

## Document 1

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Subject:** RE: Letter from Swimming Qld  
**Date:** Monday, 13 May 2024 12:08:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australian in black and white.pdf](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.png](#)  
[image006.png](#)

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Dear s 47F

Please find below a message for Mr Hasemann.

Kind regards,

Nick

\*\*\*\*\*

Dear Mr Hasemann,

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits you referenced of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

*"Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here."  
Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

The National Gallery's remit is to be a reference point for art and art history. Since 1973, when the National Gallery acquired Jackson Pollocks' *Blue poles*, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.

Thank you for contributing to the dialogue.

Kind regards,

Nick

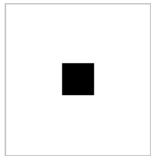
**DR NICK MITZEVICH**  
Director  
National Gallery of Australia

P +61 2 6240 6590

M **s 22(1)(a)(ii)**

W [nga.gov.au](http://nga.gov.au)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



The National Gallery acknowledges the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, and Country.

---

**From:** **s 47F** <**s 47F**@qld.swimming.org.au>

**Sent:** Thursday, May 2, 2024 12:35 PM

**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>

**Subject:** Letter from Swimming Qld

**Importance:** High

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Dr Nick Mitzevich,

Please find attached a letter from our CEO, Kevin Hasemann, in relation to pieces of art currently displayed.

Thanks,

**s 47F**

**s 47F** | Program Manager

M: **s 47F** | P: **s 47F**

23\_EmailFooter\_Livestream\_Final

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Document 3



## Document 6

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Subject:** Exhibition feedback - Vincent Namatjira: Australia in colour  
**Date:** Friday, 19 April 2024 2:20:38 PM

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**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Dr. Mitzevich,

I am writing to express my deep concern regarding the portrayal of Gina Rinehart in a Vincent Namatjira painting currently exhibited at the National Gallery of Australia. As a patron of the arts and a supporter of fair representation, I feel compelled to address what I perceive as a grossly unfair depiction of a prominent figure in Australian society.

Gina Rinehart is not only a significant figure in the business world but also an influential and inspiring woman whose contributions to our country should be acknowledged and celebrated. Her leadership in the mining industry has not only propelled her to great success but has also significantly contributed to the economic growth and prosperity of Australia as a whole.

Furthermore, she has served as a role model for aspiring female entrepreneurs, myself included, breaking barriers and paving the way for future generations.

It is disappointing to see her depicted in such a negative light in the painting by Vincent Namatjira. Such misrepresentations only serve to perpetuate stereotypes and undermine the achievements of individuals like Gina Rinehart.

I feel it is essential that the National Gallery of Australia upholds the principles of fairness and integrity in its exhibitions, and remains committed to representing the diverse experiences and accomplishments of Australians in a respectful manner.

I urge you to consider the impact of this painting and take

appropriate action to address the concerns raised by myself and others who share similar sentiments.

Thank you for your attention to this matter.

Sincerely,

s 47F

## Document 7

**From:** Deputy Director  
**To:** s.22(1)(a)(ii)  
**Subject:** FW: FEEDBACK: VFF - Visitor Completed - 4/10/2024 10:58:10 AM [SEC=OFFICIAL]  
**Date:** Monday, 6 May 2024 4:20:04 PM

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**From:** Feedback <feedback@nga.gov.au>  
**Sent:** Monday, May 6, 2024 1:40 PM  
**To:** Deputy Director <deputy.director@nga.gov.au>  
**Subject:** FW: FEEDBACK: VFF - Visitor Completed - 4/10/2024 10:58:10 AM

Hi,

Please see below feedback.  
No reply address was provided so no further action required.  
This has been logged in our Feedback Log.

Cheers  
Stefan

**STEFAN GIAMMARCO**  
He/Him  
Head of Visitor Experience  
National Gallery

---

**From:** Feedback <feedback@nga.gov.au>  
**Sent:** Wednesday, April 10, 2024 8:58 PM  
**To:** Feedback <feedback@nga.gov.au>  
**Subject:** FEEDBACK: VFF - Visitor Completed - 4/10/2024 10:58:10 AM

New visitor feedback has been submitted via the web form.

**Submission Type:** Feedback

**Visitor Details:** (if supplied)

**Full Name:**

**Email:**

**Phone:**

**Member ID:**

**Feedback:**

**Date of Visit:**

**Cataegory:** Exhibition (please specify which exhibition in your written response)

**Written Response:**

I am writing to express my concern and disappointment regarding two portraits currently on display at the National Art Gallery which depict Mrs. Gina Rinehart in a manner that I, along with others, find to be disrespectful and offensive. Mrs. Rinehart, as a prominent Australian figure and a leading businesswoman, deserves to be portrayed with the dignity

and respect commensurate with her contributions to industry and society. The portrayal of such an influential figure should be inspiring and empowering, especially to women who aspire to leadership roles. The offensive nature of these portraits not only undermines Mrs. Rinehart's reputation but also sends a disheartening message to women everywhere, suggesting that their achievements and positions of power can be subjected to ridicule and belittlement. This is counterproductive to the ongoing efforts to encourage women to pursue leadership roles and to be recognized for their capabilities and accomplishments. Artistic expression is a vital part of our culture and society, and while it often pushes boundaries and provokes thought, it should not do so at the expense of an individual's dignity or by perpetuating negative stereotypes. It is crucial that the National Art Gallery upholds a standard that fosters respect and equality, and that it carefully considers the impact of the works it chooses to display. I urge the gallery to reconsider the inclusion of these portraits in its exhibition. It is important to have a dialogue about the representation of individuals in art, especially when it concerns public figures who serve as role models to many. Thank you for your attention to this matter. I look forward to your response and to the resolution of this issue.

## Document 8

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Cc:** s 47F  
**Subject:** Insulting Portraits of Mrs Gina Rinehart  
**Date:** Friday, 12 April 2024 12:48:08 PM

---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Good day, Mr. Mitzevich.

My name is s 47F and I am writing to you today to express my serious concern about certain portraits you have recently put on display representing Mrs Gina Rinehart.

As a person having seen first hand what wonderful achievements Mrs Rinehart has accomplished for the Australian community, I find the way you have portrayed such an important and admirable profile, very disappointing and somewhat insulting.

Not only is it seriously misleading, but also extremely misrepresenting and can come across as making fun of one of the most influential and important people in Australia. Mrs Rinehart has done nothing to deserve such treatment, and one can argue that the portraits should be taken down and redone immediately.

As a fellow appreciator and advocate for Australian art, history and culture, I trust that you understand the circumstances and to the best of your ability are able to mend this unfortunate situation.

Thank you for taking your time to read this email.

All the best,

s 47F

## Document 9

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Subject:** Letter from Swimming Qld  
**Date:** Thursday, 2 May 2024 12:37:17 PM  
**Attachments:** [image001.png](#)  
[Letter to Dr Nick Mitzevich - May 2024.pdf](#)  
**Importance:** High

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**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Dr Nick Mitzevich,  
Please find attached a letter from our CEO, Kevin Hasemann, in relation to pieces of art currently displayed.

Thanks,

s 47F

s 47F | Program Manager

M: s 47F | P: s 47F

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This email has been scanned for viruses and malware, and may have been automatically archived by **Mimecast Ltd**, an innovator in Software as a Service (SaaS) for business. Providing a **safer** and **more useful** place for your human generated data. Specializing in; Security, archiving and compliance. To find out more [Click Here](#).



## Document 10

Dear Dr Nick Mitzevich,

I am writing to you on behalf of the Swimming Queensland Board and members of the Australian Swim Team.

There are remarkable pieces of art on display at both the Art Gallery of South Australia and National Gallery of Australia. However, two portraits of our Patron, Mrs Gina Rinehart AO, are of deep concern to us because they are offensive to Mrs Rinehart.

We understand that art is subjective and open to interpretation, and has the power to inspire, provoke thought, and evoke emotions. However, portraits should never cause unnecessary offence to those depicted, particularly, in our view, those displayed in esteemed galleries.

Mrs Rinehart has been generously funding Australia's Swimmers via the Hancock Prospecting Swimmer Support Scheme since 2013, with over \$40m directly supporting our nation's swimmers during this time, many of whom have achieved success at the Olympic and Paralympic Games. This extraordinary funding is ongoing and underpins the Australian Swim Team's ascension to the top of the swimming world.

Through her philanthropy, Mrs Rinehart has proven herself to be a great Australian, and we respectfully urge you to reconsider the inclusion of these portraits in your galleries.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Kevin Hasemann', written in a cursive style.

Kevin Hasemann  
Chief Executive

## Document 11

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Subject:** Mrs Rinehart  
**Date:** Friday, 12 April 2024 5:40:47 PM  
**Attachments:** [emailsignature\\_small\\_4a8eb8ff-1f95-446b-b919-12d26473838b.png](#)  
[1\\_b71c2dab-2c8b-42c7-a4fe-a4ad10236d0c.jpg](#)  
[2\\_43218811-e923-4e4b-ad11-b25232c712c8.jpg](#)  
[3\\_8db43ea0-936f-454f-ae86-9a85e89d072a.jpg](#)

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Dr Mitzevich

I write in support of the removal of the artwork currently on display of Mrs Rinehart.

I think they are disrespectful and insulting.

Mrs Rinehart is an Australian Icon, she is our most powerful and successful woman in business, she is a leader, she is inspiring and she is generous and kind.

Mrs Rinehart supports so many people to help them to achieve their dreams and aspirations, she is a mentor, a supporter and a philanthropist.

I absolutely believe she should be celebrated and recognised for the incredible woman that she is, but in a manner that is honourable.

Please consider taking these artworks down.

Regards

s 47F

Sent from my iPhone

S 47F

## Document 12

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Cc:** s 47F  
**Subject:** Mrs Rinehart  
**Date:** Friday, 12 April 2024 1:15:03 PM

---

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Hi Dr Mitzevich,

Just wanting to reach out in regards to the artwork that has been displayed of Mrs Rinehart in your gallery.

The portraits that are currently being displayed are extremely insulting towards one of Australia's most prestigious people. What she has done and continues to do for this country is simply amazing, she deserves to be celebrated and admired by the people of Australia not insulted against her authority. Mrs Rinehart's philanthropic work in Australia is unmatched, her charitable objectives that are supporting a huge number of medical, sporting, health, educational and community organisations in this country is simply incredible and life changing to us all.

Without her I know personally that I would not be in the position I am today. s 47F

Without her continued support I would not be where I am today, and I know that this is the case for hundreds, if not thousands of other s 47F. Without Mrs Rinehart's generous contributions out of the kindness of her heart towards s 47F

are thousands of life changing stories like this in Australia and I wish people would think about these stories, all the things she has done and all the things she has achieved before making an insulting mockery of her. This is a serious problem we have in Australia.. the tall poppy syndrome. Instead of celebrating our high performers we try our best to cut them down and belittle them/their achievements. I am sure you have experienced it in your industry as I have also in mine.

Mrs Rinehart is one of the humblest, caring down to earth people I have had the pleasure of spending time with. So I find it extremely upsetting that there are people out there that are wanting to insult her with artwork like this. In my opinion this artwork should be removed and replaced with a portrait celebrating her and all she has done and continues to do for Australia.

Thank you for your time in reading this email, I hope you can understand where I am

coming from.

