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Australian Government

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

EXECUTIVE MINUTE

JOINT COMMITTEE OF PUBLIC ACCOUNTS AND AUDIT

REPORT No. 502

The never-ending quest for the golden thread

General Comments

The Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts (the department) provided a departmental response on 17 December 2024 and a six-monthly report on 9 July 2025.

Under Recommendation 9, the department agreed to provide six-monthly reports for two years to the Committee on progress implementing Artbank's Strategic Plan.

Attached is a progress report against Key Performance Indicators for the 2024-25 financial year. The department will provide its next report against the first six months of the 2025-26 financial year in early 2026.

Signed by:



Jim Betts

21 November 2025

Attachments

A: Artbank Strategic Plan KPI tracking – 2024-25 Financial Year

B: Artbank 2024-25 Year in Review

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Artbank Strategic Plan KPI tracking 2024-25 (1 July 2024 to 30 June 2025)

1. Artist Support

Encourage the development of contemporary Australian artists and art through the acquisition of artwork of living Australian artists

Refer to Artbank's:

- a) Acquisition and Deaccession Policy
- b) Acquisition and Deaccession Procedure
- c) Artbank Collection Plan 2023-2025

Items	Goals	Actions	2024-25 target	Current (June 2025)	Analysis
Curatorial and Artist Support					
Acquisitions	Governance Committee agreement to Annual Acquisition Plan	Artbank team to attend exhibitions, galleries, art fairs and artists' studios, review catalogues and other submissions, develop Annual Acquisition Plan, and provide recommendations to the delegate	Plan Agreed	100%	Target met. Process in place for reviewing and documenting potential acquisitions
	Annual acquisition budget expended	Implement Annual Acquisition Plan	>95% expended	98.76%	Target met 98.76% of budget spent
	Annual acquisitions to reflect the diversity of artists active in the art market	Monitor annual acquisitions to support diversity, including but not limited to work by female, non-binary, First Nations and culturally and linguistically diverse artists	>65% diversity group	90% (64 out of 71 artists are either Women, First Nations, CALD, LGBTQIA+, or identify as living and working with a disability.	Target met Artists: Number of trans, non-binary and gender diverse artists acquired: 0 artists (0%) Number of women artists acquired: 42 artists (59%) Total number of First Nations artists acquired: 36 artists (50%) Number of First Nations women artists acquired: 13 artists (18%) Artworks: Total number of artworks acquired by trans,



					non-binary and gender diverse artists: 0 (0%) Total number of artworks acquired by women artists: 54 (65%) Total number of artworks acquired by First Nations artists: 41 (51%) Number of artworks acquired by First Nations women artists: 27 (32%) Total number of artworks acquired by CALD artists: 13 (16%) Total number of artworks acquired from artists who identify as living and working with a disability: 3 (4%) Total number of artworks acquired by LGBTQIA+ artists: 6 (7%)
Artists	Give all artists an opportunity to pitch to Artbank through an open competitive approach to market	Develop and invite submissions for an open and competitive process	1 open process	In progress	As part of Artbank's 45th Anniversary celebrations, Artbank announced the establishment of the Artbank Prize. All living artists not currently in the collection — emerging or established, represented or independent — working in any medium collected by Artbank and suitable for public leasing are eligible to apply. The first Artbank Prize is expected to be awarded in 2026.
	Build the profile of artists in the collection	See Function 4 – Public Program and Marketing		In progress	Artbank Sydney promoted over 100 artists over 5 public exhibitions, and promoted and developed the profile of Australian artists through Wikipedia Edit-a-thon events. Artbank Melbourne promoted the work of 65 artists through 4 public exhibitions, and 1 external public program as part of a partnership. Artbank Sydney and Melbourne held private tours of each collection store for various contemporary art interest groups and student groups.



2. Client Leasing

Promote the value of Australian contemporary art to the broader community by making this art accessible through an artwork leasing scheme

Refer to Artbank's:

- Client Services Policy 2023-2028
- Client Services Procedures
- Client Leasing Plan 2023-2028

