



ANNUAL REPORT
2013-14
ART GALLERY OF
NEW SOUTH WALES

The Hon Troy Grant MP
Deputy Premier, Minister for Trade and Investment, Minister for Regional Infrastructure and Services, Minister for
Tourism and Major Events, Minister for Hospitality , Gaming and Racing, and Minister for the Arts
Parliament House
Macquarie Street
SYDNEY NSW 2000

Dear Minister

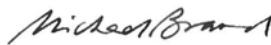
It is our pleasure to forward to you for presentation to the NSW Parliament the annual report for the Art Gallery of
NSW for the year ended 30 June 2014.

This report has been prepared in accordance with the provisions of the Annual Report (Statutory Bodies) Act 1984
and the Annual Reports (Statutory Bodies) Regulations 2010.

Yours sincerely



Guido Belgiorno-Nettis AM
President
Art Gallery of NSW Trust
27 October 2014



Michael Brand
Director

OUR VISION

From its base in Sydney, the Art Gallery of New South Wales is dedicated to serving the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

PRESIDENT'S FOREWORD

SYDNEY MODERN PROJECT

I am delighted to present my first report as President of the Board of Trustees particularly in a year when the Gallery achieved a number of significant milestones. Following the announcement by the NSW Government in June 2013 of \$10.8 million to advance plans for the transformation of the Gallery much work has been undertaken. The master planning journey started in 2008 when the Gallery's previous President - Stephen Lowy - asked me to chair the Strategy and Development Committee. It was this body which produced the analysis that led to the proposal that Michael Brand has now named 'The Sydney Modern Project'. In my current role as President, I have been working closely with my fellow trustees and the Director and Executive team to continue the process of transforming the institution.

MAJOR EXHIBITIONS

There were a number of highlights in the Gallery's exhibition program throughout the year. America: painting a nation was the fourth in the Sydney International Art Series, an initiative of the Gallery and Destination NSW to bring a major international art exhibition to Sydney each summer.

Another major exhibition Sydney Moderns: art for a new world. Developed by Gallery staff it showcased the rich collection of modern Sydney art at the Gallery augmented by works borrowed from Australia's major public galleries and private collections. The exhibition was accompanied by a major book published by the Gallery.

The 19th Biennale of Sydney You Imagine What You Desire also attracted good crowds. The lead up to the Biennale was somewhat tempestuous this year and I feel that the Gallery worked in a constructive and strategic manner to deal with the complex issues that emerged. I would like to thank my fellow trustees for their guidance and acknowledge the support of the Executive team during this period.

I would like to thank all local, national and international lenders for the support provided to our exhibition program during the year. The high standing of lender individuals and institutions is acknowledgement of the quality of scholarship of the Gallery and our reputation is strengthened through our association with them.

BRETT WHITELEY STUDIO

A significant milestone in the Gallery's long history with the Brett Whiteley Studio was reached during the year with finalisation of the transfer of ownership of the studio from Arts NSW to the Gallery.

SIGNIFICANT BENEFACTION

The Gallery received a significant philanthropic gift from Crown Resorts Foundation through their Sydney Arts Fund. The funds will be distributed to the Gallery as \$1 million per annum over 10 years, with no restrictions, starting in the coming financial year.

These funds have the potential to be truly transformative for the Gallery as we move ahead with our Sydney Modern Project vision. This act of philanthropy will enable the Gallery to think big, act big and take

risks to create and develop ideas that we would otherwise be unable to pursue and implement. It is at a scale that can transform both the way we engage with the public and the experiences we can offer our audiences. By doing so, the Gallery will be further recognised as a progressive, modern, innovative and global institution in the process of transforming itself into a genuinely 21st century art museum.

CORPORATE SPONSORSHIP

A significant sponsorship agreement was signed during the year with State Street, a US-based financial services holding company coming on board as the Gallery's education partner for 3 years. This is an exciting global partnership for the Gallery and the State Street Learning for Life partnership will enable us to substantially increase our education programs for all visitors, including schools, families and the general public.

The Gallery was again successful in attracting other major sponsorship revenue. I would like to thank our strategic partner Destination NSW for its continued support and acknowledge the Gallery's principal sponsors AIG, ANZ and Herbert Smith Freehills for their ongoing support; J.P. Morgan for its eighth year of sponsoring the Brett Whiteley Studio; Macquarie Capital for its sixth year of sponsoring 'Art After Hours'; Marsh; Qantas for its nineteenth year as official airline and first year as our Australian Art partner; UBS for their continued support as or Contemporary Art Partner; and Westfield.

TRUSTEES AND STAFF

In December 2013 Steven Lowy stepped down as president of the Board of Trustees. On behalf of my fellow trustees I would like to acknowledge Steven's huge contribution to the Gallery over the last 8 years. Through his vision, strategic guidance and unwavering support for the Sydney Modern Project vision the Gallery is well placed to make an even more significant contribution to the visual arts in Sydney but also to the broader cultural and economic life of the city. Other key achievements under Steven's presidency were realisation of an offsite storage facility for the Gallery's collection (the envy of many of our colleagues) and the 2008 acquisition of Banks of the Marne by Paul Cezanne.

I also want to acknowledge the contribution of Sandra McPhee whose term expired in December 2013. Sandra was Vice President of the Board since 2007 and brought a wealth of corporate experience and skill to the Gallery. Sandra was a key member of the Audit and Risk Committee and through her strong commitment to issues of governance she has championed work, health and safety processes with the Board and staff to the great benefit of the Gallery. Sandra also chaired the Sponsorship Committee and used her extraordinary networks to expand opportunities in this area.

As the Gallery moves toward implementation of our Sydney Modern Project vision the Board of Trustees sub-committee structure was reviewed and the Sponsorship Sub-Committee was dissolved. I would like to acknowledge the contribution of all committee members both past and present including Sandra McPhee for chairing the committee. A Public Engagement Committee was established with fellow trustee Sam Meers as Chair. A key role of this new committee is to work more closely with our membership.

I would like to acknowledge the dedication and professionalism of staff who have tirelessly worked to meet the challenging times endured by the Gallery this year. My fellow Trustees have been

a source of great support and advice for me, Michael and the Executive team. I would specifically like to acknowledge the deputy president and chair of the Finance Committee, Mark Nelson; chair of the Audit and Risk Committee, David Baffsky AO, chair of the Public Engagement Sub-Committee, Sam Meers and Chair of the Acquisitions and Loans Sub-Committee Geoff Ainsworth AM.

I would also like to acknowledge the contribution of the Hon Warwick Smith AM who resigned as trustee in December 2013.

Three new trustees Gretel Packer, Andrew Roberts and the Hon Ashley Dawson-Damer joined the Board in January 2013.

NSW GOVERNMENT

I would like to take this opportunity to acknowledge the significant support of the NSW government this year, initially through the Hon Barry O'Farrell MP, NSW's previous Premier, our current Premier, the Hon Mike Baird MP and the Minister for the Arts, the Hon Troy Grant MP. My thanks are also extended to Mark Paterson AO, Secretary NSW Trade and Investment who has been a much-valued source of advice and support.

THE YEAR AHEAD

The Sydney Modern Project represents the vision of the Art Gallery of New South Wales to expand and transform itself into a genuinely 21st century art museum. Through the national and international two-stage invited design competition the Gallery is seeking an architect whose ideas will create an ambitious, intelligent, sensitive, sustainable and highly functional design.

Over the coming year my fellow trustees and I will be firmly focussed on the successful delivery of the first stage of the Sydney Modern Project with announcement of the winning architect anticipated in May 2015.

The first meeting of the Sydney Modern Project competition jury took place in early September. It was a milestone event for the Gallery and marks the commencement of our very exciting journey ahead.



