



A Curator's Legacy

A Symposium in Honour of
Terence Lane OAM

1 November 2025
Kathleen Fitzpatrick Lecture Theatre
Arts West, The University of Melbourne
Parkville, Victoria 3052

Supported by:



Faculty of
Arts



Australian Institute
of Art History

About the symposium

This symposium celebrates the life and legacy of one of Australia's most eminent curators, Terence Lane OAM. During his long career at the National Gallery of Victoria, Lane was instrumental in shaping the collection and culture of that institution through his record of art acquisitions and pioneering exhibitions and publications.

Lane also played a significant role in the field of heritage conservation, overseeing the restoration of Werribee Park, as well as consulting on several other historic house projects, including Lanyon in Canberra and Villa Alba and Raheen, in Melbourne.

His extensive experience in the history of heritage interiors was revealed in his ground-breaking publication of 1990, *Australians at home: a documentary history of Australian domestic interiors from 1788 to 1914*, which he co-authored with historian, Jessie Serle.

A man of elegance, urbanity and charm, Lane was esteemed for his great knowledge of art and design, and his connoisseur's eye. He embodied the idea of the scholar-curator and played a major role in enhancing the NGV's international reputation.

A group of leading academics and curators who were friends and colleagues of Terence Lane will present papers that reflect his interests and achievements in a symposium that will honour his career and lasting legacy.

Generously supported by the Australian Institute of Arts History.

The Symposium Organising Committee included Professor Lisa Slade, Patricia Fullerton, Gwendoline Errington Bray, Irena Zdanowicz, Dr Gerard Vaughan and Dr Alison Inglis.

The symposium is free, but registration is essential.

Morning and afternoon tea is included. A boxed lunch may be ordered and paid for when registering.

Register your attendance at:

<https://events.humanitix.com/symposium-a-curator-s-legacy>

Acknowledgement of Country

We acknowledge Aboriginal and Torres Strait Islander people as the Traditional Owners of the unceded lands on which we work, learn and live. We pay respect to Elders past, present and future, and acknowledge the importance of Indigenous knowledge in the Academy.

Program

Saturday, 1 November	
9:15 - 9:30 am	<p>Introduction and Acknowledgement of Country Professor Lisa Slade, Hugh Ramsay Chair in Australian Art History, University of Melbourne and Michael Varcoe-Cocks, Associate Director, Conservation, NGV</p>
9:30 - 10:45 am	<p>Session 1 – International Design Chair: Irena Zdanowicz (Independent curator; Former Senior Curator of Prints and Drawings, NGV)</p> <p>Professor Tim Bonyhady (Australian National University College of Law), <i>Vienna 1913</i></p> <p>Amanda Dunsmore (Senior Curator of International Decorative Arts, NGV), <i>Building the NGV's Collection of Viennese and Early Twentieth-Century Design</i></p> <p>Christopher Menz (Independent curator; Former Senior Curator of Decorative Arts, NGV & Former Director AGSA), <i>Living up to one's sideboard: E.W. Godwin and progressive Victorian design in the NGV</i></p>
10:45 - 11:15 am	Morning tea
11:15 - 12:30 pm	<p>Session 2 – Australian Art Chair: Dr Mary Eagle, Independent curator, former Head of Australian Art, NGA</p> <p>Alisa Bunbury (Senior Curator, Grimwade Collection, Ian Potter Museum of Art, University of Melbourne), <i>Terry and the kangaroo</i></p> <p>Jane Clark (Senior Research Curator, Museum of Old and New Art (MONA), Hobart), <i>Putting paintings in context: Artur Loureiro in Melbourne</i></p> <p>Michael Varcoe-Cocks (Associate Director Conservation, NGV), <i>Australian Impressionism: a curatorial legacy</i></p>
12:30 - 1:30 pm	<p>Lunch</p> <p>Attendees may wish to visit <i>The Grand Tour</i> exhibition in the Baillieu Library, next door to the Arts West building</p>
1:30 - 2:45 pm	<p>Session 3 – Australian Interiors Chair: Dr Ted Gott (Senior Curator, International Art, NGV)</p> <p>Dr Matthew Martin (Senior Lecturer, Art History and Art Curatorship, University of Melbourne; Former Curator of International Decorative Arts, NGV), <i>Australians at Home: a scholarly Summa</i></p> <p>Dr Alison Inglis AM (Honorary Fellow, Art History and Art Curatorship, University of Melbourne; Emeritus Trustee, NGV), <i>Waller House: The House on the Hill</i></p> <p>Kirsty Grant (Independent Curator and former Senior Curator of Australian Art, NGV), <i>RECENT HISTORY: Collecting & Curating Mid-Century Modern Design</i></p>
2:45 - 3:15 pm	Afternoon tea
3:15 - 4:30 pm	<p>Session 4 – Collecting and Collectors Chair: Humphrey Clegg (Director and CEO, Geelong Gallery)</p> <p>James Broadbent (Architectural and garden historian), <i>Connoisseurs, Curators and Collectors</i></p> <p>Dr Gerard Vaughan AM (Honorary Fellow, Art History and Art Curatorship, University of Melbourne; former Director of NGV and former Director of NGA), <i>Working with Terry: Werribee Park to the NGV</i></p> <p>Diana Morgan AM (author and collector; former President of NGV Women's Association), <i>Ask Terry: a private collector's perspective</i></p>
4:30 - 5:30 pm	Open session and closing remarks
5:30 - 6:30 pm	Drinks