Regards **s 47F**

## Document 13

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Cc:** s 47F [@arts.gov.au](#)  
**Subject:** National Gallery of Australia - complaints  
**Date:** Thursday, 11 April 2024 5:18:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australian in black and white.pdf](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

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Dear s 47F and s 47F

I wanted to alert you to a couple of complaints received recently.

As you are aware, we currently have on display an exhibition of works by Vincent Namatjira titled *Australia in Colour*. The exhibition was initially shown at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, commenced at the National Gallery from 2 March and continues until 21 July 2024.

The Council Chairman has received a complaint from Gina Rinehart regarding her depiction in two works by Namatjira (see attached).

The first is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness, reflecting the artist's intention to convey that everyone in Australia is equal. This work was acquired for the national collection in 2022.

Of the work, the artist states:

*"Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here." Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

Subsequent to Mrs Rinehart's complaint to the Chairman, we have received two further complaints from people who appear to be employees (or former employees) of Hancock Prospecting. I have also received a call from a former NCI Chair to advise Mrs Rinehart is rallying her friends to send complaints, demanding the works be removed from display.

I have responded to the complaints however felt I should elevate this to you in case these matters are raised by the Leader of the Opposition (who is close to Mrs Rinehart), so the Minister can be prepared.

Please let me know if you require any further information.

Kind regards,

Nick

**DR NICK MITZEVICH**

Director

National Gallery of Australia

P +61 2 6240 6590

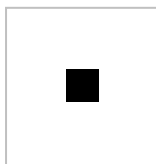
M **s 22(1)(a)(ii)**

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Parkes Place East, Parkes ACT 2600, Australia

GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



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## Document 14

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Cc:** s 47F  
**Subject:** Offensive Depiction of Gina Rinehart  
**Date:** Friday, 12 April 2024 12:59:39 PM

---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Mr Mitzevich,

I am appalled by the disgraceful display of the numerous insulting images of Gina Rinehart in both the SA Arts Gallery and National Art Gallery. Such offensive content has no place in institutions meant to celebrate art and culture.

As an institution, it is unacceptable to belittle an individual in such a manner, particularly someone who has made significant contributions to the Australian community. Gina Rinehart, as a prominent figure in the business industry, should be admired for her achievements, not subjected to ridicule.

As a leadership team, it is crucial that you take immediate action to rectify this situation and ensure that respectful representations are upheld within our cultural institutions. Furthermore, the galleries should issue a formal written apology addressed directly to Gina Rinehart, expressing regret for the disrespectful portrayal, and affirming their commitment to respectful representation in the future.

Failure to address this matter prominently will not only damage the reputation of the galleries but also undermine the principles of respect and admiration for individual who made noteworthy contributions to society.

Sincerely,

s 47F



## Document 15

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Subject:** Portraits of Mrs Gina Rinehart AO  
**Date:** Wednesday, 10 April 2024 5:20:21 PM

---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Nick,

I am writing to express my concerns regarding the exhibition at your gallery of vulgar portraits of Mrs Gina Rinehart AO.

While I appreciate and respect the artistic freedom and expression that galleries often aim to foster, I feel compelled to bring to your attention the portrayal of her in some of the exhibited artworks. As an Aussie who is widely admired, respected and appreciated who has done so many incredible things for this Country, admitted directly or not, we have all benefited. Her life story is so interesting, I have genuine respect for her at every level.

Art as we know has the power to provoke thought and challenge perceptions. Works as I've mentioned are tawdry commercialism at best, cheap shots, resonating from a platform of absolute ignorance.

Thank you for taking the time to consider my perspective. I trust that you will give due diligence to this matter and take appropriate action to address it.

Sincerely,

**s 47F**

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## Document 17

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Subject:** RE: Exhibition feedback - Vincent Namatjira: Australia in colour  
**Date:** Monday, 22 April 2024 4:08:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australia in black and white.pdf](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

Dear s 47F

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

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The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

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Thank you for contributing to the dialogue.

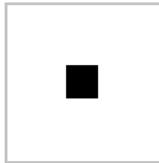
Kind regards,

Nick

**DR NICK MITZEVICH**  
Director  
National Gallery of Australia

P +61 2 6240 6590  
M **s 22(1)(a)(ii)**  
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---

**From:** **s 47F**  
**Sent:** Friday, April 19, 2024 2:20 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Subject:** Exhibition feedback - Vincent Namatjira: Australia in colour

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Dear Dr. Mitzevich,

I am writing to express my deep concern regarding the portrayal of Gina Rinehart in a Vincent Namatjira painting currently exhibited at the National Gallery of Australia. As a patron of the arts and a supporter of fair representation, I feel compelled to address what I perceive as a grossly unfair depiction of a prominent figure in Australian society.

Gina Rinehart is not only a significant figure in the business world but also an influential and inspiring woman whose contributions to our country should be acknowledged and celebrated. Her leadership in the mining industry has not only propelled her to great success but has also significantly contributed to the economic growth and prosperity of Australia as a whole.

Furthermore, she has served as a role model for aspiring female entrepreneurs, myself included, breaking barriers and paving the way for future generations.

It is disappointing to see her depicted in such a negative light in the painting by Vincent Namatjira. Such misrepresentations only serve to perpetuate stereotypes and undermine the achievements of individuals like Gina Rinehart.

I feel it is essential that the National Gallery of Australia upholds the principles of fairness and integrity in its exhibitions, and remains committed to representing the diverse experiences and accomplishments of Australians in a respectful manner.

I urge you to consider the impact of this painting and take appropriate action to address the concerns raised by myself and others who share similar sentiments.

Thank you for your attention to this matter.

Sincerely,

**s 47F**

## Document 18

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Cc:** s 47F  
**Subject:** RE: Insulting Portraits of Mrs Gina Rinehart  
**Date:** Monday, 15 April 2024 3:56:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[Australia in black and white.pdf](#)

---

Dear s 47F

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits you referenced of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

*"Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here." Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

The National Gallery's remit is to be a reference point for art and art history. Since 1973, when the National Gallery acquired Jackson Pollocks' *Blue poles*, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.

Thank you for contributing to the dialogue.

Kind regards,

Nick

**DR NICK MITZEVICH**  
Director  
National Gallery of Australia

P +61 2 6240 6590

M **s 22(1)(a)(ii)**

W [nga.gov.au](http://nga.gov.au)

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Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



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---

**From:** **s 47F**  
**Sent:** Friday, April 12, 2024 12:48 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Cc:** **s 47F**  
**Subject:** Insulting Portraits of Mrs Gina Rinehart

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Good day, Mr. Mitzevich.

My name is **s 47F** and I am writing to you today to express my serious concern about certain portraits you have recently put on display representing Mrs Gina Rinehart.

As a person having seen first hand what wonderful achievements Mrs Rinehart has accomplished for the Australian community, I find the way you have portrayed such an important and admirable profile, very disappointing and somewhat insulting.

Not only is it seriously misleading, but also extremely misrepresenting and can come across as making fun of one of the most influential and important people in Australia. Mrs Rinehart has done nothing to deserve such treatment, and one can argue that the portraits should be taken down and redone immediately.

As a fellow appreciator and advocate for Australian art, history and culture, I trust that you understand the circumstances and to the best of your ability are able to mend this unfortunate situation.

Thank you for taking your time to read this email.

All the best,

**S 47F**



## Document 19

**From:** [Nick Mitzevich](#)  
**To:** § 47F  
**Subject:** RE: Mrs Rinehart  
**Date:** Monday, 15 April 2024 4:09:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australia in black and white.pdf](#)  
[image001.png](#)  
[image002.jpg](#)  
[image003.jpg](#)  
[image004.jpg](#)  
[image005.png](#)  
[image006.png](#)  
[image007.png](#)  
[image008.png](#)

---

Dear § 47F

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits you referenced of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

"*Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here." Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

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Thank you for contributing to the dialogue.

Kind regards,

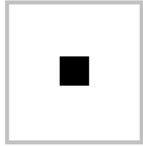
Nick

**DR NICK MITZEVICH**  
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---

**From:** s 47F  
**Sent:** Friday, April 12, 2024 5:40 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Subject:** Mrs Rinehart

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dr Mitzevich

I write in support of the removal of the artwork currently on display of Mrs Rinehart.

I think they are disrespectful and insulting.

Mrs Rinehart is an Australian Icon, she is our most powerful and successful woman in business, she is a leader, she is inspiring and she is generous and kind.

Mrs Rinehart supports so many people to help them to achieve their dreams and aspirations, she is a mentor, a supporter and a philanthropist.

I absolutely believe she should be celebrated and recognised for the incredible woman that she is, but in a manner that is honourable.

Please consider taking these artworks down.

Regards

s 47F

Sent from my iPhone

S 47F

**S 47F**

## Document 20

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Cc:** s 47F  
**Subject:** RE: Mrs Rinehart  
**Date:** Monday, 15 April 2024 4:00:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australia in black and white.pdf](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

Dear s 47F

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits you referenced of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

*"Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here." Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

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Thank you for contributing to the dialogue.

Kind regards,

Nick

**DR NICK MITZEVICH**

Director  
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M **s 22(1)(a)(ii)**

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---

**From:** **s 47F**  
**Sent:** Friday, April 12, 2024 1:15 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Cc:** **s 47F**  
**Subject:** Mrs Rinehart

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi Dr Mitzevich,

Just wanting to reach out in regards to the artwork that has been displayed of Mrs Rinehart in your gallery.

The portraits that are currently being displayed are extremely insulting towards one of Australia's most prestigious people. What she has done and continues to do for this country is simply amazing, she deserves to be celebrated and admired by the people of Australia not insulted against her authority. Mrs Rinehart's philanthropic work in Australia is unmatched, her charitable objectives that are supporting a huge number of medical, sporting, health, educational and community organisations in this country is simply incredible and life changing to us all.

Without her I know personally that I would not be in the position I am today. **s 47F**

**s 47F**

**s 47F**

**s 47F** Without her continued support I would not be where I am today, and I know that this is the case for hundreds, if not

thousands of other s 47F Without Mrs Rinehart's generous contributions out of the kindness of her heart towards s 47F

are thousands of life changing stories like this in Australia and I wish people would think about these stories, all the things she has done and all the things she has achieved before making an insulting mockery of her. This is a serious problem we have in Australia.. the tall poppy syndrome. Instead of celebrating our high performers we try our best to cut them down and belittle them/their achievements. I am sure you have experienced it in your industry as I have also in mine.

Mrs Rinehart is one of the humblest, caring down to earth people I have had the pleasure of spending time with. So I find it extremely upsetting that there are people out there that are wanting to insult her with artwork like this. In my opinion this artwork should be removed and replaced with a portrait celebrating her and all she has done and continues to do for Australia.

Thank you for your time in reading this email, I hope you can understand where I am coming from.

Regards s 47F

## Document 21

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Cc:** s 47F  
**Subject:** RE: Offensive Depiction of Gina Rinehart  
**Date:** Monday, 15 April 2024 3:59:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australia in black and white.pdf](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

Dear s 47F

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits you referenced of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

*"Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here." Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

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Thank you for contributing to the dialogue.

