

**Senate Rural and Regional Affairs and Transport Legislation Committee**

**ANSWERS TO QUESTIONS ON NOTICE**

**National Gallery of Australia**

**Supplementary Budget Estimates 16 October 2012**

**Question: 56**

**Topic: Toulouse-Lautrec Exhibition**

**Asked By: Senator MILNE**

**Type of Question: RRA&T 126**

**Date set by the committee for return of answer: 7 December 2012**

**Number of pages: 2**

**Senator MILNE:** As a result of the shortfall between what was granted and the cost of the efficiency dividend, last time we were here the National Gallery said its priority was still new technology, digitising the collection and enhancing the visitor experience. You have got the Toulouse-Lautrec exhibition coming up as the big exhibition at the end of the year. Can you explain to me what you are doing in terms of new technology and enhancing the visitor experience to maximise the benefit of this big exhibition coming up?

**Mr Froud:** The director is absent and obviously he sends his apologies to the committee. The aspiration in terms of using new and emerging technology is certainly something that we have had in mind and are actively progressing. I suppose most of the effort is going towards the permanent collection, digitising the collection and making them more accessible, but we are also looking at how we can use new technologies with our exhibitions program as well. The specific information regarding the Toulouse-Lautrec exhibition, I will happily take on notice and provide what specifically is being intended for that exhibition.

**Answer:**

For the *Toulouse-Lautrec: Paris & the Moulin Rouge* exhibition, the Gallery is planning to establish a comprehensive exhibition website which will contain:

- More than 100 images of all works in the exhibition.
- Information and images of the works that form the exhibition will be grouped into themes mirroring the physical organisation of the exhibition display. Each theme will also be outlined by didactic texts for each theme.

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- Detailed and scholarly articles and captions outlining the significance of each individual work.
- 30 supporting audio tracks for adults provided as streaming media.
- 15 supporting audio tracks for children provided as streaming media.
- Short videos will also be made available as streaming media within the website.
- An electronic version of secondary education resource material.

This extensive website will also be optimised to facilitate access via mobile devices such as tablets and mobile phones.

The Gallery will continue to offer its traditional audio guide to the exhibition on a fee basis as it has for other blockbuster exhibitions however the Gallery is investigating a downloadable application for the audio with supplementary information available for mobile phones and tablet devices.

During the *Toulouse-Lautrec* exhibition iPads will be used by visitors in facilitated programs, whereby visitors to the exhibition will use a digital drawing application to create their own artistic responses to Toulouse-Lautrec's work.

iPads will also be a component of the Yulgilbar Foundation Family Activity Room within the *Toulouse-Lautrec* exhibition. These devices will be used by visitors to the room to better understand the artist by engaging with his work through contextual imagery and drawing applications on the device.

Podcasts of key public program events will also be made available through the Gallery's main website and the exhibition site.

Multimedia videos are being commissioned for inclusion in the exhibition itself in support of the works on display.

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**Question: 57**

**Topic: Items sold to the National Gallery**

**Asked By: Senator HUMPHRIES**

**Type of Question: RRA&T 126**

**Date set by the committee for the return of answer: 7 December 2012**

**Number of pages: 6**

**Senator HUMPHRIES:** Mr Froud, with respect to that issue I raised before, there are I understand 21 items which Mr Kapoor sold to the National Gallery, and Mr Kapoor has of course since been arrested on an international warrant for trading in stolen artefacts. Could you provide to the committee on notice details of those 21 items, particularly the name of the item, the country of origin, a description and how much was paid for each of those items.

**Mr Froud:** We will happily take on notice that request.

**Answer:**

A total of seven paintings and photography objects and 13 sculptures have been acquired by the National Gallery of Australia from Mr Kapoor.

Details of each of these objects including the name of the item and country of origin is attached.

The price paid for individual objects is not usually disclosed publicly due to commercial in confidence considerations and to not prejudice the Gallery's future negotiations for the acquisition of objects of interest to the ongoing development of the national collection.

In each case an appropriate due diligence process was followed.