Program

9.15 - 9.30 am

Introduction and Acknowledgement of Country

Professor Lisa Slade, Hugh Ramsay Chair in Australian Art History, University of Melbourne and Michael Varcoe-Cocks, Associate Director, Conservation, NGV

9.30 – 10.45 am

Session 1 – International Design

In developing the collection of Decorative Arts at the National Gallery of Victoria, Terence Lane shaped both public and scholarly appreciation of International Design. In this session we learn about the evolution of the NGV's international design collection through a series of case-studies delivered by Terence's colleagues and contemporaries.

Chair: Irena Zdanowicz, Independent curator; Former Senior Curator of Prints and Drawings, NGV

Professor Emeritus
Tim Bonyhady AM

Australian National
University College of Law

Vienna 1913

Terry Lane's curatorship of the Gallia collection and his 1983 exhibition *Vienna 1913* were of international consequence – landmarks in how the work of Joseph Hoffmann and Gustav Klimt have been exhibited. His curatorship has also been, and remains, of immense consequence for the Gallia family. We were exceptionally fortunate to have him as curator of the collection.



Josef Hoffmann (designer)
Wiener Werkstatte (commissioning workshop)
and J. Soulek (manufacturer)
Vitrine, from the Gallia apartment boudoir (1913)
painted wood, gilt, glass, brass
National Gallery of Victoria Photo credit: NGV

Amanda Dunsmore

Senior Curator of
International Decorative
Arts NGV

***Building the NGV's Collection of Viennese and
Early Twentieth-Century Design***

'Furniture by Wright has long been a desideratum for the collection and appears in our most recent acquisition's list (1982).'

Terry Lane's contribution to building the NGV's collection of international decorative arts was exceptional, in ambition, scholarship and in his success. This paper will look at two areas of the collection that the Gallery has continued to develop following Terry's foundational acquisitions. Firstly, the ongoing development of the Gallery's early twentieth-century Viennese holdings, specifically Terry's intention to fill the Gallery's Josef Hoffmann *Vitrine*, 1912 with black and white ceramics by the sculptor Michael Powolny. This project was inspired by the 1912 Spring Exhibition of Austrian Applied Arts in which a pair of vitrines by Hoffmann was on display and elegantly stuffed with an array of black and white ceramics by Powolny. Secondly, the acquisition of works by Frank Lloyd Wright, arguably the most seminal architect-designer of the twentieth century, as well as works by Marion Mahony (later Marion Mahony Griffin) who worked in Wright's studio during the early years of the twentieth century and whose work reflects the deep influence of Wright and his Prairie School aesthetic. The legacy of Wright and the Griffins' influence on Australian architecture and design is immense.