Guido Belgiorno-Nettis AM
President
Art Gallery of NSW Trust
24 September 2014

DIRECTOR'S STATEMENT

SYDNEY MODERN PROJECT

At the end of the last financial year the NSW Government announced \$10.8 million in additional funding for the Gallery to progress planning for the Sydney Modern Project. The funding supports the timeline for Stage 1 which will culminate in the selection of an architect to design the new building.

MAJOR EXHIBITIONS

The major summer exhibition for 2014, *America: painting a nation*, was the fourth in the Sydney International Art Series, an initiative of the Gallery and Destination NSW to bring a major international art exhibition to Sydney each summer. The exhibition was organised in collaboration with four major institutions in the USA: the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, the Philadelphia Museum of Art and the Terra Foundation, Chicago. The Virginia Museum of Fine Arts lent its major painting by Edward Hopper. The exhibition was the most expansive survey of American painting ever presented in Australia with over 80 works ranging from 1750 to 1966. Many of the artists had never previously had their paintings seen in Australia and the Gallery was the only Australian venue for the exhibition.

Another major temporary exhibition was *Sydney Moderns: art for a new world*. Organised by Gallery curators Deborah Edwards and Denise Mimmocchi, the exhibition was very positively reviewed and the accompanying publication, produced in-house, is a significant piece of research that will have a long life as an essential reference for Australian art history.

Afghanistan: hidden treasures from the National Museum, Kabul attracted good visitor numbers and was on display in conjunction with *The Haunted Lotus*, a contemporary project by Sydney-based artist Khadim Ali. Both exhibitions, plus the public programs on offer, drew a very positive response, including from the local Afghan community.

Two other significant exhibitions were initiated by the Gallery during the year. *Renaissance to Goya: prints and drawings from Spain*, from the British Museum in London, coincided with the publication of the first book on the Gallery's fine collection of European prints and drawings. *Plumes and pearlshells: the art of the New Guinea highlands* presented material from the extraordinary collection of Stanley Gordon Moriarty that is now held by the Gallery. The work of curators Peter Raissis and Natalie Wilson, respectively, was instrumental in the development of these exhibitions and the fine scholarly publications that accompanied them.

Theatre of dreams, theatre of play: nō and kyōgen in Japan was the first comprehensive exhibition of the rich cultural tradition of nō and kyōgen theatre to be shown in Australia and drew from the collection of the National Noh Theatre, Tokyo and the Japanese Agency of Cultural Affairs.

The opening date of the Archibald, Wynne and Sulman prizes exhibition was swapped with the Biennale of Sydney. The 19th Biennale of Sydney opened in March and displayed works by both Australian and international artists.

The Gallery marked the tenth anniversary of its *Art After Hours* late-night openings on Wednesday evenings with over 5,000 visitors attending the celebration in September.

ACQUISITION HIGHLIGHTS

Over this financial year the Gallery acquired 389 objects through purchase and gift. In total the value of the Collection increased by over \$8.5 million. Highlights included a magnificent Renaissance portrait by Giovanni Battista Moroni arguably the most important old master portrait to enter an Australian public collection, an exquisite antique jade blade for the Chinese holdings, Henri Matisse's *Jazz 1947*, originally conceived of as an illustrated book and acquired through funds from the Margaret Olley Art Trust. The Foundation supported the acquisition of two major Australian paintings, the first by Tony Tuckson (*Pale yellow with charcoal lines*), (1973) and the second by Sydney Ball *Great Falls 1975-76*. The Indigenous holdings were substantially added to with weaving by Yvonne Koolmatrie and a major painting from Aurakun in far north Queensland *Bush fire at Kutchendoopen 2014* by Mavis Ngallametta.

THE LEWIS COLLECTION

The Gallery received on long term loan an outstanding group of 11 paintings from the private collection of British businessman and avid art collector, Joe Lewis, and his daughter, Vivienne Lewis. The collection includes some extraordinary works by the British painter, Lucien Freud, as well as others by Picasso, Chaim Soutine, Francis Bacon and David Hockney.

BULGARI ART AWARD

Daniel Boyd was the recipient of the 2014 Bulgari Art Award. Now in its third year, this partnership to support contemporary Australian painting allows the Gallery to acquire a major work by a leading artist and provides the winning artist with a residency in Italy. The prize is valued at \$80,000. The Gallery acquired *Untitled 2014* by Boyd for the permanent collection.

EDMUND CAPON FELLOWSHIP

The Edmund Capon Fellowship was established during the year with the aim of fostering a closer relationship with Asian art museums that will lead to further exchange of ideas, programs, individual works of art and temporary exhibitions between Australia and Asia. Through the fellowship, a museum professional from an Asian institution will spend up to four weeks at the Gallery and a member of Gallery staff will spend an equal amount of time in an Asian museum. I acknowledge the leading role of the Balnaves Foundation in supporting the fellowship.

BUDGET

This financial year the Gallery made a strategic decision to move the Archibald exhibition from March to July. This resulted in a one-off reduction in the number of visitors to the Gallery and therefore a decline in revenue from commercial operations. Despite this, the Gallery generated sufficient commercial revenue from its operations to subsidise its total expenditure. The changes made to the organisational structure in the previous financial year and the outsourcing of security arrangements helped the Gallery to operate within its expenditure budgets. I am confident that the Gallery will reap the financial benefits from these strategic decisions in the future.

ADMINISTRATION

The Gallery is moving forward with the implementation of an advanced customer relationship management system (CRM) to improve our management of stakeholder relationships. A product called SUGAR has been selected and the Gallery will partner with Loaded Technologies to customise it to our needs and roll it out. SUGAR will be easy for staff to use and for the first time will collate all stakeholder requirements in one place. Moving to this CRM platform will help support our 'One Gallery' strategy. The Gallery implemented a cloud based Enterprise Resource Planning (ERP) system during the financial year. The ERP is powered by SAP and was a joint initiative with four other cultural institutions under the direction of the Department of Trade and Investment.

CATERING

Leading Australian chef and restaurateur, Matt Moran, and business partner, Peter Sullivan, were appointed the restaurant, cafe and event food partners for the Gallery. It is wonderful to bring such a high level of creativity to the Gallery's food and beverage offerings.

RECOGNITION

I was elected as a new member of the Bizot Group, a worldwide group of art museum directors that meets annually to discuss the exchange of exhibitions and a range of other topics including museums ethics, technical issues, staff training programs, digital content creation as well as broader political issues, including cultural heritage and acquisitions policies. I had previously belonged to this group while director of the J Paul Getty Museum. This first time membership for the Gallery is a great opportunity as we move forward with the Sydney Modern Project.

TRUSTEES

Following Steven Lowy's announcement of his retirement as President of the Board of Trustees at the end of 2013, I would like to take this opportunity to acknowledge Steven's enormous contribution to the Gallery over many years. Steven's strategic guidance and tenacity in pursuing not just a vision for the future of the Gallery but also for Sydney placed the Gallery in a strong position to commence Stage 1 of the Sydney Modern Project.

STAFF

The responsibilities of the Executive team were revised during the year with two new positions created. The Gallery welcomed Jacquie Riddell to the role of Director of Public Engagement, leading a new division that replaces the previous marketing and business development division. The recruitment of the Director of Development will be finalised early in the coming financial year.

Another key appointment to the Gallery team was made with Justin Paton accepting the position as Head Curator of International Art. An acclaimed art writer, Justin is one of New Zealand's foremost curators and comes to us from the Christchurch Art Gallery.

