



OFFICE FOR THE ARTS / CREATIVE INDUSTRIES / ARTBANK

# FOI REQUEST - ARTBANK

## 24-450

June 2024

## Artwork acquisitions 16789 and 16798-16800

The purpose of this document is to provide information regarding the process of acquiring artworks into the Artbank collection which are subject to FOI request 24-450.

### Artwork 16789

- Artist: Ali Tahayori
- Title: Objects in Mirror Are Closer Than They Appear
- Vendor: This is no Fantasy
- Aus Tender Registration – CN4054160
- This artwork was acquired in accordance with Artbank's [Acquisition Policy](#)
- The acquisition of this artwork meets criteria set out in Artbank's [Collection Plan](#)
- Current Location: Artbank Melbourne, Rack 75

(Remaining information including approvals, description, photograph and invoice is included in the submitted documents).

### Artworks 16798-16800

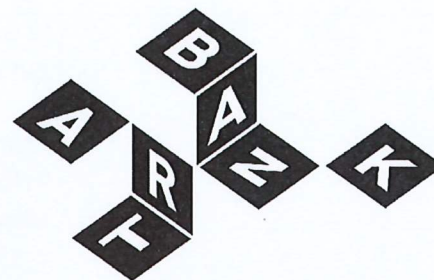
- Artist: Hoda Afshar
- Title: Untitled #1, #15, #18 (from Speak the Wind series)
- Vendor: Milani Gallery
- Aus Tender Registration – CN4054159
- This artwork was acquired in accordance with Artbank's [Acquisition Policy](#)
- The acquisition of this artwork meets criteria set out in Artbank's [Collection Plan](#)
- Current Location: Offsite at framing company

(Remaining information including approvals, description, photograph and invoice is included in the submitted documents).

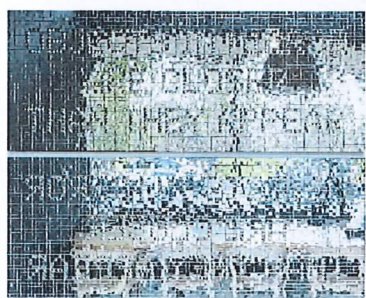
# ACQUISITION PROPOSAL



An Australian Government Initiative



## PART A

<b>Financial Year/Date:</b>	2023/24
<b>Proposed Accn Number:</b>	TBC
	<p>Ali Tahayori Objects in Mirror Are Closer Than They Appear, 2022 (diptych) Hand-cut mirrors and plaster on wood 78 x 200 cm (each) \$14,000.00</p>
<b>Gender/Culture:</b>	Man
<b>State:</b>	NSW
<b>Price:</b>	\$14,000.00 (+ GST)
<b>Annual Rental:</b>	Approx. \$2,500.00 (+ GST)
<b>Framing Requirements:</b>	TBC
<b>Vendor:</b>	This Is No Fantasy, Melbourne
<b>Exhibition details:</b>	Ali Tahayori, This Is No Fantasy, Melbourne Art Fair, 22-25 February, 2024
<b>Artist's profile and résumé:</b>	<p>Ali Tahayori (b.1980) was born in Shiraz, Iran and fled his home country in 2007 and now lives in Sydney.</p> <p>Raised in the oppressively homophobic climate of 1980s Iran, Tahayori assumed the identity of an outsider, further compounded by his migration to Australia in 2007. He holds a Doctorate in Medicine and MFA in Photomedia from National Art School.</p> <p>Tahayori brings together photography and installation to create a fusion of queer references with other post-humanist concerns such as orientalism and postcolonialism. His work is decidedly contemporary and speaks to the pressing issues of the now.</p>
<b>Subject/description:</b>	Influenced by the interior of the Shāh Chérāgh, a mosque encrusted in broken mirror fragments in Taharori's birthplace of Shiraz, Iran, Tahayori recreates the feeling and experience of the sacred site, and the viewer interacting with light, its reflections and refractions. Tahayori's mirror works follow the tradition