Christopher Menz

Independent curator;
Former Senior Curator of
Decorative Arts, NGV &
Former Director AGSA

***Living up to one's sideboard: E.W. Godwin and
progressive Victorian design in the NGV***

When the NGV acquired an example of E.W. Godwin's celebrated Anglo-Japanese sideboard in 1977, nearly fifty years ago, it was at the forefront of institutional collecting of progressive Victorian design in Australia. Prior to the 1970s, such examples as there were of late-nineteenth-century British design in Australian collections had been acquired in the late nineteenth or early twentieth centuries, when they were relatively new. The Godwin sideboard is the most striking of several fine examples of British furniture and design from the 1860s to 1880s that were acquired by the NGV in the 1970s. These acquisitions transformed the collection, helping shape it for the future, and cementing the NGV's role as the premier collection of European decorative arts in Australia. 'Living up to one's sideboard' places the Godwin sideboard in context as both a piece of furniture and as a key element of the NGV's collections of British and European design.



E. W. Godwin (designer) and William Watt
London (manufacturer), *Sideboard* (1867)
ebonised wood, brass, gold paint
Felton Bequest 1977 Photo credit: NGV

10.45 - 11.15 am ◆ **Morning tea**

11.15 – 12.30 am ◆ **Session 2 – Australian Art**

Alisa Bunbury

Senior Curator,
Grimwade Collection,
Ian Potter Museum of Art,
University of Melbourne

Jane Clark

Senior Research Curator,
Museum of Old and
New Art (MONA), Hobart

Morning tea

Session 2 – Australian Art

In this session we return home to Australia to explore how art and design anticipated emerging national and imperial identities from the colonial period to the early twentieth century. We consider how Terence Lane's acquisitions and exhibitions expanded the public's understanding of nineteenth-century Australian art.

Chair: Dr Mary Eagle, Independent curator, former Head of Australian Art, NGA

Terry and the kangaroo

One of Terry's many notable exhibitions during his long career was also a personal passion, that of the kangaroo and the way that it was depicted over the centuries – not in Indigenous art over millennia, but since 1770, when the gangurru was first killed (and then eaten) on Guugu Yimidhirr Country, at today's Cooktown.

In 1979 the NGV held the exhibition *The Kangaroo in the Decorative Arts*, with examples selected from the NGV, state and national collections, and from private collections including Terry's own. In 1999, he sold his collection to the National Museum of Australia; this comprised some 180 items ranging from a Doulton ceramic umbrella stand to humorous teapots, colonial silverware to clockwork toys. This paper will explore some of the history of the kangaroo in settler Australian and European art, its rise as a symbol of Australia, and Terry's dedication to the decorative kangaroo cause.

Putting paintings in context: Artur Loureiro in Melbourne

When I started out at the National Gallery of Victoria in 1982, there were two artworks by Artur José de Sousa Loureiro in the permanent collection: a large religious oil painting, purchased in 1901 and a pastel portrait. There are now seven more of his paintings there, plus one depicting his studio, in no small part due to the efforts of Terence Lane. Terry's unique strength as a scholar-curator was his vision and understanding of individual works of art in their wider historical, social and creative context with a focus, in particular, on cultural links between Europe and 19th-century Australia.

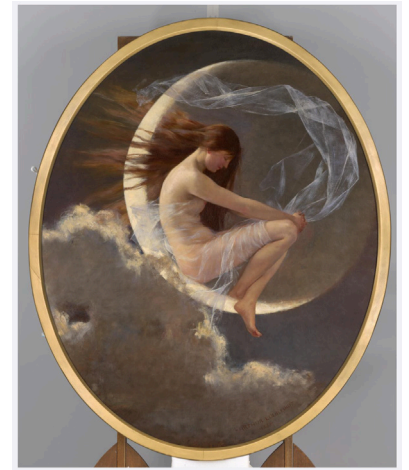
My own interest in Loureiro began with his dual role in Melbourne's 1880s–90s art scene: promulgating, in theory and practice, both plein-air impressionism and symbolist aestheticism. The Portuguese emigrant had worked here for



Doulton (manufacturer)
Kangaroo umbrella stand (1885)
stoneware
Terence Lane Kangaroo collection
National Museum of Australia
Photo Credit: National Museum
of Australia

Session 2 – Australian Art (continued)

twenty years but was virtually absent from Australian art history. Terry's was in Loureiro's unified decorative interiors, recognised as remarkable in their time but later forgotten and now long gone. Terry's deep knowledge and insatiable curiosity was always combined with generosity, infectious enthusiasm and dogged determination. I'd like to share some fruits of our joint (minor) obsession with Senhor Loureiro and his life and times.