Kind regards,

Nick



**DR NICK MITZEVICH**  
Director  
National Gallery of Australia

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---

**From:** **s 47F**  
**Sent:** Friday, April 12, 2024 12:59 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Cc:** **s 47F**  
**Subject:** Offensive Depiction of Gina Rinehart

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Mr Mitzevich,

I am appalled by the disgraceful display of the numerous insulting images of Gina Rinehart in both the SA Arts Gallery and National Art Gallery. Such offensive content has no place in institutions meant to celebrate art and culture.

As an institution, it is unacceptable to belittle an individual in such a manner, particularly someone who has made significant contributions to the Australian community. Gina Rinehart, as a prominent figure in the business industry, should be admired for her achievements, not subjected to ridicule.

As a leadership team, it is crucial that you take immediate action to rectify this situation and ensure that respectful representations are upheld within our cultural institutions. Furthermore, the galleries should issue a formal written apology addressed directly to Gina Rinehart, expressing regret for the

disrespectful portrayal, and affirming their commitment to respectful representation in the future.

Failure to address this matter prominently will not only damage the reputation of the galleries but also undermine the principles of respect and admiration for individual who made noteworthy contributions to society.

Sincerely,

**s 47F**

## Document 22

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Subject:** RE: Portraits of Mrs Gina Rinehart AO  
**Date:** Thursday, 11 April 2024 5:06:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australian in black and white.pdf](#)

---

Dear s 47F

Thank you for your correspondence relating to paintings in Vincent Namatjira's exhibition, *Australia in Colour*, currently on display at the National Gallery of Australia. The exhibition was launched at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, then commenced at the National Gallery from 2 March and continues until 21 July 2024.

One of the portraits you referenced of Mrs Rinehart is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness reflecting the artist's intention to convey that everyone in Australia is equal.

Of the work, the artist states:

*"Australia in Colour* is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here." Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

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Thank you for contributing to the dialogue.

Kind regards,

Nick

---

**From:** s 47F  
**Sent:** Wednesday, April 10, 2024 5:20 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>

**Subject:** Portraits of Mrs Gina Rinehart AO

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Dear Nick,

I am writing to express my concerns regarding the exhibition at your gallery of vulgar portraits of Mrs Gina Rinehart AO.

While I appreciate and respect the artistic freedom and expression that galleries often aim to foster, I feel compelled to bring to your attention the portrayal of her in some of the exhibited artworks. As an Aussie who is widely admired, respected and appreciated who has done so many incredible things for this Country, admitted directly or not, we have all benefited. Her life story is so interesting, I have genuine respect for her at every level.

Art as we know has the power to provoke thought and challenge perceptions. Works as I've mentioned are tawdry commercialism at best, cheap shots, resonating from a platform of absolute ignorance.

Thank you for taking the time to consider my perspective. I trust that you will give due diligence to this matter and take appropriate action to address it.

Sincerely,

**s 47F**

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## Document 23

**From:** [Nick Mitzevich](#)  
**To:** [s 47F](#) [@arts.gov.au](#)  
**Subject:** FW: National Gallery of Australia - complaints  
**Date:** Tuesday, 14 May 2024 1:47:00 PM  
**Attachments:** [Vincent Namatjira - 21 portraits sm.jpg](#)  
[Australian in black and white.pdf](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

As discussed.

---

**From:** Nick Mitzevich  
**Sent:** Thursday, April 11, 2024 5:18 PM  
**To:** [s 47F](#)  
[s 47F](#)  
**Cc:** [s 47F](#)  
**Subject:** National Gallery of Australia - complaints

Dear [s 47F](#) and [s 47F](#)

I wanted to alert you to a couple of complaints received recently.

As you are aware, we currently have on display an exhibition of works by Vincent Namatjira titled *Australia in Colour*. The exhibition was initially shown at the Art Gallery of South Australia from 20 October 2023 until 21 January 2024, commenced at the National Gallery from 2 March and continues until 21 July 2024.

The Council Chairman has received a complaint from Gina Rinehart regarding her depiction in two works by Namatjira (see attached).

The first is part of a 21-panel painting, of 20 famous subjects with the artist's self-portrait (Namatjira), all painted with a similar rawness, reflecting the artist's intention to convey that everyone in Australia is equal. This work was acquired for the national collection in 2022.

Of the work, the artist states:

*"Australia in Colour is a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways. Some of the figures I've painted are, of course, not Australian, but their mark on this country's history is deeply felt. Others are more personal and have been drawn into my world through their impact and influence on me, like the Black American painter Henry Taylor and the rock 'n' roll renegades Chuck Berry and Jimi Hendrix. Among the people I've painted in this series are role models, heroes, originators, custodians, leaders – there's serious wealth, power and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes everyone is equal. It doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land; whether you're a mining magnate, sportsperson, politician, musician, whatever – we are all equal here."* Vincent Namatjira 2023.

The other is from a series called *Australia in black and white*, of 16 drawings of important and famous Australians. Again, Namatjira has drawn people who have had an influence on his life.

Subsequent to Mrs Rinehart's complaint to the Chairman, we have received two further complaints from people who appear to be employees (or former employees) of Hancock Prospecting. I have also received a call from a former **s 47F** to advise Mrs Rinehart is rallying her friends to send complaints, demanding the works be removed from display.

I have responded to the complaints however felt I should elevate this to you in case these matters are raised by the **s 47F**, so the Minister can be prepared.

Please let me know if you require any further information.

Kind regards,

Nick

**DR NICK MITZEVICH**

Director

National Gallery of Australia

P +61 2 6240 6590

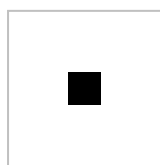
M **s 22(1)(a)(ii)**

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## Document 29

**From:** [Freedom of Information](#)  
**To:** [Nick Mitzevich](#); [Adam Lindsay](#); [Fiona McQueenie](#)  
**Cc:** [Alison Halpin](#); [Freedom of Information](#)  
**Subject:** FW: FOI request  
**Date:** Wednesday, 15 May 2024 11:54:35 AM

---

Good Morning Nick, Adam and Fiona

Please note that we have received the following FOI request. It is a very open-ended question and would suggest just processing and using the same documentation that has been requested by **s 47F** unless you would like me to contact **s 47F** and confirm the scope.

The timeline to process the request is as follows:

**Timeline:**

**Date FOI received:** **Wednesday 15 May 2024 (day 0)**

**Date FOI due to be acknowledged:** **Wednesday 29 May 2024 (14 days)**

**Response by:** **Friday 14 June 2024 (30 days)**

Please note an extra 30 days can be added to provide our response to allow for 3rd party consultation if required.

Please let me know if you have any questions or would like to discuss in more detail.

Many thanks

**s 22(1)(a)(ii)**

**s 22(1)(a)(ii)**

she/her

Acting Head of Governance and Strategic Planning  
National Gallery

---

**From:** **s 47F** <[redacted]@nine.com.au>  
**Sent:** Wednesday, May 15, 2024 9:31 AM  
**To:** Freedom of Information <foi@nga.gov.au>  
**Subject:** FOI request

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Good morning,

Could I please request, under the FOI Act, documents relating to Gina Rinehart and her portrait painted by Vincent Namatjira since the start of March?



Regards,

**S 47F**

The Australian Financial Review



**M** **S 47F**

**A** 1 Denison St, North Sydney, NSW, 2060

**E** **S 47F** [@afr.com](mailto:S47F@afr.com)



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## Document 30

**From:** [Media](#)  
**To:** [Nick Mitzevich](#); [Susie Barr](#); [Fiona McQueenie](#)  
**Cc:** [s 22\(1\)\(a\)\(ii\)](#)  
**Subject:** FW: Gina Rinehart  
**Date:** Wednesday, 15 May 2024 4:21:03 PM  
**Attachments:** [~WRD0002.jpg](#)  
[Gina Rinehart statement.msg](#)

---

Dear Nick, Suse & Fiona - please see request from Canberra Times. **s 47F**  
from ABC CBR has also reached out for a statement (attached)

Please let me know if there is a statement to respond with or preference to decline comment going fwd.

Best

[s 22\(1\)\(a\)\(ii\)](#)

---

**From:** **s 47F**  
**Sent:** Wednesday, May 15, 2024 4:09 PM  
**To:** [s 22\(1\)\(a\)\(ii\)](#) @nga.gov.au>; Media <Media@nga.gov.au>  
**Subject:** Gina Rinehart

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Hi [s 22\(1\)\(a\)\(ii\)](#)

Just looking for a statement on the claims in the herald re: Gina Rinehart.

- Has Gina Rinehart asked the gallery to remove Namatjira's portrait of her?
- Did she directly approach Nick Mitzevich and chair Ryan Stokes?
- How many complaints have you received about the portrait?
- Does the gallery promise not to remove the portrait from the display?
- Anything else.

Thank you,

**s 47F**

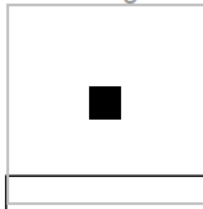
**The Canberra Times**

**M s 47F**

**A** 9 Pirie Street, Canberra Times, ACT, 2609

**W** [www.canberratimes.com.au](http://www.canberratimes.com.au)

*I am living and working on Ngunnawal Land.*



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## Document 31

**From:** [Nick Mitzevich](#)  
**To:** [Fiona McQueenie](#); [Susie Barr](#)  
**Subject:** FW: Gina  
**Date:** Tuesday, 14 May 2024 1:56:00 PM

---

I've gone back to **s 47F** with 'no comment'.

---

**From:** **s 47F** <[REDACTED]@nine.com.au>  
**Sent:** Tuesday, May 14, 2024 1:15 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Subject:** Gina

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi Nick,

Apologies for coming to you on budget day with this, but have been in town and seems to be a bit of talk that Gina Rinehart is unhappy about the Vincent Namatjira portrait of her in the Australia in Colour exhibition. I was wondering if you could give me any comment or even just a steer on this. Told she and some proxies have been in contact with you and perhaps the Minister on this issue. I'm going into budget lockup but I'll be free to talk after 7pm or early tomorrow.

Hope you have been well, we should catch up next time I am in Canberra.

**s 47F**

The Australian Financial Review



**M** **s 47F**

**A** 1 Denison St, North Sydney, NSW, 2060

**E** **s 47F** [@afr.com](#)



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## Document 32

**From:** [Media](#)  
**To:** [Nick Mitzevich](#); [Susie Barr](#); [s 22\(1\)\(a\)\(ii\)](#)  
**Cc:** [s 22\(1\)\(a\)\(ii\)](#)  
**Subject:** FW: NITV enquiry [SEC=OFFICIAL]  
**Date:** Wednesday, 15 May 2024 5:26:46 PM  
**Attachments:** [Outlook-r1bbc1td.jpg](#)  
[Outlook-ng35jhyj.png](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.gif](#)

---

Hi Nick

Request from NITV for a response – no interview request. I think the questions are broad enough to use the standard response. Are you happy with:

Please find below a statement from the National Gallery:

*The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.*

Cheers  
FMcQ

### **FIONA MCQUEENIE**

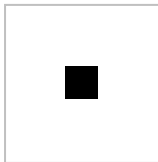
Head of Communications  
National Gallery of Australia

P +61 2 6240 6786

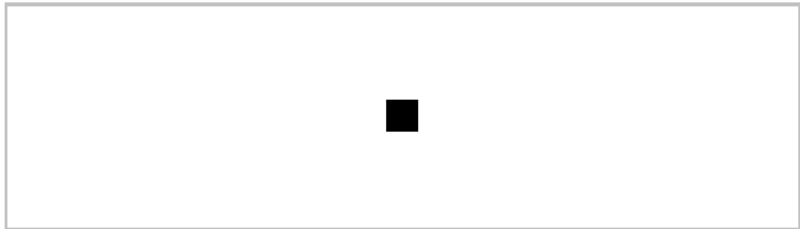
M [s 22\(1\)\(a\)\(ii\)](#)

W [nga.gov.au](http://nga.gov.au)

Ngannawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



The National Gallery acknowledges the Ngannawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, community and Country.