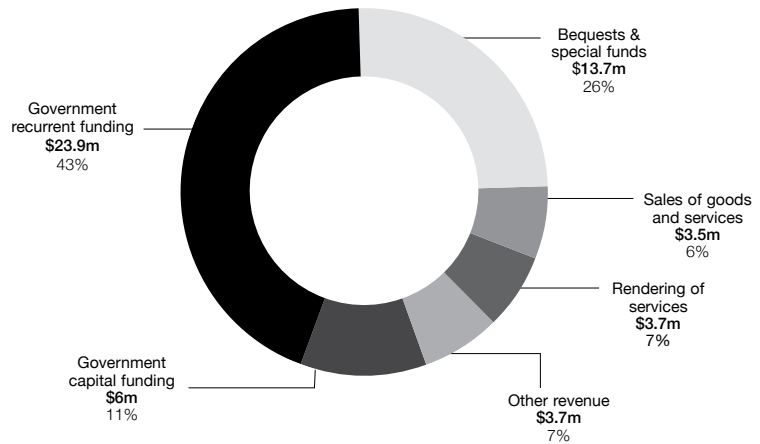
Most importantly I would like to thank all staff for their dedicated work during the year.



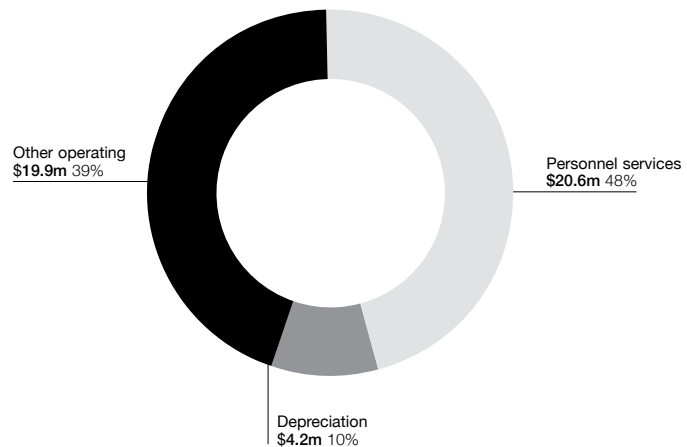
Michael Brand
Director
24 September 2014

YEAR IN BRIEF PERFORMANCE SUMMARY

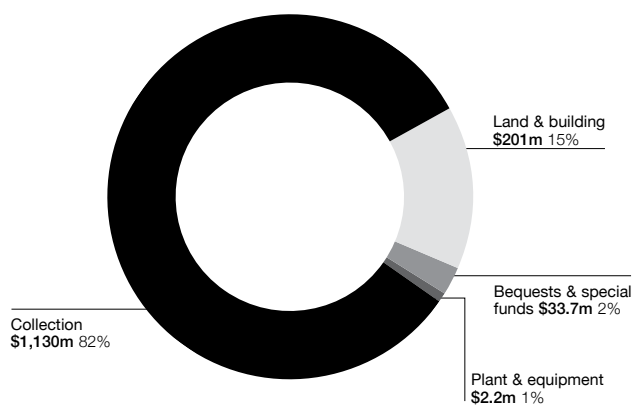
Revenue 2013–14 \$54.5 million



Expenditure 2013–14 \$44.7 million



Net assets as at 30 June 2014 \$1.366 billion



The Gallery's overall surplus for 2010–11 was \$25.2 million. This net surplus includes donations which are restricted for the acquisition of artworks and capital grants for building projects, with the associated assets increase of these activities reported in the

Statement of Financial Position in accordance with accounting standards. Thus the surplus does not represent cash available to the Gallery for operational requirements. The operating net surplus for 2010–11 was \$3.8 million, which was \$2.1 million better than budget, mainly

due to income from exhibitions and venue hire being better than anticipated. The Gallery's Statement of Financial Position increased this year by over \$24 million as at 30 June 2011 with net assets now valued at \$1.074 billion.

ACCESS

Access was provided to the Gallery's collection and significant artworks from around the world through permanent displays and temporary exhibitions which are supported by a range of public programs and events. The exhibition program was predominantly free, with admission fees charged for seven shows. The Gallery engages with regional audiences through touring exhibitions.

EXHIBITIONS

SYDNEY MODERNS ART FOR A NEW WORLD

6 July — 7 October 2013

From humble beginnings to a thriving metropolis, Sydney in the 1920s and 30s was in the midst of great change. By the early 20s its population had grown to one million and its urban environment was being transformed by exciting new structures, including the Sydney Harbour Bridge. Like the changing city, artists in Sydney were forging new paths. As the city grew in confidence as a modern destination, so too did adventurous artists keen to explore innovative ways of using colour, light and abstraction in their interpretation of the new world around them. Their exuberant, cosmopolitan works represent one of the most distinctive and creative periods in the history of Australian art, between the first and second world wars. The exhibition featured works by Margaret Preston, Roy de Maistre, Grace Cossington Smith, Ralph Balson and Harold Cazneaux among many others.

STILL LIFE

27 July 2013 — 23 March 2014

Featuring some of Australia's most famous and popular artists, this exhibition of 25 works from the Gallery's collection charted the continuous development of the still life in Australian art. It included significant paintings by Margaret Preston, Margaret Olley, George W Lambert and Arthur Streeton, some of which had not been exhibited for decades.

A SILK ROAD SAGA THE SARCOPHAGUS OF YU HONG

22 August — 10 November 2013

In 1999 a white marble sarcophagus, unlike any previous discovery, was excavated in Taiyuan, the capital of China's Shanxi province. It belonged to a Turkic-speaking central Asian man, Yu Hong, and his wife, who had been interred in 592 and 598 CE respectively. This magnificent object in many ways exemplified life along the famous Silk Roads, with the multi ethnic mix of traders, pilgrims, monks and envoys. From afar, it looks like a model of a Chinese building, but closer inspection reveals detailed carved or painted scenes of hunting, entertaining and religious worship totally foreign to Chinese traditions. The exquisite panels of the sarcophagus were the focus of this exhibition, which included 16 other sculptures, figurines and ceramics from the tomb or from burials of the same period and province. Never exhibited in China, this display at the Gallery was only the third time the sarcophagus has been shown internationally. The exhibition was co-organised with the Shanxi Museum.

RENAISSANCE TO GOYA PRINTS AND DRAWINGS FROM SPAIN

31 August — 24 November 2013

The Gallery was the only Australian venue in an international tour – which included the Prado in Madrid. This exhibition brought together for the first time prints and drawings by Spanish and other European artists working in Spain from the mid 16th to the early 19th century. It provided a compelling overview of more than 250 years of artistic production. Beginning with works by 16th-century artists working in and around Madrid, the selection progressed chronologically and by region. Spain's 'Golden Age' (the 17th century) was represented by important artists such as Diego Velázquez, Vicente Carducho and

Alonso Cano in Madrid, Bartolomé Murillo and Francisco de Zurbarán in Seville, and José de Ribera in Spanish Naples. Turning to the 18th century, key works by Francisco de Goya, his contemporaries and foreign artists such as the Italians Giambattista Tiepolo and his sons demonstrated how printmaking and drawing greatly increased during the period, forever changing the artistic landscape of Spain.

JOY BEFORE THE OBJECT

28 September 2013 — 2 February 2014

From photography's beginnings in the mid 19th century, when long exposure times required complete stillness, to the 21st century, with its advances in image technology, objects have played a crucial role. This exhibition displayed works that capture the history and complexity of object photography. It explored the nature of the object and the variety of ways in which artists have rendered things photographically and shaped our perception of the material world.