	<p>of Iranian craft Āine-Kāri, which is the decorative mosaic of assembling finely cut mirrors.</p> <p>Fractured by text which reads 'OBJECTS IN MIRROR ARE CLOSER THAN THEY APPEAR', in one panel and reversed in the lower panel – making the viewer acutely aware of themselves and the object itself. Tahayori uses this craft to speak to his own identity and queer self, as well as the oppressive homophobic climate of 1980s Iran and his migration to Australia in 2007.</p>
<b>Condition; preventative and conservation issues:</b>	Excellent. The work is sound and reasonably immune to deterioration in routine operations of display, packing and transportation.
<b>Rental assessment:</b>	The artworks were considered highly appropriate for Artbank's leasing program.
<b>Significance and economic value assessment:</b>	<p>Ali Tahayori is an artist in the emerging to mid-career career stage. This acquisition supports diversity to develop representation of New South Wales artists in Collection, Cultural and Linguistically Diverse artists in Collection, and the sculpture media category.</p> <p>The proposed acquisition is in keeping with the Department's current Collecting Plan and the requirements of the Leasing Program and as such will realise an offset of the initial purchase by the Commonwealth.</p> <p>These factors considered in combination with the comparison of Artworks of similar characteristics, this acquisition represents value for money as required by the Commonwealth Procurement Rules (CPR's).</p>
<b>Evaluation against the current Collecting Plan:</b>	<p>The acquisition of Ali Tahayori's work meets a number of stated objectives in the 2021-23 Artbank Collecting plan including:</p> <ul style="list-style-type: none"> <li>• Artworks that capture the contemporary experience of Australians</li> <li>• Artworks that explore new, contemporary concepts and styles within their medium</li> <li>• Maintain representation of contemporary sculpture in Collection</li> <li>• Support artists in the emerging to mid-career category who have achieved exceptional developments in their practice</li> <li>• Artist not yet represented in Collection</li> </ul>
<b>Significance Assessment; Evaluation against the Artbank Acquisition Policy:</b>	<ul style="list-style-type: none"> <li>• Produced by a living Australian artist.</li> <li>• Represents outstanding artistic achievement within the artist's practice.</li> <li>• Represents a high standard of artistic achievement within contemporary Australian art practice.</li> <li>• Purchased on the primary market.</li> <li>• Is appropriate for potential rental through the art leasing scheme.</li> </ul>
<b>Artwork narrative</b>	<p>Ali Tahayori (b.1980) was born in Shiraz, Iran and fled his home country in 2007 and now lives in Sydney. Raised in the oppressively homophobic climate of 1980s Iran, Tahayori assumed the identity of an outsider, further compounded by his migration to Australia.</p> <p>Influenced by the interior of the Shāh Chérāgh, a mosque encrusted in broken mirror fragments in Tahayori's birthplace of Shiraz, Iran and the experience of interacting with light, its reflections and refractions. Tahayori's mirror works follow the tradition of Iranian craft Āine-Kāri, which is the decorative mosaic of assembling finely cut mirrors.</p> <p>Fractured by text which reads 'OBJECTS IN MIRROR ARE CLOSER THAN</p>

	<p>THEY APPEAR', in one panel and reversed in the lower panel – making the viewer acutely aware of themselves and the object itself. Tahayori uses this craft to speak to his own identity and queer self, as well as the oppressive homophobic climate of 1980s Iran and his migration to Australia in 2007.</p> <p>Tahayori holds a Doctorate in Medicine and MFA in Photomedia from National Art School.</p>
<p><b>Disclosure of interest:</b></p>	<p>None</p>
<p><b>Recommended by:</b></p>	<p>We recommend that you approve the acquisition of this work</p> <p>s22(1)(a)(ii) ..... 27/02/2024          s22(1)(a) , Curator DATE</p> <p>s22(1)(a)(ii) ..... 27/2/24          s22(1)(a)(ii) , Senior Curator DATE</p> <p>s22(1)(a)(ii) ..... 5 March.2024          s22(1)(a)(ii) , Director DATE</p>
<p><b>Branch Head approval:</b></p>	<p>s22(1)(a)(ii) ..... 05/03/24          Jesse Fatnowa, Assistant Secretary, Creative Industries DATE</p>

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# THIS IS NO FANTASY

dianne tanzer + nicola stein

ARTBANK  
attn: Curatorial  
PO Box 409  
Surry Hills  
NSW 2017

ABN: 11137481568

05 March 2024

Tax Invoice #INV3313



ALI TAHAYORI  
Objects In Mirror Are Closer Than They Appear (diptych) 2022  
hand-cut mirrors and plaster on wood  
200 x 78 cm each

\$12,727.27 excl. GST  
GST: \$1,272.73

\$14,000 incl. GST

**Balance Due (incl. GST):**

**\$14,000.00**

**Payment Due date: 06 April 2024**

Unless otherwise agreed

## Payment Options

All prices are quoted in Australian Dollars (\$AUD)

We accept Credit Card payments by phone or in person (Visa or Mastercard only)

Direct deposits are payable to **s47G(1)(a)**

The invoice number or your surname are to be specified in 'Payee Description'

Please read the terms and conditions set out below carefully as the sale of the artwork/s specified above ('Artwork') by THIS IS NO FANTASY to you, the Purchaser, is on those terms and conditions. By proceeding with this transaction you agree to be bound by those terms and conditions.

## Terms and Conditions of Sale

A 20% deposit is due to secure the work. Title to the Artwork will not pass to you until the Purchase Price is paid in full by you to the Gallery. Once title to the Artwork passes to you, you will be responsible for the Artwork including any risk of loss or damage.

Collection of the Artwork is your responsibility. The Gallery is happy to recommend an art courier and installation technician on request.

The Artist retains all intellectual property, including all copyright in the Artwork. Without limiting this, you must not reproduce the Artwork or let anyone else reproduce the Artwork without first obtaining the Artist's written permission.

This invoice, including but not limited to these terms and conditions, is the entire agreement between you and the Gallery about the sale and purchase of the Artwork. Any previous understanding, agreement, representation or warranty relating to the sale and purchase of the Artwork is replaced by this document and has no further effect.

Any changes to this invoice, including but not limited to these terms and conditions, must be in writing and signed by both the Gallery and yourself. The law in force in the state of Victoria governs this invoice and its subject matter.

**From:** [FATNOWNA, Jesse](#)  
**To:** s22(1)(a)(ii); s22(1)(a)  
**Cc:** s22(1)(a)(ii); s22(1)(a); s22(1)(a)  
**Subject:** Re: Section 23 Approval under the PGPA Act for acquisition 16789 [SEC=OFFICIAL]  
**Date:** Wednesday, 8 May 2024 9:36:34 AM  
**Attachments:** [image001.png](#)

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**OFFICIAL**

Approved thank you.

