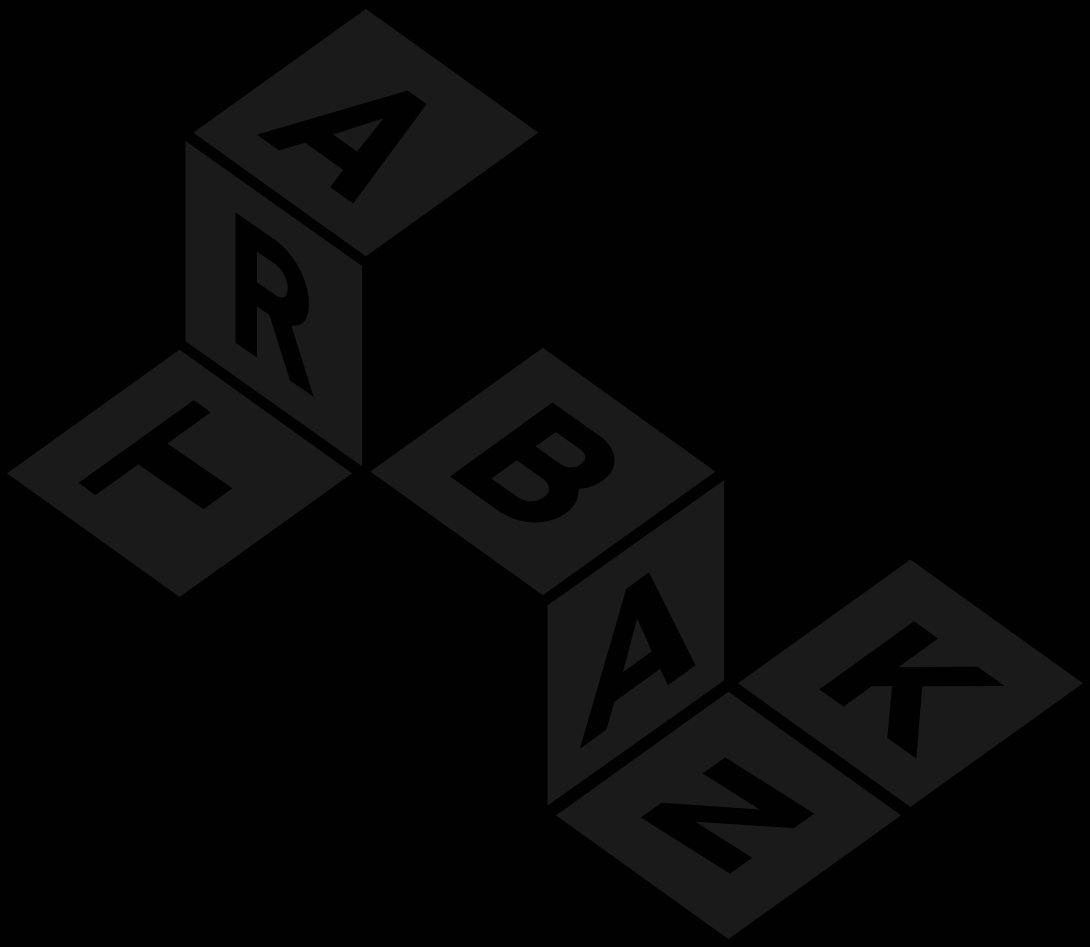
Artbank
Year in review



2025–26

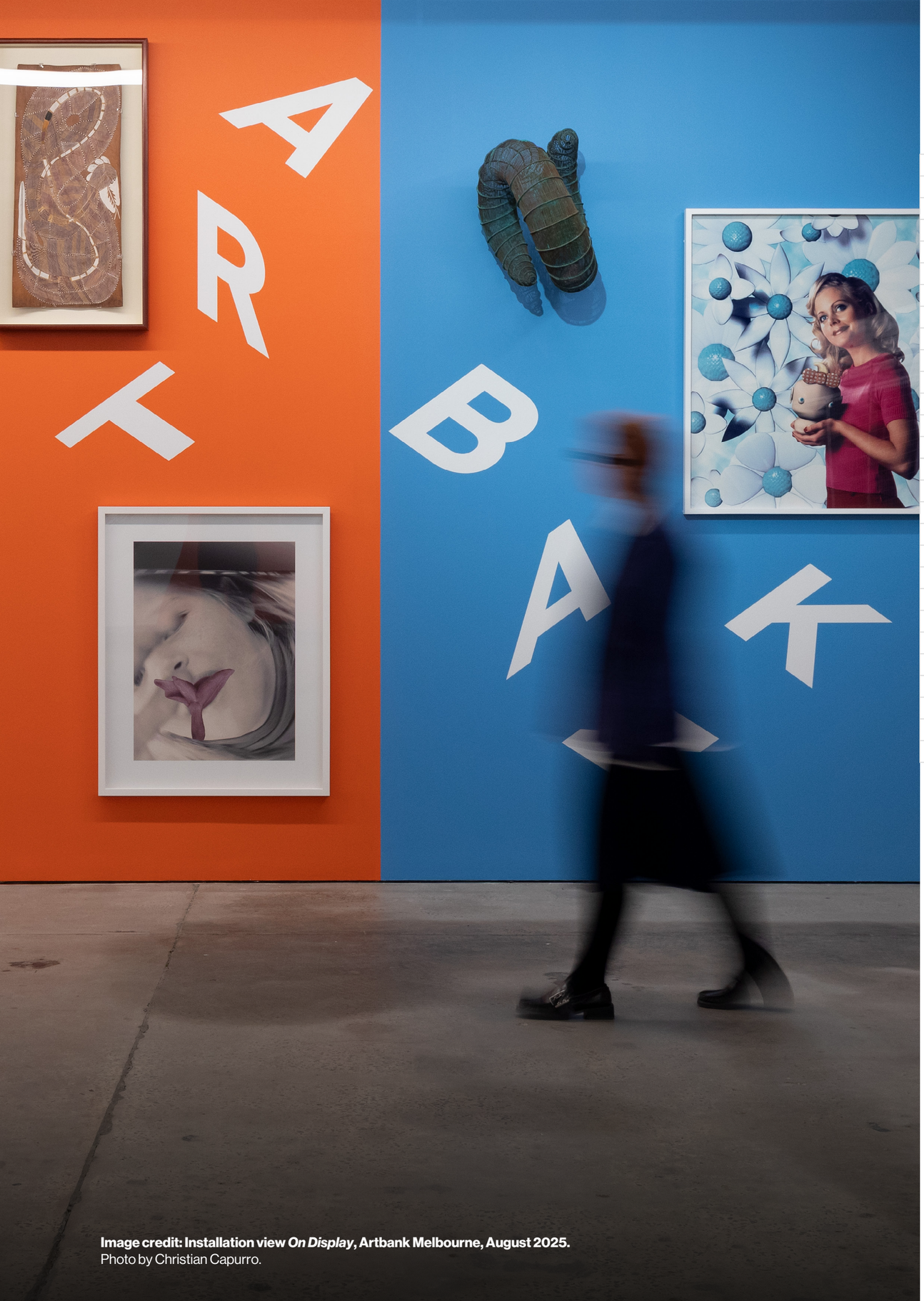


Image credit: Installation view *On Display*, Artbank Melbourne, August 2025.
Photo by Christian Capurro.

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Image credit: Artbank Director Zoë Rodriguez with artist Ramesh Mario Nithiyendran, Artbank Sydney, August 2025.
Photo by Natalie O'Connor.

Director's message

The 2025–26 financial year was a year of achievement, innovation and celebration for Artbank. Artbank continued to deliver on its dual mission of buying great works by Australia's living artists and increasing access to excellent Australian contemporary art.

A defining moment of the year was the celebration of Artbank 45, marking forty-five years since Artbank was established on 8 August 1980. We took the opportunity to reflect on the program's enduring impact on Australia's cultural life and the vital role it has played in supporting generations of artists. Since its inception, Artbank has acquired thousands of artworks and created meaningful pathways for artists to reach audiences beyond traditional gallery settings. We published a beautiful book to document this achievement and the artists, galleries, Aboriginal and Torres Strait Islander art centres, clients and partners who have contributed to the program's success over four and a half decades.



Image credit: Laura Couttie, writer of Artbank's *On Display* publication, and Zoë Rodriguez, Director of Artbank at Artbank's 45th Celebrations, 2025.
Photo by Carmen Zammit.

Director's message

New acquisitions strengthened representation across artistic practices, geographies and communities. Particular focus was placed on ensuring the collection reflects contemporary Australia through the inclusion of First Nations artists, culturally diverse voices and innovative approaches to art practice and storytelling. 98 artworks were acquired by 76 artists, of which 66 were new to the Artbank collection. These acquisitions reinforce Artbank's role as both a supporter of artistic careers and a custodian of an important and much-loved national collection of over 11,000 works.

