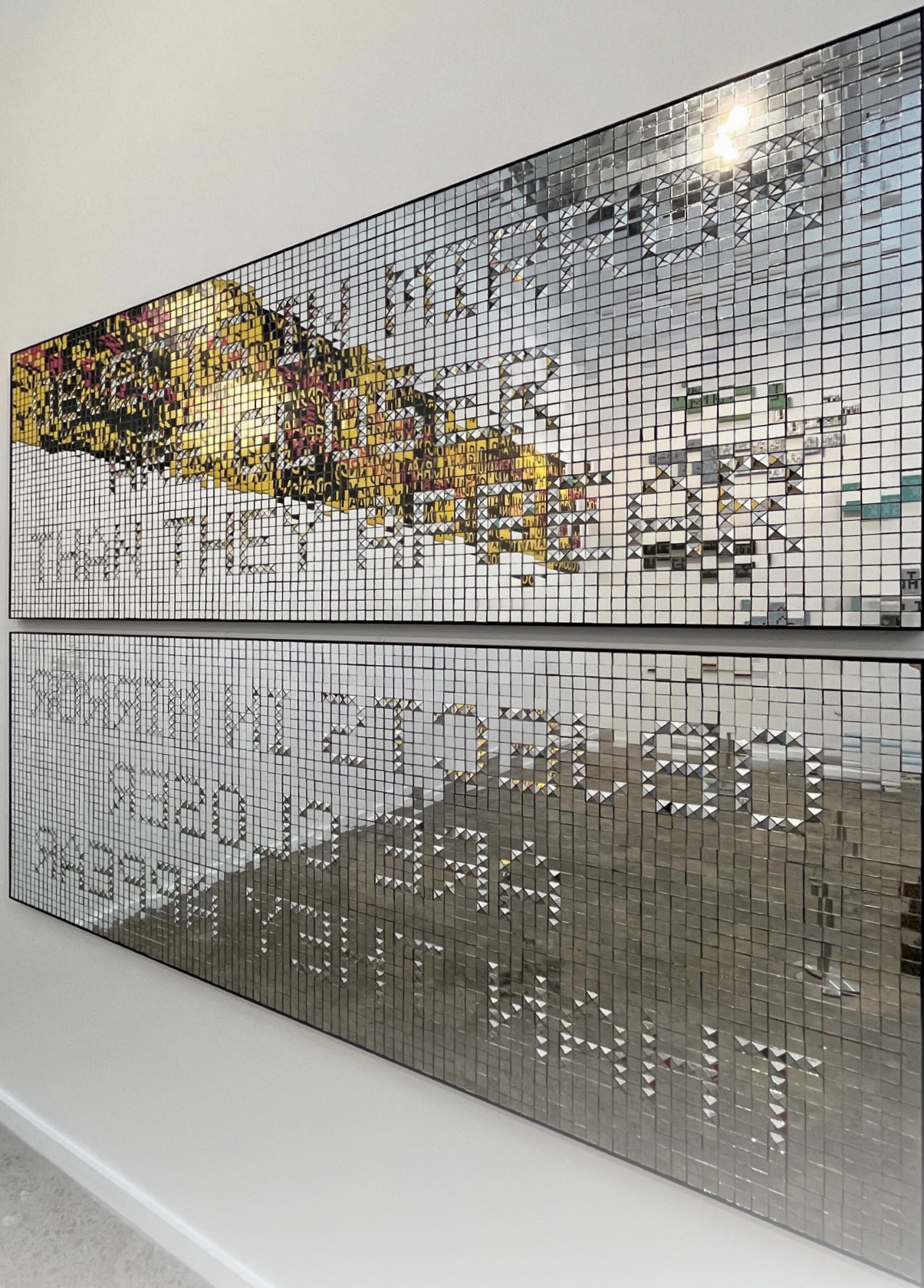
Erica McGilchrist, *Frayed Promise*, 1972

#### **Image credit**

Installation view, *Primavera: Young Australian Artists*, Museum of Contemporary Art, featuring artwork by Monica Rani Rudhar *Hoops That Once Belonged To My Mother*, 2022. Photo: Zan Wimberley.



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## Artbank on loan

Artbank's collection has travelled across Australia and the world

**7 December, 2024 – 2 March, 2025**

***Shape Shifters: A Retrospective of Australian Collage, Wollongong Art Gallery, Wollongong, NSW***

Hossein Valamanesh, *Untitled 2002 No. 3 from Multiple of 4*, 2002

Fiona MacDonald, *The Hero*, c. 1986

Madonna Staunton, *Untitled*, 1979

Madonna Staunton, *Untitled*, 1980

Elizabeth Newman, *Untitled*, 2012

Elizabeth Newman, *Untitled*, 2012

Kurt Schranzer, *Barack Stilleben mit Storm (The Eternal Game) (piece #1)*, 2010

Sandra Selig, *Folded words and interleaves #44*, 2013

Greedy Hen, *Morning meeting hallucination*, 2012

Deborah Kelly, *Beastliness*, 2011

Xanthe Dobbie, *Still Life (Blue)*, 2021

Xanthe Dobbie, *Still Life Triptych (Pink)*, 2021

Xanthe Dobbie, *Still Life (Orange)*, 2021

Karla Dickens, *Walking the Dog*, 2013

**8 February – 30 March, 2025**

***A Fictional Retrospective: Gertrude's First Decade 1985-1995, curated by Sue Cramer and Emma Nixon, Gertrude Contemporary, Melbourne, VIC***

Rosemary Laing, *From PARADISE work*, 1990

**14 February – 8 March, 2025**

***Queer Contemporary: Chaosophy, curated by Dr Liz Bradshaw, National Art School Gallery, Sydney, NSW***

Ali Tahayori, *Objects in Mirror Are Closer Than They Appear*, 2022

**5 April – 29 June, 2025**

***Teo Treloar: A Void A Maze, Wollongong Art Gallery, Wollongong, NSW***

Teo Treloar, *The Boxmen 1, The Conversationalist*, 2008

Teo Treloar, *The Boxmen 2, The Conversationalist 2*, 2008

Teo Treloar, *The Boxmen 3, The Insight*, 2008

### **Image credit**

Installation view, *Queer Contemporary: Chaosophy*, curated by Dr Liz Bradshaw, National Art School Gallery, Sydney, NSW, 2025. Photo courtesy of Artbank.