Cheers

Jesse Fatnowna  
 Assistant Secretary - Creative Industries Branch  
 Office for the Arts  
 s22(1)(a)(ii)

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**OFFICIAL**

**From:** s22(1)(a)(ii) <[s22\(1\)\(a\)\(ii\)@artbank.gov.au](mailto:s22(1)(a)(ii)@artbank.gov.au)>  
**Date:** Wednesday, 8 May 2024 at 08:40:20  
**To:** "FATNOWNA, Jesse" <[s22\(1\)\(a\)\(ii\)@arts.gov.au](mailto:s22(1)(a)(ii)@arts.gov.au)>, s22(1)(a)(ii) <[s22\(1\)\(a\)\(ii\)@artbank.gov.au](mailto:s22(1)(a)(ii)@artbank.gov.au)>  
**Cc:** s22(1)(a)(ii) <[s22\(1\)\(a\)\(ii\)@arts.gov.au](mailto:s22(1)(a)(ii)@arts.gov.au)>, s22(1)(a)(ii) <[s22\(1\)\(a\)\(ii\)@artbank.gov.au](mailto:s22(1)(a)(ii)@artbank.gov.au)>, s22(1)(a)(ii) <[s22\(1\)\(a\)\(ii\)@artbank.gov.au](mailto:s22(1)(a)(ii)@artbank.gov.au)>  
**Subject:** Section 23 Approval under the PGPA Act for acquisition 16789 [SEC=OFFICIAL]

**OFFICIAL**

Hi s22(1)(a)(ii) and Jesse,  
 2(1)

Under the Procurement process set by the department, we are required to explicitly seek approval under Section 23 of the PGPA act for commitments of money above \$10,000. You have both approved the acquisition of this artwork and the approval and invoice is attached to this email.

Please note this is email 1 of 2 seeking approval for 2 different purchases this morning. Grateful if you could please provide approval by return email.

Many thanks,

s22(1)(a)(ii)

Dear Jesse,

Please approve:

- A commitment of \$14,000.00 (GST incl.) for This is no Fantasy for procurement under s23.3 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act)
- the offer of a Work Order to This Is No Fantasy as the preferred Service Provider with a maximum value of up to \$14,000 (GST incl).
- No Contract period is required, this is a single purchase of artworks.
- The purchase of artwork 16789 " *Objects In Mirror Are Closer Than They Appear (diptych) 2022* by Ali Tahayori.
- 

Please note:

- under the HRHV policy, procurements require endorsement from the department's Operations

Committee where the procurement is considered to have a value at or exceeding \$5 million (GST incl.) or to have a non-financial risk rating (post controls) of high or severe. The requested approval of financial commitment for this procurement is \$14,000 (GST incl.) and the post controls non-financial risk rating has been assessed at very low. This procurement is therefore not considered to be HRHV and does not require endorsement from the Department's Operations Committee prior to the exercise of your authority to approve as delegate.

Decisions to commit relevant money and to enter into arrangements are subject to the requirements of the PGPA Act. If you approve these recommendations, this email will represent the written record of your approval of:

- a. the commitment of relevant money; and
- b. the entering into an arrangement in this matter,

for the purposes of section 23 of the PGPA Act and rule 18 of the PGPA Rule.

A commitment should only be approved if the approver is satisfied (amongst other things) that the proposed commitment represents value for money and the arrangement promotes the proper use and management of public resources (which includes relevant money). Following your approval, an online Contract, Work Order and Purchase Order will be raised and issued in myWorkplace (SAP) – your agreement of this proposal by return email will allow Artbank Director, s22(1)(a)(ii) to approve the final invoice via myWorkplace (SAP).

### **Background**

The Department recently sought to procure an artwork by Ali Tahayori as an acquisition to the Artbank Collection. In accordance with Commonwealth best practice, the Department approached the market using Limited Tender for this procurement.

### **Value for Money**

Having regard to all relevant factors, the department determined that the engagement of This is no Fantast represents best value for money to the Commonwealth and a proper use of relevant money, in accordance with the purposes of the PGPA Act, the engagement of Axiell to continue with maintenance support and service is considered efficient, effective, economical and ethical.

- Ali Tahayori is an artist in the emerging to mid-career career stage, he is represented by the Service Provider: This is no Fantasy.
- This acquisition supports diversity to develop representation of NSW artists in Collection, Cultural and Linguistically Diverse artists in Collection and the sculpture media category.
- The proposed acquisition is in keeping with the department's current Collecting Plan and the requirements of the Leasing Program and as such will realise an offset of the initial purchase by the Commonwealth.
- These factors are considered in combination with the comparison of artworks of similar characteristics.
- This acquisition represents value for money as required under the Commonwealth Procurement Rules.
- **The proposed total price was commensurate to the services required and within the available budget.**

### **Funding and budget issues**

The total value of this contract will be \$14,000 inc GST.

I confirm that there is sufficient funds within the Artbank budget allocated for artwork acquisitions (capital expenditure) which will come out of Artbank's Special Account. Cost Centre 32026 and GL Code 49950 – Capital Use / Artwork.