AMERICA: PAINTING A NATION

8 November 2013 — 9 February 2014

Part of the Sydney International Arts Series, this was the most expansive historical survey of American painting ever presented in Australia. With over 85 works, ranging from 1750 to 1967, the exhibition covered more than 200 years of American art, history and experience. *America: painting a nation* included artists such as Mary Cassatt, Winslow Homer, Edward Hopper, James McNeill Whistler, Georgia O'Keeffe, Jackson Pollock, Mark Rothko and John Singer Sargent. The works came from four major institutions in the USA: the Terra Foundation, Chicago; the Philadelphia Museum of Art; the Museum of Fine Arts, Houston; and the Los Angeles County Museum of Art. The Virginia Museum of Fine Arts lent its major work, Edward Hopper's *House at dusk 1935*. Most of the works had never been seen in Australia and the Gallery was the only Australian venue for this exhibition.

ILLUMINATE: EURABA ARTISTS AND PAPERMAKERS

16 November 2013 — 27 January 2014

Illuminate was a community-driven initiative to realise the aspirations of the Goomeroi people in the communities of Toomelah and Boggabilla in north-west New South Wales. It focused on exploring the generational relationships, stories and ideas between the Goomeroi people, their distinctive artistic practice and their community. Through an immersive installation created with paper, light, sound and performance, the exhibition explored issues of home and housing, and highlighted the region's important living history and contemporary experiences. This exhibition was presented as part of the festival Corroboree Sydney 2013.

IAN MILLISS AND LUCAS IHLEIN THE YEOMANS PROJECT

28 November 2013 — 27 January 2014

The Yeomans Project was based on the figure of Australian farmer and engineer PA Yeomans. For Ian Milliss and Lucas Ihlein, The Yeomans Project presented an opportunity to look at art as an entirely utilitarian enterprise – one that proposes new, creative and sustainable ways of working with the land. Together they collected writings, images, documentary films and educational videos and hosted a series of conversations in the exhibition to illustrate Yeomans' philosophy and design innovations.

YIRRKALA DRAWINGS

12 December 2013 — 23 February 2014

In 1947 senior ceremonial leaders at Yirrkala in north-east Arnhem Land produced hundreds of vibrant crayon drawings on paper for the anthropologists Ronald and Catherine Berndt, which are now held at the Berndt Museum of Anthropology at the University of Western Australia. This exhibition presented 81 of these drawings and was the first display of such a significant selection. In an unexpected palette of brilliant red, blue, yellow, green and black, they depict in exquisite detail the complexities of Yolngu life and cultural inheritance. The exhibition included works by men who became leading artists, including Mawalan and Wandjuk Marika, Munggurawuy Yunupingu, Narritjin Maymuru and Wonggu Mununggurr. The Gallery recently acquired a collection of Iarrakitj by the leading artists at Yirrkala today that were to be displayed for the first time in the exhibition.

TINO SEHGAL: THIS IS SO CONTEMPORARY

6 — 23 February 2014

Kaldor Public Art Project 29: Tino Sehgal's *This is so contemporary* was presented in Sydney in association with the Gallery. Sehgal was born in London in 1976, and now lives and works in Berlin. This internationally acclaimed artist creates works that shift our perception from the static museum object to the personal encounter between interpreters and gallery visitors, and consist of sound, movement and interaction. His works cannot be photographed and reproduced; they must be experienced to be understood. At the cutting edge of contemporary practice, Sehgal's pieces have been shown at the Guggenheim New York, Tate Modern, and Documenta.

SOL LEWITT

20 February — 3 August 2014

The Gallery holds one of the most comprehensive collections of Sol LeWitt's work in the world. A pioneer of conceptual art and one of the most influential artists of the second half of the 20th century, LeWitt produced more than 1200 wall drawings over the course of his career. This exhibition included a number of sculptures, works on paper and wall drawings from the Gallery's John Kaldor Family Collection, and works on loan from the Sol LeWitt estate in New York. The exhibition featured a number of wall drawings that have not been realised in Australia before.

AUSTRALIAN VERNACULAR PHOTOGRAPHY

8 February — 18 May 2014

In the *Australian Photography Annual* of 1947, photographer and director of the Gallery Hal Missingham wrote: 'In a country supposedly occupied by people indulging in a vigorous outdoor life, where are the [photographic] records of beach and sport... where are the photographs of the four millions of people who live and work in our cities? What are they like – what do they do – what do they wear, and think?' *The family of man* exhibition toured Australia in 1959 and was enormously influential, with its themes of birth, love and death common to all humanity. However, possibilities for Australian photographers to be noticed were rare until the 1970s due to the lack of institutional support. Nonetheless, photographers from David Moore and Robert McFarlane to the young Sue Ford forged on, trying to find their own vision of Australian life and how it could be represented photographically.

THE HILLS BEYOND HERMANNSBURG

2 March — 2 June 2014

The exhibition explored the extraordinary landscape paintings of central Australia by Aboriginal artists in the Gallery's collection. Central to the exhibition were works by the founders of the Hermannsburg movement, Albert Namatjira and Otto Pareroutja. Their realistic representations of valleys, ranges and ubiquitous gum trees show an intimate connection to country that has informed numerous artists, including the late Billy Benn with his gestural paintings of the hills of his home lands and the more recent works of Ivy Pareroutja with their highly keyed colour, stylised forms and distinctive line-work.

KHADIM ALI: THE HAUNTED LOTUS

6 March — 1 June 2014

The Haunted Lotus considered the nexus between familial ties, the Hazara people and culture, and the emergence of a lawless society in Afghanistan. In addition to these social issues, Khadim Ali revisits recurrent themes in his work such as the construction of morality (good and evil) and ethnic, racial and religious fanaticism. The exhibition comprised new works including hand-made carpets (woven in Kabul), photographs, drawings, video and miniature paintings. This project provided an exciting parallel to the exhibition *Afghanistan: hidden treasures from the National Museum, Kabul*.

AFGHANISTAN: HIDDEN TREASURES FROM THE NATIONAL MUSEUM, KABUL

7 March — 1 June 2014

Afghanistan was at the heart of the Silk Road, the trading route travelled by Alexander the Great, Genghis Khan and Marco Polo, linking ancient Iran, Central Asia, India and China, and the more distant cultures of Greece and Rome. Visiting Australia for the first time, this exhibition – with more than 230 priceless treasures, some thousands of years old – offered a rare opportunity to discover the surprising, untold story of the long and extraordinarily rich culture that is Afghanistan.

ARTEXPRESS

12 March — 11 May 2014

The annual ARTEXPRESS exhibition is one of the most popular at the Gallery. Bringing together an outstanding selection of works submitted for the NSW Higher School Certificate Visual Arts examination, it provides insights into students' creativity and the issues and ideas that are important to them.

19TH BIENNALE OF SYDNEY: YOU IMAGINE WHAT YOU DESIRE

21 March — 9 June 2014

The Biennale of Sydney is Australia's largest and most exciting contemporary visual arts festival. The Gallery is a key partner and has been part of the Sydney Biennale since 1976. Held every two years across multiple venues in Sydney, the Biennale is a three-month exhibition, with an accompanying program of artist talks, forums, guided tours and family days – all free to the public. Under the artistic direction of Juliana Engberg, the *19th Biennale of Sydney: you imagine what you desire* celebrated the artistic imagination as a spirited exploration of the world, seeking splendour and rapture in works that remain true to a greater, even sublime, visuality.

IN THE FLESH: PICASSO, BACON, FREUD, SOUTINE
12 April – 22 June 2014

This exhibition offered 'in the flesh' encounters with six remarkable paintings. It also offered an intimate encounter with six paintings about flesh and the human figure. Produced by four of the most audacious figurative painters of the past century, the works explore the strangeness, power and vulnerability of the human face and body.

MAX DUPAIN
THE PARIS 'PRIVATE' SERIES AND OTHER PICTURES
24 May – 31 August 2014

Max Dupain is one of the leading figures of 20th-century Australian photography. The group of 21 photographs in his Paris 'private' series was taken when he travelled to Paris in 1978 with architect Harry Seidler to photograph the Australian Embassy, designed by Seidler. The series consists of transcendent photographs of Paris. Given to the Gallery by Penelope Seidler in memory of her husband and the photographer, this portfolio was shown alongside other photographs of made and natural structures by Dupain from the 1930s to the 1980s.

