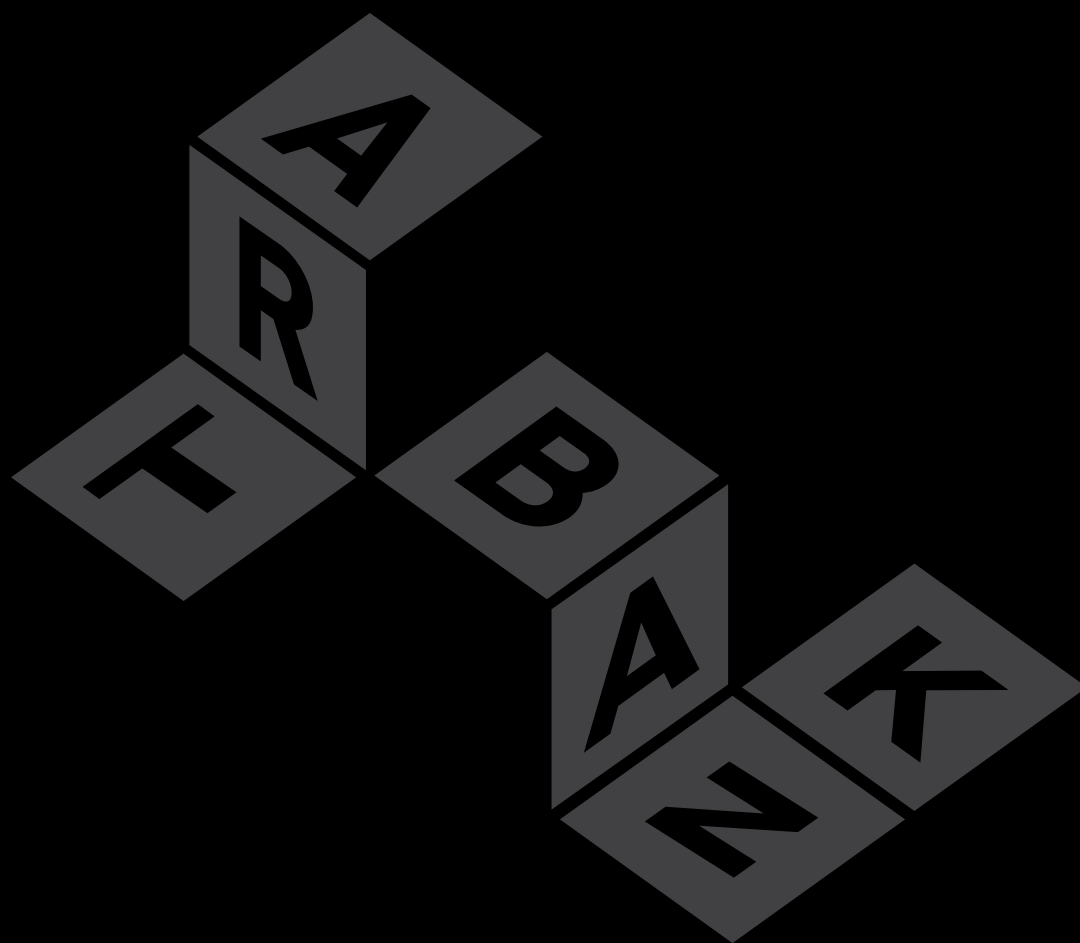


**Artbank**  
**Year in review**



**2022-23**



Artbank Sydney, photo Tom Ferguson.

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Image of Artbank Sydney Visible Storage, 2023, featuring work by Lionel Bawden, *The Monsters (the spirit of the beehive)*, 2004, Kathy Temin, *Lime Green Ball Tree*, 2019, Synthetic fur, polyester fill and medium-density fibreboard. Hany Armanious, *Power Nap*, 2013, Cast pigmented polyurethane resin. Esther Stewart, *Flatland Dreaming*, 2015-2016, Synthetic polymer paint on composition board. Elliott Bryce Foulkes, *Aura Strategy I II*, 2018, Pieced cotton. Ken Done, *Hibiscus, Morning Glories*, 1984, Screenprint.



## Director's message

*Revive* is the title of the National Cultural Policy launched in January 2023 by the federal government. Looking at Artbank's Year in Review it's a term that is apt for where we are in this post-COVID era. We have rebounded from a low of \$2.8 million in annualised artwork leasing revenue in June 2021 and reached an historic high of \$3.8 million at the same time in 2023.

Whether acquiring works to add to the collection, or leasing works to provide broad access to excellent Australian art, or in public programming where we display works at our premises, Artbank's work is premised on the centrality of the artist, on acknowledging the essential value of artistic output – a key tenet of *Revive*.

This client leasing growth is testament not just to the hard work of the Artbank team, but also to the excellence of the works in the Artbank Collection and the appetite in the Australian

community for prestige artworks in their workplaces and homes, and to showcase our best across the world in Australia's diplomatic missions – sharing the culture and stories embedded in these works while displaying the diversity that is Australia in 2023.

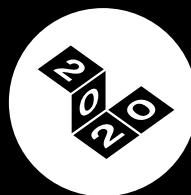
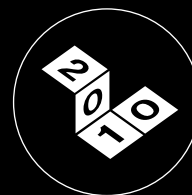
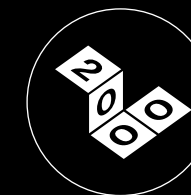
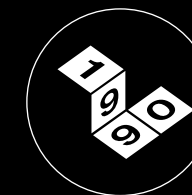
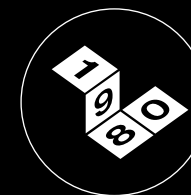
Acquisitions continue to be a highly valued and rewarding part of Artbank's work. The economic support is welcomed by artists and gallerists. In addition, many artists tell us that an Artbank acquisition gives them affirmation when they are starting out, as Artbank is often

the first public collection to acquire their work. For many this will give them the confidence to take the next step in their career.

The support our clients have provided in rental income this year has enabled our acquisition budget to grow from \$400,000 per year to \$500,000. This will mean we can provide even more crucial support to Australia's visual artists and art sector. We hope you enjoy reading our Year in review report.

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 and the Arts. For 40 years Artbank has supported Australia's contemporary art sector.