Government, corporate, and residential sectors, and Australian diplomatic posts across the world continued to recognise the value that contemporary art brings to workplaces and public environments, and saw Artbank's leasing increase to $4.2 million. Through leasing, clients gain access to exceptional Australian art while directly contributing to a sustainable ecosystem of support for artists where it is seen, discussed and appreciated outside of traditional museums in everyday settings.

In 2025–26 we launched the inaugural Artbank Prize, a major new initiative designed to recognise excellence in contemporary Australian art and further elevate the profile of artists represented in the collection. The Prize included a national open call for submissions and generated significant interest across the sector and reflects our ongoing commitment to supporting new artists. The strong response from artists and galleries, with 742 applications submitted, demonstrates both the relevance of the prize and the important role Artbank can play in championing artistic practice nationally.

Artbank's exhibition and public engagement activities also flourished throughout the year. Exhibitions drawn from the collection provided opportunities for audiences to encounter artworks in new contexts, while events and tours encouraged deeper engagement with the Artbank collection.

Across the last year, Artbank engaged in new and innovative ways to collaborate. During Melbourne Design Week, Artbank partnered with Cultivated, a program for restoring authentic design furniture, and fashion label Romance Was Born on *RE:BORN,* an ambitious project that brought together Artbank artworks, design and fashion in a pavilion of riotous maximalism that brought joy to many in the middle of winter. Artbank Melbourne also had the honour of hosting Their Majesties King Frederik X and Queen Mary of Denmark, providing a unique opportunity to showcase Australian contemporary art on an international stage. Both initiatives helped bring new eyes to Artbank, celebrating the richness of the collection, the talent of Australian artists, and the enduring success of the public art leasing program. One of the questions asked on their departure was whether their Majesties would consider establishing a similar model in Denmark. I hope so – Australia's Artbank was itself inspired by Art Bank Canada, and it would be great to see Danish artists also benefitting from this simple and very effective model.

As we conclude the year, Artbank is well positioned for the future. The success of Artbank 45 celebrations and the inaugural Artbank Prize have marked 2025–26 as a particularly significant chapter in our history. We thank the artists whose creativity drives our work, the galleries and art centres that support artistic careers, and the clients whose commitment to leasing art sustains our model. Together, we continue to demonstrate the enduring value of investing in Australian artists and ensuring contemporary art remains accessible, visible and enjoyed.

Zoë Rodriguez
Director, Artbank

About Artbank

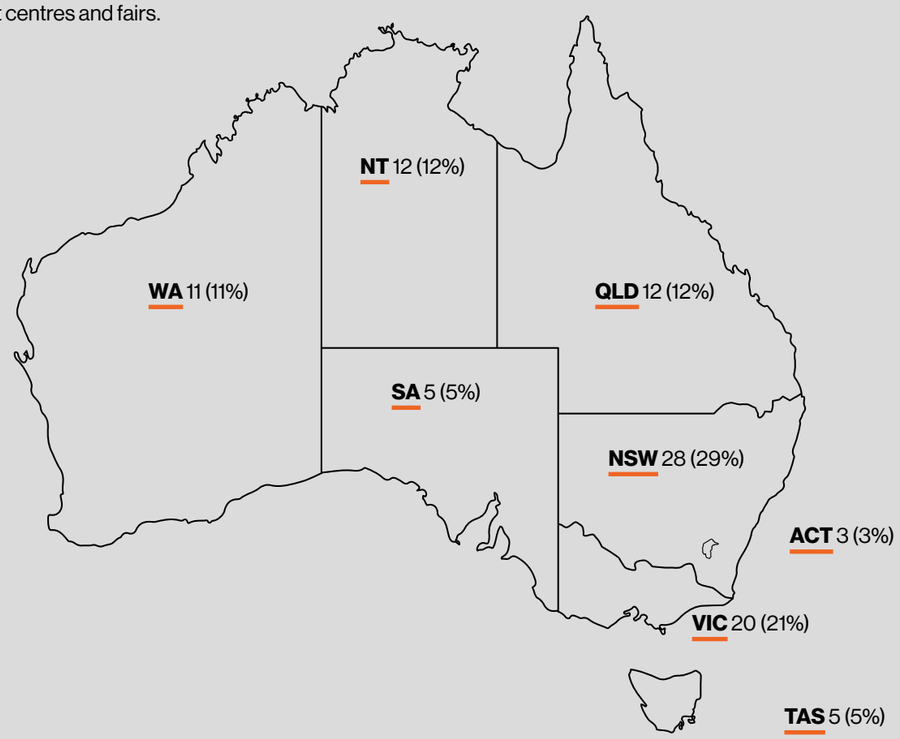
Artbank, part of the Australian Government Office for the Arts, has proudly supported Australia's contemporary art sector for 45 years. Through the acquisition and leasing of artworks, Artbank helps artists build sustainable careers while bringing Australian art into workplaces and public spaces nationwide, sharing Australian perspectives and stories to audiences across the country.

Established in 1980 by the Australian Government, Artbank's 2 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

The 2025–26 acquisitions represented artists working across every state and territory, with 2 artworks by artists based overseas. The geographic spread reflects Artbank's national remit and broad engagement with artists, galleries, art centres and fairs.

Artbank has collected a total of **98 artworks** by **76 artists** from all states and territories and from a wide cross section of media and career stages. **66 of these artists** were new to the collection.



The Artbank Registration team managed the condition reporting, handling, packing and dispatch (transport) of **1,161 artworks** to clients. The team also moved and relocated **3,654 artworks.**



Image: Artbank registration staff packing Manuwa Dhamarraŋdji *Untitled (Shoal of Fish)*, c. 1964 in the Sydney collection store, 2025.
Photo by Artbank.

Artbank has **632 clients** leasing a total of **5,045 artworks** out of over 11,000 works from the Artbank collection. This represents **56%** of the potential leasing value of the collection.



Image credit: Deb Mansfield *The becoming of a backyard through (piped) water at a littoral slant*, 2013 at Artbank client Monno's Stella Maris project.
Photo by Dylan James.

Artbank loaned **22 artworks** to **15 exhibitions** at peer cultural institutions across NSW, VIC and ACT, increasing public visibility and access to artworks in the Artbank collection.



Image credit: Installation view of Jemima Wyman *Deep Surface*, QUT Art Museum, Brisbane, 16 February–31 May 2026.
Photo by Louis Lim.

Artbank's exhibition program featured **254 artists** from the Artbank collection across **5 exhibitions** in Sydney and **5 exhibitions** in Melbourne.



Image credit: Installation view of *Tower Dog Red Rattler*, curated by Thom Roberts with support from Studio A, Artbank Sydney, 2025. Photo by Jessica Maurer.

Artbank's Conservator Fiona Hurel facilitated a total of **76 artworks** to undergo conservation treatment, including **48 treatments** completed in-house and **28 undertaken** by external specialists, representing works with a combined annual leasing value of $77,500.



Image credit: Artbank's Conservator Fiona Hurel and Senior Registrar Rod Palmer preparing Rosalie Gascoigne *Eighty-nine Parrots*, 1981.
Photo by Artbank.



Image credit: Artbank registrar Gab Lewis with photographer Christian Capurro, featuring new acquisition *Mahjong 2026* by Marian Tubbs.
Photo by Katie Tremschnig.

Acquisition highlights

What we acquired—the numbers

Allocated budget	**$500,000.00**
Total number of artworks	**98 artworks**
Total number of artists	**76 artists**
Artists identifying as women	**45 artists**
Artists identifying as men	**30 artists**
Artists identifying as trans, non-binary and gender-diverse	**1 artists**
Artists identifying as First Nations	**31 artists**
Artists identifying as First Nations women	**18 artists**
Artists identifying as First Nations men	**13 artists**

Expenditure by artist's primary location

Location	Expenditure	Percentage of total expenditure
NSW	$127,381.81	29%
VIC	$109,945.16	24%
QLD	$38,834.26	9%
NT	$47,262.72	10%
WA	$52,163.64	12%
TAS	$6,300.00	1%
ACT	$9,909.09	2%
SA	$30,363.64	7%
O/S	$28,636.37	6%

As a national program, Artbank seeks to collect across all states and territories to ensure representation of professional artists from each state and territory. We endeavour to have a good balance of urban, rural and remote representation. The above acquisition statistics represent the first year in Artbank's 2026–28 Collection Plan, which is available on Artbank's website.



Image credit: Alfred Lowe with his work *You've been on my mind, sister II,* 2025, at the Ramsay Art Prize at the Art Gallery of South Australia.
Photo by Saul Steed, courtesy of the artist, Art Gallery of South Australia and Sabbia Gallery.

Acquisition highlights

Artbank's collection is shaped by the breadth of contemporary artistic practice across Australia. The different places artists live and work, the histories and cultures they represent, and the materials and methods they use to interpret the world around them and tell their own stories. These selected highlights exemplify how new acquisitions expand this story, introducing new voices while also creating connections with the artists and artworks already held in collection.