Items	Goals	Actions	2024-25 target	Current (June 2025)	Analysis
Client Leasing					
Increase proportion of the collection leased	Generate up to 70% of the collection's potential leasing value – noting that this target will be reviewed annually	Meet yearly targets	Up to 57%	54%	Target slightly behind
		Implement actions in Client Leasing Plan to attract new clients	+60 (net 30)	- 4	A net increase of 4 clients since 31 Dec 2024 – under target
	Enhanced presence in Perth and Brisbane to increase leasing in WA and Qld	Investigate feasibility of new: <ul style="list-style-type: none"> Perth premises Brisbane Art Consultant 	100%	100% scoped	Perth set up options are being investigated Brisbane Consultant recruited
	Ensure appropriate charging for leasing services	<ul style="list-style-type: none"> Undertake a three-yearly collection valuation on which rental fees are calculated. Undertake a rental pricing analysis for Committee consideration Action agreed recommendations from the rental pricing analysis. 	<p>Complete</p> <p>Analysis in 2023-24</p> <p>Actioned</p>	<p>Complete</p> <p>Analysis Complete by 30 June 2024.</p> <p>Actions implemented by 30 June 2025.</p>	<p>Complete</p> <p>Leasing fee methodology reviewed and approved by GovCom 6 Feb 2024. COMPLETE</p> <p>All rental rates have been updated. Complete</p>



Clients	Understand client needs, preferences and levels of satisfaction	Undertake an annual client survey	1 p.a.	Complete	Target met Survey complete November 2024
	Provide opportunities for gallerists and other industry professionals to meet with Artbank	Host <i>Artbank Unpacked</i> in each capital city over a two-year period	4 p.a	On track	Melbourne: 5 June 2025 Brisbane: 17 June 2025 Sydney: 12 June 2025 DFAT/Canberra: 6 July 2025
	Maintain client numbers across embassies and other Australian Government offices globally	One client services team member to support international clients, primarily through liaison with the Dept of Foreign Affairs and Trade	≥90 clients	98 clients	Target met 98 Overseas DFAT clients as at 30 June 2025. Decrease of 5 from 30 June 2024
Lease management	Renewed lease agreements in place prior to expiration of previous agreement	Artwork renewals created and issued six weeks ahead of the renewal date	≥90%	Over 95%	Target met
	New lease agreements in place prior to works being installed	New lease agreements drafted within a week of artworks and venues being confirmed	≥90%	100%	Target met
	Reduced administration in the client leasing area	Investigate the feasibility of offering lease agreements of more than 12 months duration. Action as needed.	100% scoped	Investigated	Current system restrictions and financial reporting processes prevent agreements from being longer than 12 months



3. Managing the Artbank Collection

Manage the collection on behalf of the Australian Government.

Refer to Artbank's:

- a) Preservation Policy
- b) Condition Report Procedure
- c) Conservation Plan 2023-2028

Items	Goals	Actions	2024-25 target	Current (June 2025)	Analysis
Registration and Collection Management					
Stocktake	Maintain an accurate record of the collection	Annual stocktake submitted to the ANAO	100%	Complete	Target met Stocktake was undertaken across Sydney, Melbourne and Perth collection stores on 21 st and 22 nd January 2025 and reconciled by the Assets Team.
Registration	Maintain accurate records for each artwork	For each artwork: <ul style="list-style-type: none">- hold a record in EMu collection management system- augment EMu data with leasing information in Workflow and SAP- align these records	100%	100%	Target met As of 30 June 2025, 11,207 artwork records are held and maintained in the Collection Management System Emu. All of this information is aligned in SAP. Registration team have worked with Assets to ensure 100% accuracy in alignment between Emu and SAP records.
	Successfully process a high volume of artworks	Manage systems for handling, packing, dispatch and movement of artworks	≥3000 p.a.	2,935 artworks	Target substantially met – it is subject to needs. Registration team managed systems for handling, packing and dispatch and movement of artworks.
Condition Reporting	Maintain the condition of each artwork	Complete a condition check for each artwork when it enters or leaves the store or when damaged or proposed for deaccession	≥90%	96%	Target met As of 30 June 2025, a total of 96% completed.
	Improved monitoring of leased high-value artwork	Two-yearly reports for high-value works that are offsite	50%	100%	Target met All high value works have been completed for the two-year period.



Conservation	Maintain the condition of artworks and protect the collection in the event of an emergency	Maintain and implement an annual Conservation and Maintenance Plan. Maintain a Counter Disaster Management Plan and undertake annual staff training	100%	100%	Target met
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4. Public Program and Marketing

- Encourage the development of contemporary Australian artists and art through the acquisition of work of living Australian artists
- Promote the value of Australian contemporary art to the broader community by making this art accessible through an art leasing scheme

Refer to Artbank's:

- a) Annual Public Program
- b) Annual Marketing Plan

Items	Goals	Actions	2024-25 target	Current (June 2025)	Analysis
Public Programming					
Promote the collection and leasing scheme	Promote the value of contemporary Australian art and raise awareness of the collection and leasing scheme	Energise the collection and attract potential clients through a dynamic range of collection-related public events including: <ul style="list-style-type: none">- exhibitions- biannual Artbank open submissions process- sessions with industry stakeholders- periodic extended opening hours- artist and curator talks Linked with external cultural events and organisations where possible	18 events p.a.	23	Target Met 4 Sydney Window opening events 4 Melbourne Exhibition opening events 1 Melbourne offsite public program 2 Art Fair Tour partnerships – MAF + SYD Contemporary 2 Wikimedia workshops – in person and digital 1 Artbank Unpacked Brisbane 1 Artbank Unpacked Melbourne 1 Artbank Unpacked Sydney 1 Artbank Unpacked Canberra + DFAT 1 x Melbourne public event - Open House Melbourne 3 x Melbourne tours - VCA Professional practice, Melbourne Art Fair VIP, NGV Guides and Contemporary Interest Group. 2 x Australian Book Review Patron and Contributor events (in Melbourne and Sydney) with over 100 in attendance at each, and including an introduction to Artbank and opening of collection store at each.



		Investigate the feasibility of activating the Melbourne studio	2 p.a.	Investigating	Ongoing discussion with relevant stakeholders.
Resourcing	Public programming efforts maximised through enhanced planning, delivery and promotion	Devote additional resources to the oversight and delivery of the public program, including marketing and audience engagement	Public Program delivered	In progress	The public program is planned in advance and monitored by fortnightly meetings for each site.
Marketing	Public programming efforts maximised through a co-ordinated Marketing Plan	Develop and deliver a marketing plan to complement the public program, including: <ul style="list-style-type: none"> - clear branding to differentiate the various events across the three premises - collateral for social media campaigns - on-line publication 	100%	100%	Target met Artbank Public Engagement Strategy complete. Artbank Social Media Strategy drafted. Branding development across Syd, Melbourne, Perth and Brisbane budgeted for, underway. Artbank 2026 program announcement scheduled for March 2026, with small website developments in train to facilitate online publication.
		Details of artworks kept current on the website	≥90%	90%	Target met
		Update website capability for mobile devices		Planned	Small change has improved mobile functionality, further improvements to occur with website upgrade.
	Build awareness and maximise outcomes	Measure impact by collecting and analysing website visitor metrics	100%	100%	Target met
	Improve digital reach to better promote Artbank's services	Labels on newly leased artwork to include a QR code that links to information on the art and artist	100%	Planned	Target partially met Registration and curatorial team to continue work on this. Video links have now been integrated into the website narrative field and can be displayed via QR code.
	Enhanced website use of artwork narratives and other information from Emu	Website re-design to improve searchability and integration with EMu data, and to minimise double data entries.	100%	Planned	Pending



5. Governance and Accountability

Ensure that governance and operations comply with relevant Government legislation and rules.

Items	Goals	Actions	2024-25 target	Current (June 2025)	Analysis
Governance	Governance Committee has clear oversight of Artbank compliance, and its delivery against the Strategic Plan	Committee to meet four times per annum. Artbank to provide secretariat, report against the Strategic Plan and progress relevant action items	4 p.a.	Met.	Target met Meetings held 12 July 2024, 13 Nov. 2024, 12 Feb. 2025, and 14 May 2025.
	Governance Committee to track progress against ANAO Audit recommendations	Artbank to report to the Committee against the ANAO Audit recommendations (2 years to complete)	100%	Complete	Audit Recommendations were closed as actioned in June 2025.
Relevant Money	Compliance with the Public Governance, Performance and Accountability Act 2013 (PGPA Act) and AAls	Develop and maintain annual collecting plan, endorsed by the Governance Committee.	100%	100%	Target met 2024-25 Collecting Plan endorsed by the Governance Committee, and published on the Artbank website. Curatorial will draft 2026-2028 Collecting Plan to be reviewed by Governance Committee end of calendar year 2025.
	Compliance with the <i>Commonwealth Procurement Rules</i> (CPRs) (Dept of Finance 13 June 2023)	Including: <ul style="list-style-type: none">- all proposed expenditure to include a value for money assessment and appropriate records kept	100% compliant	100%	Target met All expenditure includes a value for money statement to the relevant delegate. Records are kept appropriately.