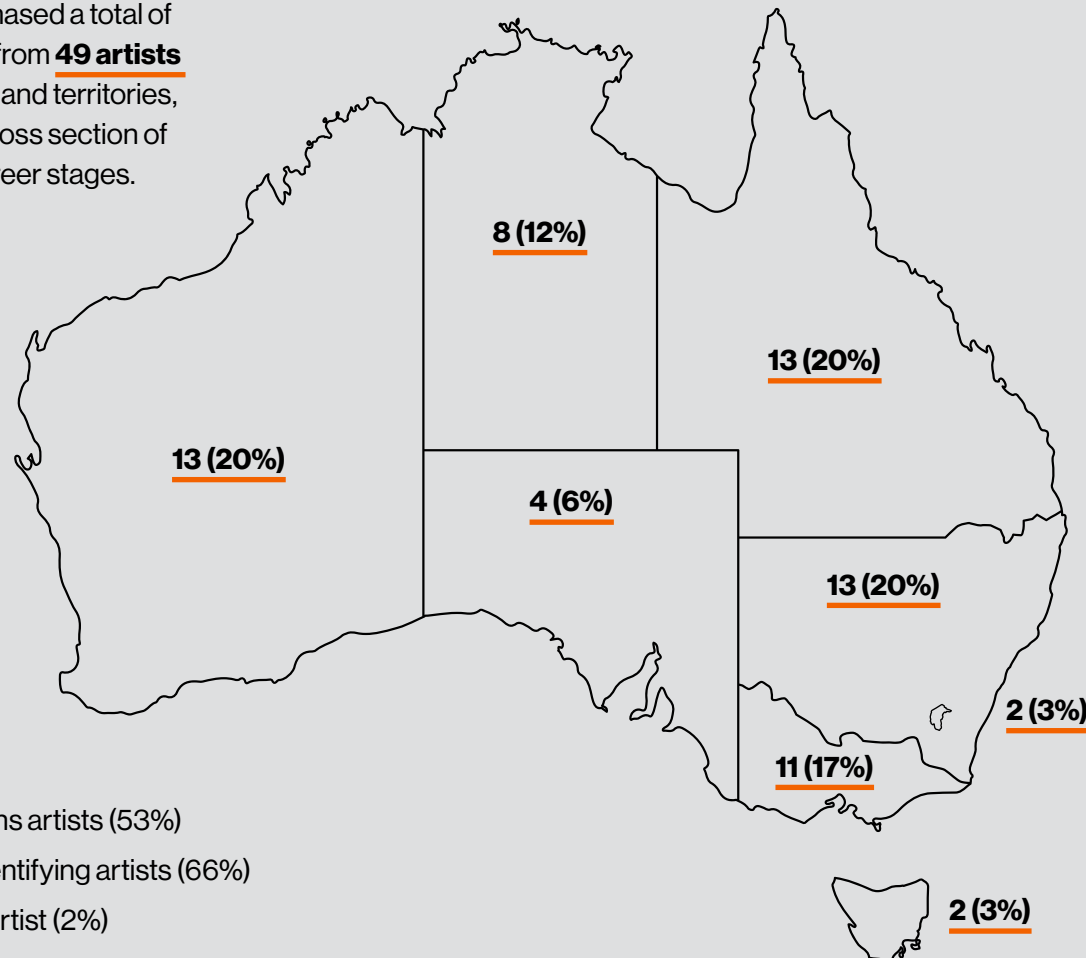
Established in 1980 by the Australian Government, Artbank's two core objectives are to provide direct support to Australian contemporary artists through the acquisition of

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

Artbank purchased a total of **66 artworks** from **49 artists** from all states and territories, from a wide cross section of media and career stages.



**26** First Nations artists (53%)  
**32** Female identifying artists (66%)  
**1** non-binary artist (2%)



Artbank team installing Clara Adolf, *Swimmers*, 2018.



Barrenjoey Melbourne featuring Tiger Yaltangki, Malpa Wiru, Nyunmiti Burton, Jennifer Ingkatji, *Ngayuku Nguru - My Country*, 2018.



© eX de Medici Photography: Joe Ruckli, Installation views, 'eX de Medici: Beautiful Wickedness', courtesy of QAGOMA.



Rod Palmer with artwork by Bluey Gunjinji, *Untitled (Namaralto)*, 1971, Natural earth pigments on bark.

The Artbank Registration team managed the condition reporting, handling, packing and dispatch (transport) of **1532 artworks** to clients. The team also moved and relocated **3908 artworks**.

Artbank has **574 clients** leasing a total of **4567 artworks** out of 11,000 from the Artbank Collection.

Clients rate the Artbank service as **4.5 out of 5**. See page 19.

Artbank loaned **11 artworks** to institution exhibitions across regional Australia and the world, increasing visibility and access to artists in the Artbank Collection.

A total of **37 conservation treatments** were completed, with a potential annual rental value of \$50,000, this included 10 new conservation brackets for fragile and significant Indigenous bark paintings dating from the 1980's.



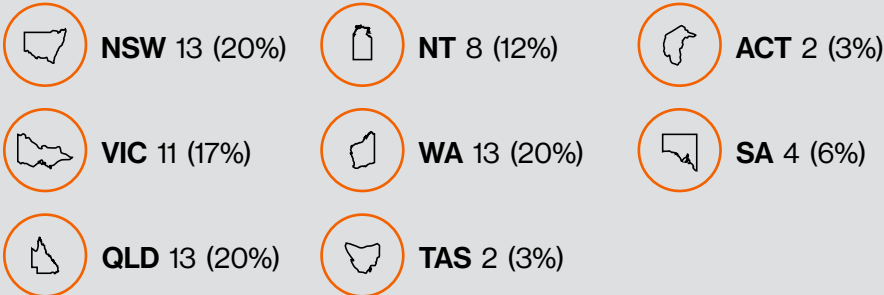


# Acquisition highlights

## What we purchased—the numbers

Allocated budget.....	<b>\$400,000.00</b>
Total number of artworks.....	<b>66 artworks</b>
Total number of artists.....	<b>49 artists</b>
Number of male artists.....	<b>16 artists (33%)</b>
Number of female artists.....	<b>32 artists (66%)</b>
Number of non-binary artists.....	<b>1 artist (2%)</b>
Total number of First Nations artists.....	<b>26 artists (53%)</b>
Number of male First Nations artists.....	<b>7 artists (27%)</b>
Number of female First Nations artists.....	<b>19 artists (73%)</b>

### Number of works acquired by state of artist



## What we purchased—the artworks

A main pillar of Artbank’s support of artists is an annual budget put to acquisitions; in 2022-23 the budget is \$400,000. This year we bought 66 works from 49 artists from all states and territories from a wide cross section of media and career stages.