Working from Badu Island in the Torres Strait, Queensland artist Jymahl Savage's large linocut print *Whale Time* (illustrated on page 54) draws on how Traditional Ecological Knowledge maps seasonal changes through the arrival of humpback whales alongside other seasonal indicators. The work demonstrates how printmaking can be a record of Country and an expression of knowledge accumulated over generations.

Victorian artist Melissa Nguyễn's practice explores translation as both subject and methodology. Artbank acquired two works by the artist: *Thống Nhất* is a print on calico, transferred using the alcohol in cheap, 'knockoff' and celebrity perfumes, and *Vải Lanh* is a cropped version of the same scene translated in oil paint. Both works are subtle, monochromatic translations which challenge notions of authenticity, cultural ownership, and the uneasy line between homage and exploitation in artistic practice.



Image credit: Melissa Nguyễn *Vải Lanh*, 2025, oil on canvas, 116.5 x 164.5 x 6 cm.



Image credit: Melissa Nguyễn *Thống Nhất*, 2025, Ink-jet print transfer via 'Meow' by Katy Perry and 'Gardenia' by Zara, dye on calico, 116.5 x 164.5 x 6 cm.



Image credit: Jacobus Capone *Talèfre Runoff*, 2025, single channel 4K video, sound. Installation view in *Shuffle*, Artbank Melbourne, 2026.
Photo by Christian Capurro.

This year's acquisitions demonstrate the remarkable ways artists continue to transform materials, knowledge and lived experience into new forms. Together, these acquisitions reveal the continuing vitality and diversity of contemporary Australian art and are evidence of Artbank's ongoing support of living Australian artists.

From South Australia, Arrernte artist Alfred Lowe's *You've been on my mind, sister II* (illustrated on page 10) is a large hand-built ceramic form that sits somewhere between an oversized vessel and a figure. Lowe's practice explores contemporary experiences of identity and culture, informed by both the beauty and political complexity of Central Australia. The work's contrasting textures and materials reflect his interest in the tensions between opposing ideas, and that imperfection itself can be a source of beauty.

In the ACT, glass artist and sculptor Louis Grant's *End to end (whiskey composition)* (illustrated on page 23) explores the metaphoric potential of glass in relation to love, loss and queer identity. Two stacked glass forms echo the shape of the cast pumpkin above, creating a visual loop between what has taken form and what remains in formation. This loop speaks to the nonlinear nature of queer time and identity.

Western Australian artist Jacobus Capone's video work depicts the runoff from the Talèfre glacier in the French Alps. *Talèfre Runoff* is part of Capone's wider multidisciplinary exploration of humanity's existence within an unstable natural world. His mesmerising imagery holds together the sublime beauty of the landscape with the pathos of its transformation.

Tasmanian artist Aisha Sherman-Noth's *Ruins of The Rivulet* is part of an ongoing series based on views along the Brooker Highway on the outskirts of Hobart. Informed by her studies in environmental science, Sherman-Noth considers these encounters between human-made infrastructure and vegetation through an ecological lens. Dramatic autumnal colours of introduced trees sit against the skeletal remains of native eucalypts, suggesting the remnants of a rivulet whose flow has been interrupted by the highway.

From New South Wales, Marian Tubbs' *Mahjong* (illustrated on page 8) is a large-scale lenticular photograph, fields of blurred colour shift as the viewer's moves past it, creating an image that sits between abstraction, photography and digital painting. This interplay of image, material and movement reflects her interest in how we encounter and experience images and space.

Northern Territory artist Indra Prudence's *Mun-dirra* is a Maningrida fish fence, a woven structure traditionally strung across moving water to trap fish. A Burarra-Martay woman who lives and works in Maningrida, Prudence learnt to weave from her mother's grandmother. Her work connects contemporary art with the continuation and transmission of cultural knowledge, while demonstrating the skill and adaptability of weaving as both a material practice and a form of technology.Image credit: Aisha Sherman-Noth *Ruins of The Rivulet*,



2025, oil on linen, 112 x 82 cm.



Image credit: Indra Prudence *Mun-dirra*, 2025, Pandanus and Kurrajong with natural dyes, 252 x 130 x 1 cm.

Dianne Golding

This year, Artbank acquired a significant painting from the 2025 Desert Mob exhibition by Ngaanyatjarra artist Dianne Ungukalpi Golding. Dianne was born near Warburton at a waterhole called Katartirn and now lives in Warakurna in Western Australia.

Golding paints Karlaya (Emu) Tjukurrpa, Kungkarangkalpa (Seven Sisters) and Tjukurrpa Patirlpa Wati (Parrot Men). *Walu Rockhole Dreaming, Emu heart, the boy who turned into wind* was a story passed down to Dianne by her mother and is now the subject of much of her work. Her mother is well-known painter Carol Maanyatja Golding, to keep these stories going from generation to generation.

Golding says: *"This painting depicts a story from the Walu rockhole. There were 2 men and one little boy camping at the rockhole. The men went hunting and the little boy stayed. The men returned with an emu and pulled out its heart. The boy was holding the heart and blood spilt out onto the rocks. He ran away with the heart and turned into wind. The emu's blood trail stained the rocks and it can still be seen there today."*

Desert Mob is presented annually in Mpartnwe/Alice Springs on Arrernte Country. It features an exhibition, artist talks and marketplace, as well as public programs and satellite events. Desert Mob is now one of the longest running First Nations' art events bringing together hundreds of artists to celebrate desert culture in the heart of Australia.

Image credit: Dianne Ungukalpi Golding in front of work *Walu Rockhole Dreaming, Emu heart, the boy who turned into wind*, 2024, synthetic polymer paint on linen, 153 x 227.5 cm.
Photo by Boris Lambe, courtesy of Desart and Warakurna Artists.

Dianne Golding

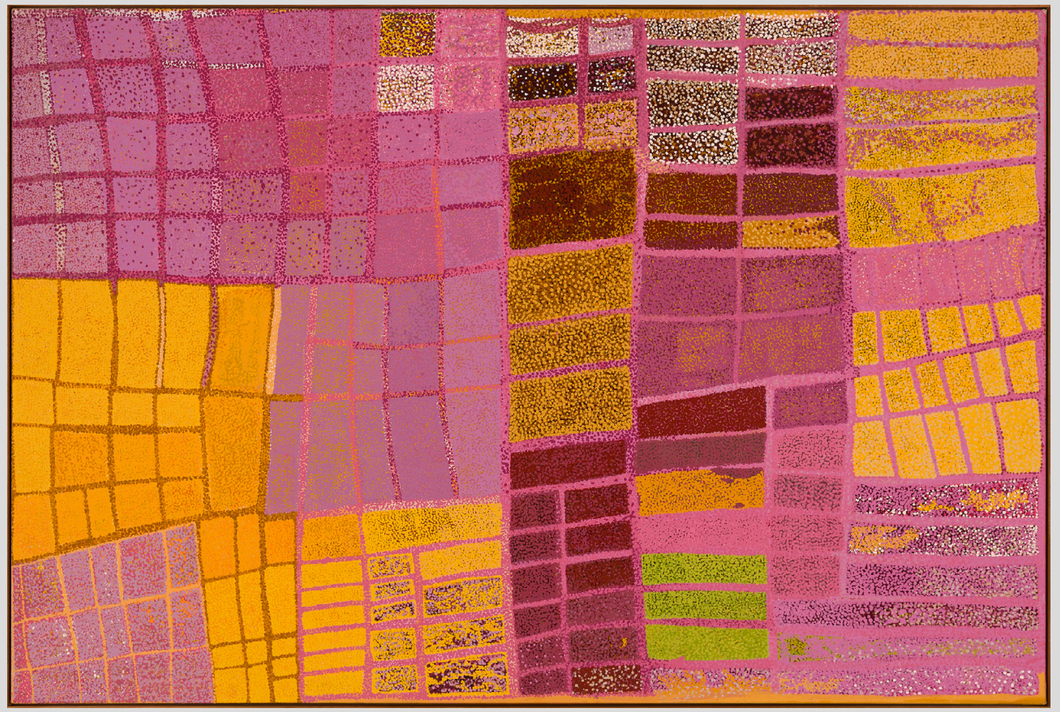


Image credit: Dianne Ungukalpi Golding *Walu Rockhole Dreaming, Emu heart, the boy who turned into wind*, 2024, synthetic polymer paint on linen, 155 x 230 x 5.5 cm.