Arthur Loureiro
The spirit of the new moon (1888)
oil on canvas NGV Photo Credit: NGV

Michael Varcoe-Cocks

Grimwade Collection
Curator, Ian Potter
Museum of Art,
University of Melbourne

Australian Impressionism: A curatorial legacy

The last major exhibition that Terence Lane presented at the National Gallery of Victoria as Senior Curator of Australian Art was the ambitious blockbuster survey entitled *Australian Impressionism* (2007). This paper will consider the various components of the exhibition, ranging from its conceptual underpinning to the details of the installation. It will evaluate what was new in the curatorial interpretation and how much this was indebted to Terence Lane's activities in collection development, and his role in curatorial and technical research. Finally, it will acknowledge the extent to which *Australian Impressionism* - both the exhibition and its accompanying catalogue - was part of a continuing legacy.

12.30 - 1.30 pm

Lunch

Attendees may wish to visit *The Grand Tour* exhibition in the Baillieu Library, next door to the Arts West building

1.30 - 2.45 pm

Session 3 – Australian Interiors

Continuing our antipodean focus, this session centres on the home as the locus of ingenuity and creativity. Taking its cue from Terence Lane's and Jessie Serle's pioneering publication, *Australians at Home* (1990), we celebrate the domestic interior as a mirror of social attitudes and aesthetic obsessions, with case studies ranging from the Arts and Crafts to mid-century Modernism.

Chair: Dr Ted Gott, Senior Curator, International Art, NGV

Dr Matthew Martin

Senior Lecturer, Art History
and Art Curatorship,
University of Melbourne;
Former Curator of
International Decorative
Arts, NGV

Australians at Home: a scholarly Summa

Australians at Home (1990) by Terence Lane and Jessie Serle is not only an unparalleled compilation of archival images and documents pertaining to the history of the domestic interior in colonial Australia up until the period of the First World War; it is also a reflection of the abiding interest of Terence Lane in the decorative arts and the interior as a source of social history, documenting as it does in detail the shifting self-conceptions of settler Australians about their

place in the world. *Australians at Home* forms part of an important strand of twentieth-century scholarship devoted to the pictorial archive of the domestic interior, including Mario Praz's 1964 *Illustrated History of Furnishing*, Harold Peterson's 1971 *Americans at Home*, and Peter Thornton's 1986 *Authentic Décor*. All of these works contributed to the radical transformation of scholarship on the historical interior at the end of the twentieth century, moving beyond the notion of the 'period interior' to the contemporary art historical interest in the domestic interior of the past as site for the construction of social identity.

Dr Alison Inglis AM

Honorary Fellow, Art History and Art Curatorship, University of Melbourne; Emeritus Trustee, NGV

Waller House: The House on the Hill

Terence Lane once claimed that Waller House was 'one of the most distinguished buildings erected in Melbourne in the between wars period', observing that it embodied both Britain's Arts and Crafts tradition and Melbourne's local history of artists' houses and studios. This paper will explore the history of Waller House, and its associated collection and garden, which were created in 1922 by nationally renowned artists Napier Waller (1893-1972) and Christian Waller (1894-1954). The house was specifically designed for the production of monumental murals, mosaics and stained-glass windows, with various alterations being introduced over the years including a Glass Studio extension alongside a double height Living Hall with Minstrels Gallery in 1931, and the addition of a stand-alone Art Studio in 1937 for painting, mosaic and print making. The interior furnishing also changed with time, especially following Christian Waller's death and Napier Waller's remarriage to Lorna Reyburn (1912-1997) in 1958. It was not long after this date that a young Terence Lane first met the Wallers and an enduring friendship developed that would last until their deaths – and beyond, with Lane's efforts to ensure the future of Waller House and its collection as a house museum.