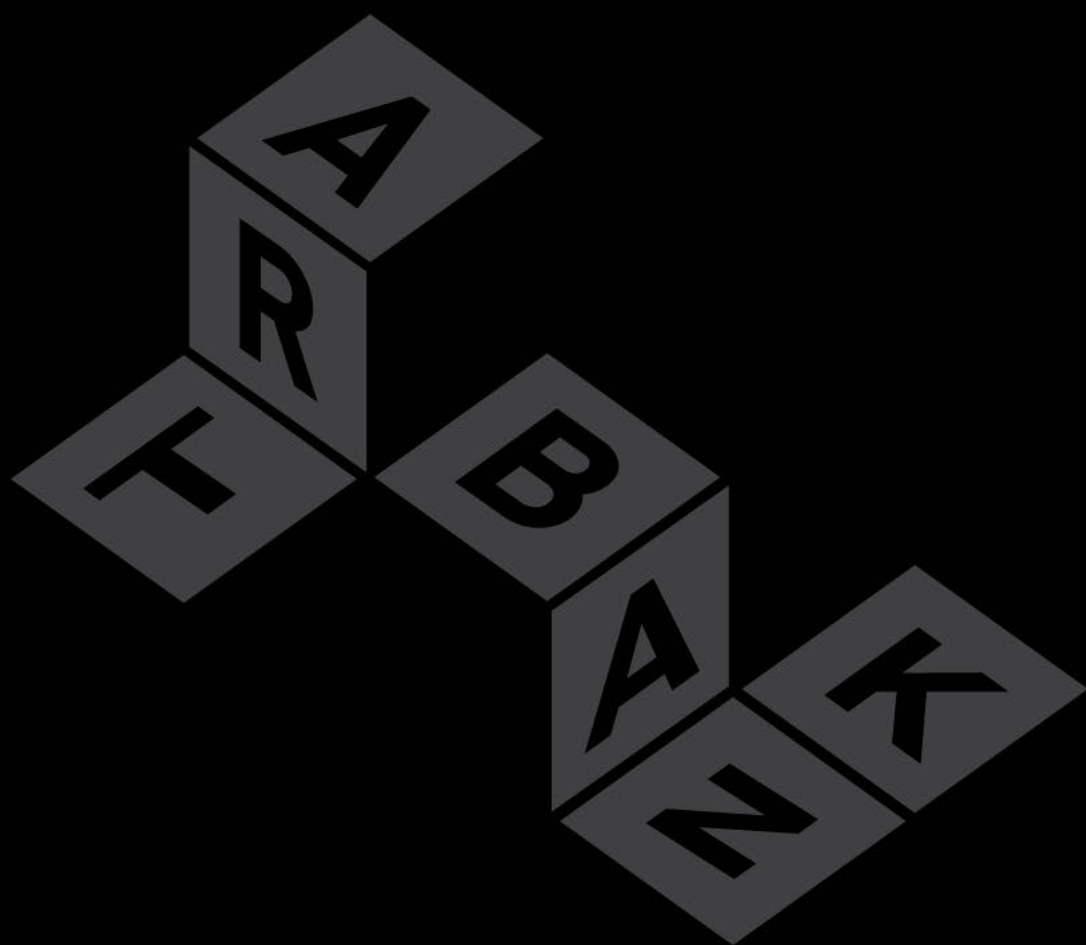
		<ul style="list-style-type: none"> - all contracts valued at or above \$10,000 reported on AusTender within 42 days of entering the contract 	100% reported	100%	Target met All purchases at or above \$10,000 are registered through the department's procurement portal and reported on AusTender.
		<ul style="list-style-type: none"> - Artbank's procurement plan linked to the Department's Annual Procurement Plan 	Linked	Complete	Annual Collecting Plan is linked to the Department's Annual Procurement Plan.
	<p><u>Align with art market methodologies</u> For art acquisitions, Artbank will adhere to CPRs Limited Tender, Rule 10.3 (d) (i):</p> <p>10.3 A relevant entity must only conduct a procurement at or above the relevant procurement threshold through limited tender in the following circumstances: d. when the goods and services can be supplied only by a particular business and there is no reasonable alternative or substitute for one of the following reasons: i. the requirement is for works of art</p>	<p>All expenditure of relevant money from the Artbank Special Account to:</p> <ul style="list-style-type: none"> - align with Artbank's purpose - comply with agreed plans and procedures, including compliant delegate approval processes, record keeping and reporting - be supported by relevant agreements, contracts or quotes <p>be monitored and the outcomes measured and evaluated</p>	100%	100%	Target met Amendment to Acquisition Policy and associated meeting minutes and approval documents endorsed by the Governance Committee, November 2024. Decisions for all proposed works are minuted and align with the current Collecting Plan.
	Maintain unpaid leasing fees at less than 15% of the total value of leases	Debt management process implemented - art consults to liaise with clients, then escalated to the Departments finance team then debt recovery as needed	<15%	8%	Target met