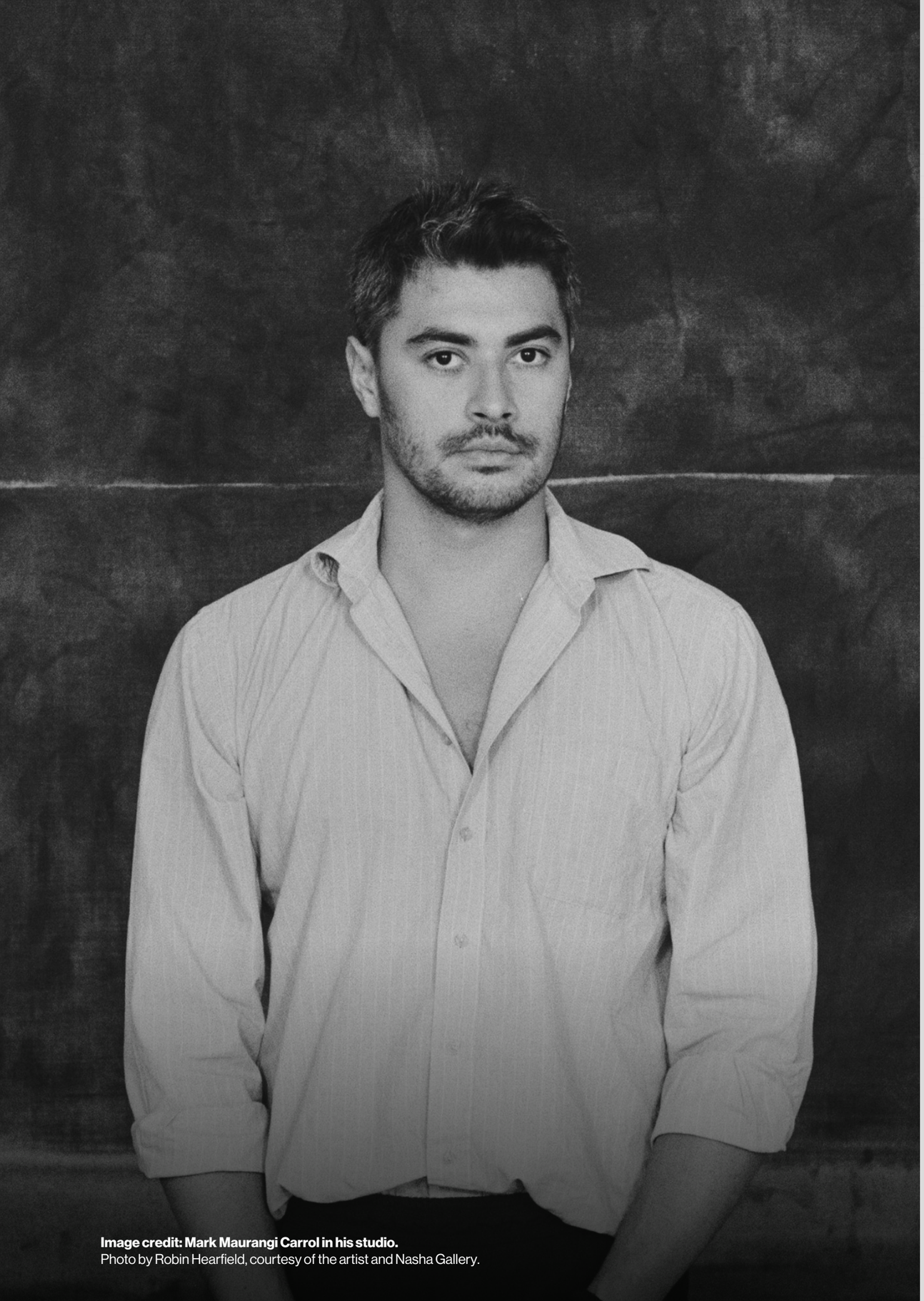


Image credit: Mark Maurangi Carrol in his studio.
Photo by Robin Hearfield, courtesy of the artist and Nasha Gallery.

Mark Maurangi Carrol

“The painting draws on imagery connected to Rarotonga and my ongoing interest in the ways landscapes, memory and familial histories are carried across generations. The title, referring to the arrival of Marama, evokes the moon and its relationship to time, navigation and cycles within the Pacific. The figures and landscape are deliberately treated with a degree of ambiguity, allowing the work to move between a specific personal memory and those of my family. As with much of my practice, the painting considers how places are remembered and reinterpreted over time, and how images can hold traces of histories that extend beyond the individual. The work was acquired by Artbank during the exhibition and marked my first public acquisition by an institution.”

Mark Maurangi Carrol



Image credit: Mark Maurangi Carrol *The Arrival of Marama*, 2025, oil enamel and permanent marker on linen, 183 x 275 x 3 cm.

Acquisition list 2025–2026

Name	Title	Description	Date	Acquired from	Price
Kim Wandin	*iuk (eel) trap*	Mat-rush, New Zealand flax	2025	Artist	9,500.00
Yvonne Koolmatrie	*Shrimp scoop*	Woven sedge rushes	2024	Aboriginal and Pacific Art	6,000.00
Juanita McLauchlan	*New Day / burranbaa yaraaygan*	Woollen blanket, possum fur, cotton thread	2025	Cassandra Bird	4,181.82
Indra Prudence	*Mun-dirra*	Pandanus and Kurrajong with natural dyes	2025	Hugo Michell Gallery	3,950.00
Ryan Hancock	*Forecast Defenestration*	Maiolica, earthenware	2025	LON Gallery	5,300.00
Jymahl Savage	*Whale Time*	Linoprint	2025	NorthSite Contemporary Arts	3,667.00
Bunda Art	*Beach Myrtella (Lithomyrtus Obtuse)*	Coconut, seed pods, gumnuts. wood, acrylic paint, dried reeds, plastic, feathers	2025	NorthSite Contemporary Arts	3,800.00
Alick Tipoti	*Dhangalaw Madhub # (Dugong Charm)*	Fibreglass, resin, stain, raffia and feather	2025	Artist	5,500.00
Steven Kepper	*Jellyfish*	Ghost net, wire, found objects	2025	Pormpuraaw Art & Culture	1,136.36
Michelle Coleman	*Waii totem*	Ghost net, wire	2025	Pormpuraaw Art & Culture	681.81
Kez Hughes	*Revolution of capital*	Oil on linen	2025	Nicholas Thomposon Gallery	7,181.81
Sid Pattni	*One thing happens then the next*	Oil and synthetic polymer paint on canvas	2025	Flinders Lane Gallery	6,363.64
Joe Dhamanydji	*Guku Galanyin (native honey bee hive)*	Ochre on bark	2025	Salon Art Projects	5,400.00
Josie Kunoth Pitjara	*Atnwelarr*	Synthetic polymer paint on linen	2025	Salon Art Projects	8,000.00
Steven Jupurrurla Nelson	*Janganpa Jukurrpa*	Synthetic polymer paint on linen	2024	Salon Art Projects	5,800.00
Jane O'Neill	*Kalev Waterpark*	Polyester and cotton on denim	2024	VOID_Melbourne	3,600.00
Nick Mullaly	*Mardi Gras*	Oil on canvas	2025	MARS Gallery	4,000.00
Melissa Nguyễn	*Thống Nhất*	Ink-jet print transfer via 'Meow' by Katy Perry and 'Gardenia' by Zara, dye on calico	2025	Mary Cherry Contemporary	3,000.00
Melissa Nguyễn	*Vải Lanh*	Oil on canvas	2025	Mary Cherry Contemporary	3,000.00
Sam Martin	*Acclimating*	Cotton thread, oil paint, synthetic polymer paint, canvas on wood board	2025	FUTURES	7,827.00
Arthur (Jalyirri) Dixon	*Untitled (AD23026)*	Synthetic polymer paint on canvas	2023	Niagara Galleries	7,272.72
Ross Woodrow	*Back to Nature*	Etching and acquatint on paper	2024	PARKER Contemporary	1,300.00
Ross Woodrow	*A Moment in Time*	Etching and acquatint on paper	2024	PARKER Contemporary	1,300.00
Grace Anderson	*Flash Backroom*	Oil and synthetic polymer paint on canvas	2024	Sarah Scout Presents	3,372.73
Visaya Hoffie	*Fail proof low ball formula*	Oil on linen	2025	Artist	4,000.00
Virginia Keft	*pinampi madjam guruwa dja (Remember the flying fox in the gum tree)*	Eucalyptus timber, fibre, wire	2025	Artist	6,500.00
Alfred Lowe	*You've been on my mind, sister II*	Underglaze, sgraffito and raffia	2025	Sabbia Gallery	16,363.64
Nina Radonja	*Avoca-Dough*	Oil and synthetic polymer paint on aluminium	2025	SORSE Gallery	3,181.82
Mark Maurangi Carrol	*The arrival of Marama*	Oil, enamel and permanent marker on linen	2025	Nasha	24,436.36
Hannah Cooper	*6.00pm, 2 Sept*	Handwoven mulberry silk, naturally dyed with plants, mica pigment in acrylic binder	2025	JenningsKerr	5,000.00
Lionel Fogarty	*All markets are All Universes*	Synthetic polymer paint on tarpaulin	2025	Darren Knight Gallery	15,000.00
Anne Nginyangka Thompson	*Peace in the city*	Stoneware and underglaze	2025	Desert Mob	3,500.00
Hayley Panangka Coulthard	*West wind – Thurrkaarra*	Terracotta and underglazes	2025	Desert Mob	4,250.00
Mervyn Rubuntja	*Tjoritja (West MacDonnell Ranges), NT*	Watercolour on paper	2024	Desert Mob	2,600.00
Dianne Inkamala	*Tjoritja (West MacDonnell Ranges), NT*	Watercolour on paper	2024	Desert Mob	990.00
Dellina Inkamala	*Kwariitnama (Organ pipes), NT*	Watercolour on paper	2025	Desert Mob	1,300.00
Irene Nungurrayi	*Lupulnga, south of Walungurru (Kintore)*	Synthetic polymer paint on linen	2025	Desert Mob	4,300.00