**From:** s 47F [redacted]@sbs.com.au>

**Sent:** Wednesday, May 15, 2024 5:22 PM

**To:** Media <Media@nga.gov.au>

**Subject:** NITV enquiry

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi,

I write for NITV online, I'm doing a report about the Gina Rinehart request.

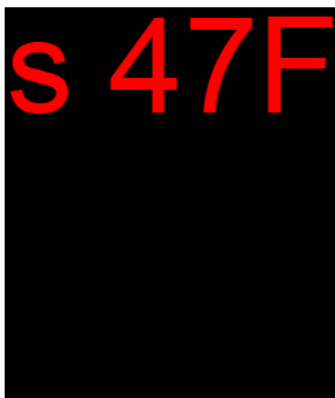
Can the gallery confirm it received multiple requests to remove the portrait of Ms Rinehart?

Does it have any plans to do so?

Is it usual practice to receive such requests?

Please let me know your response.

Thanks



s 47F [redacted]@sbs.com.au

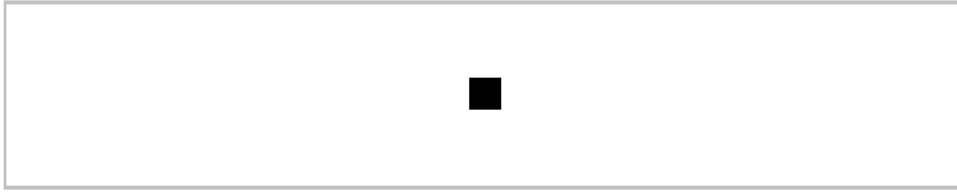
SBS 14 Herbert Street

Artarmon NSW 2064 Australia

M: s 47F [redacted]

T: @s 47F [redacted]

sbs.com.au



## Document 34

**From:** [Nick Mitzevich](#)  
**To:** [s 47F](#) [@aph.gov.au](#)  
**Cc:** [s 47F](#) [@arts.gov.au](#); [s 47F](#)  
**Subject:** Vincent Namatjira exhibition - National Gallery of Australia  
**Date:** Wednesday, 15 May 2024 12:36:00 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

Dear [s 47F](#)

Further to your phone call, I confirm that we have also received media questions from the Sydney Morning Herald and the AFR (together with FOI requests).

We have been asked to release documents under FOI legislation relating to correspondence regarding portraits of Gina Rinehart in Vincent Namatjira's exhibition *Australia in Colour*. I include a link to the exhibition <https://nga.gov.au/exhibitions/vincent-namatjira-australia-in-colour/>.

The Gallery has issued the following statement:

*"The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art. "*

I hope this is helpful. I'm happy to take any questions you might have.

Kind regards,

Nick

**DR NICK MITZEVICH**

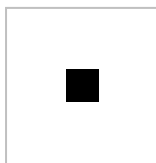
Director  
National Gallery of Australia

P +61 2 6240 6590

M [s 22\(1\)\(a\)\(ii\)](#)

W [nga.gov.au](http://nga.gov.au)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



The National Gallery acknowledges the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, and Country.

## Document 35

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Subject:** Re:  
**Date:** Wednesday, 15 May 2024 12:33:49 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

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Nick,

So just to confirm you are not going to pull the portrait? s 47F

On Wed, 15 May 2024 at 12:29, Nick Mitzevich <[Nick.Mitzevich@nga.gov.au](mailto:Nick.Mitzevich@nga.gov.au)> wrote:

Dear s 47F

I confirm receiving your FOI request.

In relation to your request to fast-track this matter, the National Gallery must follow legislative processes which will involve third party consultation. We cannot fast-track the FOI process.

In relation to your questions, please find below a statement from the Gallery:

*The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.*

The National Gallery has an established process for feedback from members of the public, which can be submitted via a range of channels, and this is outlined on our website.

Kind regards,

Nick



**DR NICK MITZEVICH**

Director

National Gallery of Australia

P +61 2 6240 6590

M **s 22(1)(a)(ii)**

W [nga.gov.au](http://nga.gov.au)

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---

**From:** **s 47F** <[s47F@smh.com.au](mailto:s47F@smh.com.au)>  
**Sent:** Wednesday, May 15, 2024 11:28 AM  
**To:** Nick Mitzevich <[Nick.Mitzevich@nga.gov.au](mailto:Nick.Mitzevich@nga.gov.au)>  
**Subject:**

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Nick,

The Herald has been told that Gina Reinhart has been pushing the gallery to remove a portrait of herself from the Vincent Namitjira exhibition.

We lodged an application under the Freedom of Information Act two days ago, and request that correspondence be released today given the public interest and wider media interest.

I also submit the following questions:

Has the Gallery received correspondence from Ms Reinhart, her representatives, or those from Hancock Prospecting requesting the portrait be removed from public display?

What are the dates of the receipt of such correspondence and to whom were they sent?

Did the head of the Australian swim team also request the portrait be removed and on what basis?

On what basis does Ms Reinhart or her representatives justify the portrait's removal?

Has the gallery been accused of hanging it as part of a communist China plot against her?

What has been the gallery's response to the request for its removal?

The same portrait was hung in the Art Gallery of South Australia in 2023, is that correct?

Is Gina Reinhart a donor to the gallery, and if so would that make any difference to your response?

What processes are in place at the gallery to manage requests like this from powerful and monied individuals including donors? How does it maintain its independence?

Need a response ASAP, Nick, thanks in advance,

s 47F

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## Document 37

**From:** [Nick Mitzevich](#)  
**To:** [s 47F](#) @smh.com.au  
**Subject:** RE: Re:  
**Date:** Wednesday, 15 May 2024 12:36:00 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

No.

---

**From:** [s 47F](#) @smh.com.au>  
**Sent:** Wednesday, May 15, 2024 12:33 PM  
**To:** Nick Mitzevich <[Nick.Mitzevich@nga.gov.au](mailto:Nick.Mitzevich@nga.gov.au)>  
**Subject:** Re:

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Nick,

So just to confirm you are not going to pull the portrait? [s 47F](#)

On Wed, 15 May 2024 at 12:29, Nick Mitzevich <[Nick.Mitzevich@nga.gov.au](mailto:Nick.Mitzevich@nga.gov.au)> wrote:

Dear [s 47F](#)

I confirm receiving your FOI request.

In relation to your request to fast-track this matter, the National Gallery must follow legislative processes which will involve third party consultation. We cannot fast-track the FOI process.

In relation to your questions, please find below a statement from the Gallery:

*The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.*

The National Gallery has an established process for feedback from members of the public, which can be submitted via a range of channels, and this is outlined on our website.

Kind regards,

Nick

**DR NICK MITZEVICH**

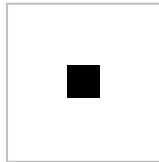
Director  
National Gallery of Australia

P +61 2 6240 6590

M **s 22(1)(a)(ii)**

W [nga.gov.au](http://nga.gov.au)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



The National Gallery acknowledges the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, and Country.

---

**From:** **s 47F** [\[REDACTED\]@smh.com.au](mailto: [REDACTED]@smh.com.au)  
**Sent:** Wednesday, May 15, 2024 11:28 AM  
**To:** Nick Mitzevich <[Nick.Mitzevich@nga.gov.au](mailto:Nick.Mitzevich@nga.gov.au)>  
**Subject:**

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Nick,

The Herald has been told that Gina Reinhart has been pushing the gallery to remove a portrait of herself from the Vincent Namitjira exhibition.

We lodged an application under the Freedom of Information Act two days ago, and request that correspondence be released today given the public interest and wider media interest.

I also submit the following questions:

Has the Gallery received correspondence from Ms Reinhart, her representatives, or those from Hancock Prospecting requesting the portrait be removed from public display?

What are the dates of the receipt of such correspondence and to whom were they sent?

Did the head of the Australian swim team also request the portrait be removed and on what basis?

On what basis does Ms Reinhart or her representatives justify the portrait's removal?

Has the gallery been accused of hanging it as part of a communist China plot against her?

What has been the gallery's response to the request for its removal?

The same portrait was hung in the Art Gallery of South Australia in 2023, is that correct?

Is Gina Reinhart a donor to the gallery, and if so would that make any difference to your response?

What processes are in place at the gallery to manage requests like this from powerful and monied individuals including donors? How does it maintain its independence?

Need a response ASAP, Nick, thanks in advance,

s 47F

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## Document 38

**From:** [Nick Mitzevich](#)  
**To:** [Matt Beard](#)  
**Subject:** Re: Gina Rinehart  
**Date:** Wednesday, 15 May 2024 7:25:50 PM

---

Matt,

Thanks for your note. We dealt with the matters 6 weeks ago. So we are good. Appreciate you reaching out.

Let's catch up when I get back from Europe in June.

Best  
Nick

---

**From:** Matt Beard <Matt.Beard@cranlana.org.au>  
**Sent:** Wednesday, May 15, 2024 6:39:40 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>; **s 22(1)(a)(ii)** @nga.gov.au>  
**Subject:** Gina Rinehart

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Hi Nick and Kirsti,

I hope you're well?

I just saw the news about the Gine Rinehart portrait and wanted to check in. I'm in Canberra today and tomorrow, and though I'll be delivering workshops and plan to be flying out in the evening, if there are any escalations, just know I'm in town and can change a flight if needed.

Cheers,

Matt

--

### **Matt Beard**

Program Director, Vincent Fairfax  
Fellowship  
[Cranlana Centre for Ethical  
Leadership](#)

- **s 47F** | [03 9905 9820](tel:0399059820)
- [matt.beard@cranlana.org.au](mailto:matt.beard@cranlana.org.au)
- [cranlana.org.au](http://cranlana.org.au)
- 27/35 Collins Street, Melbourne, VIC 3000

---

*We acknowledge the Traditional Owners of country throughout Australia and pay our respects to their Elders past and present.*





## Document 39

**From:** [Fiona McQueenie](#)  
**To:** [Media](#); [Nick Mitzevich](#); [Susie Barr](#)  
**Cc:** [s 22\(1\)\(a\)\(ii\)](#)  
**Subject:** RE: Gina Rinehart [SEC=OFFICIAL]  
**Date:** Wednesday, 15 May 2024 4:34:26 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.gif](#)  
[image006.jpg](#)

---

Thanks [s 22\(1\)\(a\)\(ii\)](#)

Please use this response for ABC, AAP and the Canberra Times

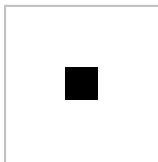
In relation to your questions, please find below a statement from the National Gallery:  
*The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.*

Thnx  
FMcQ

**FIONA MCQUEENIE**  
Head of Communications  
National Gallery of Australia

P +61 2 6240 6786  
M [s 22\(1\)\(a\)\(ii\)](#)  
W [nga.gov.au](http://nga.gov.au)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



The National Gallery acknowledges the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, community and Country.