Kirsty Grant

Independent Curator and former Senior Curator of Australian Art, NGV

RECENT HISTORY:

Collecting & Curating Mid-Century Modern Design

In his role as Curator of Decorative Arts at the National Gallery of Victoria, Terence Lane looked far and wide, both geographically and chronologically. This paper will focus on his collecting and curating of mid-century modern design, specifically within the Australian context which included pioneering exhibitions and associated publications celebrating the work of emigré furniture designer, Schulim Krimper (1975), and local industrial designers, Grant and Mary Featherston (1988).



Napier Waller, *The house on the hill* (1925) colour linocut, National Gallery of Victoria
Photo Credit: National Gallery of Victoria

2.45 - 3.15 pm

Afternoon tea

Beyond the walls of the National Gallery of Victoria, Terence Lane's connoisseurship aided the creation and the restoration of notable private and public buildings. In this final session of the day, we turn our attention to the exacting art of collecting and the display of collections, a passion pursued not only with discipline but with purpose.

Chair: Dr Humphrey Clegg, Director and CEO, Geelong Gallery



Attributed to Hogarth, Erichsen and Co. (manufacturer), Bracelet (c. 1860) gold
National Gallery of Victoria Photo Credit: National Gallery of Victoria

Dr James Broadbent AM

Architectural and garden historian

Connoisseurs, Curators and Collector

When visiting at Carlton or at Mulgoa, Terry and I joked that he was a connoisseur, I was a collector. We were both curators and I was interested in how our responses to, and acquisition of objects, professionally and privately, aligned - and differed. How concepts of connoisseurship and taste differ in the contexts of heritage conservation of buildings and of material culture, of the arts both fine and decorative. This talk is a ragbag of superficial musings on taste and conservation and historical objectivity, on art museums and galleries, houses and museums of social history and private collecting. And on Terry's life, encompassing so many of these areas.

Working with Terry: Werribee Park to the NGV

At several points in my career, as both art historian and museologist, I had the privilege of working closely with Terry. The first was a fortuitous coincidence of interests when I was an undergraduate writing my BA Honours thesis on art collecting in colonial Victoria. Naturally, the Chirnsides of Werribee Park were of special interest, and this happened to coincide with the great work Terry and Jesse Serle were undertaking on reinstating as far as possible the glamorous period interiors of the Chirside mansion (following its acquisition from the Catholic Church by the State Government), installing such artworks and furniture as could be located and returned to the house. It was a marvellous introduction for me to observe at first hand how Terry and Jesse worked. The Werribee Park project stands as one of Terry's great heritage achievements, and my paper will explore this.

Dr Gerard Vaughan AM

Honorary Fellow,
Art History and Art
Curatorship,
University of Melbourne;
former Director of NGV
and former Director of NGA

◆ Session 4 – Collecting and Collectors (continued)

Subsequently, I had many encounters with Terry, sometimes relating to my role as consultant to the Felton Bequest in the UK, and most particularly after my return to Melbourne in 1999 as NGV director, when Terry had taken up the role of Senior Curator of Australian Art. Working with Terry was fascinating in all its many aspects - on important acquisitions including the Joseph Brown Collection, on major exhibitions, and any number of policy matters ranging from conservation, to deaccessioning. That, too, is my subject.

Diana Morgan AM

author and collector;
former President of NGV
Women's Association

Ask Terry: a private collector's perspective

Diana Morgan met Terence Lane in 1967, the year he began his career as a curator at the NGV. They had a life-long friendship. Arriving in Melbourne in 1966, Diana was entranced by the early colonial history of Australia. Before any of the books were written on the subject, the only way she could learn was to "Ask Terry" ... who seemed (always) to have all the answers! Diana has many interests in the Arts and will talk about some of the fascinations and the difficulties of collecting in mid-20th century Melbourne - and later. Her paper will also discuss some of Australia's private collectors' associations – many of whose members also received encouragement and advice from Terence Lane.