Painting and photography

Udaipur, Rajasthan, India

*Manorath' portrait of donor and priests before Shri Nathji*

**composite photograph, opaque watercolour on paper**

**63.0 x 50.0 cm**

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Shanti C. Shah, India

***Hiralal A Gandhi memorial portrait 1941***

**gelatin silver photograph, colour pigments**

**58.0 x 61.0 cm**

Venus Studio, India

***Portrait of a man 1954***

**gelatin silver photograph, watercolour on paper**

**30.5 x 40.6 cm**

Guru Das Studio, India

***Gujarati family group portrait***

**gelatin silver photograph, colour pigments**

**38.0 x 48.3 cm**

India

***not titled [Portrait of a woman]***

**gelatin silver photograph, colour pigments**

**image 38.7 x 30.5 cm**

Lala Deen Dayal, India

**India 1844 - 1905**

***Maharaja Sir Kishen Pershad Yamin 1903***

**albumen silver cabinet card photograph**

**image 31.0 x 23.0 cm**

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Rajasthan, India

*Letter of invitation to Jain monks; picture scroll [vijñaptipatra] c. 1835*

opaque pigments, gold and silver on paper [wasli]

**i870.0 x 28.5 cm**

Sculpture

Gandharan region, Pakistan

*Head of a bodhisattva* 3rd-4th century

grey schist

**54.3 x 44.4 x 30.0 cm**

Gujarat, India

*Goddess Durga slaying the buffalo demon [Durga Mahisasuramardini]*

12th-13th century

sandstone

**60.0 x 37.5 x 17.5 cm**

Mount Abu region, Rajasthan, India

*Arch for a Jain shrine* 11th-12th century

marble

**overall 120.0 x 96.0 x 26.0 cm**

*Seated Jina* 1163

marble

**55.8 x 45.2 x 23.1 cm**

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Amaravati region, Andhra Pradesh, India

*Scene from the life of the Buddha* 3rd century

**limestone**

**96.5 x 106.7 x 12.7 cm**

Chola dynasty (9th-13th centuries)

Tamil Nadu, India

*The dancing child-saint Sambandar* 12th century

**bronze**

**66.0 x 36.0 x 22.0 cm**

Chola dynasty (9th-13th centuries)

Tamil Nadu, India

*Goddess Pratyangira* 12th century

**stone**

**125.1 x 55.9 x 30.5 cm**

Vijayanagar dynasty (1336-1565)

Tamil Nadu, India

*Pair of door guardians [dvarapala]* 15th century

**stone**

**left 137.2 x 55.9 x 38.1 cm**

**right 142.2 x 55.9 x 38.1 cm**

**Purchased with the assistance of the Kuring Vest Bequest**

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Rajasthan or Uttar Pradesh, India

*The divine couple Lakshmi and Vishnu [Lakshmi Narayana]* 10th-11th century  
sandstone

**96.5 x 66.0 x 31.6 cm**

Rajasthan or Madhya Pradesh, India

*The serpent king [Nagaraja]* 6th–8th century  
red sandstone

**82.5 x 40.5 x 19.9 cm**

Goa, India

*Christ crucified* 18th century  
ivory

**71.0 x 70.0 x 11.0 cm**

Chola dynasty (9th-13th centuries)

Tamil Nadu, India

*Shiva as Lord of the Dance [Nataraja]* 11th-12th century  
bronze

**128.5 x 106.0 x 40.0 cm**

**Purchased with the assistance of the National Gallery of Australia Foundation 2008**

Hyderabad, Andhra Pradesh, India

*Processional standard [alam]* 1851  
brass

**163.0 x 64.0 x 10.5 cm**

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Timor, Indonesia

*Madonna and child* 18th century

ivory

18.7 cm (height)



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**Question: 58**

**Topic: Purchase of *Shiva, Lord of the Dance* Sculpture**

**Asked By: Senator HUMPHRIES**

**Type of Question: RRA&T 126**

**Date set by the committee for the return of answer: 7 December 2012**

**Number of pages: 1**

**Senator HUMPHRIES:** How much did the gallery pay for *Shiva Lord of the Dance* sculpture....So you implied there was no public money in the purchase of this sculpture?

**Mr Froud:** There may have been some, but there was also private money involved.

**Senator HUMPHRIES:** Can we know how much public money was in the sculpture's purchase?

**Mr Froud:** I would have to take that on notice. I do not have that at hand.

**Answer:**

The price paid for individual objects is not usually disclosed publicly due to commercial in confidence considerations and to avoid the Gallery's future negotiations for acquisition works of art from the national collection being prejudiced.

In the case of the Shiva as Lord of the Dance (Nataraja), funds from the National Gallery of Australia Foundation and from the Gallery's Collection Development Acquisition budget were used to meet the agreed purchase price.