Artbank has a 40 year history of diverse and broad purchasing. The acquisitions encourage the development of Australian contemporary art.

We are best known for supporting critically engaged and emerging art practices, and we are often the first public institution that collects an artist’s work. A work by Susie Choi for example, an emerging ceramicist,

was bought directly from the NAS stand at Sydney Contemporary and the artist is now preparing for her first solo show with Mitchell Fine Art. Artbank is proud that we were able to support the young artist in such a meaningful way in this early stage of her career.

We follow art prizes as they often represent what the artist themselves feel is their best work.

The monumental Emma Singer, from Mimili Maku Arts, commissioned for the Ellen Jose Art Award, is a work in 6 panels, and a major purchase for this year. There was a good synergy between the ambition of the prize and Artbank’s support. Similarly we were able to acquire the four panel Bowness Photography Prize, 2022 winner, by Tiyan Baker.

Mia Boe, *Friction with Nature*, Acrylic on linen, 2021, Grace Kemarre Robinya, *Mt Wedge Raining*, acrylic on linen, 2021, Emma Singer, *Ngayuku Ngura*, acrylic on linen, 2022, Bulthirriiri Wununmurra, *Wanupini*, Earth pigments on ceramic, 2022.



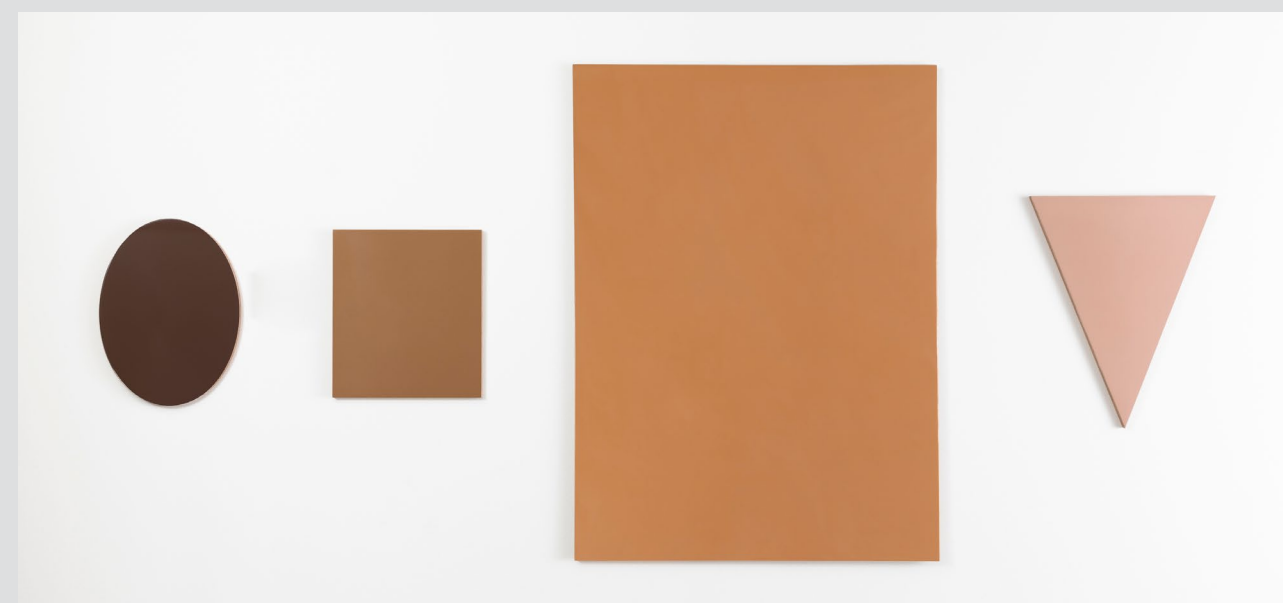
## Acquisition highlights

On the established end of purchasing we were able to secure four panels from Archie Moore's master work *Mial*. A few months after acquiring this work, Moore was named as the Australian Pavilion, Venice Biennale representative for 2024.

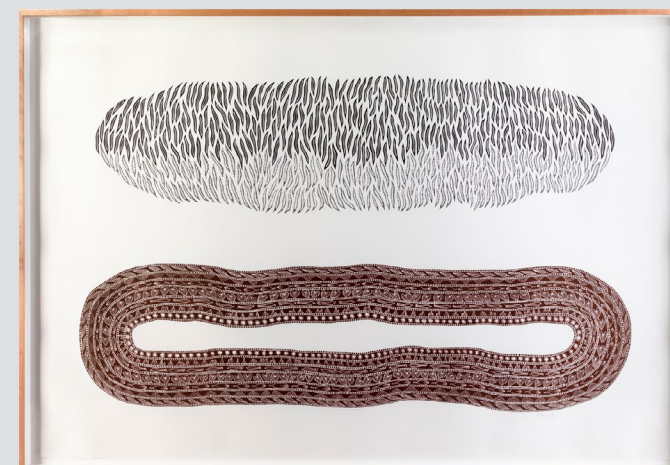
We sometimes reacquire artists in the collection if we feel the work has matured and substantially shifted. The acquisitions of Tony Albert and Natalya Hughes fit into this category.

Finally for the last two years we have focused on Queensland and in particular Far North Queensland. Three major purchases were made among others: A large print by Teho Ropeyarn who has

Torres Strait connections, and which was featured in the Sydney Biennale; a large cyanotype by Elisa Lee Carmichael from Cairns; and an energetic *ku* (dog) by Leigh Namponan, from Aurukun.