Name	Title	Description	Date	Acquired from	Price
Dianne Ungukalpi Golding	*Walu Rockhole Dreaming, Emu heart, the boy who turned into wind*	Synthetic polymer paint on linen	2024	Desert Mob	7,800.00
Roy Yaltjanki	*Ngura*	Synthetic polymer paint on canvas	2025	Desert Mob	2,800.00
Billy Tjampitjinpa Kenda	*Helicopter and fire*	Ceramic and glaze	2025	Desert Mob	600.00
Ngalpingka Simms	*Wayiyul*	Synthetic polymer paint on linen	2025	8 Hele	8,209.09
Emily Crockford	*The Clouds with the Wallabies in the Grass*	Synthetic polymer paint on canvas	2025	Studio A	5,200.00
Catherine McGuiness	*Dancing flowers*	Synthetic polymer paint on canvas, ceramic appendages, dowel	2024	Studio A	7,500.00
Sean Crowley	*S-Wall*	Oil on canvas	2025	Sophie Gannon Gallery	7,727.27
Jacobus Capone	*Talèfre Runoff*	Single channel 4K video, sound	2025	Moore Contemporary	9,090.91
Tom Phillips	*Lonely Saturday Night*	Oil on canvas	2023	praxis ARTSPACE	4,500.00
Harmony Ramode	*Cycles*	Synthetic polymer paint on canvas	2024	Milani Gallery	770.00
Harmony Ramode	*The farm*	Synthetic polymer paint on canvas	2024	Milani Gallery	770.00
Amelia Gill	*Creighton*	Oil on panel	2025	Sutton Gallery	2,363.64
Amelia Gill	*Amherst*	Oil on panel	2025	Sutton Gallery	2,363.64
David Dallwitz	*Genesis*	Synthetic polymer paint on canvas	c.1967	Julie Chamberlain (daughter of David Dallwitz)	N/A[1]
Rose-Mary Faulkner	*Stilleven I - Paper daises and a lemon*	Kiln formed and cold worked glass with watercolour paintings printed as decals	2025	Sabbia Gallery	2,545.45
Rose-Mary Faulkner	*Stilleven II - Enamel jug and three pears*	Kiln formed and cold worked glass with watercolour paintings printed as decals	2025	Sabbia Gallery	3,181.82
Aaron C. Carter	*Rounds*	Raku clay, englobe	2026	CAVES	4,800.00
Alex Walker	*Portal 05*	Chromogenic photograph with brass frame	2026	VOID_Melbourne	9,000.00
Gene A'Hern	*Dawn Chorus Series*	Oil on canvas	2025	Cassandra Bird	12,727.27
Madeleine Peters	*Juno's Gifts*	Oil, wax and calcite on board	2026	Animal House Fine Arts	7,500.00
Marian Tubbs	*Mahjong*	Lenticular photograph	2026	STATION	16,000.00

1 Acquisition via donation

Name	Title	Description	Date	Acquired from	Price
Mikala Dwyer	*Empty Sculpture (colour)*	Synthetic polymer paint and plastic	2025	1301SW	8,181.82
Ruth O'Leary	*Marguerite*	Pigment ink-jet print	2026	Mary Cherry Contemporary	5,000.00
Ruth O'Leary	*Kiki*	Pigment ink-jet print	2026	Mary Cherry Contemporary	5,000.00
Simon Zoric	*Poached Eggs on Sourdough Toast*	Bronze, patina, synthetic polymer paint	2026	LON Gallery	2,890.91
Judith Anya Samson	*Puntawarri Rockholes*	Acrylic wool	2025	Agency Projects	2,363.64
Benjamin Akuila	*Emeline (Bumping Purses)*	Stoneware and gold aerosol paint	2024	Artist	2,100.00
Benjamin Akuila	*Morgan (Bumping Purses)*	Stoneware and gold aerosol paint	2024	Artist	1,750.00
Benjamin Akuila	*Tracey (Bumping Purses)*	Stoneware and gold aerosol paint	2024	Artist	1,500.00
Tessa MacKay	*Science Ball 24/9/10 By Andy*	Oil on canvas	2025	LAILA	14,900.00
Anna Higgins	*True Love at Dawn*	Pigment ink-jet print, synthetic polymer paint, varnish	2025	Neon Parc	12,272.73
Louis Grant	*End to end (whiskey composition)*	Blown glass, hydro stone, polymer paint	2026	Canberra Glassworks	4,181.82
Aisha Sherman-Noth	*Ruins of The Rivulet*	Oil on linen	2025	Despard Gallery	2,300.00
Rhoda Ting, Mikkel Bojesen	*Habitats*	Single channel video, sound	2023	Gallery Sally Dan-Cuthbert	16,363.64
Shannon Lyons	*Moral injury II*	Instant coffee, Lipton 'Black Tea', Roogenic 'Native Relaxation', T2 'The Quiet Mind', Tetley 'Extra Strong' and pencil on paper	2023	Artist	1,800.00
Shannon Lyons	*Things went on II*	Instant coffee, Mood 'Be Kind, Unwind', Mood 'Get On Up', Pat's Apothecary 'Coffee + Shrooms', Twinings 'English Breakfast' and pencil on paper	2023	Artist	1,800.00
Shannon Lyons	*Things went on III*	Instant coffee, Pat's Apothecary 'Calm Mind', Pat's Apothecary 'Coffee + Shrooms', Pukka 'Revitalise', Taylors of Harrogate 'Yorkshire Tea' and pencil on paper	2023	Artist	1,800.00

Name	Title	Description	Date	Acquired from	Price
Shannon Lyons	*Anhedonia (bottomless cup)*	Instant coffee, Dilmar 'Extra Strong', Pat's Apothecary 'Calm Mind', Pat's Apothecary 'Coffee + Shrooms', Pukka 'Revitalise' and pencil on paper	2023	Artist	1,800.00
Christian Thompson	*The Meaning of Fire (Flower Wall)*	Chromogenic photographs	2021	Anonymous	N/A[2]
Karen Black	*Brainwave*	Oil on canvas	2024	Anonymous	N/A[3]
Talia Smith	*Faded Glory 1*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 2*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 3*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 4*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 5*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 6*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 7*	Pigment ink-jet print	2022	Artist	600.00
Talia Smith	*Faded Glory 8*	Pigment ink-jet print	2022	Artist	600.00
Patrick Hartigan	*Waltz*	Synthetic polymer paint on canvas	2025	1301SW	12,727.27
Joshua Harvey	*Vertical expanse*	Oil on canvas	2026	Bett Gallery	1,050.00
Joshua Harvey	*Dissipating ticket*	Oil on canvas	2026	Bett Gallery	950.00
Armie Sungvaribud	*LasheSS*	Raku clay, mid-fire glaze, platinum lustre and copper oxide	2026	Bett Gallery	1,000.00
Armie Sungvaribud	*Tina's on ice*	Raku clay, mid-fire glaze, platinum lustre and copper oxide	2026	Bett Gallery	1,000.00
Prita Tina Yeganeh	*Place, as guest (state I)*	Intaglio pigment ink print on paper	2026	Onespace Gallery	909.09
Sophia Brown	*Minyma Tjuta*	Synthetic polymer paint on canvas	2025	Perth Institute of Contemporary Arts	1,400.00
Sophia Brown	*Minyma Tjuta*	Synthetic polymer paint on canvas	2025	Perth Institute of Contemporary Arts	1,200.00
Lucy Williams-Connelly	*Dilly Bags*	Salvaged acrylic/wool yarn	2026	Artist	15,000.00
Salote Tawale	*Small fig*	Synthetic polymer paint on timber	2021	Artist	1,500.00
Salote Tawale	*Small lily*	Synthetic polymer paint on timber	2021	Artist	1,500.00
Salote Tawale	*Large home greenery*	Synthetic polymer paint on timber	2021	Artist	2,000.00
Salote Tawale	*Large via*	Synthetic polymer paint on timber	2021	Artist	1,750.00

2 Acquisition via donation
3 Acquisition via donation



Image credit: Louis Grant *End to end (whiskey composition)*, 2026, blown glass, hydro stone, polymer paint, 28 x 46 x 28 cm.