## Probity and Risk

The primary risks and probity considerations raised during the assessment process can be summarised as follows:

- No conflict of interest has been identified through the process undertaken by Artbank for this procurement.
- Condition; preventative and conservation issues: Excellent. The work is sound and reasonably immune to deterioration in routine operations of display, packing and transportation.
- This procurement assessment is deemed to be very low risk.

## Reporting

The proposed services are equal or greater than \$10,000 (GST incl.). Accordingly, the Work Order will be reported on AusTender in accordance with mandatory reporting obligations.

The title for this procurement to be reported on AusTender will be "Artwork acquisition". In approving this commitment, you agree that this title is appropriate for public reporting.

Kind Regards

s22(1)(a)(ii)



s22(1)(a)(ii)

(she/her)

Assistant Director - Operations / Artbank

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

Office for the Arts

Free 1800 251 651 P 02 9697 6000 F s22(1)(a)

s22(1)(a) [@artbank.gov.au](mailto:s22(1)(a)@artbank.gov.au)

222 Young Street, Waterloo NSW 2017

PO Box 409, Surry Hills NSW 2010

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Sign up to our [Artbank newsletter](#)

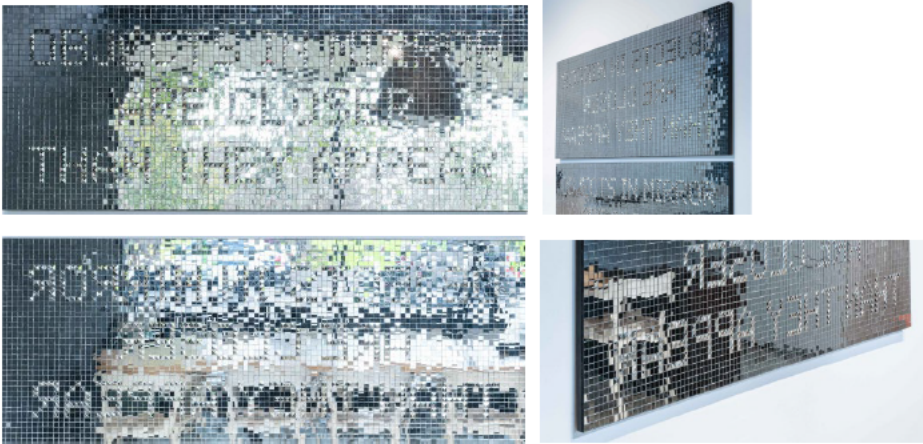
I would like to acknowledge the traditional custodians of this land on which we meet, work and live. I recognise and respect their continuing connection to the land, waters and communities. I pay my respect to Elders past and present and to all Aboriginal and Torres Strait Islanders.





1 page removed in entirety as irrelevant in accordance with section 22(1)(a)(ii) of the FOI Act.

## Ali Tahayori



## Ali Tahayori

Objects in Mirror Are Closer Than They Appear, 2022 (diptych) Hand-cut mirrors and plaster on wood

78 x 200 cm (each)

\$14,000.00

Framing cost approx.: N/A

Annual Rental approx.: \$2,500.00 + GST per annum Vendor: TINF, VIC

s22(1)(a)(i) – The Vendor is This is no Fantasy, although NSW based artist. s22(1)(a)(i) saw a show last year and really enjoyed. s22(1)(a)(i) was keen to see if something sillier would come up by this artist. Ali is Iranian, the mirror works are a craft technique he is experimenting with from his traditional heritage, also a play on his queer identity. Small mirror tiles are glued onto a board, the text pieces are built like a pyramid. The weight is very manageable at under 10kg.

s22(1)(a)(ii) – Not sure about this, quite large. Will leave up to s22(1)(a)(i) and CS team.

s22(1)(a)(i) – Think they are nice works, might consider a travel frame.

s22(1)(a)(ii) – Agree with s22(1)(a)(ii) leaving to CS and Reg.

s22(1)(a)(i) – Haven't seen his work but like his works on Instagram, think they are amazing.

s22(1)(a)(ii) – Very leasable, something very attractive, would like to keep separate frame.

s22(1)(a) – Agree think they are great, believes herself and s22(1)(a)(ii) have seen before. Support the artists background.

s22(1)(a) – Yes will be really impressive, interesting Iranian style Add diversity.

s22(1)(a)(i) – Yes very easy leasing, hopefully none of the squares will fall off.

s22(1)(a)(i) – Yes, wonderful works, Ali is great.

s22(1)(a)(ii) – Yes support. Would feel more comfortable if they were framed.

s22(1)(a) – Yes really like his practice, good example of his works. Could do a thin aluminum frame.

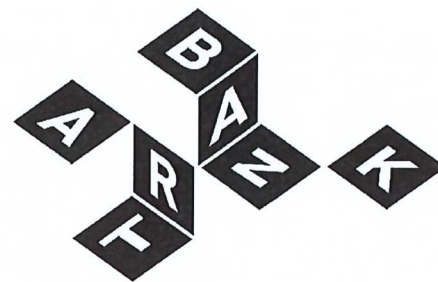
s22(1)(a)(ii) – Yes support this artist.

Pages 12-14 removed in entirety as irrelevant in accordance with section 22(1)(a)(ii) of the FOI Act.