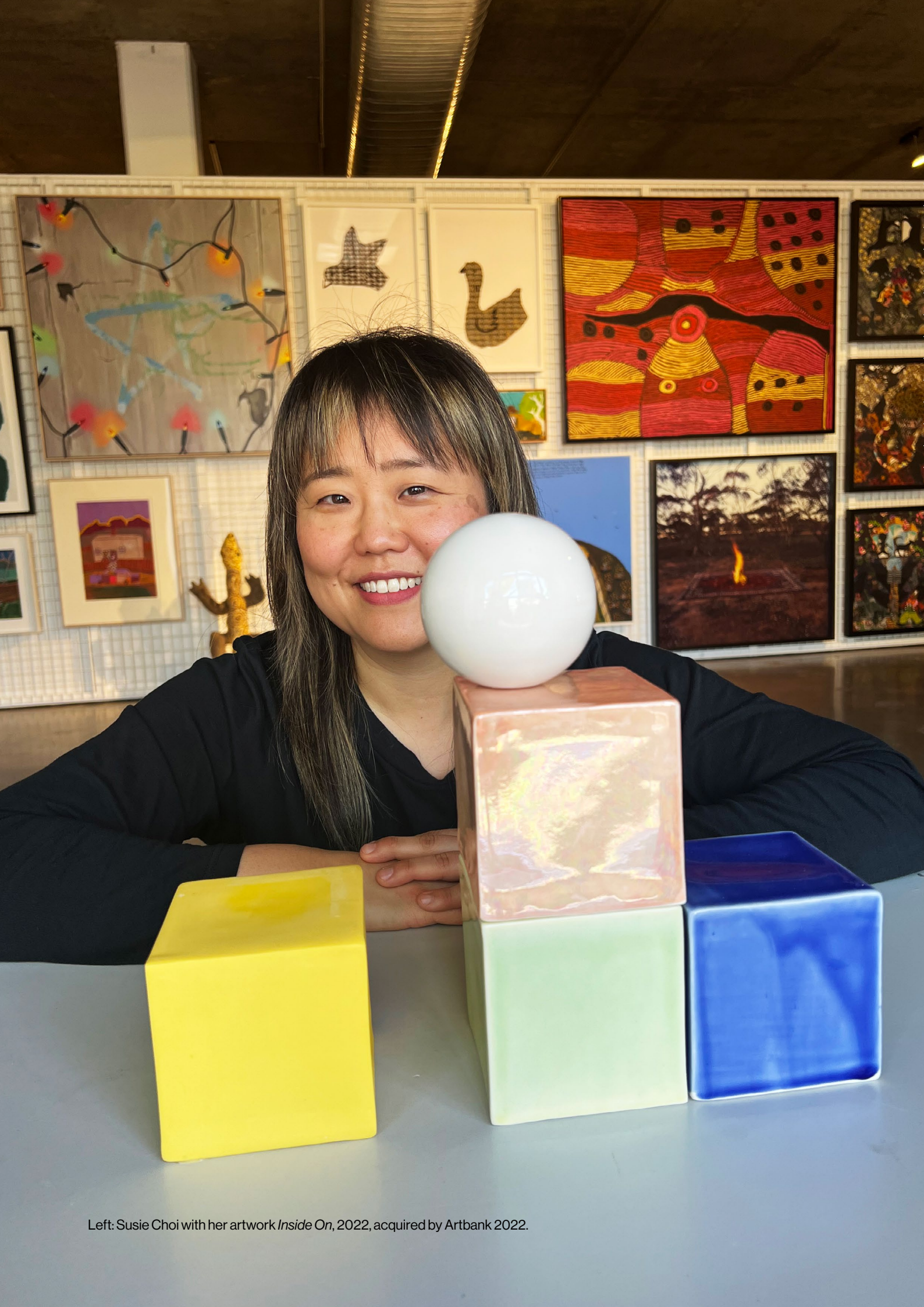
Archie Moore, *Kabui, Walarr* (Right), *Druim and Murru* (Left), 2022, Automotive paint on marine ply, from exhibition *Mial*, purchased 2022. Left full page: Archie Moore, *Walarr* (Right), 2022 (detail).



Left: Teho Ropeyarn, *Ayarra (rainy season)*, 2021, Vinyl-cut print on paper.  
Right: Leigh Namponan, *Ku' Apelech*, 2022, Ochre with binders on milkwood.







Left: Susie Choi with her artwork *Inside On, 2022*, acquired by Artbank 2022.

## Acquisition highlights

Artbank's acquisition of my work from the National Art School booth at Sydney Contemporary in September 2022 was incredibly validating. As an early-career artist, to have your work in a significant collection provides a level of support and encouragement towards connecting to the wider commercial art world.

In particular the prospect of this modular work living on in various iterations across the world further extends the ideas of play and collaborative installation, which are important aspects of my practice. It is particularly fitting given that 'Inside On' was borne out of memories of a playground game of elastics where you chant 'England, Ireland, Scotland, Wales. Inside, outside, inside on'.

The acquisition also contributed to connecting with Mitchell Fine Art Gallery and presenting my first solo in Brisbane, which in turn is leading towards a major solo exhibition there in August 2024.

---

Susie Choi

*Inside On, 2022, acquired by Artbank 2022*



## Acquisition list 2022–23

Name	Title	Description	Year	Purchased from	Price
Grace Robinya	<i>Mt Wedge Raining</i>	Synthetic polymer paint on canvas	2021	Tangentyere Artists	\$2,000.00
Tiyan Baker	<i>mungut (to pick only the young buds)</i>	Digital autostereogram photograph	2021	Artist	\$2,750.00
Tiyan Baker	<i>nyatu' (to collect fallen fruit)</i>	Digital autostereogram photograph	2021	Artist	\$2,750.00
Tiyan Baker	<i>bigabu (to walk through water)</i>	Digital autostereogram photograph	2021	Artist	\$2,750.00
Tiyan Baker	<i>maan'un (found all over the place in plenty)</i>	Digital autostereogram photograph	2021	Artist	\$2,750.00
Josey Kidd-Crowe	<i>Plume</i>	Oil on cotton, polyester	2022	Neon Parc	\$13,636.36
Eva Baker	<i>Bush Trip</i>	Acrylic on found metal oil sump, recycled pram wheels and tent poles	2021	Fremantle Arts Centre	\$1,330.00
Jennifer Mintaya Connelly Ward	<i>Ladies Picnic</i>	Acrylic on found metal oil sump, recycled pram wheels and tent poles	2021	Fremantle Arts Centre	\$1,330.00
Leigh Namponan	<i>Ku' (dog)</i>	Ochre with binders on milkwood	2022	Wik & Kugu Arts Centre	\$10,500.00
Teho Ropeyarn	<i>Ayarra (rainy season)</i>	Vinyl-cut print on paper	2021	Onespace Gallery	\$6818.18
Anne Nunn	<i>Kunjuri I</i>	Earth pigment on linen	2021	NorthSite Contemporary Arts	\$1,180.00
Anne Nunn	<i>Kunjuri III</i>	Earth pigment on linen	2021	NorthSite Contemporary Arts	\$1,180.00
Elisa Jane Carmichael	<i>Dabiyil wunjayi (water today)</i>	Cyanotype on cotton	2020	Onespace Gallery	\$6,818.18
Sebastian Moody	<i>Opinion Fatigue (black feather)</i>	Acrylic on Marine Plywood	2022	Onespace Gallery	\$4,090.91
Sebastian Moody	<i>Opinion Fatigue (flower mooooon)</i>	Acrylic on Marine Plywood	2022	Onespace Gallery	\$4,090.91
Claudia Greathead	<i>After a long time away from you</i>	Oil on canvas	2019	Jan Murphy Gallery	\$3,454.54
Emma Singer	<i>Ngayuku Ngura</i>	Synthetic polymer paint on linen	2022	Mimili Maku Arts	\$22,000.00
Dennis Golding	<i>Empowering Identity</i>	Two-channel digital video with no sound	2018	Artist	\$2,500.00
Dino Wilson	<i>Warnarringa (sun)</i>	Natural ochre on linen	2022	Outstation Gallery	\$12,200.00
Patsy Mudgebell	<i>Untitled</i>	Acrylic on canvas	2021	Paul Johnstone Gallery	\$9,500.00
Yuyuya Nampitjinpa	<i>Untitled</i>	Acrylic on Belgian linen	2021	Salon Art Projects	\$2,800.00
Wendy Hubert	<i>Storms on the Hamersley Ranges, Storms on the Tablelands</i>	Acrylic on canvas	2021	Salon Art Projects	\$3,100.00
Susie Peterson	<i>Epenarra Landscape</i>	Acrylic on canvas	2021	Salon Art Projects	\$3,200.00