Image credit: Thom Roberts and Studio A celebrating his first exhibition as artist curator, *Tower Dog Red Rattler* at Artbank Sydney, 2025.
Photo by Artbank.

Programs, events and tours

Artbank continued to champion Australian artists through an ambitious exhibition program across Sydney and Melbourne in 2025–26. Celebrating Artbank's 45th anniversary, the year featured a dynamic range of exhibitions that showcased the breadth of the collection, supported diverse artistic voices, and strengthened connections with communities nationwide.

Highlights included *barlmarrk: wind, breath, pulse, power* during NAIDOC Week; anniversary exhibitions *On Display* and *Art Text/Text Art: 45 years of visual storytelling*; and community-focused presentations such as *Tower Dog Red Rattler, The Banks are Burning, We are surrounded by oceans*, and *Dilly Bags*. The program also spotlighted emerging and established artists through projects including *and also*, where Liv Moriarty was invited to present her work in dialogue with video works from Artbank's collection, and *RE: BORN,* a major collaboration between Romance Was Born and Cultivated presented during Melbourne Design Week.

Through partnerships with artists, curators, arts organisations and cultural festivals, Artbank's exhibition program expanded audience engagement, celebrated contemporary Australian creativity, and reinforced Artbank's role as a leading platform for Australian art.

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.



Image credit: Lucy Williams-Connelly *Dilly Bags*, 2026 at Artbank Sydney, 2026.
Photo by Jessica Maurer.

Artbank Window Sydney 2025–26 program

3 July – 10 August 2025

barlmarrk: wind, breath, pulse, power

Curated by Derek Carter and Alison Cooper

Featured artists: Jacky Atjarral, England Banggala, Bob Bilinyara, Samson Bonson, Johnny Bulun Bulun, Jimmy Bungurru, Bob Burruwal, Elyssa Cameron, Carol Liyawanga Campion, Ronnie Djanbardi, Michael Gadjawala, George Garrawun, Jack Kala Kala, Mick Kubarkku, Jack Maranbarra, Peter Marralwanga, David Milaybuma, Ivan Namirrkki, Jack Nawilil, Jimmy Njiminjuma, Irenie Ngalinba, Jimmy Ngalukin, Albert Wuridjal, Owen Yalandja, Thompson Narrangurlgi Yulidjirri

28 August – 24 October 2025

Art Text/Text Art: 45 years of visual storytelling

Curated by James Kenney

Featured artists: Ian W. Abdulla, Davida Allen, Darcey Bella Arnold, Mitch Cairns, Scott Duncan, Fiona Hall, Chayni Henry, Heather Koowootha, Michael Lindeman, Alasdair McLuckie, Noel McKenna, Sanné Mestrom, Nyurpaya Kaika Burton and Kunmanara Pan, Nell, Raquel Ormella, Tom Polo, Jörg Schmeiser, Soda Jerk, Justin Trendall, John Ullinger, Judy Watson.

14 November 2025 – 30 January 2026

Tower Dog Red Rattler

Curated by Thom Roberts with support from Studio A

Featured artists: Eva Baker, Nathan Beard, Robert Bridgewater, Katthy Cavaliere, Jennifer Connelly Ward, Narelle Desmond, Paul Drakeford, Peter Dudding, Rick Everingham, Hayden Fowler, Annette Galstaun, Richard Giblett, Franck Gohier, Petrina Hicks, Alan Jones, Tony Jones, Hazel Kngwarreye, Lucky Kngwarreye, Andrew Lavery, Andre Lipscombe, Catherine McGuiness, Antonio Muratore, Robert Pulie, Thom Roberts, Thom and Angelmouse, Anne Ross, Greg Sindel, June Stephenson, Judith Warne.

9 March – 27 March 2026

Difficult Women: Art, Activism and Identity - Women artists from the Artbank collection

Curated by Natalie O'Connor

Featured Artists: Vivienne Binns, Sarah Contos, Isabel Davies, Lesley Dumbrell, Cherine Fahd, Elizabeth Gower, Kunmanara (Nyurpaya Kaika) Burton, Deborah Kelly, Kate Just, Elvis Richardson, Julie Rrap, Kunmanara (Mary) Pan, Banduk Marika, Elizabeth Newman, Jenny Watson.

15 April – 22 May 2026

We are surrounded by oceans

Curated by Salote Tawale

Featured artists: Benjamin Akuila, Mia Boe, Mark Maurangi Carrol, Michelle Coleman, Karla Dickens, Ken Done, Scott Duncan, Yvonne Koolmatrie, Dylan Mooney, Ryan Presley, Kim Wandin, Paul Wood, Talia Smith, Jimmy John Thaiday, Salote Tawale.

11 June – 24 July 2026

Dilly Bags - Aunty Lucy Williams-Connelly

Aunty Lucy Williams-Connelly



Image credit: Installation view, *and also*, Artbank Melbourne 2025.
Photo by Christian Capurro.

Artbank Melbourne 2025–26 program

8 August – 10 October 2025

On Display

Featured artists: Howard Arkley, Jean Barth, Richard Bell, Pat Brassington, Emma Buswell, Robert Campbell Jnr, Gunter Christmann, Hannah Cutts, Mirdidingkingathi Juwarnda Sally Gabori, Newell Harry, Emily Kam Kngwarray, Pru La Motte, Rosemary Laing, Lindy Lee, John Mawurndjul, Jazz Money, Sidney Nolan, Bronwyn Oliver, Margaret Olley, Patricia Piccinini, Jeffrey Smart, Yasmin Smith, Ali Tahayori, Tennant Creek Brio (Fabian Brown Japaljarri & Rupert Betheras), Ruth Waller, Djakaŋu Yunupiŋu.

6 November 2025 – 16 January 2026

and also

Featured artists: Barbara Cleveland, Amrita Hepi, Laresa Kosloff, Liv Moriarty, Simone Slee.

5 February – 6 March 2026

The Banks are Burning

Featured artists: Nick Breedon, Gary Carsley, Tay Haggarty, Matt Huppatz, The Kingpins, Nick Mullaly, Clinton Naina, Nell.

19 March – 17 April 2026

HYBRID FUTURES

Rhoda Ting & Mikkel Bojesen.

15 May – 25 July 2026

RE:BORN
A collaboration between Romance Was Born and Cultivated

Featuring works from the Artbank collection by artists: Polly Borland, Godwin Bradbeer, Stephen Bush, Leo Coyte, Joanna Croke, Lucy Culliton, Brian Dunlop, Mikala Dwyer, Rose Espinosa, Hannah Gartside, Janet Green, Bill Henson, Deborah Kirby-Parsons, Paul Knight, Ildiko Kovacs, Elisabeth Kruger, Guido Maestri, Deborah Paauwe, Sid Pattni, Patricia Piccinini, Julia Robinson, Kate Rohde, Nat Thomas, Craig Wadell, Alex Wanders, Eduardo Wolfe-Alegria, Anne Zahalka.

“I had a wonderful experience working with Artbank; everyone worked hard to help facilitate my ideas and I had a great time installing with everyone’s help. It was an excellent opportunity to present my work in a new context, alongside so many exciting artists.”

Liv Moriarty
Artist Liv Moriarty, on collaborating with Artbank for the exhibition *and also*.

Leasing program

Artbank's leasing program is at the heart of our mission, connecting contemporary Australian art with people and places across the country while generating essential revenue that supports the program's ongoing operations. Through Artbank's flexible and affordable leasing model, individuals, businesses and government organisations can access an exceptional collection of contemporary Australian artworks, transforming their spaces while directly supporting Australian artists.

Our experienced team of art consultants provides tailored advice and curatorial expertise, helping clients discover artworks that complement their environment, reflect their values and create meaningful connections with visitors, staff and customers. Based in Melbourne, Sydney, Brisbane and Perth, our consultants deliver personalised service to clients in every state and territory through Artbank's national program.

Artbank offers a bespoke end-to-end leasing experience, from artwork selection and curation through to delivery, installation and ongoing collection management. Whether enhancing a workplace, welcoming visitors, creating inspiring home environments or representing Australia in international settings, our collection brings culture, creativity and conversation into everyday spaces.

The Artbank collection reflects the rich diversity of contemporary Australian artistic practice and provides an accessible way for people to experience and engage with these important cultural stories. We are proud to partner with a loyal and growing community of clients who recognise the value of living and working with art, and who contribute to supporting Australia's vibrant creative sector through their participation in the leasing program.



Image credit: Artbank Art Consultant Susie Cornish in the Melbourne collection store.
Photo by Nicole England.

Image credit: Artbank Senior Art Consultant Barry Keldoulis with client Winning Appliances, 2025.
Artwork featured is Tom Loveday *Red Memorial*, 2009.
Photo by Nicole England.



Image credit: Artbank client featuring work by Tony Albert and Thomas Jeppe.
Photo by Nicole England.