# ACQUISITION PROPOSAL



An Australian Government Initiative



## PART A

<b>Financial Year/Date:</b>	2023/24
<b>Proposed Accn Number:</b>	TBC
  	<p>Hoda Afshar Untitled #1 (from Speak the Wind series), 2020 archival pigment print 112 x 91 cm Edition 3/3 \$8,500.00 (unframed)</p> <p>Hoda Afshar Untitled #15 (from Speak the Wind series), 2020 archival pigment print 91 x 112 cm Edition 2/3 \$7,500.00 (unframed)</p> <p>Hoda Afshar Untitled #18 (from Speak the Wind series), 2020 archival pigment print 91 x 112 cm Edition 1/3 \$6,500.00 (unframed)</p>
<b>Gender/Culture:</b>	Woman
<b>State:</b>	VIC
<b>Price:</b>	\$22,500.00 (+ GST)
<b>Annual Series Rental:</b>	Approx. \$3,500.00 (+ GST)

<b>Framing Requirements:</b>	Approx. \$2,550.00 (+ GST)
<b>Vendor:</b>	Milani Gallery, Brisbane
<b>Exhibition details:</b>	<p><i>Hoda Afshar : A Curve is a Broken Line</i>, Art Gallery of New South Wales, Sydney, 2 September 2023 -21 January 2024.</p> <p>Hoda Afshar, <i>Speak the Wind</i>, Milani Gallery, Brisbane, 6 – 27 August, 2022</p> <p><i>Speak the Wind: Hoda Afshar</i>, Museum of Australian Photography, Wheelers Hill, 2 April – 26 June, 2022.</p>
<b>Artist's profile and résumé:</b>	<p>Hoda Afshar (b. 1983) was born in Tehran, Iran and is now based in Melbourne. She began her career as a documentary photographer in Iran in 2005, and since 2007 she has been living in Australia where she practices as a visual artist and also lectures in photography and fine art.</p> <p>Through her art practice, Hoda explores the nature and possibilities of documentary image-making. Working across photography and moving-image, she considers the representation of gender, marginality, and displacement. In her work, she employs processes that disrupt traditional image-making practices, play with the presentation of imagery, or merge aspects of conceptual, staged, and documentary photography.</p> <p>Hoda's work has been widely exhibited both locally and internationally and published online and in print. In 2023, her first major survey exhibition opened at the Art Gallery of NSW in Sydney accompanied by a publication. It was in 2021, that her first monograph <i>Speak the Wind</i> was published by MACK in London. Her work is also part of numerous private and public collections including the Victoria &amp; Albert Museum in London, KADIST in Paris, National Gallery of Victoria, Art Gallery of South Australia, National Portrait Gallery in Canberra, Art Gallery of NSW and more.</p>
<b>Subject/description:</b>	<p>Winds have shaped the islands off the southern coast of Iran, in the Strait of Hormuz, and over many centuries, tides have brought to these islands an ancient and complex group of people. Here, there is a commonly held belief that the wind can possess a person, and can equally be exorcised from them through an intense ceremony of dance and music.</p> <p>In this series, <i>Speak the Wind</i>, Afshar proffers an enigmatic view of the rituals and lives that play out within the astounding landscape of these islands. As she uses photography and moving image to ensnare and parse the winds of the Strait of Hormuz, Afshar also grapples with the history of documentary photography; its beauty and its limits.</p> <p>For locals and visitors too, these beliefs resonate with the surreal landscape of the islands - a landscape of strange valleys and statue-like mountains that have been slowly carved by wind over many millennia.</p> <p>This project documents the history of these winds and the visible traces they have left on these islands and their inhabitants - a visible record of the invisible seen through the eye of the imagination.</p>
<b>Condition; preventative and conservation issues:</b>	Excellent. The work is sound and reasonably immune to deterioration in routine operations of display, packing and transportation.

<p><b>Rental assessment:</b></p>	<p>The artworks were considered highly appropriate for Artbank's leasing program.</p>
<p><b>Significance and economic value assessment:</b></p>	<p>Hoda Afshar is an artist the mid-career to established stage. This acquisition supports diversity to develop representation of Australian artists who have had major artistic achievements, as well as Cultural and Linguistically Diverse artists, Victorian artists, and photographic media category.</p> <p>The proposed acquisition is in keeping with the Department's current Collecting Plan and the requirements of the Leasing Program and as such will realise an offset of the initial purchase by the Commonwealth.</p> <p>These factors considered in combination with the comparison of Artworks of similar characteristics, this acquisition represents value for money as required by the Commonwealth Procurement Rules (CPR's).</p>
<p><b>Evaluation against the current Collecting Plan:</b></p>	<p>The acquisition of Hoda Afshar's work meets a number of stated objectives in the 2021-23 Artbank Collecting plan including:</p> <ul style="list-style-type: none"> <li>• Artworks that capture the contemporary experience of Australians</li> <li>• Artworks that explore new, contemporary concepts and styles within their medium</li> <li>• Maintain representation of contemporary photography in collection</li> <li>• Maintains representation of Cultural and Linguistically Diverse artists in collection</li> <li>• Support artists in the mid-career to established career category who have achieved exceptional developments in their practice</li> <li>• Artist not yet represented in Collection</li> </ul>
<p><b>Significance Assessment; Evaluation against the Artbank Acquisition Policy:</b></p>	<ul style="list-style-type: none"> <li>• Produced by a living Australian artist.</li> <li>• Represents outstanding artistic achievement within the artist's practice.</li> <li>• Represents a high standard of artistic achievement within contemporary Australian art practice.</li> <li>• Purchased on the primary market.</li> <li>• Is appropriate for potential rental through the art leasing scheme.</li> </ul>
<p><b>Artwork narrative</b></p>	
<p><b>Disclosure of interest:</b></p>	<p>None</p>
<p><b>Recommended by:</b></p>	<p>We recommend that you approve the acquisition of this work</p> <p>..... s22(1)(a)(ii) ..... 25/03/2024</p> <p>s22(1)(a) , Curator DATE</p> <p>..... s22(1)(a)(ii) ..... 25/3/24</p> <p>..... s22(1)(a)(ii) , Senior Curator DATE</p> <p>..... s22(1)(a)(ii) ..... 25 March.2024</p>