TOM NICHOLSON: CARTOONS FOR
JOSEPH SELLENY

22 May – 10 August 2014

Cartoons for Joseph Selleny recalled the remarkable stay of the Austrian imperial frigate 'Novara' that sailed to Sydney in late 1858. The exhibition presented a set of large-scale charcoal drawings (produced as cartoons in the Renaissance style) alongside selected texts and letters, and an accompanying artist book. Tom Nicholson has previously worked with archival material and in this work he used a similar approach to engage with aspects of Australia's early colonial history and the changing state of Aboriginal and non-Aboriginal relations in this country.

PLUMES AND PEARLSHELLS: ART OF THE NEW
GUINEA HIGHLANDS

30 May – 10 August 2014

The people of the New Guinea Highlands are renowned for their spectacular exchange ceremonies, which involve hundreds of dancers festooned with elaborate body adornments, including highly prized bird of paradise plumes and the revered kina, or pearlshell. Appreciating the sophistication and sheer beauty of these objects, the Sydney businessman Stanley Gordon Moriarty assembled one of the finest collections of highlands material culture during his travels there between 1961 and 1972. Among these were exquisitely constructed headdresses, arm and leg-bands, ear and nose-rings and necklaces, made of feathers, shell, bark cloth, animal and plant fibres and natural pigments. This exhibition presented highlights from this extraordinary collection of body art, now held by the Gallery, as well as other superb pieces used in rituals, for war and in everyday life.

THEATRE OF DREAMS, THEATRE OF PLAY: NŌ AND
KYŌGEN IN JAPAN

14 June – 14 September 2014

Featuring 170 works – including masks and costumes as well as paintings, musical instruments and books – from the collection of the National Noh Theatre, Tokyo and the Agency of Cultural Affairs, Japan, this was the first comprehensive exhibition of the rich material culture of nō and kyōgen theatre (nōgaku) to be shown in Australia.

TONY GARIFALAKIS: SHOCK AND AWE
12 June – 21 August 2014

Tony Garifalakis is an artist whose work investigates political, social and religious systems of belief while questioning mechanisms of surveillance, compliance and control. In *Shock and Awe* a selection of commercial prints, posters, and advertisements were modified and altered by a process used by government agencies to censor sensitive material in declassified documents. The exhibition considered this process of 'censorship' as a strategy for eliminating meaning and shifting the context of the visual information.

FUTURE EXHIBITIONS

ARCHIBALD, WYNNE AND SULMAN PRIZES

19 July – 28 September 2014

Eagerly anticipated by artists and audiences alike, this annual event, now held mid year, never ceases to create lively debate amongst the arts community and wider public. Each year, the trustees of the Art Gallery of New South Wales judge the Archibald and Wynne prizes, and invite an artist to judge the Sulman Prize. One of Australia's oldest and most prestigious art prizes, the Archibald is awarded to the best portrait painting, preferentially of some man or woman distinguished in art, letters, science or politics. The Wynne is awarded to the best landscape painting of Australian scenery or figure sculpture, while the Sulman is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.

THE LOST PRINCE AND THE WINTER QUEEN ROYAL PORTRAITS FROM THE NATIONAL PORTRAIT GALLERY, LONDON

3 July – 28 September 2014

In association with the Australia's most prestigious portrait prize, the Gallery will partner with the National Portrait Gallery, London to bring to Australia two exceptional 17th century portraits of royals Henry Frederick, Prince of Wales and Elizabeth of Bohemia, children of James I. These works are by the remarkable Jacobean portrait painter Robert Peake the Elder (c1551–1619), an artist whose works are rarely seen.

EUROPEAN PRINTS AND DRAWINGS 1500 – 1900

28 August – 2 November 2014

This exhibition will coincide with the publication of the first book on the Gallery's fine collection of European prints and drawings. The selection of some 150 works on paper reveals the story of the graphic arts in Europe from the late 15th century to the dawn of the 20th century. Particular periods, styles and schools will be shown through outstanding works by leading masters such as Mantegna, Dürer, Rembrandt, Watteau, Blake, Manet and Whistler, as well as lesser known but fascinating artists. This will be the first time that the Gallery's recent acquisition, *Melencolia I 1514* by Albrecht Dürer will be on display – one of the most enigmatic images in Western art.

POP TO POPISM

1 November 2014 – 1 March 2015

'Popular, witty, sexy, glamorous' – pop art exploded onto the cultural scene in the 1960s. The pop artists rebelled against 'high art' to embrace the new world of advertising, television, film stars, pop music and consumerism. Pop art shocked many but inspired even more. Spanning three decades from the mid 1950s to the 1980s, the exhibition will trace the origins of pop art, its heady high period and its enduring legacy both in Australia and abroad. One of our most ambitious exhibitions ever, it will consume an entire Gallery floor and feature over 200 works, including masterpieces such as Roy Lichtenstein's *In the car* and his first-ever comic-style painting *Look Mickey*, Andy Warhol's *Triple Elvis* and David Hockney's *Portrait of an artist*. For the first time, Australian artists will be showcased among their international peers, with works such as Howard Arkley's *Triple fronted* and Brett Whiteley's 22-metre-long *The American dream* celebrating Australia's pop art movement.

PUBLICATIONS

Plumes and Pearls

Natalie Wilson
Paperback \$49.95

Tradition Today 2014 Revised Edition

Hetti Perkins, Cara Pinchbeck
Paperback \$40.00

My Australian Art

Victoria Collings (illus. Jo Hein)
Hardback \$19.95

My World Art

Victoria Collings (illus. Jo Hein)
Hardback \$19.95

My Asian Art

Victoria Collings (illus. Jo Hein)
Hardback \$19.95

Yirrkala Drawings

Andrew Blake, Howard Morphy, Cara Pinchbeck, John Stanton
Paperback \$39.95

Sydney Moderns

Deborah Edwards, Denise Mimmocchi, Daniel Thomas
Paperback \$55.00
Hardback \$80.00

A Silk Road Saga

Cao Yin
Paperback \$30.00

America: Painting a Nation

Angela Miller, Chris McAuliffe
Paperback \$55

Theatre of dreams, theatre of play: N and kyōgen in Japan

Khanh Trinh
Paperback \$45

COLLECTING

The collections at the Gallery are enormously rich and varied. They are a definitive marker of the growth of an institution over our 140 odd year history. As such it is far more than a destination for looking at pictures. We have over those years evolved into a place of extended experiences and inspiration and at the heart of that lies the collection.

The collection is divided into Australian and international art. The total number of objects in the collection is currently over 31,000 and continues to grow. At present it is valued at \$1.1 billion. It is the Gallery's greatest asset and is a significant cultural asset of the State of New South Wales and the country. Over this financial year the Gallery acquired 181 artworks through purchase and 208 artworks were gifted. A value of \$8,595,403 were added to the collection through gift and acquisition.