Leasing program

2025–26 Financial year

$4.2 million in leasing revenue

56% of potential leasing value of the collection on loan

5,045 artworks on lease to clients

632 contracts across six states and overseas embassies

Artbank's leasing program remains central to delivering the program's strategic objectives, connecting contemporary Australian art with people, workplaces and communities while generating vital operating revenue. Through Artbank's flexible and accessible leasing model, individuals, businesses and government organisations can bring original Australian artworks into their homes, offices and public spaces, directly supporting the nation's artists and creative sector.

As a national program, Artbank's Client Services team works with clients across every state and territory, as well as Australian missions overseas, providing personalised curatorial expertise and a seamless end-to-end service. From artwork selection and collection curation through to delivery and installation, the team helps clients create engaging environments that inspire connection, creativity and conversation.

During 2025–26, Artbank achieved another strong year of leasing performance while continuing to expand its client base. Leasing revenue surpassed $4.2 million for the first time, reaching $4,219,014.25 and exceeding the annual target. The program supported 632 clients across Australia and internationally, reflecting sustained demand for contemporary Australian art and the value clients place on integrating art into their spaces.

New South Wales and Victoria remained Artbank's strongest leasing markets, together generating almost $2.9 million in rental value. Queensland recorded particularly strong growth, with rental value increasing by more than 27 per cent compared to the previous financial year.

Artbank continues to maintain a diverse and resilient client portfolio spanning government, corporate and private sectors. Key client groups included legal firms, construction and property organisations, private individuals, diplomatic missions and embassies, finance organisations, and Australian Government departments. This breadth of engagement demonstrates the versatility of the collection and the widespread appeal of contemporary Australian art across a range of environments and audiences.

Client engagement and compliance also strengthened during the year, with 470 active leasing agreements in place at year end and fewer clients requiring intervention through renewal, return or changeover processes. Together, these results highlight the ongoing success of the leasing program and the strong relationships Artbank continues to build with a growing community of clients who value and support Australian contemporary art.

Our work in action

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

barlmarrk: wind, breath, pulse, power was a community-led exhibition that invited First Nations artist-curators Derek Carter and Alison Cooper from Maningrida Arts and Culture to curate a selection of works from the Artbank collection.

The project foregrounded the voices, knowledge and cultural authority of community members, creating an opportunity to reconnect artworks with their histories, places and makers through a process of cultural provenancing. By placing curatorial leadership in the hands of First Nations practitioners, the exhibition supported community driven practices and strengthened understanding of the collection through Indigenous perspectives, relationships and storytelling. Through collaboration with community custodians, Artbank was able to strengthen its understanding of artworks, support appropriate cultural protocols for their care and display, and improve access to bilingual knowledge and data collection. This approach contributes to more accurate and culturally responsive collection documentation while supporting broader goals of language preservation, community access, and the sharing of cultural knowledge.

The project demonstrated how collections can become living resources that support language revitalisation, improve First Nations peoples' access to archival and cultural materials, and ensure that communities remain central to decisions about the stewardship and interpretation of their cultural heritage.



Image credit: Derek Carter and Alison Cooper during their curators talk for *barlmarrk: wind, breath, pulse, power* Artbank Sydney 2025.
Photo by Artbank.

Image credit: Installation view, *barlmarrk: wind, breath, pulse, power* exhibition curated by Derek Carter and Alison Cooper, Artbank Window, Sydney, 2025.
Photo by Jessica Maurer.



Image credit: A selection of bark paintings from the Artbank collection at Sydney client Clifford Chance.
Photo by Clifford Chance.

Our work in action

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

Community-led research from projects such as *barlmarrk* also creates significant value for Artbank's clients by enriching the stories and knowledge attached to artworks in the collection. Through collaboration with First Nations artists, curators and community members, Artbank can build a deeper understanding of where works come from, how they were made, and the cultural, historical and environmental knowledge they embody. This enhanced documentation allows clients to engage not only with the artwork itself, but with the stories of Country, community and cultural practice that underpin it. By improving collection records, supporting bilingual knowledge information and ensuring cultural protocols guide the interpretation and display of works, Artbank can provide more meaningful and culturally informed experiences for audiences while strengthening respect for First Nations histories, languages and living cultures.

"The artworks we've sourced through Artbank have made a remarkable contribution to our Clifford Chance Sydney office – sparking conversation and transforming the space for our people and clients alike.

Each piece has been thoughtfully curated, reflecting the depth and diversity of Australian artistic talent.

Several First Nations artworks feature prominently within the collection, including a series of bark paintings positioned in our lift lobby. These pieces create an immediate impact, showcasing exceptional craftsmanship, rich storytelling and an important connection to Australia's cultural heritage.

We're proud to showcase these works and couldn't be happier with the results."

Debbie Newman
Office Services Manager – Australia, Clifford Chance



Image credit: Installation view, *HYBRID FUTURES*, Artbank Melbourne, 2026.
Photo by Christian Capurro.

Our work in action

A royal visit.

Artbank was delighted to host a Royal visit by King Frederik X and Queen Mary of Denmark to celebrate the opening of *HYBRID FUTURES*, an exhibition by Danish—Australian artists Rhoda Ting and Mikkel Bojesen.

Presented by the Danish Ministry of Culture and Palaces and hosted by Artbank, the exhibition was co-curated by Sydney-based Sally Dan-Cuthbert and Copenhagen-based Sofie Dirks Gottlieb, exploring what it means to live in an era of technological acceleration and environmental change. The high-profile visit generated significant national and international attention, reinforcing Artbank's role in fostering cultural exchange and promoting Australian artists on the global stage.

The visit also highlighted Artbank's longstanding relationship with the Department of Foreign Affairs and Trade (DFAT), through which artworks from the collection are leased to Australian embassies, high commissions and diplomatic residences around the world. This international leasing program provides valuable exposure for Australian contemporary artists and demonstrates the important role Artbank plays in representing Australian culture overseas. Drawing international guests into Artbank's Melbourne Visible Storage facility further showcased the strength and diversity of the collection, offering a unique opportunity to experience one of Australia's most significant collections of contemporary art.

The event highlighted the power of international collaboration and Artbank's ongoing commitment to supporting Australian artists through acquisition, leasing and public engagement.



Image Credit: Denmark's King Frederik X and Queen Mary visit Artbank Melbourne, with artists Mikkel Bojesen and Rhoda Ting. Photo by Ryan Wheatley.

Our work in action

Artbank at the cross section of Art, Design and Fashion with Cultivated and Romance Was Born.

Presented as a collaboration between Romance Was Born and Cultivated, studio x us, Cult Design and TSAR Carpets, *RE:BORN* positioned Artbank at the intersection of art, design and fashion, bringing works from the collection to new and broader audiences.

By connecting Artbank artworks with leading voices in Australian fashion and design, the project expanded the visibility of the collection beyond traditional gallery settings, demonstrating how art can engage diverse audiences and spark new conversations across creative industries.



Image credit: Romance Was Born designers Luke Sales and Anna Plunkett at the opening of event of *RE:BORN*, Artbank Melbourne, 2026. Photo by Cinzia Ubaldi.

Image credit: Installation view, *RE:BORN*, Artbank Melbourne, 2026.
Photo by Gavin Green.

Image credit: Cultivated and Nexus Designs *NEWNEW Pavillion* featuring artwork from Artbank.
Photo by Timothy Kaye.

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.

"Our ongoing collaboration with Artbank has become an important part of how we bring Cultivated's exhibitions and spaces to life. Across 3 very different projects, from our *Cultivated x Mark Tuckey* pop up with Foolscap Studio, to the *NEWNEW Pavilion* with Nexus Designs, and most recently *RE:BORN*, Artbank has helped us create spaces that feel considered, complete and engaging.

There is a natural alignment between Artbank and Cultivated. We both believe in making great Australian design and creativity more accessible, while recognising the value of the objects and artworks that already exist around us. Artbank's collection has allowed us to introduce exceptional Australian art into our spaces in a way that complements the furniture, materials and stories we are presenting, rather than simply decorating them. Each collaboration has brought another layer of character and meaning to our spaces, and we love working with an organisation that shares our belief that good design, art and culture should be valued, circulated and experienced by more people."

Joshua Ellis
Cultivated – General Manager



Image credit: Installation view, *RE:BORN*, Artbank Melbourne, 2026.
Photo by Christian Capurro.

Image credit: Philip Wolfhagen *Fourth Illusory Field,* 1991 in InForm's Lucas project, Brighton East.
Photo by Timothy Kaye.

What our clients have to say

"Working with stylist Karin Bochnik, we selected contemporary Australian artworks from the Artbank collection to bring warmth, character and personality to our Lucas project in Brighton East.

The Philip Wolfhagen painting became a particular focal point. Set against a grey brick wall, its atmospheric landscape echoed the home's strong connection between indoors and out.

Lucas gives our clients the opportunity to experience our design and craftsmanship firsthand, so it was important that the artworks complemented the architecture rather than competed with it. The Artbank collection helped us achieve that balance, enriching the experience of the home while supporting Australian artists."