6. Organisational Assets – People, Premises, Resourcing

Items	Goals	Actions	2024-25 target	Current (June 2025)	Analysis
People	Recruit and retain staff with the appropriate expertise to deliver this Strategic Plan	Design the staff structure to align with organisational priorities and re-assess each time a position becomes vacant.	Monitor staff resourcing	Continued.	Staff resourcing is monitored and adjusted in line with organisational priorities. Senior Art Consultant engaged to oversee leasing program. Brisbane art consultant engaged to serve QLD clients. Conservator engaged.
		All staff to undertake Thrive@Work Performance Reviews in-line with Departmental HR requirements	100%	100%	All staff are compliant.
		All staff have access to the Departments HR support programs	100%	100%	All staff have access to and are aware of how to utilise these services.
	Maintain clear lines of communication across the team	Convene regular all-staff meetings and other curatorial, registration and leasing meetings as required	20 p.a.	Target Exceeded	All staff meetings are held every second Tuesday. Technical area meetings are held fortnightly. Acquisition meetings are held as required.
Premises	Maintain fit-for-purpose premises in Sydney, Melbourne and Perth	Liaise with the Department's property team to undertake the annual premises inspection and update the building maintenance plan.	1 inspection	Complete	Target met Collingwood property inspection complete. Waterloo property inspection complete.
Resourcing	Funding available towards delivery of this Strategic Plan	Assess leasing income and develop an appropriate annual budget to support activities across Artbank's six functions	Budget developed	Complete	Artbank maintains a yearly operational budget to manage expenses and revenue.

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.

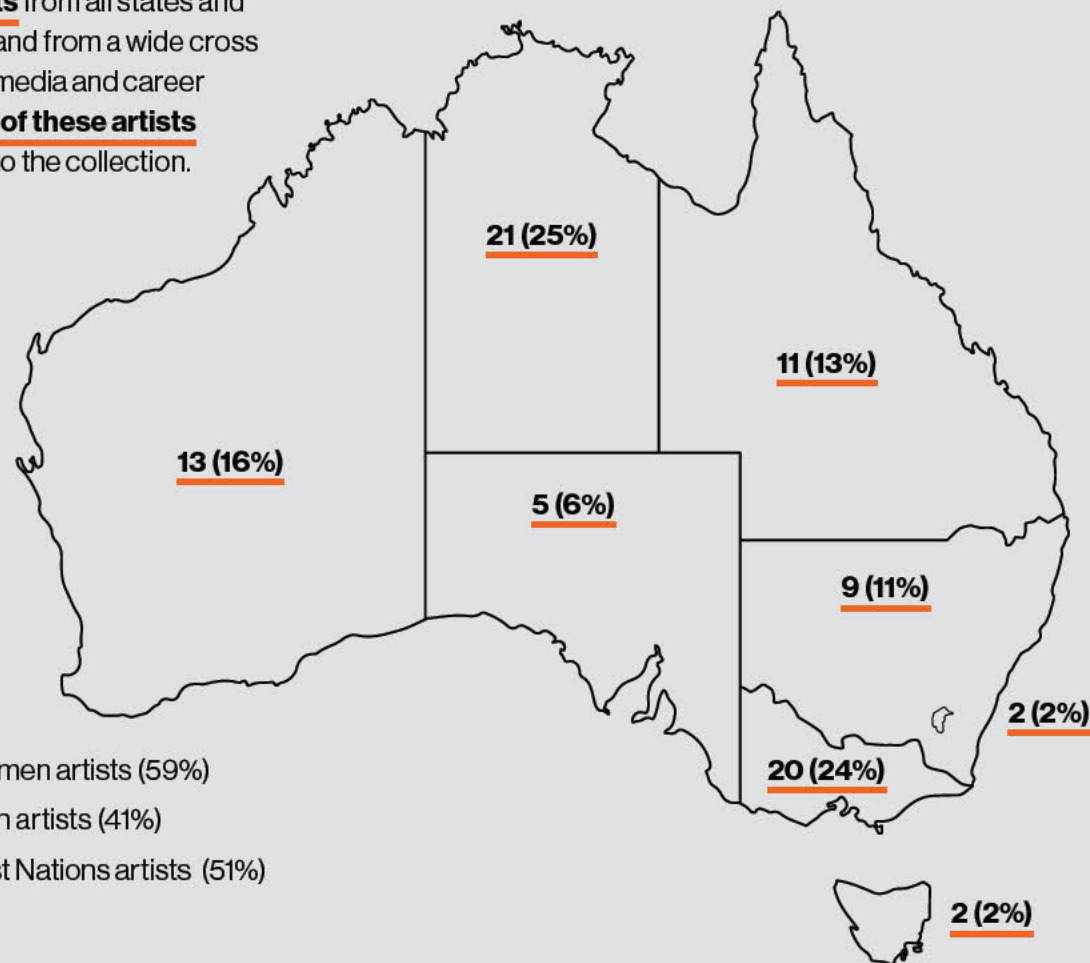
Established in 1980 by the Australian Government, Artbank's two core objectives are to provide direct support to Australian contemporary artists through the

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

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 meditation 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.