COLLECTION HIGHLIGHTS

AUSTRALIAN

Robert Klippel

No 86 metal construction 1959

brazed steel

Gift of Danny and Lisa Goldberg 2013. Donated through the Australian Government's Cultural Gifts Program

Clement Meadmore

Overhang 1986

bronze

edition 2 of 6

Gift of Danny and Lisa Goldberg 2013. Donated through the Australian Government's Cultural Gifts Program

Arthur Streeton

A road to the ranges 1889

oil on cardboard

Gift of Robert Albert AO 2013. Donated through the Australian Government's Cultural Gifts Program

Howard Arkley

Triple Fronted (1987)

synthetic polymer paint on canvas

Mollie and Jim Gowing Bequest Fund 2014

Mike Parr

Easter Island 2013

set of 99 inkjet prints on Spectrum gloss paper

edition of 1 + 1 AP

Purchased by the Art Gallery of New South Wales 2014

Fiona Hall

Drowning theory 2011

polyurethane, vitrine

edition 1 of 5 + 1 AP

Contemporary Collection Benefactors Fund 2014

Fiona Hall

Fools gold 2012

Tongan ngatu dye and ochre on barkcloth

Contemporary Collection Benefactors Fund 2014

Sydney Ball

Great Falls 1975–76

synthetic polymer paint and enamel on cotton duck

Purchased by the Art Gallery of New South Wales 2014

Bertram Mackennal

Daphne 1897

bronze

Purchased by the Art Gallery of New South Wales 2014

Mavis Ngallametta

Bush Fire at Kutchendoopen 2014

natural pigments and acrylic binders on canvas

Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2014

Yvonne Koolmatrie

Eel Trap 2013

sedge rushes (*Lepidosperma canescens*)

Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2013

Clarice Beckett

Evening, St Kilda Road c1930

oil on board

Purchased with funds provided by Australian Collection Benefactors' Program 2013

Tony Tuckson

Pale yellow with charcoal lines 1973

acrylic and charcoal on hardboard

Art Gallery of New South Wales Foundation Purchase 2013

Roy de Maistre

The boat sheds, in violet red key 1919

oil on wood

Purchased by the Art Gallery of New South Wales 2013

INTERNATIONAL

Basile Lemeunier

Portrait of Édouard Detaille

1891

oil on canvas

Purchased by the Art Gallery of New South Wales 2014

Nozaki Shin'ichi

Birds and animals with flower and grasses of the four seasons

Second half 19th century

handscroll, ink and colour on silk

Purchased with funds provided by W. Schmidlin & D. Apelbaum and Asian Collection Benefactors Fund 2014

Doug Aitken

Start swimming 2008

aluminium lightbox, neon, acrylic

ed: 4/4

Purchased 2014

Shang/early Western Zhou dynasties

Ge-halberd

ca 1400-1100BCE

jade

Edward and Goldie Sternberg Chinese Art Purchase Fund

Gajin Fujita
Southland standoff 2013
12k and 24k gold leaf, spray paint, paint markers, mean streak
Purchased by the Art Gallery of New South Wales 2014

Grayson Perry
Map of truths and beliefs 2011
acrylic, wool and cotton tapestry
edition 7/7 (edition of 7 plus 2 AP)
Purchased by the Art Gallery of New South Wales 2014

Henri Matisse
Jazz 1947
woodcut
original illustrated book.
Margaret Hannah Olley Art Trust 2014

Giovanni Battista Moroni
Portrait of a young man 1565-1570
oil on canvas
Purchased with funds provided by the Art Gallery Society of New South Wales Collection Circle 2014

Christoffel Jegher
after Sir Peter Paul Rubens
Susanna and the elders circa 1633-circa 1636
woodcut
Parramore Purchase Fund 2013

Roy Lichtenstein
Bull profile series 1973
lithograph and line-cut
edition 40/100
Purchased with funds provided by Hamish Parker 2013

OTHER COLLECTION ACTIVITY

CONSERVATION

The Conservation department was involved in unpacking, condition checking, mounting and installing over 300 artworks for the exhibition *Afghanistan: hidden treasures from the National Museum, Kabul*. Other exhibitions that involved similar conservation work this year included *Theatre of Dreams, Theatre of Play; nō and kyōgen in Japan, America: painting a nation, Sol LeWitt* and the touring exhibition *Contemporary Australian Drawing: 20 years of the Dobell Drawing Prize*.

The installation of wall drawings by a team of technical assistants from the LeWitt estate for the *Sol LeWitt* exhibition provided an opportunity for detailed documentation of the application, function, and significance attributed to the materials used in these works. Samples of materials were gathered for the Gallery's artists' materials archive and for possible use in minor repairs if required in the future.

The *Yirrkala drawings* exhibition opened at the Gallery in December before touring to Queensland Art Gallery and the Charles Darwin University Art Gallery. Conservation worked with the owners of the collection, the Berndt Museum, to treat and prepare the works for display. The Gallery produced 10 short films to accompany the exhibition, including one on the conservation of the works.

Extensive treatment was required to conserve objects, complex figures and adornments from the New Guinea Highlands for the exhibition, *Plumes and Pearls: art of the New Guinea Highlands*. The nature of this material meant that specialised mounts were required for most of the works in the exhibition. The process of installing the works was complex and required the assistance of staff across a number of areas. The exhibition provided the opportunity to analyse materials used in the creation of the works which will contribute to a better understanding of their cultural significance.

The Gallery's portrait of King Henry VIII has been the subject of an ongoing conservation project jointly funded by individual benefactors and Friends of Conservation. To date the project has involved thorough technical and art historical research and documentation which will enable the work to be understood in relation to similar portraits held in the National Portrait Gallery and Society of Antiquaries in London, and in relation to the workshop which produced this subgroup of lifetime portraits of Henry VIII. Friends of Conservation also supported the treatment of the Tom Roberts painting *Jealousy* as well as the treatment of the frame for the painting *The Upper Nepean 1889* by W.C. Piguenit.

The Women's Art Group funded a special project dedicated to the conservation of contemporary Australian painting. The project focused on the treatment of a number of acrylic paintings dating from the 1960s and later, including the recently purchased Howard Arkley painting *Triple fronted*, Robert Rooney's *Tumults in the clouds 1985* and Lindy Lee's *Nell and every little thing, 1995*.

With the assistance of a trainee, the Gallery's reproduction frame maker made frames for several major paintings from the collection including John Mather's painting *A Woolshed, Victoria, 1889*, John Martin lithographs and Lister Lister's *The Golden Splendour of the Bush, c.1906*.

The Conservation department engaged in a number of collaborative research partnerships this year including continuing partnerships with the University of Western Sydney, the University of Technology Sydney and the Australian Synchrotron. A new partnership was developed with the Australian Nuclear Science and Technology Organisation (ANSTO) investigating the application of neutron radiography/imaging to the field of cultural heritage.

The Gallery hosted a conservation symposium and two workshops this year: *On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium*; a laser cleaning course for conservators presented by Dr Martin Cooper, Lynton Lasers Ltd, London; and a Getty Conservation Institute workshop, *Cleaning of Acrylic Painted Surfaces* (CAPS) on current research into cleaning systems and methodologies for acrylic painted surfaces. The CAPS workshop was the fourth in a series previously held in New York (MOMA), London (Tate Britain) and Washington DC.

EDMUND AND JOANNA CAPON RESEARCH LIBRARY AND ARCHIVE

To coincide with the exhibition *The connoisseur and the philanthropist*, Michael Sternberg donated his parents' library of Chinese art, as well as personal papers, to establish the Goldie and Edward Sternberg Archive. Exhibitions at the Gallery frequently result in important donations. In preparation for the *Pop to Popism* exhibition, Jim Sharman gifted his superb personal library of books related to Pop art. Other major donations during the year included Marea Gazzard's personal archive, the Mori Gallery archive and records related to Roy de Maistre, given by relatives of the artist in the United Kingdom, Doris de Mestre Fisher and Caroline de Mestre Walker.

The digitisation of the slide library collection continues. At the end of June 2014 the number of slides which had been converted to digital format was just short of 50,000. Work during the year concentrated on installation images of exhibitions held at the Gallery with the view to making these images accessible via the Fotoweb system in the future. Archival collections are also a rich source of photographic material relating to the art history of Australia and the world. As of June 2014, almost 75,000 slides, negatives and photographs have been scanned, half of which came from the papers of photographer Robert Walker, who documented the visual and performing arts in Sydney and elsewhere for over half a century.