Cameron McKimm
Managing Director - InForm



Image credit: Caleb Shea *Untitled (Stainless to Yellow)*, 2013 in InForm's Lucas project, Brighton East.
Photo by Timothy Kaye.



Image Credit: Georgia Spain *Getting Down or Falling Up*, 2021 (right) at Kym Elphinstone's home.
Photo by Dave Wheeler.

What our clients have to say

"Artbank is an incredible resource for experimentation. It provides an accessible means to trial living with vastly different mediums and styles of artworks, whether that be in your home or office."

Kym Elphinstone
Art Advisor and Founder of Articulate Advisory



Image credit: Senior Registrar Rod Palmer inspecting Christopher Hodges' *Six Piece*, 1999/2000.
Photo by Jennifer Leahy.

Conservation and collection care

In 2025–26, Artbank continued to invest in the long-term care and preservation of its collection through a comprehensive conservation and preventative maintenance program. The team maintained the Counter Disaster Management Plan, delivered disaster preparedness training to all staff, and resumed two-yearly condition reporting for high-value artworks, with 32 of 66 reports completed during the year.

Artbank's Conservator Fiona Hurel facilitated a total of 76 artworks to undergo conservation treatment, including 48 treatments completed in-house and 28 undertaken by external specialists, representing works with a combined annual leasing value of $77,500 and an insurance value of $420,920. Integrated Pest Management activities remained a key preventative measure, with 8 treatments completed across the collection. Artbank also prioritised preventative conservation through framing and presentation improvements, reframing or repairing 76 artworks and framing 48 new acquisitions. These initiatives support the ongoing preservation, accessibility and lease readiness of the national collection.



Image credit: Artbank conservator Fiona Hurel inspecting Jubilee Wolmby *Shark (Older Apalech Brother Markings*), 2004.
Photo by Artbank.



Image credit: Kaylene Whiskey standing in front of her work *Rikina Kungka Kutju (One Really Cool Lady)* 2015, loaned to her major solo exhibition *Super Kaylene Whiskey* at the National Portrait Gallery, Canberra.
Image courtesy the National Portrait Gallery, Canberra.

Artbank on loan

19 July 2025 – 18 January 2026

***Janet Dawson: Far Away, So Close,* Art Gallery of New South Wales, Sydney, NSW**

Janet Dawson, *Opal rose oval*, 1979

22 July – 6 December 2025

***to come together as water*, The University of Queensland Art Museum, The University of Queensland, St Lucia, QLD**

Rose Wilfred, Joy Wilfred, Megan Wilfred, Virginia Wilfred, Jangu Nundhirribala, May Wilfred,

Jocelyn Wilfred, Nicola Wilfred, *Lharagula Ngididin (Crocodile Trap)*, 2022

Jimmy John Thaiday, Keiran James, *Just Beneath the Surface*, 2023

23 August – 12 October 2025

***Juan Ford – A Survey*, Noosa Regional Gallery, Tewantin, QLD**

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

5 September – 8 November 2025

***Moving*, Goulburn Regional Art Gallery, Goulburn, NSW**

Katthy Cavaliere, *Nest*, 2010

6 September – 16 November 2025

***The Authentic Consequence: Forty years of John Baird*, Mornington Peninsula Regional Gallery, Mornington, VIC**

John Baird, *Something I saw in the night*, 1988



Image credit: Installation view of *Juan Ford – A Survey*, Noosa Regional Gallery, 2026.
Photo by Sarah Jane Smith.



Image credit: Installation view of Kathy Cavaliere in *Moving*, Goulburn Regional Art Gallery.
Photo by Silversalt Photography.

24 October 2025 – 30 January 2026

***I am Bronwyn Bancroft*, Boomalli Aboriginal Artists Cooperative, Leichhardt, NSW**

Bronwyn Bancroft, *Cloud Over Past Generations*, 1991

Bronwyn Bancroft, *Coming Home*, 1991

Bronwyn Bancroft, *Entrapped*, 1991

Bronwyn Bancroft, *Seasonal Understanding*, 1991

Bronwyn Bancroft, *White Storm Coming*, 1992

Bronwyn Bancroft, *Woman's Spirit Released*, 1992

Bronwyn Bancroft, *Lizard Land*, 1994

15 November 2025 – 9 March 2026

***Super Kaylene Whiskey*, National Portrait Gallery, Canberra, ACT**

Kaylene Whiskey, *Rikina Kungka Kutju (One Really Cool Lady)*, 2015

21 November 2025 – 18 April 2026

***Hany Armanious: Stone Soup*, Buxton Contemporary, University of Melbourne, Southbank, VIC**

Hany Armanious, *Power Nap*, 2013

6 December 2025 – 22 February 2026

***Lynda Draper* | *Glimmer*, Campbelltown Arts Centre, Campbelltown, NSW**

Lynda Draper, *Annette*, 2013

7 February – 2 August 2026

***Abdul-Rahman Abdullah: Undying*, Chau Chak Wing Museum, The University of Sydney, Camperdown, NSW**

Abdul-Rahman Abdullah, *Among Monsters*, 2017

16 February – 31 May 2026

***Jemima Wyman: Deep Surface*, QUT Art Museum, Queensland University of Technology, Brisbane City, QLD**

Jemima Wyman, *Scapeology (Waterfall)*, 2005

17 April – 6 June 2026

***Lynda Draper* | *Glimmer*, Goulburn Regional Art Gallery, Goulburn, NSW**

Lynda Draper, *Annette*, 2013

1 May – 11 July 2026

***Mitch Cairns: Artist's Mouth*, NAS Gallery, National Art School, Darlinghurst, NSW**

Mitch Cairns, *One Half of a Woman's Waistline Repeated (Study II)*, 2012

20 May – 29 August 2026

***what we share*, Manningham City Council, Doncaster, VIC**

Christian Thompson, *Hunting Ground 1*, 2007

Christian Thompson, *Hunting Ground 2*, 2007

Christian Thompson, *Hunting Ground 3*, 2007

26 June – 18 September 2026

***Jemima Wyman: Deep Surface*, Samstag Museum of Art, Adelaide University, Adelaide, SA**

Jemima Wyman, *Scapeology (Waterfall)*, 2005

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, ***37*** 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.

In 2024–25, ***7*** works on paper were sold at auction, generating ***$6,739.15*** in revenue. This revenue contributed to the acquisition and framing of the following work on paper in 2025–26:

Jymahl Savage

Whale Time, 2025



Image credit: Jymahl Savage *Whale Time*, 2025, linoprint, 219.5 x 132 cm. Purchased with funds raised from seven works of paper deaccessioned in the 2024–25 financial year.

In the 2025–26 ***24*** works of various media were sold at auction, generating ***$12,708.05*** in revenue, which will be added to the 2026–27 acquisition budget.

List of deaccessions

Troy Ruffels

From Leaf Series, 1998

Anna Glynn

Underwater Adventure, c. 1987

John Earle

Bronte Beach Pool, 1982

Ian Pearson

Harbour Bridge, 1977

Denise Green

TABLE Color Trial Proof (Rose Dore), 1976; *TABLE Trial Proof (Indian Yellow)*, 1976; *TABLE Trial Proof (Ruby Lake)*, 1976; *TABLE Trial Proof (Cadmium Red Light)*, 1976; *TABLE Trial Proof (Alizcarion Crimson)*, 1976

Peter Perdriau

Botanic Harbour, 1984

Emma Davies

Hybrid, 2008

Gabrielle Watt

Lake Eucumbene – Aerial 4, 1980

Susan Baran

Oriental Room, 1989

David Rose

Morning Hillside, near Lake Julius, 1988

Joy Hutton

Ferns and Daisies, 1980; *Forrest Floor*, 1980; *Hillside*, 1983; *Summer Ferns*, 1980; *Wallum Wildflowers*, 1980

Kenneth Jack

Murray River Paddle Steamer No. 2, P. S. Etona, c. 1980; *Granite Boulders*, 1983

Alun Leach-Jones

Yellow green glow, 1976; *Capricornia #1*, 1985; *Oceania #1*, 1978; *Oceania #2*, 1978

David Rose

Grasstrees & Angophora, 1981; *Zenith Beach – Late Afternoon*, 1987; *On the Road to Kajabbi*, 1989

Kevin Lincoln

Two Black Bowls, 1982; *Night/Nocturnal*, 1977

David Preston

The Road to Blue Knob, 1992

Barbara Hanrahan

My Family, My Australia, 1982

Sally Robinson

Halley's Comet, 1986; *Dolphins*, 1975; *Wildlife Sanctuary*, 1978

Colin Lanceley

Bluebeard's Castle, 1968; *I The Burial of the Dead*, 1975



Image credit: Jo Chew *Shield*, 2024 at Artbank client Monno's Stella Maris project.
Photo by Dylan James.

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

Artbank acknowledges the
Traditional Custodians of Country
throughout Australia.

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