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	s22(1)(a)(ii), Director	DATE
<b>Branch Head approval:</b>	s22(1)(a)(ii) ..... Jesse Patnowna, Assistant Secretary, Creative Industries	09/04/24 DATE



1/270 Montague Rd, West End QLD 4101

T +617 3846 6046

info@milanigallery.com.au

ABN: 16 920 712 878

4 April 2024

**Tax Invoice # 240245**

Artbank  
Curatorial  
PO Box 409, Surry Hills  
2077 NSW

For the Sale of



**Hoda Afshar**

*Untitled #1 (from Speak the Wind series), 2020*

archival pigment print

large edition: 112 x 91 cm

Edition of 3 plus 2 artist's proofs

(#3/3)

(HAF 034)

Price \$ 8,500.00



**Hoda Afshar**

*Untitled #15 (from Speak the Wind series), 2020*

archival pigment print

large edition: 91 x 112 cm

Edition of 3 plus 2 artist's proofs

(#2/3)

(HAF 048)

Price \$ 7,500.00

EFT Account Details:

s47G(1)(a)

Please quote your Invoice Number

Milani Gallery is GST registered

1/270 Montague Rd, West End QLD 4101  
T +617 3846 6046  
info@milanigallery.com.au  
ABN: 16 920 712 878



**Hoda Afshar**

*Untitled #18 (from Speak the Wind series), 2020*  
archival pigment print  
large edition: 91 x 112 cm

Price \$ 6,500.00

Edition of 3 plus 2 artist's proofs  
(#1/3)  
(HAF 051)

Subtotal	\$ 22,500.00
GST. 10%	\$ 2,250.00
<b>TOTAL</b>	<b>\$ 24,750.00</b>

Milani Gallery as agent for the artist

EFT Account Details:  
s47G(1)(a)

Please quote your Invoice Number

Milani Gallery is GST registered

**From:** s22(1)(a)  
**To:** [FATNOWNA, Jesse](#); s22(1)(a)(ii)  
**Cc:** s22(1)(a)(ii); s22(1)(a); s22(1)(a)  
**Subject:** RE: Section 23 Approval under the PGPA Act for acquisition 16798, 16799, 16800 [SEC=OFFICIAL]  
**Date:** Wednesday, 8 May 2024 9:58:49 AM  
**Attachments:** [image006.png](#)  
[image002.png](#)

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**OFFICIAL**

But of course! These works are now triply approved.

Cheers,

s2  
2(1)



s22(1)(a)(ii)

(She, her)

Director / Artbank

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

**Free** 1800 251 651 **P** 02 9697 6000 **F** s22(1)(a)

s22(1)(a) [@artbank.gov.au](#)

-

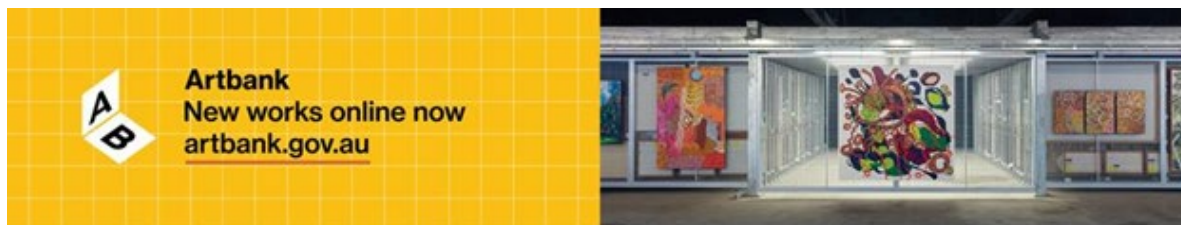
222 Young Street, Waterloo NSW 2017

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I would like to acknowledge the traditional custodians of this land on which we meet, work and live. I recognise and respect their continuing connection to the land, waters and communities. I pay my respect to Elders past and present and to all Aboriginal and Torres Strait Islanders.

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**OFFICIAL**

**From:** FATNOWNA, Jesse s22(1)(a)(ii) [@arts.gov.au](#)>

**Sent:** Wednesday, 8 May 2024 9:37 AM

**To:** s22(1)(a)(ii) @artbank.gov.au; s22(1)(a)(ii)

s22(1)(a)(ii) @artbank.gov.au>

**Cc:** s22(1)(a)(ii) @arts.gov.au; s22(1)(a)(ii) @artbank.gov.au;>

s22(1)(a)(ii) @artbank.gov.au>

**Subject:** Re: Section 23 Approval under the PGPA Act for acquisition 16798, 16799, 16800

[SEC=OFFICIAL]

OFFICIAL

Approved thank you.