Name	Title	Description	Year	Purchased from	Price
Jennifer Wurrkidj	<i>That Wamuddjan</i>	Stringybark with ochre and PVA fixative paint	2022	Salon Art Projects	\$1,700.00
Jatarr Lily Long and Wurta Amy French	<i>Karlamilyi</i>	Acrylic on canvas	2021	Salon Art Projects	\$6,800.00
Bulthirriri Wunnumurra	<i>Wanupini</i>	Earth pigments on ceramic	2022	Salon Art Projects	\$8,500.00
Louise Malarvie	<i>Pamarr Yara</i>	Natural pigment on canvas	2022	Waringarri Arts	\$7,500.00
Archie Moore	<i>Kabui</i>	Automotive paint on marine ply	2022	The Commercial	\$3,181.81
Archie Moore	<i>Walarr (Right)</i>	Automotive paint on marine ply	2022	The Commercial	\$3,000.00
Archie Moore	<i>Druim</i>	Automotive paint on marine ply	2022	The Commercial	\$11,363.63
Archie Moore	<i>Murru (Left)</i>	Automotive paint on marine ply	2022	The Commercial	\$3,181.81
Rodney Pople	<i>Sydney Harbour</i>	Oil on linen	2020	Gift	Donation
Rodney Pople	<i>Hong Kong</i>	Oil on linen	2020	Gift	Donation
Louise Haselton and Papulankutja Artists (Lynette Brown, Nora Davidson, Pamela Hogan, Freda Lane, Anawari Mitchell, Angilyiya Mitchell and Jennifer Mitchell)	<i>Untitled</i>	Woven desert grass, raffia, cast bronze, acrylic paint and concrete	2017	GAG Projects	\$8,181.81
Mai Nguy n-Long	<i>Vomit Girl: Vigit (Suck Face)</i>	heavily grogged terracotta clay fired to 1120	2017-2022	Artist Profile	\$3,000.00
Jake Walker	<i>182</i>	Oil on linen, glazed ceramics	2022	Gallery 9	\$6,200.00
Susie Choi	<i>Inside On</i>	Porcelain, glaze, stain, lustre	2022	National Art School	\$1,400.00
Natalya Hughes	<i>Franzi in front of Carved Chair/Stool</i>	Acrylic on poly	2021	Sullivan + Strumpf, Sydney	\$13,000.00
Nola Yurnangurnu Campbell	<i>Yunpalara</i>	Acrylic on linen	2022	DesArt	\$6,552.00
Kait James	<i>Bite Me</i>	Wool and cotton on printed cotton	2022	Neon Parc	\$5,454.54
Kait James	<i>Gubba Gubba</i>	Wool and cotton on printed cotton	2022	Neon Parc	\$5,454.54
Tony Albert	<i>Remark Native Flowers</i>	Acrylic and vintage appropriated fabric on Arches paper	2022	Sullivan + Strumpf, Melbourne	\$22,000.00



## Acquisition list 2022–23

Name	Title	Description	Year	Purchased from	Price
Belem Lett	<i>Lean Into Me</i>	Spray sealant, acrylic, gesso, screws, wood glue, pine, aluminium composite panel	2022	Edwina Corlette Gallery	\$10,909.09
Emma Beer	<i>laboured learning</i>	Acrylic on canvas	2021	Gallery 9	\$6,500.00
Joel Arthur	<i>Arena</i>	Oil, acrylic and alkyd on canvas	2022	Gallery 9	\$6,000.00
Ebony Russell	<i>Peaches 'n Cream: Puffy Sleeve Urn</i>	Piped porcelain and stain	2022	ARTERREAL Gallery	\$4,230.00
Shan Turner-Carroll	<i>Nigel 1</i>	archival digital ink jet print	2020	COMA Gallery	\$3,500.00
Shan Turner-Carroll	<i>Nigel 2</i>	archival digital ink jet print	2020	COMA Gallery	\$3,500.00
Carbiene Mcdonald	<i>Four Dreamings</i>	Synthetic polymer on linen	2021	Aboriginal and Pacific Art	\$14,350.00
wani toaishara	<i>black boys do go to heaven</i>	Digital print	2022	Artist	\$5,310.00
Tim Bučković	<i>silken voices</i>	Oil on linen	2022	LAILA Gallery	\$8,181.82
Sally M Nangala Mulda and Marlene Rubuntja	<i>Arrkutja Tharra, Kungka Kutjara, Two Girls</i>	Single channel digital video (animation)	2023	Tangentyere Artists	\$35,000.00
Xanthe Dobbie	<i>Still Life Triptych (Orange)</i>	Video	2021	Artist	\$1,666.66
Xanthe Dobbie	<i>Still Life Triptych (White)</i>	Video	2021	Artist	\$1,666.66
Xanthe Dobbie	<i>Still Life Triptych (Blue)</i>	Video	2021	Artist	\$1,666.66
Sera Waters	<i>Towel Power</i>	Repurposed towel, felt, fabric, found tassels, cotton, brass poles, rope, repurposed trim, brass fittings	2022	Hugo Michell Gallery	\$4,500.00