---

**From:** Media <Media@nga.gov.au>  
**Sent:** Wednesday, May 15, 2024 4:21 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>; Susie Barr <Susie.Barr@nga.gov.au>; Fiona Mcqueenie <Fiona.Mcqueenie@nga.gov.au>  
**Cc:** s 22(1)(a)(ii) @nga.gov.au  
**Subject:** FW: Gina Rinehart

Dear Nick, Suse & Fiona - please see request from Canberra Times. s 47F from ABC CBR has also reached out for a statement (attached)

Please let me know if there is a statement to respond with or preference to decline comment going fwd.

Best  
s 22(1)(a)(ii)

---

**From:** s 47F @canberratimes.com.au  
**Sent:** Wednesday, May 15, 2024 4:09 PM  
**To:** s 22(1)(a)(ii) @nga.gov.au; Media <Media@nga.gov.au>  
**Subject:** Gina Rinehart

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Hi s 22(1)(a)(ii)

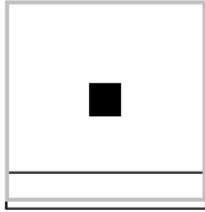
Just looking for a statement on the claims in the herald re: Gina Rinehart.

- Has Gina Rinehart asked the gallery to remove Namatjira's portrait of her?
- Did she directly approach Nick Mitzevich and chair Ryan Stokes?
- How many complaints have you received about the portrait?
- Does the gallery promise not to remove the portrait from the display?
- Anything else.

Thank you,

--  
s 47F

**The Canberra Times**  
M s 47F  
A 9 Pirie Street, Canberra Times, ACT, 2609  
W [www.canberratimes.com.au](http://www.canberratimes.com.au)  
*I am living and working on Ngunnawal Land.*



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## Document 40

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Subject:** RE: Gina  
**Date:** Tuesday, 14 May 2024 1:55:00 PM

---

Dear s 47F

Thanks for your note. I'm not in a position to comment at this time.

Best wishes with the budget.

Kind regards,

Nick

---

**From:** s 47F <[REDACTED]@nine.com.au>  
**Sent:** Tuesday, May 14, 2024 1:15 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Subject:** Gina

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi Nick,

Apologies for coming to you on budget day with this, but have been in town and seems to be a bit of talk that Gina Rinehart is unhappy about the Vincent Namatjira portrait of her in the Australia in Colour exhibition. I was wondering if you could give me any comment or even just a steer on this. Told she and some proxies have been in contact with you and perhaps the Minister on this issue. I'm going into budget lockup but I'll be free to talk after 7pm or early tomorrow.

Hope you have been well, we should catch up next time I am in Canberra.

**s 47F**

The Australian Financial Review



**M** s 47F  
**A** 1 Denison St, North Sydney, NSW, 2060  
**E** s 47F <[REDACTED]@afr.com>



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## Document 41

**From:** [Nick Mitzevich](#)  
**To:** s 47F  
**Cc:** [Fiona McQueenie](#)  
**Subject:** RE: Gina  
**Date:** Wednesday, 15 May 2024 1:02:00 PM

---

Dear s 47F

Please find below a statement from the National Gallery regarding your email:

*The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.*

Kind regards,

Nick

---

**From:** s 47F <[REDACTED]@nine.com.au>  
**Sent:** Tuesday, May 14, 2024 1:15 PM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Subject:** Gina

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi Nick,

Apologies for coming to you on budget day with this, but have been in town and seems to be a bit of talk that Gina Rinehart is unhappy about the Vincent Namatjira portrait of her in the Australia in Colour exhibition. I was wondering if you could give me any comment or even just a steer on this. Told she and some proxies have been in contact with you and perhaps the Minister on this issue. I'm going into budget lockup but I'll be free to talk after 7pm or early tomorrow.

Hope you have been well, we should catch up next time I am in Canberra.

**s 47F**

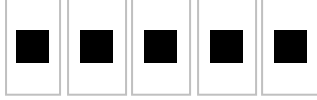
The Australian Financial Review



M s 47F

A 1 Denison St, North Sydney, NSW, 2060

E s 47F @afr.com



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## Document 42

**From:** [Fiona McQueenie](#)  
**To:** [s 22\(1\)\(a\)\(ii\)](#)  
**Cc:** [Susie Barr](#); [Nick Mitzevich](#); [s 22\(1\)\(a\)\(ii\)](#)  
**Subject:** RE: FYI [SEC=OFFICIAL]  
**Date:** Wednesday, 15 May 2024 4:11:08 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.gif](#)

---

[Gina Rinehart demands National Gallery of Australia remove portrait from Vincent Namatjira exhibition \(watoday.com.au\)](#)

[s 22\(1\)\(a\)\(ii\)](#) about to send a media enquiry through from ABC.

[s 47F](#) photographer from SMH just finished in the Gallery

### **FIONA MCQUEENIE**

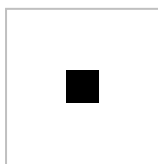
Head of Communications  
National Gallery of Australia

P +61 2 6240 6786

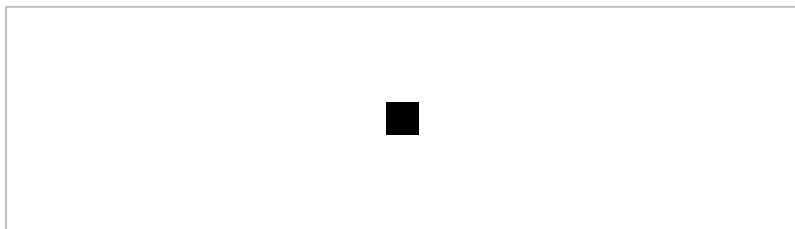
M [s 22\(1\)\(a\)\(ii\)](#)

W [nga.gov.au](http://nga.gov.au)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



The National Gallery acknowledges the Ngunnawal and Ngambri peoples, the Traditional Custodians of the Kamberri/Canberra region, and recognises their continuous connection to culture, community and Country.



---

**From:** [s 22\(1\)\(a\)\(ii\)](#) <[s 22\(1\)\(a\)\(ii\)@nga.gov.au](mailto:s 22(1)(a)(ii)@nga.gov.au)>

**Sent:** Wednesday, May 15, 2024 1:55 PM

**To:** Susie Barr <[Susie.Barr@nga.gov.au](mailto:Susie.Barr@nga.gov.au)>; Fiona McQueenie <[Fiona.McQueenie@nga.gov.au](mailto:Fiona.McQueenie@nga.gov.au)>

**Subject:** FYI



[Gina Rinehart lobbies NGA to remove portrait \(afr.com\)](#)

## Document 43

**From:** [Fiona McQueenie](#)  
**To:** [s 22\(1\)\(a\)\(ii\)](#); [Susie Barr](#); [s 22\(1\)\(a\)\(ii\)](#)  
**Subject:** RE: FYI [SEC=OFFICIAL]  
**Date:** Wednesday, 15 May 2024 2:05:54 PM  
**Attachments:** [AFR - Gina Rinehart lobbies NGA to remove portrait.pdf](#)  
[image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.gif](#)

---

Article attached

Cheers

FMcQ

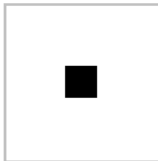
**FIONA MCQUEENIE**  
Head of Communications  
National Gallery of Australia

P +61 2 6240 6786

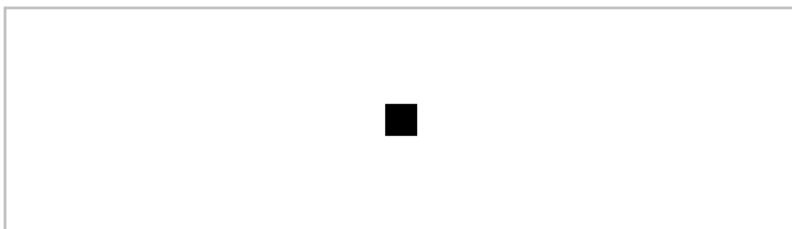
M [s 22\(1\)\(a\)\(ii\)](#)

W [nga.gov.au](http://nga.gov.au)

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---

**From:** [s 22\(1\)\(a\)\(ii\)](#) <[s 22\(1\)\(a\)\(ii\)@nga.gov.au](mailto:s 22(1)(a)(ii)@nga.gov.au)>

**Sent:** Wednesday, May 15, 2024 1:55 PM

**To:** Susie Barr <[Susie.Barr@nga.gov.au](mailto:Susie.Barr@nga.gov.au)>; Fiona McQueenie <[Fiona.McQueenie@nga.gov.au](mailto:Fiona.McQueenie@nga.gov.au)>

**Subject:** FYI

[Gina Rinehart lobbies NGA to remove portrait \(afr.com\)](#)

## Document 44

**From:** [Nick Mitzevich](#)  
**To:** [s 47F @smh.com.au"](#)  
**Cc:** [Fiona McQueenie](#)  
**Subject:** RE:  
**Date:** Wednesday, 15 May 2024 12:28:00 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

Dear [s 47F](#)

I confirm receiving your FOI request.

In relation to your request to fast-track this matter, the National Gallery must follow legislative processes which will involve third party consultation. We cannot fast-track the FOI process.

In relation to your questions, please find below a statement from the Gallery:  
*The National Gallery welcomes the public having a dialogue on our collection and displays. Since 1973, when the National Gallery acquired Jackson Pollocks' Blue poles, there has been a dynamic discussion on the artistic merits of works in the national collection, and/or on display at the Gallery. We present works of art to the Australian public to inspire people to explore, experience and learn about art.*

The National Gallery has an established process for feedback from members of the public, which can be submitted via a range of channels, and this is outlined on our website.

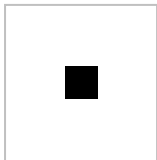
Kind regards,

Nick

**DR NICK MITZEVICH**  
Director  
National Gallery of Australia

P +61 2 6240 6590  
M [s 22\(1\)\(a\)\(ii\)](#)  
W [nga.gov.au](#)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



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---

**From:** s 47F [REDACTED]@smh.com.au>  
**Sent:** Wednesday, May 15, 2024 11:28 AM  
**To:** Nick Mitzevich <Nick.Mitzevich@nga.gov.au>  
**Subject:**

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Nick,

The Herald has been told that Gina Reinhart has been pushing the gallery to remove a portrait of herself from the Vincent Namitjira exhibition.

We lodged an application under the Freedom of Information Act two days ago, and request that correspondence be released today given the public interest and wider media interest.

I also submit the following questions:

Has the Gallery received correspondence from Ms Reinhart, her representatives, or those from Hancock Prospecting requesting the portrait be removed from public display?

What are the dates of the receipt of such correspondence and to whom were they sent?

Did the head of the Australian swim team also request the portrait be removed and on what basis?

On what basis does Ms Reinhart or her representatives justify the portrait's removal?

Has the gallery been accused of hanging it as part of a communist China plot against her?

What has been the gallery's response to the request for its removal?

The same portrait was hung in the Art Gallery of South Australia in 2023, is that correct?

Is Gina Reinhart a donor to the gallery, and if so would that make any difference to your response?