Cheers

Jesse Fatnowna

Assistant Secretary - Creative Industries Branch

Office for the Arts

s22(1)(a)(ii)

OFFICIAL

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**From:** s22(1)(a)(ii) @artbank.gov.au>

**Date:** Wednesday, 8 May 2024 at 08:40:27

**To:** "FATNOWNA, Jesse" s22(1)(a)(ii) @arts.gov.au>, s22(1)(a)(ii)

s22(1)(a)(ii) @artbank.gov.au>

**Cc:** s22(1)(a)(ii) @arts.gov.au>, s22(1)(a)(ii)

s22(1)(a)(ii) @artbank.gov.au>, s22(1)(a)(ii) @artbank.gov.au>

**Subject:** Section 23 Approval under the PGPA Act for acquisition 16798, 16799, 16800 [SEC=OFFICIAL]

OFFICIAL

Hi s22(1)(a)(ii) and Jesse,

Under the Procurement process set by the department, we are required to explicitly seek approval under Section 23 of the PGPA act for commitments of money above \$10,000. You have both approved the acquisition of this artwork and the approval and invoice is attached to this email.

Please note this is email 2 of 2 seeking approval for 2 different purchases this morning. Grateful if you could please provide approval by return email.

Many thanks,

s22(1)(a)(ii)

Dear Jesse,

Please approve:

- A commitment of \$24,750.00 (GST incl.) for Milani Gallery for procurement under s23.3 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act)
- the offer of a Work Order to Milani Gallery as the preferred Service Provider with a maximum value of up to \$24,750 (GST incl).
- No Contract period is required, this is a single purchase of artworks.
- The purchase of artworks 16798, 16799 and 17800 *Untitled #1, #15 and #18 (from Speak the*

*Wind series*), 2020 by Hoda Afshar.

•

Please note:

- under the HRHV policy, procurements require endorsement from the department's Operations Committee where the procurement is considered to have a value at or exceeding \$5 million (GST incl.) or to have a non-financial risk rating (post controls) of high or severe. The requested approval of financial commitment for this procurement is \$24,750 (GST incl.) and the post controls non-financial risk rating has been assessed at very low. This procurement is therefore not considered to be HRHV and does not require endorsement from the Department's Operations Committee prior to the exercise of your authority to approve as delegate.

Decisions to commit relevant money and to enter into arrangements are subject to the requirements of the PGPA Act. If you approve these recommendations, this email will represent the written record of your approval of:

- a. the commitment of relevant money; and
- b. the entering into an arrangement in this matter,

for the purposes of section 23 of the PGPA Act and rule 18 of the PGPA Rule.

A commitment should only be approved if the approver is satisfied (amongst other things) that the proposed commitment represents value for money and the arrangement promotes the proper use and management of public resources (which includes relevant money). Following your approval, an online Contract, Work Order and Purchase Order will be raised and issued in myWorkplace (SAP) – your agreement of this proposal by return email will allow Artbank Director, s22(1)(a)(ii) to approve the final invoice via myWorkplace (SAP).

### Background

The Department recently sought to procure an artwork by Hoda Afshar as an acquisition to the Artbank Collection. In accordance with Commonwealth best practice, the Department approached the market using Limited Tender for this procurement.

### Value for Money

Having regard to all relevant factors, the department determined that the engagement of This is no Fantast represents best value for money to the Commonwealth and a proper use of relevant money, in accordance with the purposes of the PGPA Act, the engagement of Axiell to continue with maintenance support and service is considered efficient, effective, economical and ethical.

- Hoda Afshar is an artist in the mid-career to established career stage, she is represented by the Service Provider: Milani Gallery.
- This acquisition supports diversity to develop representation of Australian artists who have had major artistic achievements, as well as Cultural and Linguistically Diverse artists, VIC artists and photographic media category.
- The proposed acquisition is in keeping with the department's current Collecting Plan and the requirements of the Leasing Program and as such will realise an offset of the initial purchase by the Commonwealth.
- These factors are considered in combination with the comparison of artworks of similar characteristics.
- This acquisition represents value for money as required under the Commonwealth Procurement Rules.
- The proposed total price was commensurate to the services required and within the available budget.

### Funding and budget issues

The total value of this contract will be \$24,750 inc GST.

I confirm that there is sufficient funds within the Artbank budget allocated for artwork acquisitions (capital expenditure) which will come out of Artbank's Special Account. Cost Centre 32026 and GL Code 49950 – Capital Use / Artwork.

### Probity and Risk

The primary risks and probity considerations raised during the assessment process can be summarised as follows:

- No conflict of interest has been identified through the process undertaken by Artbank for this procurement.
- Condition; preventative and conservation issues: Excellent. The work is sound and reasonably immune to deterioration in routine operations of display, packing and transportation.
- This procurement assessment is deemed to be very low risk.

### Reporting

The proposed services are equal or greater than \$10,000 (GST incl.). Accordingly, the Work Order will be reported on AusTender in accordance with mandatory reporting obligations.