Name	Title	Description	Year	Purchased from	Price
Madeline Simm	<i>Rhythm</i>	Oil on linen	2023	CHAUFFEUR Gallery	\$1,800.00
Madeline Simm	<i>Harmony</i>	Oil on linen	2023	CHAUFFEUR Gallery	\$1,800.00
Zoe Grey	<i>Every Branch</i>	Earthenware, slip and glazes	2022	Despard Gallery	\$2,272.72
Jess Tan	<i>Snail latte art</i>	Coloured paper and snail eaten paper	2021-2022	Sweet Pea Gallery	\$1,590.91
Jess Tan	<i>Onion time II</i>	Coloured paper and snail eaten paper	2021-2022	Sweet Pea Gallery	\$1,590.91
Jess Tan	<i>Asemic windows</i>	Coloured paper and snail eaten paper	2021-2022	Sweet Pea Gallery	\$1,590.91
Liam Fleming	<i>Transitory Form #1</i>	Mould blown glass, cold worked, fused and slumped	2022	Sabbia Gallery	\$4,545.45
Bruno Booth	<i>Cous Cous</i>	Powder coated aluminium, fleece, silk, gold appliqué, ribbons, zippers, cotton ribbing, sewing and steel	2021	Artist	\$2,500.00
Bruno Booth	<i>Bast</i>	Powder coated aluminium, fleece, silk, gold appliqué, ribbons, zippers, cotton ribbing, sewing and steel	2021	Artist	\$2,500.00
Bruno Booth	<i>Sandpaper</i>	Powder coated aluminium, fleece, silk, gold appliqué, ribbons, zippers, cotton ribbing, sewing and steel	2021	Artist	\$2,500.00



## Artbank X ACMI

### Third Artbank + ACMI Commission

Our most significant purchase for the year was the third Artbank + ACMI Commission, *Arrkutja Tharra, Kungka Kutjara, Two Girls*, captures Sally M Nangala Mulda and Marlene Rubuntja soft sculpture and paintings animated in a short film. The film is affecting, sweet and accessible, and tells a story of creativity and friendship. *Arrkutja Tharra, Kungka Kutjara, Two Girls* delves into the reality of First Peoples' experiences in Central Australia by chronicling the artists' successes and struggles. The work centres Sally and Marlene's voices, as well as the voices of their younger family members, who can be heard in the animation.

The work was made in collaboration with Ludo Studio, the Emmy-award winning production company behind *Bluey*, Robbie Hood and *The Strange Chores*, along with script writer Courtney Collins, *Left of Elephant Sound* and *Tangentyere Artists* producer Ellanor Webb. It represents the cutting edge of contemporary Indigenous practice.



Still from *Arrkutja Tharra, Kungka Kutjara, Two Girls* (Sally M Nangala and Marlene Rubuntja, 2023). Sally M. Nangala Mulda (left) and Marlene Rubuntja (right), image credit: Bec Capp.





## Artbank leasing program

### Year in review 2022–2023 / Overview

Art leasing and Client Services continues to play a critical role in driving Artbank’s strategic objectives and generating core operating revenue for the organisation. In its 43rd year of operation, Artbank maintains an open access model: anyone can flexibly 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 primarily based in Melbourne, Sydney 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 an end to end service from selecting artwork with our clients to installation and provides bespoke artwork information for each client.

The Artbank collection is representative of the diversity of our nation, and through the accessibility the leasing model provides – 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.

With short term and renewable leasing options, clients have leased works for 3 months to over 17 years.



## Artbank leasing program

### 2022/23 Financial year

**\$3.8million** .....in leasing revenue

**7% growth** ..... in leasing revenue in 22/23 compared with 21/22

**4567 artworks** .....currently on lease

**574 contracts** ..... across six states and 99 overseas missions

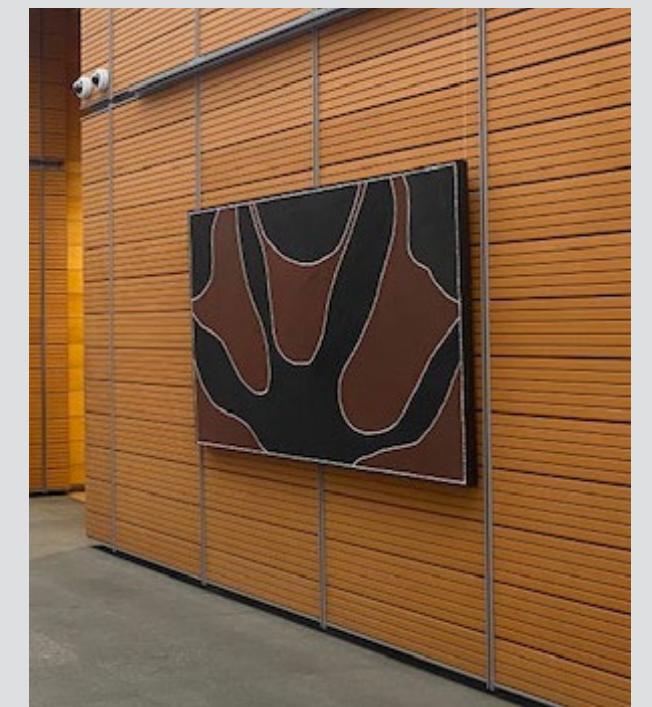
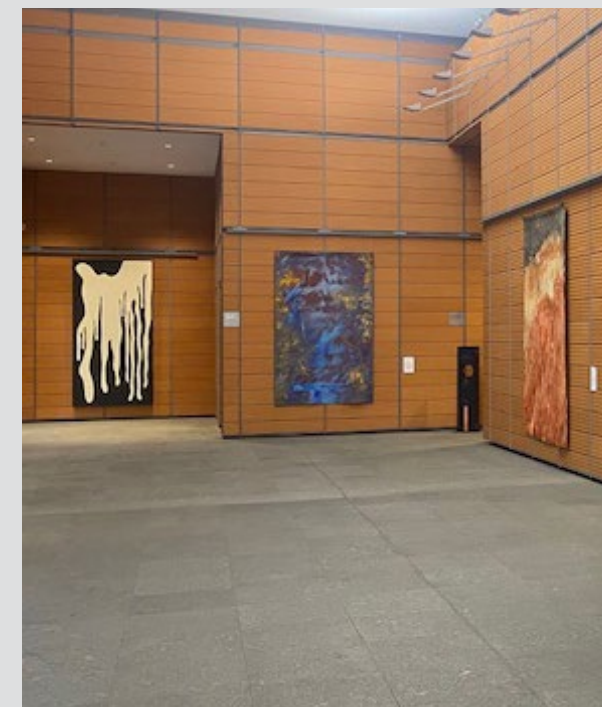
**4.5 out of 5** ..... clients rate the Artbank service

Artbank has seen a strong post Covid-19 recovery in leasing revenue. Leasing revenue as at 30th June 2023 is at a record \$3.8 million, with an overall growth of 7% from the 21/22 financial year. This means we are currently leasing 4567 artworks across 574 contracts in six states and overseas embassies. This growth has contributed to the program's

overall capacity to invest in artist support, which includes growing the acquisition budget for the coming financial year.