# Artbank on loan

## Artbank’s collection has travelled across Australia and the world

12 April – 20 July, 2025

*The Immersive World of Thom Roberts, National Portrait Gallery, Canberra, ACT*

Thom Roberts, *Thom Roberts Loves Maccas*, 2017

Thom Roberts, *Thom Roberts Loves Hungry Jacks*, 2017

30 May – 22 November, 2025

*65,000 Years: A Short History of Australian Art, Potter Museum of Art, Melbourne, VIC*

Robert Campbell Jnr, *Roped-Off at the Pictures II*, 1986

21 June – 6 October, 2025

*Yolngu power: the art of Yirrkala, curated by Cara Pinchbeck, Art Gallery of New South Wales, Sydney, NSW*

Gunybi Ganambarr, *Garraparra*, 2021



## Caring for the collection

A key target Artbank had for the 2024–25 financial year was a major review of the Disaster Preparedness Plan. An updated policy was written clearly instructing how to prepare for any disaster which could affect the Artbank collection, including flood, fire, natural disasters and theft.

Risks were assessed separately for each Artbank artwork storage site (Collingwood and Waterloo), as each presents its own individual variables that have the potential to affect the collection. The plan was endorsed by Artbank's Governance Committee when presented earlier in the year.

Artbank was pleased to appoint its first in-house conservator in October 2024, a key step in caring for this important national collection.

The primary purpose of this role is to strengthen the preventive conservation measures already in place to mitigate against avoidable damage and deterioration of artworks. The conservator oversees all conservation treatments required to maintain the collection, and is able to conduct some of the treatments in-house.

A total of 61 conservation treatments were completed on artworks in the Artbank collection.



Tim Silver, *Untitled (eaten by Fiona Lowry)*, 2004. Before and after treatment.





**Image credit**  
Artbank's Registrar Gab Lewis in the Artbank Melbourne racks, during Open House Melbourne, 2024. Photo courtesy of Artbank.

## Curatorial – Deaccessions

The Artbank collection has been purposely curated to fulfil its function as a leasing collection. As such, it is important to assess artworks regularly for their condition or ongoing suitability to the collection against Artbank's formal Deaccession Policy.

In this financial year, 34 works were deaccessioned as part of our ongoing review to refine the collection.

As a public collection that also functions as an artist support program, Artbank aims to carefully manage deaccessions ethically and responsibly as a principle of good collection management. This year, seven works on paper were sold at auction, generating \$6,739.15 in revenue. The proceeds of these sales will be added to the 2025–26 acquisition budget, and specifically allocated to acquiring new works on paper.

### List of deaccessions

#### Leslie van der Sluys

*Black Swans*, 1980; *Yellow-tailed Black Cockatoos*, 1982; *Sulphur-crested Cockatoos*, Gum, 1981; *White-winged Chough*, 1982; *Whipbirds and Mistletoe*, 1982; *A Lily of NSW: The Gynea*, 1985 (Ed. 33/90; Ed. 53/90 2nd State; Ed. 38/65 2nd State); *Scrub Turkeys and Milkwood*, 1985; *Lined Butterfly Fish*, Coral, 1987; *Anemone Fish*, 1987; *King Parrot*, *Frangipani*, 1988; *Straw-necked Ibises*, *Mangrove*, 1990

#### John Gould

*Nyroca Australis*, 1840–48; *Leptotarsis Eytoni*, 1840–48; *Brown Shrike Thrush*, 1840–41; *Lopholaimus Antarcticus*, 1840–48; *White-browed Scrub Wren*, 1840–41; *Falco Hypoleucus* (Grey Falcon), n.d.

#### Sydney Parkinson

*Barringtonia calyptata*, 1770–1981; *Crotalaria Verrucosa*, 1770–1981; *Planchonella Obovata*, 1770–1981; *Josephinia Imperatricis*, 1770–1981; *Acacia Leicalyx*, 1770–1981

#### Kevin Norton

*Observatory Downs*, n.d

#### Alun Leach-Jones

*Capricornia #3*, 1985; *Capricornia #4*, 1985

#### David Stephenson, Anne MacDonald

*Dark Nature III*, 1992–92; *Dark Nature VI*, 1992–92; *Dark Nature IX*, 1992–92

#### Ulrich Stalph

*Dormant Plane*, n.d

#### Anthony Pelchen

*Untitled Painting No. 3*, 1997

#### Deborah Edwards

*flux*, 2002

#### Imants Tillers

*Conversations with the Bride*, n.d





**Image credit**  
Artbank Sydney collection store, 2025. Photo: Nicole England.





## Contact Artbank

### Artbank Sydney

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☎ 1800 251 651

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Get in touch with an Artbank Consultant today  
and help support the Australian contemporary  
artists of tomorrow.

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Artbank acknowledges the  
Traditional Custodians of Country  
throughout Australia.





**Australian Government**

**Department of Infrastructure, Transport,  
Regional Development, Communications, Sport and the Arts**