Image credit

Installation view, *Catch: Stories of First Nations fishing from the Artbank Collection* featuring new acquisitions by Jennifer Kemarre Martiniello and Lisa Waup, Artbank Melbourne, 2025. Photo: Christian Capurro.



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 Marmyula 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.

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

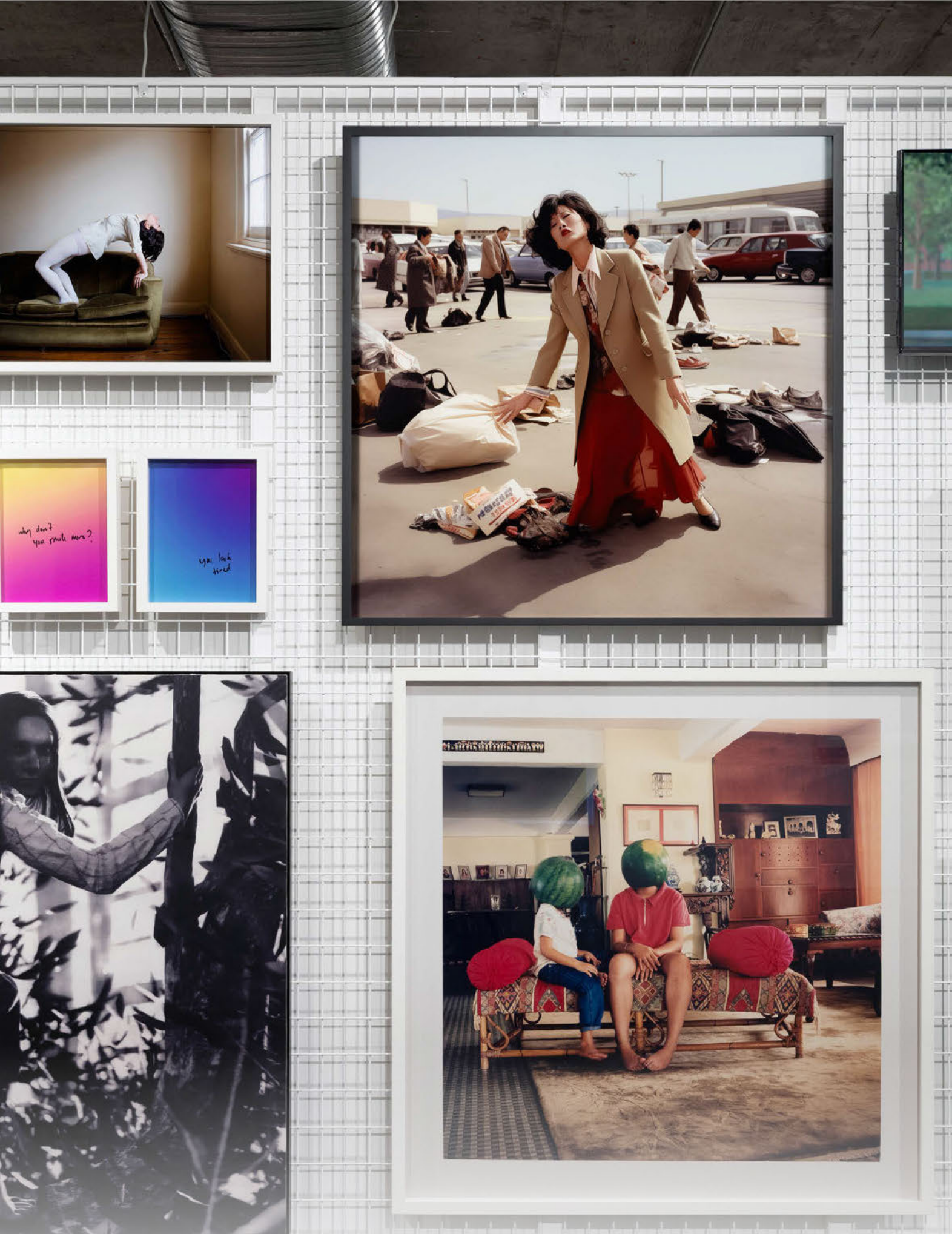


A hyperrealistic photograph of a pregnant Thai woman; wearing a suit; fainting; luggage; chaos; airport parking lot; in the style of Jean Martin Charcot – scale 1:1; quality 1, 2023.