Federal government agencies, international embassies and commissions, and the legal profession remain our strongest sectors, with a significant increase in private individuals leasing artworks for their homes.

In our 2023 survey, Artbank clients noted they lease artwork for a range of reasons including artwork to improve atmosphere in the home or office, to support Australian artists, and to start conversations with an overall satisfaction rating of 4.5 out of 5.



Artbank Client Aurora Place, curated by Natalia Bradshaw and Artbank featuring Judy Watson, *niagara*, 1994, Mixed media. Judy Watson, *The Confetti of Empire*, 1995, Mixed media, Brent Harris, *Swamp (No. 4)*, 1999, Oil on linen, Tommy Carroll, *Wungkul Hills*, 2004, Natural earth pigments and synthetic polymer binder on canvas. Left: Judy Watson, *niagara*, 1994, Mixed media.

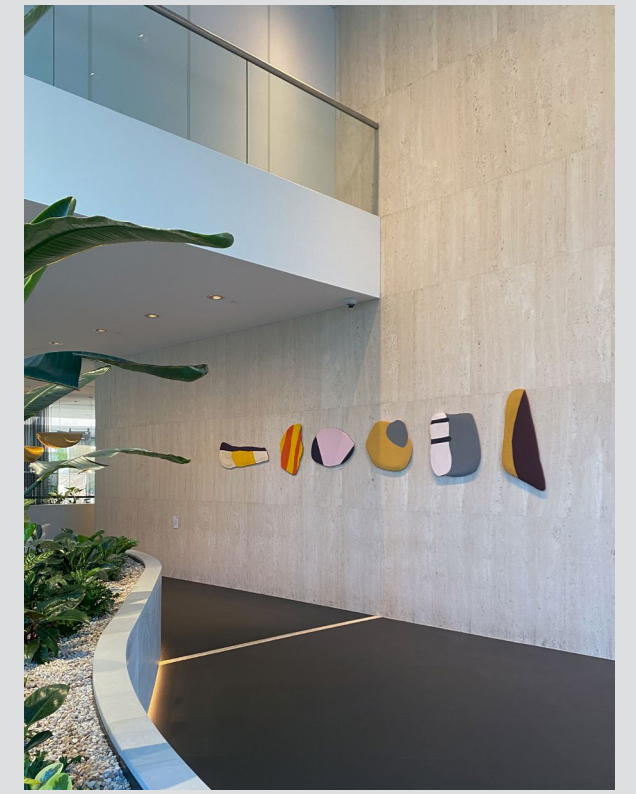
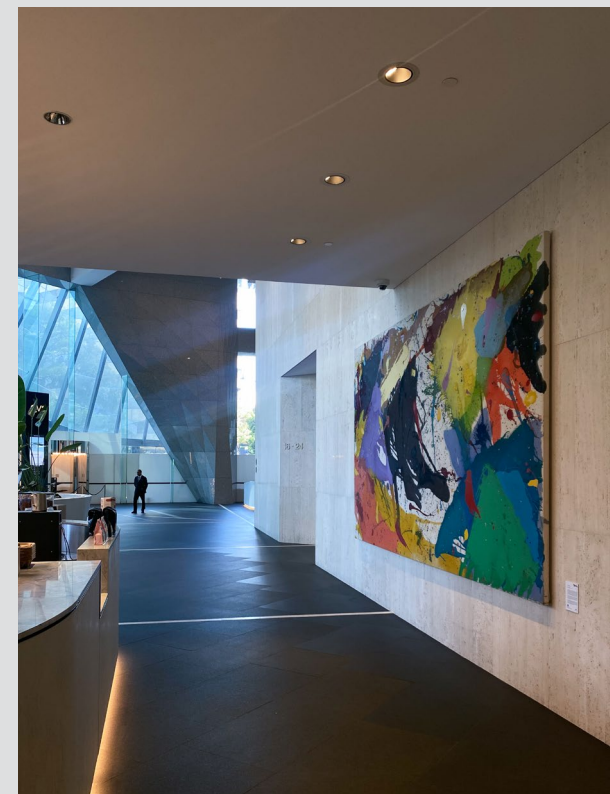




## Our work in action

### High profile works make their way to Western Australia

Sydney Ball's *Absaroka Light* is the largest work and arguably one of Artbank's most loved pieces. It was an eight-month all team effort across Registration, Admin and Client Services to get this work with Frank Morris's artwork *Tongue - t* across the 4,500km journey from Sydney to Perth (via specially formatted trucks, and after considerable conservation and re-stretching to ensure the work's safety and longevity). The effort was worth it to have Artbank pieces located in the high-visibility iconic Perth QV1 building, for the foreseeable future.







## Our work in action

### Artbank's international presence

Artists' work from the Artbank Collection feature in more than 99 Embassies, High Commissions, DFAT offices and other Federal Government offices internationally. They are often in highly visible, formal locations where important events and meetings take place, and become the context of many photo opportunities and interviews. Artbank is a unique way for Government and embassy staff to leverage cultural diplomacy and promote national values, ideas and narratives.







## 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.

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Brookfield is delighted to have partnered with ArtBank for the past three years, enabling us to showcase the diverse and extraordinary talent of Australian artists in our Asia Pacific head office at Brookfield Place Sydney.

In 2023 we once again had the benefits of the brilliantly talented Art Consultant, Carey Corbett, who carefully constructed an entire First Nations curation in time for NAIDOC Week celebrations and in line with our Reconciliation Action Plan objectives. We're thrilled with the result.

As a global patron of the arts, we understand the importance of Artbank's role in preserving and nourishing the work of Australian creatives while also assisting to fund living artists to do what they do best.

---

Mathew Chandler

Brookfield, Sydney, 2023





## What our clients have to say

Post home renovation we had blank walls, a limited budget and no more creative energy. So we called Artbank and all I can say is WOW.

The depth of the collection and experience of the team is unmatched. Thank you.

---

Residential client

Sydney, 2023





The collaboration with Artbank has been a major talking point of the patients and visitors coming to my practice. I enjoy it, my staff enjoy it and the patients always comment on it.