What processes are in place at the gallery to manage requests like this from powerful and monied individuals including donors? How does it maintain its independence?

Need a response ASAP, Nick, thanks in advance,

s 47F

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## Document 45

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Date:** Wednesday, 15 May 2024 11:29:07 AM

---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Nick,

The Herald has been told that Gina Reinhart has been pushing the gallery to remove a portrait of herself from the Vincent Namitjira exhibition.

We lodged an application under the Freedom of Information Act two days ago, and request that correspondence be released today given the public interest and wider media interest.

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Need a response ASAP, Nick, thanks in advance,

s 47F

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**From:** [Fiona McQueenie](#)  
**To:** [Nick Mitzvich](#); [Susie Barr](#)  
**Cc:** [s 22\(1\)\(a\)\(ii\) Media](#)  
**Subject:** [s 47F](#) photo request [SEC=OFFICIAL]  
**Date:** Wednesday, 15 May 2024 12:25:37 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.gif](#)

---

For discussion

For comparison, here is the link the media kit <https://nga.gov.au/about-us/media/media-kits/vincent-namatjira/>

**FIONA MCQUEENIE**

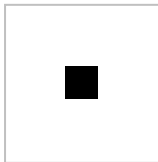
Head of Communications  
National Gallery of Australia

P +61 2 6240 6786

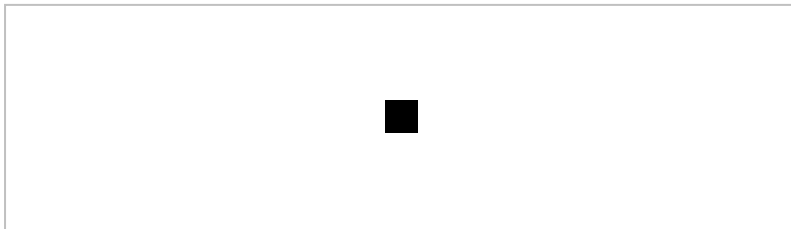
M [s 22\(1\)\(a\)\(ii\)](#)

W [nga.gov.au](http://nga.gov.au)

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---

**From:** [s 47F](#) <[s 47F@smh.com.au](mailto:s 47F@smh.com.au)>  
**Sent:** Wednesday, May 15, 2024 12:21 PM  
**To:** Fiona McQueenie <[Fiona.McQueenie@nga.gov.au](mailto:Fiona.McQueenie@nga.gov.au)>; Pic Request <[picrequest@fairfaxmedia.com.au](mailto:picrequest@fairfaxmedia.com.au)>  
**Subject:**

---

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Hi Fiona,

You might be aware that I've sent Nick some questions about complaints received about Vincent Namitjira's portrait of Gina Reinhart. I was wondering if we could a photographer into the gallery this afternoon (s 47F ) to photograph the portrait in situ and among the other portraits. Context is everything. I've Cc'd in our picture desk so that you could talk to them direct. Thank you ion advance, s 47F  
s 47F

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## Document 47

**From:** s 47F  
**To:** [Nick Mitzevich](#)  
**Subject:** Gina  
**Date:** Tuesday, 14 May 2024 1:15:19 PM

---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi Nick,

Apologies for coming to you on budget day with this, but have been in town and seems to be a bit of talk that Gina Rinehart is unhappy about the Vincent Namatjira portrait of her in the Australia in Colour exhibition. I was wondering if you could give me any comment or even just a steer on this. Told she and some proxies have been in contact with you and perhaps the Minister on this issue. I'm going into budget lockup but I'll be free to talk after 7pm or early tomorrow.

Hope you have been well, we should catch up next time I am in Canberra.

**s 47F**

The Australian Financial Review



**M** s 47F

**A** 1 Denison St, North Sydney, NSW, 2060

**E** s 47F [@afr.com](#)



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## Document 48

**From:** s 47F  
**To:** [Media](#)  
**Subject:** Gina Rineheart statement  
**Date:** Wednesday, 15 May 2024 4:20:05 PM

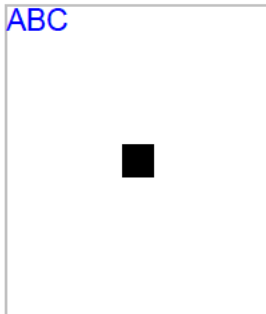
---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi s 47F

Just following about the statement on Gina's portrait.

With thanks s 47F



s 47F  
ABC Canberra  
P: s 47F  
M: s 47F

---

We acknowledge Aboriginal and Torres Strait Islander peoples as the First Australians and Traditional Custodians of the lands where we live, learn and work.

---

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## Document 49

**From:** [Matt Beard](#)  
**To:** [Nick Mitzevich](#); § 22(1)(a)(ii)  
**Subject:** Gina Rinehart  
**Date:** Wednesday, 15 May 2024 6:39:57 PM

---

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Hi Nick and § 22(1)(a)(ii)

I hope you're well?

I just saw the news about the Gina Rinehart portrait and wanted to check in. I'm in Canberra today and tomorrow, and though I'll be delivering workshops and plan to be flying out in the evening, if there are any escalations, just know I'm in town and can change a flight if needed.

Cheers,

Matt

--

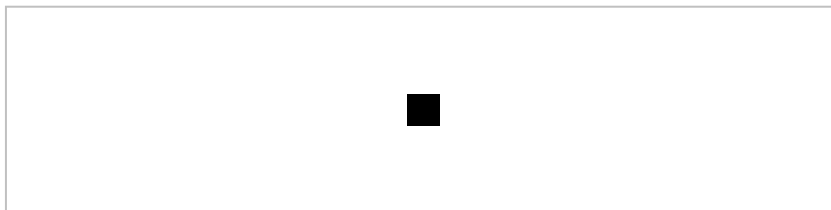
### **Matt Beard**

Program Director, Vincent Fairfax  
Fellowship  
**Cranlana Centre for Ethical  
Leadership**

■ § 47F | 03 9905 9820  
■ [matt.beard@cranlana.org.au](mailto:matt.beard@cranlana.org.au)  
■ [cranlana.org.au](http://cranlana.org.au)  
■ 27/35 Collins Street, Melbourne, VIC  
3000

---

*We acknowledge the Traditional Owners of country throughout Australia and pay our respects to their Elders past and present.*



**From:** [Freedom of Information](#)  
**To:** s 47F  
**Cc:** s 47F [Nick Mitzevich](#)  
**Subject:** FW: FOI request  
**Date:** Wednesday, 15 May 2024 12:53:49 PM  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.gif](#)

---

Good Afternoon Ann

Please note that we have received the attached FOI request from s 47F at the Australian Financial Review in relation to inclusion of a portrait of Mrs Gina Reinhart in the National Gallery's current exhibition by Vincent Namatjira

We are currently processing the request with a response due by 14 June 2024 unless 3<sup>rd</sup> party consultation is required and then we will have an additional 30 days.

Please let me know if you have any questions.

Many thanks

s 22(1)(a)(i)

s 22(1)(a)(ii)

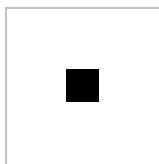
she/her

Acting Head, Governance and Strategic Planning  
National Gallery

P s 22(1)(a)(ii)

W [nga.gov.au](http://nga.gov.au)

Ngunnawal and Ngambri Country  
Parkes Place East, Parkes ACT 2600, Australia  
GPO Box 1150, Kamberri/Canberra ACT 2601, Australia



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**From:** s 47F [redacted]@nine.com.au>  
**Sent:** Wednesday, May 15, 2024 9:31 AM  
**To:** Freedom of Information <foi@nga.gov.au>  
**Subject:** FOI request

**CAUTION:** This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.

Good morning,

Could I please request, under the FOI Act, documents relating to Gina Rinehart and her portrait painted by Vincent Namatjira since the start of March?

Regards,



The Australian Financial Review



M s 47F [redacted]

A 1 Denison St, North Sydney, NSW, 2060

E s 47F [redacted]@afr.com



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## Council Submission Summary

**Accession Lot**

<b>Council</b>	04 February 2022
<b>Acquisition type</b>	Purchase
<b>Collection</b>	Permanent
<b>Collecting area</b>	Aboriginal and Torres Strait Islander Art
<b>Accession lot no.</b>	196188
<b>Vendor / Donor</b>	This Is No Fantasy; Vendor; 108-110 Gertrude St, Fitzroy, Victoria, Australia
<b>Credit Line</b>	Purchased 2022
<b>Value / Price of acquisition</b>	\$342,900.00 GST exclusive with 10% discount (Price of acquisition)
<b>Capital cost of acquisition</b>	\$385,142.00

**List of works**

<b>Catalogue record IRN</b>	355554
<b>Artist</b>	Vincent Namatjira
<b>Gender</b>	Male
<b>Nationality</b>	Australian
<b>Culture</b>	Aboriginal Australian

S 22



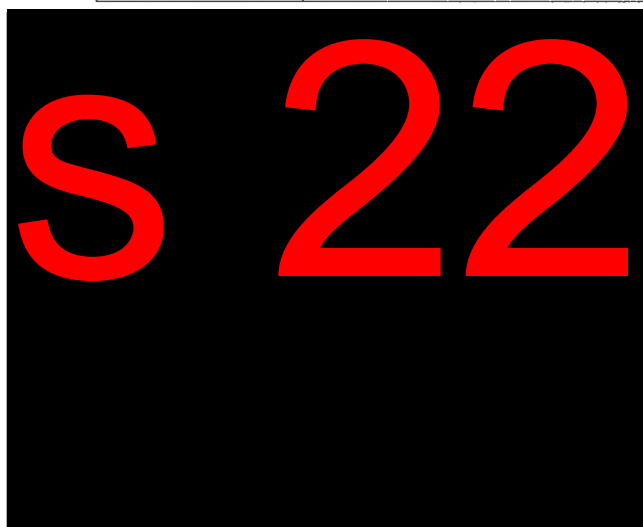
# S 22

<b>Title</b>	<i>Vincent's Vision – Seeing through my eyes</i>
<b>Date</b>	2021
<b>Place of Creation</b>	Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia, Australia, Oceania
<b>Materials and techniques</b>	synthetic polymer paint on linen
<b>Dimensions</b>	228.00 (h) x 357.00 (w) cm (overall) 76.00 (h) x 51.00 (w) cm (each)
<b>Provenance summary</b>	<p>created by Vincent Namatjira, Indulkana, Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia, Australia, 2021 facilitated by Iwantja Arts, Indulkana, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia, Australia, 2022 who sold it through This Is No Fantasy, Narrm/Naarm/Melbourne, Victoria, Australia to the National Gallery of Australia, Kamberri/Canberra, Australian Capital Territory, Australia, 2022</p> <p>The collecting history of this work of art is complete. An unbroken chain of ownership is documented and has been verified.</p>
<b>Condition summary</b>	Curator notes the work is in good condition
<b>Value / Price (AUD)</b>	\$283,500.00
<b>Catalogue level</b>	Parent (21 child records)

## Acquisition Submission

<b>Council Collections Committee</b>	3 February 2022
<b>Acquisition Type</b>	Purchase
<b>Collection</b>	Permanent Collection
<b>Collecting Area</b>	Aboriginal and Torres Strait Islander Art
<b>Accession lot no.</b>	196188 (form no. 1 of 1)

Catalogue IRN	Artist/s or culture/s	Title (and series title)	Date
1. 355554	Vincent Namatjira OAM	1. <i>Displaced</i>	1-2. 2021
2. 355556	Western Arrarnta people	2. <i>Vincent's Vision--Seeing through my eyes</i>	




### Artist bio

Vincent Namatjira is an award-winning nationally and internationally celebrated artist from Ntaria/Hermannsburg now living in Indulkana. He is the great-grandson of Australia's first recognised and celebrated Aboriginal artist, Albert Elea Namatjira.