PRINTS, DRAWINGS AND PHOTOGRAPHS STUDY ROOM

The Study Room for prints, drawings and photographs attracted over 1400 visitors who engaged with the Gallery's works on paper collections either by appointment to access art from storage or to view collection highlights displayed on the walls. The Study Room is recognised as an important resource for the close-up study and research of art objects, and is utilised by artists, writers, film makers, students, museum and gallery professionals, along with interested members of the public. The Study Room is a key feature of the Gallery experience for diverse groups and this is evidenced in repeat visits from universities, TAFE, colleges, art schools, community art centres, and primary and secondary schools. Cross-departmental Gallery staff collaborations also resulted in the greater use of the Study Room as resource for promoting awareness and access to the Gallery's collections of Indigenous art. This included participation in the Corroboree Sydney Festival 2013 as well as the *Yirrkala drawing* exhibition.

During the year a program of small displays highlighting the permanent collection of works on paper included: recent acquisitions from Australian and International Departments, contemporary works by Wedderburn artists John Peart, Elizabeth Cummings and Roy Jackson, along with a selection of 15th – 17th century Persian miniatures. The year concluded with a display of screenprints by Timothy Akis which ran in conjunction with *Plumes and Pearls: art of the New Guinea Highlands* exhibition.

The Study Room late night opening on Wednesday evenings (until 7.30pm) continues to be well received by the public attracting over 300 visitors.

REGISTRATION

During the year the Registration department administered the outward loan of 196 artworks from the collection to 34 national and 5 international institutions; managed the inward loan of 67 objects from 26 lenders for collection purposes, managed 8 furnishing loans and made 36,525 artwork movements within the Gallery and externally.

The department also undertook the collection inventory of the Pacific art collection and framed photography collection.

The Registration department continues to manage the Gallery's offsite collection store. During the period 95 people were supervised on visits to the store. The visitors comprised tertiary art students, Art Gallery Society and Taskforce tour participants, colleagues and members of the public viewings specific works in the collection.

The Registration department also managed the exhibition tour of *Bill Viola-Kaldor Family Collection Artist Room 2*; and *Whiteley on Water* and assisted in the management of the *Contemporary Australian Drawing: 20 Years of the Dobell Drawing Prize* tour.

PHOTOGRAPHY STUDIO

Major projects during the year included extensive photography of artworks for the exhibitions *Plumes and Pearls: art of the New Guinea Highlands*, *Pop to Popism*, *European prints and drawings 1500-1900*, *Dobell Biennial* and *Sol LeWitt*.

Sol Lewitt works were photographed and videoed as they were made in Gallery spaces over a period of 4 weeks.

The *Afghanistan: hidden treasures from the National Museum, Kabul* exhibition was photographed with an emphasis on capturing community events and activities associated with the exhibition *Sydney Moderns: art for a new world, America: painting nation* and the *19th Biennale of Sydney: you imagine what you desire* exhibitions were documented photographically during installation. Other exhibitions photographed included all lower level 2 contemporary projects along with activities and performances associated with each of the projects.

Over 3500 high resolution images of collection artworks were added to the digital asset management system. Over 11,000 images of events and activities were also added.

ENGAGING

The Gallery continued to evolve opportunities for diverse audiences to engage with its permanent collection and temporary exhibitions through programs activities and digital engagement.

DIGITAL ENGAGEMENT

NEW ONLINE PROJECTS AND CONTENT

The interactive *Journey of the treasures* developed in conjunction with *Afghanistan: hidden treasures from the National Museum, Kabul* was available live in the exhibition space and online. The interactive is an immersive online story where visitors can hear Afghan and Australian voices discussing the importance of keeping culture alive under sometimes very difficult circumstances. The interactive also includes a video wall made up of a combination of Gallery produced videos and others sourced from YouTube. *Treasure passed from mother to daughter*, a Gallery produced video was featured on the Guardian website.

A Chinese language guide was released that provides key information in English, simplified Chinese and traditional Chinese to assist Chinese speakers make the most of a visit to the Gallery. It is a free app for smart phones and tablets that includes a map, artwork highlights, video and audio.

The backend of the online calendar of events was completely rebuilt during the year resulting in an interface that is much easier to use, faster to download and compatible with other calendar systems.

Indigenous Australian: Art Gallery of New South Wales App for iPad is the third in the suite of apps featuring the Gallery's collections and was launched on the App store in November. The first two apps featured the contemporary and Australian collections. *Indigenous Australian* features a selection of artists and artworks from the Gallery's Aboriginal and Torres Strait Islander art collection and allows users to view high-quality images in extraordinary detail, discover stories of the artists and the art, get simple explanations of art terms, and go behind the scenes with interviews and videos. Ranging from bark paintings to photography, sculpture to shell work, weavings to watercolour, the app includes work by significant artists such as Emily Kam Ngwararay.

A 30 and 25 second TVC was produced to promote *America: painting a nation*. The TVC was shown on Channel 7 and in cinemas. The Gallery also produced a series of short films about 6 highlight works in the exhibition featuring curator Chris McAuliffe, these were released week by week via the Gallery's social media channels.

iPads were installed in the *Yirrkala drawings* exhibition to showcase 10 films made by the Gallery about the Yirrkala community and the artists. The films shine a light on the history of the drawings in the exhibition and demonstrate how the Gallery worked with the Yirrkala community to create the exhibition.

An in-gallery slideshow displayed on iPads was created for the *Plumes and pearlshells: art of the New Guinea Highlands* exhibition. It was designed to showcase an archive of just under 80 photographs by businessman Stanley Gordon Moriarty who assembled one of the finest collections of highlands material culture during his travels to the New Guinea Highlands between 1961 and 1972.

The Gallery's new audio presence was launched on *Soundcloud* with a playlist of celebrity talks from *Art After Hours*. *Soundcloud* will be rolled out as the Gallery audio channel player in the coming year.

ONLINE VISITATION

Visitation to the Gallery's website during the year (including our mobile site) was 2,373,746 sessions, 1,430,581 users and 9,313,740 page views (using Google Analytics). Visitation was slightly down due to the shift in programming of the Archibald, Wynne and Sulman prizes which attracts a large online following.

The most visited part of the Gallery's site during the year was the collection online (26%) followed by What's On (21%), the prizes database showcasing the finalists and winners of the Archibald, Wynne and Sulman and Dobell Prize for Drawing (13%), education, including Inside ARTEXPRESS (8%) and the Gallery shop online (6%). The homepage received 6% of the traffic. Online visitation included 81% from Australia, with 73% of these from New South Wales.

ONLINE RESEARCH ENQUIRIES

There has been a substantial increase in the number of online reference enquiries. During year 580 enquiries were answered online including 47% from the Sydney metropolitan area, 38% from regional New South Wales and 15% from overseas.

MESSAGING VIA THE WEBSITE

The Gallery received 1685 messages from the general public through the main online contact form during the year. Of these 39% were general enquiries, followed by 9% for the Archibald and other prizes, 8% for exhibitions, 7% events and program enquiries, 7% the collection and 6% for education.

SOCIAL MEDIA AND THIRD PARTY PLATFORMS

- Facebook over 60,000 likes (40% increase)
- YouTube 2500 subscribers (40% increase) and 300,200 views (15% decrease)
- Twitter over 31,000 followers (30% increase)
- Google+ over 49,000 followers (40% increase)
- Instagram 10,000 followers (150% increase)

EMAIL NEWSLETTERS

The redesigned e-newsletter templates were launched in January 2014. The main objective of the redesign was to ensure consistency of style and branding across the suite of e-newsletters, ensure optimisation for mobile devices and improve functionality. The Gallery publishes five e-newsletters. In addition 71 media releases were emailed to various media segments.