The title for this procurement to be reported on AusTender will be "Artwork acquisition". In approving this commitment, you agree that this title is appropriate for public reporting.

Kind Regards

s22(1)(a)(ii)



s22(1)(a)(ii)

(she/her)

Assistant Director - Operations / Artbank

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

Office for the Arts

Free 1800 251 651 P 02 9697 6000 F s22(1)(a)

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# Meeting notes: Acquisition meeting

<b>Meeting Name:</b>	Acquisition Proposal		
<b>DATE:</b>	Friday 08/03/2024	<b>TIME:</b>	11:00am
<b>PURPOSE:</b>	To record support, concerns and comments for artworks proposed for acquisition. These minutes form part of the value for money assessment for procurement.		
<b>Attendees:</b>	s22(1)(a)(ii) (host), s22(1)(a) (host), s22(1)(a)(ii), s22(1)(a)(ii), s22(1)(a)(ii), s22(1)(a)(ii), s22(1)(a)(ii), s22(1)(a)(ii), s22(1)(a)(ii), s22(1)(a)(ii), s22 (1) (a)		

## Conflict of Interest Declaration

Artist names and their galleries were presented to the attendees and any perceived or real conflicts were requested to be declared.

## Proposed works:

s22(1)(a)(ii)

Pages 26-27 removed in entirety as irrelevant in accordance with section 22(1)(a)(ii) of the FOI Act.



**Hoda Afshar**

Hoda Afshar  
*Untitled #1 (from Speak the Wind series), 2020*  
 archival pigment print  
 112 x 91 cm  
 Edition of 3 plus 2 artist's proofs  
 \$6,650 (unframed)

Hoda Afshar  
*Untitled #15 (from Speak the Wind series), 2020*  
 archival pigment print  
 91 x 112 cm  
 Edition of 3 plus 2 artist's proofs  
 \$6,650 (unframed)

Hoda Afshar  
*Untitled #18 (from Speak the Wind series), 2020*  
 archival pigment print  
 91 x 112 cm  
 Edition of 3 plus 2 artist's proofs  
 \$6,650 (unframed)

Framing cost approx.: \$2,550.00 for three works  
 Total costs for three works including framing: \$22,500.00  
 Annual Series Rental approx.: \$3,500.00 + GST per annum

Vendor: Milani Gallery, QLD



Hoda Afshar  
*Untitled #29 (from Speak the Wind series), 2020*  
 archival pigment print  
 112 x 91 cm  
 Edition of 3 plus 2 artist's proofs  
 \$6,650 (unframed)

Hoda Afshar  
*Untitled #24 (from Speak the Wind series), 2020*  
 archival pigment print  
 91 x 112 cm  
 Edition of 3 plus 2 artist's proofs  
 \$6,650 (unframed)

Hoda Afshar  
*Untitled #11 (from Speak the Wind series), 2020*  
 archival pigment print  
 91 x 112 cm  
 Edition of 3 plus 2 artist's proofs  
 \$6,650 (unframed)

Framing cost approx.: \$2,550.00 for three works  
 Total costs for three works including framing: \$22,500.00  
 Annual Series Rental approx.: \$3,500.00 + GST per annum

Vendor: Milani Gallery, QLD

#### Introduction by Curatorial:

- Significant solo exhibition, forefront of Australia's photo media field.
- Would be one of the major purchases of the year
- [redacted] and [redacted] are a fan of these works, believe it has been building for a while with this artist
- Works could be set together or separately, they have been placed together in shows of hers.
- 2 sets of photos (one a red desert them, one a blue ocean theme)
- Some of the series has already sold.

#### Art Consultants:

[redacted] s22(1)(a)(ii) - Liked them, preference for the 2<sup>nd</sup>

[redacted] s22(1)(a)(ii) - Loves them, prefers the first but thinks the 2<sup>nd</sup> are more leasable.

[redacted] s22(1)(a)(ii) - Huge fan, loves the stories, prefers the 1<sup>st</sup>.

[redacted] s22(1)(a)(ii) - Loves both equally, would choose the 1<sup>st</sup>.

[redacted] s22(1)(a)(ii) - Big fan, second would lease better, universal images, thinks his clients would easier leaser the 2<sup>nd</sup> due to the ocean theme.

#### Registration:

[redacted] s22(1)(a)(ii) - Really likes them, preference for the 2<sup>nd</sup>

[redacted] s22(1)(a)(ii) - Not a huge fan, social documentary, there is a market for it, prefers the 2<sup>nd</sup>.

[redacted] s22(1)(a)(ii) - Really likes the work, should be presented together as a set of 3, prefers the 1<sup>st</sup>

[redacted] s22(1)(a)(ii) - Prefers the 1<sup>st</sup>.


[redacted] s22(1)(a)(ii) - Prefers the 1<sup>st</sup>, noting the artists prefers thin metal frames and is happy with glazing.

s22(1)(a) – really excited about the works, prefers the 1<sup>st</sup> and thinks the colours are more exciting. Either are beautiful.

s22(1)(a)(ii) - Prefers the 2<sup>nd</sup> series.

s22(1)(a)(ii) – Loves the 1<sup>st</sup>.

s22(1)(a)(ii)



Pages 31-32 removed in entirety as irrelevant in accordance with section 22(1)(a)(ii) of the FOI Act.