Normally when you hear my name, last name anyway, Namatjira, you see a painting and you know it's going to be a watercolour landscape. But when you hear my name, Vincent Namatjira ... I chose my own path, and this is the way that I like painting. Sometimes in my mind, I feel like that when I paint, my paint pushes me further ... To me, a paintbrush is a weapon. It changed my life and it made me who I am today ... At the start I didn't feel, I didn't think or feel that I had a skill, I just knew that it was there always. I knew that I was a Namatjira, but I didn't want to be like, Namatjira as Namatjira is known in Australia.<sup>1</sup>

A self-taught painter, Namatjira has established his practice in portraiture. Breaking from tradition and his family's watercolour legacy, Namatjira takes a playful and whimsical look at interesting characters in a unique style that is recognisably his own. A four-times entrant to the annual Art Gallery of New South Wales prestigious Archibald Prize, in 2020 he became the first Aboriginal artist to win in the prize's 99-year history. The 1956 winning portrait of Albert Namatjira by Sir William Dargie was the first Aboriginal portrait entered in the competition.

## About the work/s

Portraiture to me is standing in another spotlight. The reason I'm trying to paint a portrait of people in this country and Indigenous people and my family also is to see the people that I painted and maybe ask, 'Why I painted this person?', because this person meant something to me. My work is... mainly about the people affecting this country. The people trying to change this country. The people that are making this country no good ... showing something about people that this land needs to know about and giving something back to this country. That's why I paint people.<sup>2</sup>

In his work *Displaced* 2021 Namatjira has portrayed two key figures in Australia's history: from the past, James Cook, and from the present, Queen Elizabeth II. Accompanying them are a self-portrait of Vincent Namatjira and a dingo—all are in his Country.

I'm interested in people and their stories, and how someone from today is connected with the past. I like to paint people who are famous, and paint them here in my community, painting them in the desert puts them into an unexpected place...A sense of humour and a paintbrush is a powerful thing.

The starting point for this work was the figure of Captain Cook in [Victorian artist] E Phillips Fox's [1865–1915] painting *Landing of Captain Cook at Botany Bay* 1770. I saw this painting at the National Gallery of Victoria a few years ago, and some things really stuck with me; the heroic central figure of Cook, the way the Aboriginal people in the painting are pushed off to one side, and the symbol of the planting a flag to show ownership.

My painting takes some of these things and switches them around—I call it *Displaced* for a number of reasons—the main one is for the way that countless Aboriginal people have been displaced in so many ways from Cook's arrival onwards...So, I decided to displace Cook himself, transporting him from his arrival at Kamay (Botany Bay) to Central Australia, to the type of landscape that my great-grandfather was famous for painting. Queen Elizabeth [II] is there too, as another symbol of colonisation and its impacts...So, Cook and the Queen are both displaced and totally out of their comfort zone in my Central Australian landscape—they're turning pink in the heat and their power and status doesn't mean much here.

My self-portrait with the Aboriginal flag and the protector totem of the dingo sends a strong message: 'This is Aboriginal Land. We are here. We always have been and always will be.'<sup>3</sup>

In *Vincent's Vision—Seeing through my eyes* 2021 the artist has painted 21 portraits of famous Australians and international people.

This series of portraits is a window into my worldview. It's a portrait of my experiences and influences. I've painted people of significance who have had an influence on me, whether directly or indirectly, whether for good or for bad. It's also a portrait of the way I see Australia. People who have shaped this country for better or worse, in small or large ways.

Some of the figures I've painted are of course not Australian, but their mark on this country's history is deeply felt. Amongst the people I've painted in this series are role-models, heroes, originators, custodians, leaders—there's serious wealth, power, and status here too. With the arrangement of the portraits and the use of first names and nicknames I'm trying to say that in my eyes, everyone is equal, it doesn't matter whether you're the queen of England or an old Gurindji man fighting for his land. This is Vincent's vision, come on and take a look through my eyes.

Sometimes with the portraits I like to add the Aboriginal flag, the Aboriginal colours. These colours are strong for all Indigenous people in this country. It shows us who we are. That Aboriginal flag, to us is a powerful thing. Painting myself on the canvas and also adding other Indigenous people on my canvas makes me proud of who I am. Makes me also strong to be recognised, also to be like a role model for the younger generation, and maybe to be remembered for the past, present and future. To me, that's all like giving something back.<sup>4</sup>

These works are a mirror to Vincent Namatjira's life. We recognise most, if not all, of the personalities. We know a little, a lot or nothing about each of them. Some we react favourably to, some we do not.

Namatjira's paintings are an important record of history, music, politics, sports, leadership, and mainstream personalities; the stories and people that shaped our nation and shaped him.

#### Reasons for acquiring the work/s

S 47C

#### Web ready text (250 words for an inclusive and general audience)

Vincent Namatjira is an award-winning nationally and internationally celebrated artist from Ntaria/Hermannsburg now living in Indulkana. A self-taught painter, he is the great-grandson of Australia's first recognised and celebrated Aboriginal artist, Albert Elea Namatjira. Vincent Namatjira has departed from his grandfather's watercolour landscape style and established his practice in portraiture. A four-times entrant to the annual Art Gallery of New South Wales prestigious Archibald Prize, in 2020 he became the first Aboriginal artist to win in the prize's 99-year history.

In his work *Displaced* 2021, Namatjira has portrayed two key figures in Australia's history: from the past, James Cook, and from the present Queen Elizabeth II. Accompanying them are a self-portrait of the artist, and a dingo, all are in his Country and displaced like Aboriginal people were by them. Namatjira is interested in people and their stories, and how someone from today is connected with the past. He places humour in his paintings to take the power out of a serious situation and to gain a little control, or as the artist puts it take 'cheeky revenge'.

*Vincent's Vision—Seeing through my eyes*, 2021 is a series of 21 portraits of famous Australians and international people. With the arrangement of the portraits and by using first names and nicknames the artist is saying that in his eyes, everyone is equal regardless of whether you're the Queen, an old Gurindji man fighting for his land, or a famous musician.

#### Existing holdings

There is one work by Vincent Namatjira, an installation work done collaboratively with Tony Albert, *Australia's most wanted armed with a paintbrush*, 2018. Namatjira is well represented in the Queensland Art Gallery, Art Gallery of New South Wales, National Gallery of Victoria, and the Art Gallery of Western Australia.

#### Exhibition history

These works are newly made and have not been shown in any exhibitions.

#### Publication history

These works are newly made and are not in any publications.

#### Curatorial approvals

Curator:

S 22

Signature:

S 47F(1)

Date:

15/11/2021

Head of Department:

Deborah Hart

Signature:

S 47F(1)

Date:

2/12/2022

Assistant Director, Artistic Programs:

Natasha Bullock

S 47F(1)

Date:

15/12/21

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### Director's approval

Director:

Nick Mitzevich

Signature:

S 47F(1)

Date:

15/12/21

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### Attachments

All acquisitions:

- Choose an item.
- Due Diligence and Provenance Checklist (Curator)
- Conservation Summary (Conservation)
- Financial Implications (Curatorial, Conservation, Registration and Finance)
- Storage/Display Requirements (Registration)

As required:

- Artist Questionnaire/Installation instructions: AV Material (Conservation)
- Artist Questionnaire/Installation Instructions: Kinetic and other works with mechanical/electrical components (Conservation)
- Artist Permission Form (Conservation)
- Artist's Intention Form (Conservation)

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<sup>1</sup> Vincent Namatjira, interview by Art Gallery New South Wales, 24 May 2021

<https://www.youtube.com/watch?v=KWNZzm3gEoM>

<sup>2</sup> Namatjira, 2021

<sup>3</sup> Namatjira, 2021

<sup>4</sup> Namatjira, 2021



## Due Diligence and Provenance Checklist (proposed acquisitions)

In accordance with the Due Diligence and Provenance and Acquisitions policies and informed by the *Best practice guide to collecting cultural material*, the following checklist must be completed before a work of art will be considered for acquisition.

Copies of all documents and materials gathered in the course of this assessment are to be attached, plus filed in the TRIM file relevant to the work of art. A fully referenced and annotated provenance research report may be added if required.

Any conclusions from this assessment recorded at *B. SUMMARY OF PROVENANCE* are to be transferred to the 'Provenance internal' and 'Provenance Public' fields of EMu. If approved for acquisition, all other data to be copied to relevant EMu fields.

<b>Council Collections Committee</b>	3 February 2022
<b>Acquisition Type</b>	Purchase
<b>Collection</b>	Permanent Collection
<b>Collecting Area</b>	Aboriginal and Torres Strait Islander Art
<b>Accession lot no.</b>	196188 (form no. 1 of 1)

<b>Source/vendor</b>	This Is No Fantasy 108-110 Gertrude St Fitzroy VIC 3065
<b>Price / Value</b>	1. \$59,400 (less 10% museum discount) 2. \$283,500 (for 21 paintings, less 10% museum discount) TOTAL: \$342,900 (GST exclusive + 10% Museum discount)
<b>TRIM file no.</b>	16/0050

Catalogue IRN	Artist/s or culture/s	Title (and series title)	Date
1. 355554	Vincent Namatjira	1. <i>Displaced</i>	1-2. 2021
2. 355556	Western Arrarnta people	2. <i>Vincent's Vision – Seeing through my eyes</i>	

### A. DUE DILIGENCE

#### Exceptions

Is the work of art being purchased from/given by the artist or their representative?

- No. Proceed to Q.1  
 Yes. Proceed to Q. 8

#### 1. Details of current owner

- 1.1 Is the source/vendor specified above the current sole owner?  
 Yes  No

If yes, proceed to 1.2. If they are not the sole owner:

- a. Has the owner(s) been established?  
 Yes       No       N/A

Please record the owner's name and details:

- b. In what capacity is the source/vendor specified above representing the owner (e.g. as joint owner, agent, trustee, etc.?)

- c. Has the source/vendor specified above provided evidence of their authority to represent the owner(s)?  
 Yes       No       N/A

If yes, please record the nature of any evidence provided, attaching a copy to the form:

- 1.2 Are they a member of a professional trade association?  
 Yes       No

If yes, give details:

- 1.3 The source/vendor is transferring unencumbered legal title and full custody and control of the work of art offered for acquisition, or is entitled to do so on behalf of the owner.  
 Yes

Specify how title is being passed to the Gallery:

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## 2. Provenance and Documentation

- 2.1 When, from whom and by what method was the work acquired by the current owner?

- 2.2 Summarise the source/vendor's account of the prior provenance of the work.