A hyperrealistic photograph of a 30 year old Thai woman; pregnant; suit; lost expression; Suvarnamhumi 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 & 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>Wandawuy 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 Djarbalabal	<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
Shamarina 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	Oigall 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 Wanambi	<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 Ngwarray, 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

Equalisable – 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 *Equalisable*, 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 Yunupirju.

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 Campion, Lorna Jin-Gubarrangu, Yvonne Koolmatrie, Manuwa, Jennifer Kemarre Martiniello, Djutjatjutja Mununggurr, Marrnyula Mununggurr, Dhukumul Wanambi, Mr W Wanambi, 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.



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.



Artbank Art Consultants Barry Keldoulis and Martin Tokarczyk in the Sydney collection store, 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	\$4,051,479.66
Potential leasing value	54%
On lease to clients	4,992 artworks
Across six states and overseas embassies	605 clients
Clients rate the Artbank service	4.1 out of 5

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

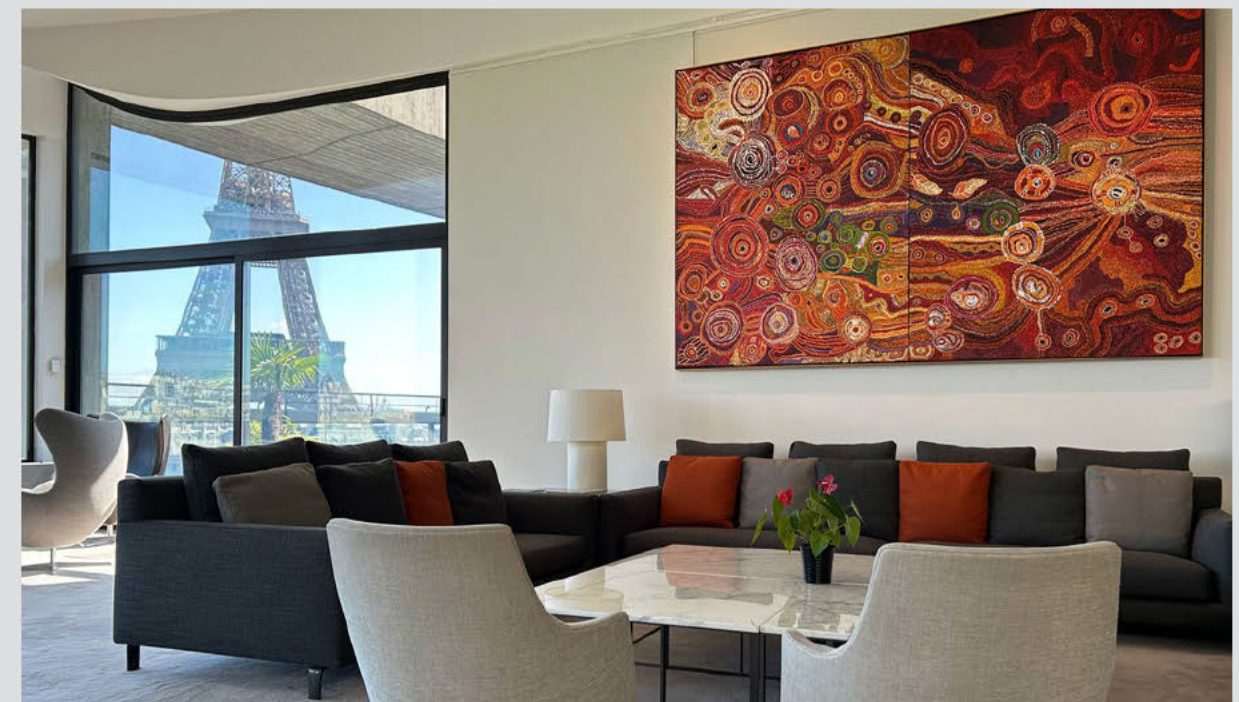
Artbank's international presence

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.

Image credit

Yaritji Young with her grandchildren at Tjala Arts studio, 2015. Photo: Rhonda Dick and Brenda Douglas courtesy of Tjala Arts, Amata, APY Lands.



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.

Two works by Thom Roberts were loaned for the artist’s first major institutional solo exhibition, *The Immersive World of Thom Roberts*, 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

each of these artist’s practices. Two important curated exhibitions of First Nations art opened recently, each loaning works from the Artbank collection: *65,000 Years: A Short History of Australian Art* at the Potter Museum of Art, Melbourne, and *Yolngu power: the art of Yirrkala*, at the Art Gallery of New South Wales, Sydney.

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.