4.30 - 5.30 pm

◆ **Open session and closing remarks**

5.30 - 6.30 pm

◆ **Drinks**

Biographies of Speakers & Chairs

(in alphabetical order)



Tim Bonyhady

Tim Bonyhady is an art historian and environmental lawyer at the Australian National University. His books include the prize-winning *Good Living Street: The Fortunes of my Viennese Family*.

James Broadbent

James Broadbent is an historian. The focus of his work has been the architecture, gardens and decorative arts of early colonial Australia. The book he has never written is “Class, Taste and Society in Colonial New South Wales”.



Alisa Bunbury

Alisa Bunbury is Senior Curator, Grimwade Collection at the University of Melbourne. Prior to this she was Curator of Prints and Drawings at the National Gallery of Victoria (2002-2017) and Assistant and Associate Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia (1999-2002). Her research spans widely across media and periods, currently from the Enlightenment to contemporary art, with a focus on early colonial representations and the need to interrogate such imagery. Alisa wishes that her mother (an NGV Gallery Guide for many years) had listened to Terry’s urging and bought Schulim Krimper furniture.



Jane Clark

Curator, art historian, writer and lecturer, Jane joined Mona – Australia’s largest private museum – in 2007, during the initial planning phase, having been Curator of Major Special Exhibitions in both international and Australian art at the National Gallery of Victoria and then Deputy Chairman of Sotheby’s in Australia. Since Mona opened in 2011, she has worked on all the museum’s major exhibitions and publications as a key member of the core creative team led by owner, David Walsh. She continues to research and write on 19th and 20th-century Australian art, especially in its wider international context. She is usually based in Melbourne.



Humphrey Clegg

Humphrey Clegg joined Geelong Gallery in April 2025, bringing over 20 years of leadership experience in Australia’s arts and cultural sector. He was previously Assistant Director – Engagement at the Art Gallery of Ballarat (2021–2025). Humphrey’s career includes senior management roles at the National Gallery of Victoria, where he worked for more than 15 years and the Peter MacCallum Cancer Foundation. He has extensive experience in philanthropic fundraising, developing internationally recognised exhibitions, and leading major organisational initiatives. Humphrey has published over 30 essays and articles and has a BA from Monash University, an MA of Art Curatorship from the University of Melbourne, and MA of Business Administration from Monash University. In 2007, Humphrey worked with Terence Lane on the *Australian Impressionism* exhibition.



Amanda Dunsmore

Amanda Dunsmore is Senior Curator, International Decorative Arts and Antiquities at the National Gallery of Victoria. She has a background in Egyptology and worked for a number of years as a ceramic specialist in Egypt. Her research interests include eighteenth-century architecture and interiors, in particular the work of James Wyatt and early twentieth-century design and the rise of modernism. She has curated numerous exhibitions including *Bugatti: Carlo, Rembrandt, Ettore, Jean* (2009), *Japonisme: Japan and the Birth of Modern Art* (2018) and *Spectrum: An Exploration of Colour* (2021-22). She is one of the NGV senior curators for the 2026 Melbourne Winter Masterpieces exhibition, *Cartier*.



Mary Eagle

Mary Eagle PhD. Now 81 years of age. After many years she is at the end in writing a book and catalogue about Augustus Earle (1793-1838).



Ted Gott

Currently Senior Curator of International Art at the National gallery of Victoria, Ted began his career as Curator of Prints and Drawings at the NGV and has held roles as Curator of European Art at the National Gallery of Australia, Canberra, and Senior Curator at Heide Museum of Modern Art, Melbourne. He has published widely on Australian, British and French art and curated or co-curated numerous major exhibitions, including *The Enchanted Stone: The Graphic Worlds of Odilon Redon* (1990); *Surrealism: Revolution By Night* (1993); *Don't Leave Me This Way: Art in the Age of AIDS* (1994); *Savage Beauty: The Art of Bruce Armstrong* (1999); *A Question of Balance: John Brack 1974-1994* (2000); *Fred Williams: Drawing the Nude* (2001); *Kiss of the Beast: From Paris Salon to King Kong* (2005); *Modern Britain 1900-1960* (2007); *Salvador Dalí: Liquid Desire* (2009); *Gustave Moreau and the Eternal Feminine* (2010); *Napoleon: Revolution to Empire* (2012); and most recently *Queer: Stories from the NGV Collection* (2022).