- 2.3 Has any documentary evidence of the provenance been sourced from the source/vendor?  
 Yes       No

List any supporting documentation (originals must be sighted where possible and copies filed):

- 2.4 Has the Gallery acquired or borrowed other works of art from the source/vendor with similar documentation?  
 Yes       No

If yes, give details:

- 2.5 Has any information or documentation been obtained from sources other than the source/vendor?  
 Yes       No

If yes, please record details and outline how this information supports or differs from the source/vendor's account of provenance or if any concerns have been identified:

2.6 Has there been any prior ownership dispute or claim on the work?

- Yes       No       Unsure

If yes, what evidence of any binding settlement or that the claim has been extinguished on terms that bind all relevant parties? Provide details:

2.7 Evaluate the reputations of all previous owners and persons or entities associated with the work, and any professional or personal conduct that might impact on the fitness of the work of art for the national collection.

2.8 Has the artist or their representative/estate been contacted?

- Yes       No       N/A

Please provide details of any correspondence:

2.9 Has the work been previously offered for sale, donation or loan to other collecting institutions?

- Yes       No       Unsure

Please provide details:

2.10 In reviewing the information about the source/vendor and their account of provenance, are there any reasonable grounds for concern not already outlined that should be considered?

- Yes       No

Please provide details:

2.11 List full chain of ownership, highlighting any gaps or information not confirmed by curatorial research.

2.12 Are there any gaps or inconsistencies in the chain of ownership, or parts of it that cannot be independently verified?

- Yes       No

If yes:

a. Please comment on the nature and potential risks associated with the gaps or inconsistencies. Can they be explained, contextualised or accounted for?

b. Is there reasonable cause for concern or suspicion arising from the gaps or inconsistencies in the chain of ownership?

- Yes       No

c. Do any of the gaps or inconsistencies correspond to periods of war, conflict, or political upheaval, natural disaster or areas known for cultural looting or illicit excavation (for example, but not limited to, Europe during the Nazi era 1933–1945, Afghanistan, Iraq, India, Southeast Asia etc.)?



Yes       No

If answering 'yes' to b or c, provide evidence that the work was not unlawfully appropriated or traded.

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**3. Community consultation and cultural concerns**

3.1 Have representatives of relevant communities, including authorities in the country of origin, been consulted about the Gallery acquiring and/or exhibiting the work of art?

Yes       No       N/A

Summarise the necessity for consultation, its nature, extent and any outcomes, or why consultation isn't required:

3.2 Are there any known cultural sensitivities or protocols regarding access, storage and display?

Yes       No       N/A

If yes, outline their nature and extent:

3.3 Was the work of art originally purchased from an Aboriginal or other community-of-origin-owned art centre?

Yes       No       N/A

If yes, please provide details, including attaching certificate of authenticity which has been verified by the relevant art centre:

3.4 Is there information that the source/vendor has the confidence of the community from which the work originates and a history of ethical dealing?

Yes       No       N/A

If yes, please provide details:

3.5 Was the artist paid fairly for their work?

Yes       No       N/A       Unsure

Outline what steps were taken to establish the initial payment amount:

3.6 Are Resale Royalties applicable? (See Appendix 1 to evaluate.)

Yes       No

If the answer to 3.6 is yes, please confirm that the vendor understands their obligations in relation to Resale Royalties.

3.7 If the work is a gift under the Cultural Gifts Program, would Resale Royalties be applicable if the work had been sold? (See Appendix 1 to evaluate.)

Yes       No       N/A

---

**4. Origin of work and import/export restrictions**

4.1 Where did the work originate?

\_\_\_\_\_

4.2 Does the work come from an area known to have been subject to cultural looting or illicit excavation?

Yes  No

4.3 Is the work of art from a country, classification or type that appears on an ICOM Red List?

Yes  No

4.4 In which countries other than Australia has the work been kept?

\_\_\_\_\_

4.5 Are export controls in place or permits required for the export of the work from its country of origin or any intermediary countries, or were they at the time of export?

Yes  No  N/A  Unknown

Please provide details:

\_\_\_\_\_

4.6 If export controls were/are in place or permits are required, has proof or other corroborating evidence of legal export been sourced and filed?

Yes  No  N/A

Please include details of documentation sighted, and/or professional or legal advice sought:

\_\_\_\_\_

4.7 Has the work already been imported into Australia?

Yes  No  N/A

If yes, specify date of import and details of documentation sighted:

\_\_\_\_\_

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**5. Physical examination of the work**

5.1 Is a condition report available or has one been undertaken by the Gallery?

Yes  No

5.2 Please comment on any physical characteristics that may provide further information about the provenance of the work:

\_\_\_\_\_

5.3 Could the work originally have formed part of a larger object, building or monument?

Yes  No

If yes, please provide details:

\_\_\_\_\_

5.4 Have any scientific examinations been undertaken to confirm the age, materials, or other relevant information about the work?

Yes  No

If yes, are the materials and techniques consistent with the age of the work of art and/or oeuvre of the creator?

Yes  No

Please provide details:

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**6. External registers, databases and other references**

6.1 Please list any external registers, databases or other sources consulted:

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**7. Expert opinion**

7.1 Have any external expert opinions on the work been sought or volunteered?

Yes  No

If yes, provide a summary of the opinion/s, the credentials of the expert, and the reason for seeking an external assessment of the work.

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**8. Purchase price and value (applicable to purchased works only)**



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**9. Ethical concerns**

9.1 Could the acquisition call the Gallery's collecting practices into disrepute for any reason, particularly could it potentially be interpreted as promoting an illegal or unethical trade?

Yes  No  Unsure

If yes, please provide details:

9.2 What benefits, if any, might the owner receive from selling or giving the work of art to the Gallery?

A redacted section of the form containing the text 's 47C' in large, bold, red font on a black background.

9.3 Other than those stated at 3.2, are there any potential sensitivities or protocols regarding access, storage or display?

No

9.4 Specify any real, perceived, or potential conflict of interest in this work or transaction:

No

**10. Authenticity**

10.1 Specify what proof exists as to the authenticity of the work.

The work is being acquired from the artist through their representative gallery.

10.2 List all exhibitions that have included this specific work of art.

Nil

10.3 List all publications that have included reference to this specific work of art.

Nil

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**11. Title**

11.1 The source/vendor warrants that they are transferring immediate, indefeasible and unencumbered legal title to and full custody and control of the work of art. Specify which applies:

- Purchase agreement attached (for all purchases except at auction)
- Auction house terms of sale warrant title
- Cultural Gifts Program Certificate of Donation and Donation Summary attached
- Deed of Gift to be issued on acquisition. Donor has been provided with the sample Deed of Gift and understands and has agreed to the warranties they are required to make.

11.2 Does the source/vendor have any concerns about the warranties and indemnities the Gallery requires them to undertake, as outlined in the Purchase Agreement, CGP paperwork or Deed of Gift? undertakings?

- Yes
- No
- N/A (auction sales only)

If yes, please specify:

---

**12. History of negotiations**

12.1 Discuss the circumstances under which the work is being offered:

Curator s 22 was emailed an image of *Displaced* by Assistant Director Bruce Johnson-McLean who was emailed it by s 47F(1) on 13 July 2021. The Curator contacted the s 47F(1) about its availability and interest. s 47F(1) also emailed the Director on the 15 September images of *Vincent's Vision – Seeing through my eyes* who then sought the s 47F(1). The Curator then emailed feedback interest and an image and details of the earlier work *Displaced* to the Director for his consideration as well who then reserved both works to be presented to the February 2022 Council Collections Committee.

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**B. SUMMARY OF PROVENANCE (FOR INCLUSION IN ACQUISITION PROPOSAL AND CMS)**

Summarise the provenance, outlining any concerns that have been identified.

**Chain of ownership for Provenance Public (redacted where necessary):**

created by Vincent Namatjira, Indulkana, Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia, Australia, 2021  
who, facilitated by Iwantja Arts, Indulkana, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia, Australia, 2022  
sold it for AUD377,190 through This Is No Fantasy, Narm/Naarm/Melbourne, Victoria, Australia to the National Gallery of Australia, Kamberri/Canberra, Australian Capital Territory, Australia, 2022

The collecting history of this work of art is complete. An unbroken chain of ownership is documented and has been verified.

**C. CURATOR'S CONCLUSION**

Curator comments:

**s 47C**

Proceed with the acquisition on the basis of the investigation.

Yes  No

Curator:

**s 22**

Signature:

**s 47F(1)**

Date:

11 November 2021

**D. RISK ASSESSMENT AND APPROVALS**

**s 47C**

Undertake further investigation:

Yes  No

Specify aspects of the provenance that require further investigation:

Curator Provenance:

**s 22**

Signature:

**s 47F(1)**

Date:

14 December 2021

Assistant Director, Artistic Programs:

Proceed with the acquisition on the basis of the investigation and risk assessment.

Yes  No

Natasha Bullock

Date:

15/12/21

**s 47F(1)**  
**s 47F(1)**

Final approval to proceed should be endorsed by the signatures of the Curator, Curator of Provenance and Assistant Director.

**E. ATTACHMENTS**

- Purchase agreement/CGP paperwork/auction house terms of sale
- Copies of any published images of or references to the work
- Proof of ownership for all stages of provenance
- Certificate of authenticity
- Conflict of Interest disclosure form for Staff Members
- Export permit and other documents supporting lawful export/import
- Expert opinion
- Confirmation that resale royalties have been paid where relevant
- Risk assessment
- Additional research
- Other (please specify)

**APPENDIX 1: Resale Royalty Questionnaire<sup>1</sup>**

		YES	NO
1	Is the work covered by the definition of work of art under the Resale Royalty Right for Visual Artists Act 2009?		X
2	Is the sale price more than \$1,000 (GST inclusive)?	X	
3	Is the artist or beneficiary of the artist's estate Australian; or from another country with resale royalty legislation that is listed in the regulations to the Act	X	
4	Is the artist still alive; or dead for less than 70 years	X	
5	Is this the second or subsequent transfer of ownership after 8 June 2010?		X
6	Is the sale covered by Australian Law (e.g. will it take place in Australia)?	X	

If the answer to all of the above questions is **YES** then there is a liability to pay a resale royalty which is calculated to be:

\$
----

The liability to pay the Resale Royalty is for: (tick one)

<sup>1</sup> For further information see <https://www.legislation.gov.au/Details/C2009A00125>, <http://www.resaleroyalty.org.au/>, and <http://www.artslaw.com.au/info-sheets/info-sheet/resale-royalty-rights-for-visual-artists/>

The vendor

The auction house or commercial gallery

National Gallery of Australia



**Financial Implications**

<b>Council Collections Committee</b>	Thursday, 3 February 2022
<b>Acquisition Type</b>	Purchase
<b>Collection</b>	Permanent Collection
<b>Collecting Area</b>	Aboriginal and Torres Strait Islander Art
<b>Accession lot no.</b>	196188

**1. Price Variation**

Total value in AUD	342,900	GST exclusive
Total price in AUD	342,900	GST exclusive
Total capital cost of acquisition	385,142	GST exclusive

For purchases in currencies other than AUD:

Price in original currency	
Date of conversion	
Exchange rate	

**2. Source of funds**

- Government Acquisition Fund
  Gordon Darling Australia Pacific Print Fund
  Foundation
  Poynton Bequest
  Other:

Special conditions relating to payment:

Payment schedule:

- Within 30 days of receiving tax invoice
  Next financial year
  Payment over  financial years

**3. Financial Approval**

- Sufficient capital funds available

**Chief Finance Officer:**

Date:

Signature:



S 22

S 22