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

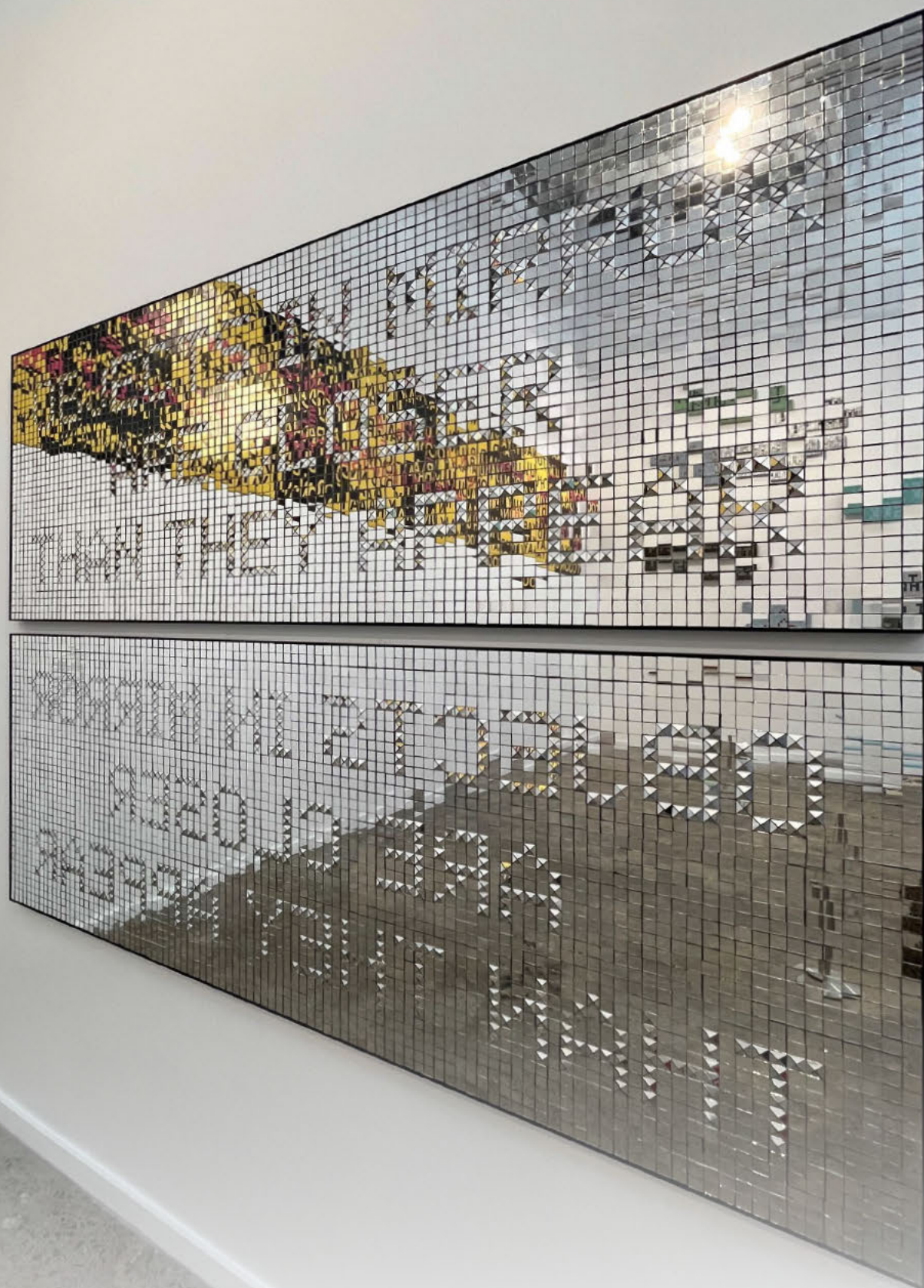
Selling Sunset, Natalie Thomas with Erica McGilchrist, Bundoora Homestead Art Centre, Bundoora, VIC

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 Cough, 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 Leiocalyx, 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

✉ enquiries@artbank.gov.au

☎ 1800 251 651 or
+612 9697 6000

By appointment
(Monday – Friday)

222 Young Street
Waterloo NSW 2017

PO Box 409
Surry Hills NSW 2010

Artbank Melbourne

✉ enquiries@artbank.gov.au

☎ 1800 251 651

By appointment
(Monday – Friday)

18–24 Down Street
Collingwood
VIC 3066

PO Box 1535
Collingwood VIC 3066

Artbank Perth

✉ enquiries@artbank.gov.au

☎ 1800 251 651

Artbank Brisbane

✉ enquiries@artbank.gov.au

☎ 1800 251 651

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**