Kirsty Grant

Kirsty Grant is a curator and writer with a specialist knowledge of Australian art and mid-twentieth century design. From 2015-16, as Director/CEO of Heide Museum of Modern Art, she oversaw the artistic direction and operations of one of Melbourne's most loved art galleries. Prior to that she held curatorial positions at the Queensland Art Gallery and National Gallery of Victoria, being appointed Senior Curator of Australian Art – responsible for paintings, sculpture and decorative arts made before 1980 – at the NGV in 2007.



Alison Inglis

Alison Inglis is an Honorary Fellow in Art History and Art Curatorship at the University of Melbourne. Her primary field of research is nineteenth-century British and Australian art and design, but she has also a long-standing interest in the history of Australian art museums and art exhibitions. She has participated in the wider Australian arts sector, especially by serving on the boards of cultural organisations including the National Gallery of Victoria, Museums Victoria, Heide Museum of Modern Art, and the Duldig Studio Museum.



Matthew Martin

Matthew Martin is Senior Lecturer in Art History and Curatorship in the University of Melbourne. From 2006 to 2019 he was a curator in the department of International Decorative Arts and Antiquities in the National Gallery of Victoria. His research interests focus on the decorative arts of the eighteenth century, with a special focus on their role in court culture in central Europe.



Christopher Menz

Christopher Menz worked in Australian art museums for nearly thirty years. He is a former director of the Art Gallery of South Australia. Before that he was a curator, specialising in decorative arts, and worked at the National Gallery of Australia, Art Gallery of South Australia, and National Gallery of Victoria. He has published and lectured extensively on Australian and European decorative arts, notably on the design work of William Morris, and curated numerous exhibitions. Christopher is based in Woodend, Victoria, where he is an art consultant and valuer, and cultural tour leader with Academy Travel.



Diana Morgan

Diana Morgan AM is an author and also a prominent arts collector known for her interest in early Australiana and contemporary Australian and New Zealand jewellery. Her work as a collector includes leadership roles in arts organizations, such as the International Council of the Musée des Arts Décoratifs in Paris and The Australiana Fund (which looks after the Official Residences of the Governor and the Prime Minister of Australia). She is a Life Member of the National Gallery of Victoria and an ex-President of the National Gallery Women's Association. Her books include *Succulents for Mediterranean Climate Gardens*, reflecting her interest in living with the climate, and *Death, Grief and Starting Again*, addressing end-of-life problems.



Michael Varcoe-Cocks

Michael Varcoe-Cocks is Associate Director, Conservation, at the National Gallery of Victoria. One of Australia's leading conservators, Varcoe-Cocks manages the conservation teams at the National Gallery of Victoria and has particular expertise in conservation science. He has dedicated his career to caring for the National Gallery of Victoria's extensive collection and to enabling the Gallery to bring some of the most famous works of art in international institutions to Melbourne.



Gerard Vaughan

Gerard Vaughan is a graduate of Melbourne and Oxford Universities. After teaching roles at Melbourne and Monash, and the completion of a Melbourne University MA thesis on French Post-Impressionism and Symbolist art theory, he undertook a doctorate at Oxford University on the collecting of antiquities in late 18th century Rome. His interests above all concern the history of taste, private and public collecting, and connoisseurship. From 1983-99 he served as UK consultant to the Felton Bequest. Subsequently, he became director of the British Museum Development Trust in London, and returned to Melbourne in 1999 to take up the directorship of the NGV, with the redevelopment project as the primary focus. In all these roles private sector fundraising was a major focus. He served as director of the National Gallery of Australia 2014-18. He is currently chair of the Australian Institute of Art History.



Irena Zdanowicz

Irena Zdanowicz began her curatorial career in 1968 working alongside Terence Lane in the Department of Decorative Arts at the NGV. Later she transferred to the Department of Prints and Drawings where she worked for close to 30 years. She has prepared an online catalogue raisonné of the prints of Rick Amor and her online catalogue raisonné of the later works of Bea Maddock, on which she has been working since 2008, is expected to be published by the University of Melbourne in 2026