It has been a valuable investment in our wellbeing and, knowing the support Artbank provides to Australian artists through the arrangement, makes me feel even better.

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Dr Justin Friebe

Lakeside Eye Surgery, Melbourne, 2023.





## Artbank on loan

### Artbank's Collection has travelled across Australia and the world

The Registration team managed a number of successful loans in the FY 2022/23. The loans program saw works placed in important regional, state, national and international institutions.

A number of the exhibitions generated very good media coverage and helped to increase awareness of the Artbank Collection with artists and the cultural sector, including *ex de Medici* at QAGOMA and the work by Mirdidingkingathi Juwarda Sally Gabori which featured in the celebrated survey exhibition at Triennale Milano in Italy. The exhibitions provided broader accessibility to work borrowed from the Artbank collection in all states and internationally.





## Artbank on loan

### Artbank's Collection has travelled across Australia and the world

#### 3 July – 6 Nov 2022

Mirdidingkingathi Juwarda Sally Gabori, Fondation Cartier, Paris, France

Mirdidingkingathi Juwarda Sally Gabori, *Thundi*, 2010

#### 15 July – 25 Sep 2022

Vivienne Binns: *On and Through the Surface*, Museum of Contemporary Art, Sydney

Vivienne Binns, *In aura, Captain Cook and termite mound*, 2003

Vivienne Binns, *Parkinson and lino*, 2000

#### 2 Sept – 29 Oct 2022

Ryan Presley: *Fresh Hell*, Adelaide Contemporary Experimental, Adelaide

Ryan Presley, *AERONAUTICS (What goes up must come down)*, 2021

#### 10 Sep – 10 Dec 2022

Kevin Robertson: *Paintings 1984-2022*, Lawrence Wilson Art Gallery, The University of Western Australia, Perth

Kevin Robertson, *Cloud Play*, 2002

#### 17 Sept – 20 Nov 2022

Paul Yore: *Word made flesh*, Australian Centre for Contemporary Art (ACCA), Melbourne

Paul Yore, *The glorious dawn*, 2013

#### 3 Jan – 12 Mar 2023

Karla Dickens: *Embracing Shadows*, Campbelltown Arts Centre, Sydney

Karla Dickens, *Dancing Hounds*, 2013

Karla Dickens, *Howling Comrade*, 2013

Karla Dickens, *Walking the Dog*, 2013

#### 16 Feb – 14 May 2023

Mirdidingkingathi Juwarda Sally Gabori, Triennale Milano, Milan, Italy

Mirdidingkingathi Juwarda Sally Gabori, *Thundi*, 2010

#### 27 Apr – 8 Jul 2023

Renee So: *Provenance*, Monash University Art Museum, Melbourne

Renee So, *Kwan*, 2008

Renee So, *Alvaro*, 2008

#### 6 May – 16 Jul 2023

*Things I want to say*, The Condensery – Somerset Regional Gallery, Toogoolawah

Gutiñarra Yunupinju, *Gurrutu'mi Mala - My Connections*, 2019

#### 3 Jun – 13 Aug 2023

*Add it Up*: Belinda Fox, Mildura Arts Centre, Mildura

Belinda Fox, *Stillness is the Move II*, 2013

#### 17 Jun – 10 Sep 2023

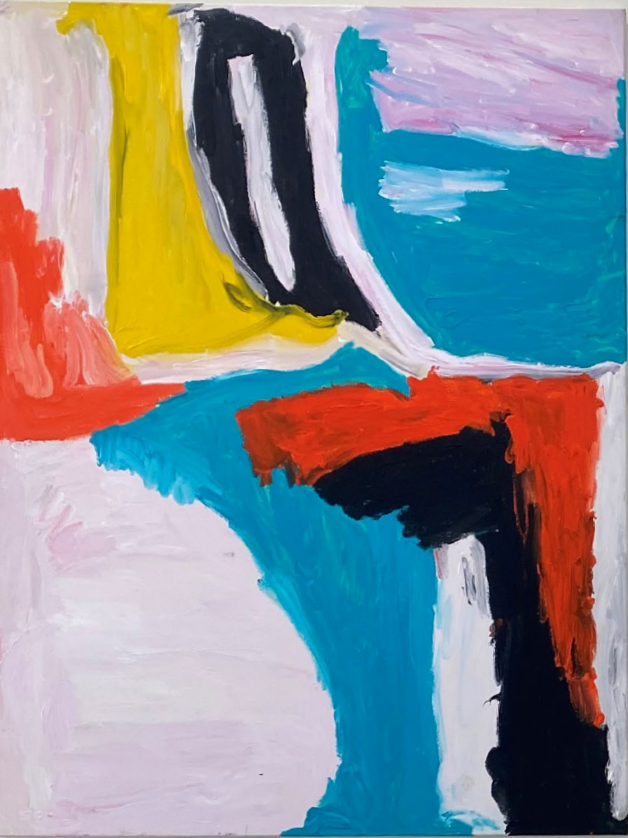
Johnathon World Peace Bush: *Everything That Came Before Makes the Present*, Linden New Art, Melbourne

Johnathon World Peace Bush, *Tiwi Jesus*, 2020

#### 24 Jun – 2 Oct 2023

eX de Medici: *Beautiful Wickedness*, Queensland Art Gallery of Modern Art, Brisbane

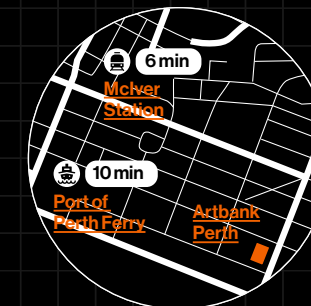
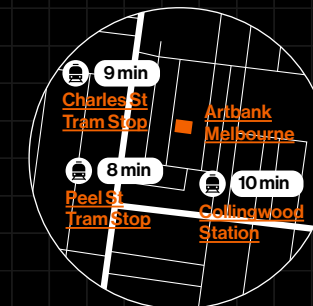
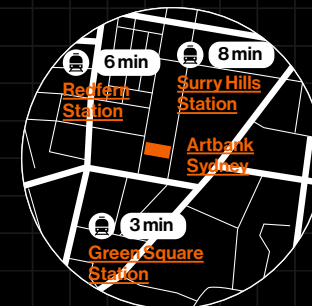
eX de Medici, *Backjob for an Oil Executive*, 2014







## Contact Artbank



### Artbank Sydney

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Artbank acknowledges the Traditional  
Custodians of Country throughout Australia.



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



**Australian Government**

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