TITLE	ISSUES & FREQUENCY	SUBSCRIBERS
Artmail	17 (monthly plus specials)	180,000
Art After Hours	48 (weekly)	7300
Brett Whiteley Studio e-news	3	2300
Education update	4 (once per term)	700
Tertiary update	4	1700

PROGRAMS

The Gallery's public and education programs are dedicated to providing engaging experiences for people from all walks of life. The Gallery strives to develop welcoming, pleasurable and stimulating programs and resources for the general public, students, teachers and specialised community groups. In acknowledgement of the diversity of visitors to the Gallery programs are designed with a range of audiences in mind, from first-time visitors to art lovers and enthusiasts, students, teachers, artists, academics and specialised community groups.

AUDIENCE BY PROGRAM

Art After Hours	35,802
Sundays	1232
Exhibition and collection talks	1372
Lectures, forums and symposia	2071
Film program	31,427
Family programs	22,222
Workshops and special programs	3550
Access programs	1984
Outreach programs	710
Guided tours for adults	39,628
Community Ambassadors: language tours	1898
Primary schools (K-6)	18,342
Secondary schools (7-12)	42,144
Teacher professional development	309
Tertiary (universities and TAFE)	6253
Brett Whiteley Studio (education programs)	1600
Brett Whiteley Studio (public programs)	498
TOTAL PROGRAM AUDIENCE	211,042

EXHIBITION AND COLLECTION PROGRAMS

Core Gallery programs interpret artworks in exhibitions and the collection, through talks, lectures, tours and workshops. Programs are presented by Gallery staff and guest speakers, artists, scholars and public figures. Guided tours are conducted by the Gallery's pool of 171 volunteers and introduce visitors to the collections and exhibitions. The weekly *Art After Hours* late night program engages new audiences and provides different perspectives for dedicated visitors, with guest talks, music in the *ArtBar* and the ever-popular film screenings. Specialised programs engage visitors with languages other than English, community groups and people with disability.

HIGHLIGHTS

- The Gallery launched *Third Sundays at the Gallery* with sponsorship from State Street Learning for Life. The program is designed to engage weekend visitors with our permanent collections and offers participatory art making for all ages, guest speakers and a focused *Artwork of the Month* talk. Over 650 visitors engaged in the launch program in May.
- A number of innovative programs were developed to accompany the *Sydney Moderns: art for a new world* exhibition including

walking tours of central Sydney focussing on modernist architecture (in partnership with Sydney Architecture Walks), a collaborative drawing project called *Skyline*, and a plein-air painting workshop in locations significant to the history of modern Australian painting.

- Visiting curators from the Terra Foundation, the Philadelphia Museum of Art and the Museum of Fine Arts Houston presented in-exhibition talks and participated in a panel discussion for the opening weekend of *America: painting a nation*. A symposium produced in conjunction with the Sydney Intellectual History Network (University of Sydney), explored themes of American identity and nation-building.

- This year marked the tenth anniversary of *Art After Hours* and the popular night time opening was refreshed with a renewed marketing campaign, a pop-up bar, extended opening hours (to 10pm) and regular 'highlight nights', with a fun, social aspect. The first highlight night (celebrating the tenth birthday and the *Sydney Moderns: art for a new world* exhibition) attracted over 4000 visitors.

- The Gallery forged a new and profound partnership with Sydney's Afghan community during the exhibition *Afghanistan: hidden treasures from the National Museum, Kabul*. A preview event for 700 community members was held prior to the exhibition opening to general public with community programs conducted throughout the exhibition. A special *Art After Hours* night showcased Afghan culture. Free entry to the exhibition and talks were offered to refugee and community groups. The programs were developed in consultation with key members from Sydney Afghan community organizations, principally Hills-Hollroyd Migrant Resource Centre, Kateb Hazara Association, Hazara Vision, Afghan Hasarian Youth Association, Nabi Akram Association and Afghan Community Support Association and The Sada Project. The Gallery hopes to maintain and further develop these relationships in the future.

- Films presented by the Gallery during the year included the *Modern City* film series in conjunction with *Sydney Moderns: art for a new world*; *A Silk Road Adventure* film series in conjunction with the exhibition *A Silk Road Saga: Yu Hong's sarcophagus* and *Epic America* film series in conjunction with *America: painting a nation*. During the year Gallery audiences were offered a rare chance to see a collection of ground-breaking documentaries which reflected the complexity of thought, language, history and culture of Papua New Guinea. The Gallery was also a cultural partner for the 2014 Sydney Film Festival, hosting the International Women's Day symposium and a Robert Altman retrospective.

- The Gallery was one of nine participating organisations in the inaugural Corroboree Sydney Festival of Indigenous art and culture in November 2013. Over forty events were held over nine days including talks, tours, lectures, workshops, live music, performance, food and film and attracted several thousand participants. Highlights of the festival at the Gallery included the presentation of *Illuminate*, an immersive installation created with paper, light and sound by the Euraba artists and papermakers, talks by Gallery experts and artists such as Judy Watson, Daniel Boyd and Ken Thaiday, art-making activities and a special performance for children. Film director Wayne Blair introduced a free screening of his hit movie *The Sapphires*.

- The 2014 ARTEXPRESS exhibition showcased 40 artworks. Themes included self identity, landscape, suburbia, art history,

personal, political, environmental and social issues. Over 17,000 metropolitan, regional and interstate students visited the exhibition. An interactive title wall was introduced this year allowing visitors to respond to the exhibition with drawings or words and over 10 000 comments were created from visitors of all ages. The online resource was highly successful with over 450,000 page views on the ARTEXPRESS database, allowing students to search works, diaries (VAPDs) collection connections, videos, and student audio. ARTEXPRESS is a joint initiative of the NSW Department of Education and Communities and the Board of Studies, Teaching and Educational Standards NSW in association with the Gallery.

EDUCATION AND FAMILY PROGRAMS

The participation rate for primary, secondary and tertiary audiences (students, teachers and lecturers) remained strong during the year with over 66,730 education visitors to the Gallery. Over 22,222 visitors were attracted to *Gallerykids* events.

A number of online and print education resources were produced during the year, a dedicated children's space was created as part of the *America: painting a nation* exhibition, outreach programs and community events were developed that linked to the *Afghanistan: hidden treasures from the National Museum, Kabul* exhibition and an exciting new education partnership between the Gallery and State Street commenced supporting lifelong learning for young children to adults.

HIGHLIGHTS

- State Street, a financial institution based in Boston with offices in Asia and Sydney, joined the Gallery as an education partner with a key aim of supporting and promoting education programs through lifelong learning experiences linked to the Gallery's collection. A new selection of resources and special programs was developed as a result of the partnership. The partnership was launched at the Gallery with artist Del Kathryn Barton as ambassador of the program. A new *Gallerykids* trail and an *ArtWalk* trail for secondary students was launched and a special *Tours for Tots* program was created for the event.
- The *Third Sunday of the Month* program began and includes drop-in-and-make activities for families, drop-in-and-draw workshops for visitors of all ages, *Artwork of the Month* talks and spotlight talks themed around different parts of the Gallery's collection.
- Children's labels, a specially written audio tour and a dedicated children's area were developed for the *America: painting a nation* exhibition marking one of the most comprehensive exhibition-based interactive experience for children and families in the Gallery. An exhibition of children's watercolour paintings inspired by American artist Georgia O'Keefe was displayed in the children's area as well as an interactive postcard activity and pioneer paper patchwork activity sheet. The success of these initiatives will lead to more developed programming for children and families as part of the Gallery's exhibition program.
- Three new children's art-making activity books *My Australian Art*, *My Asian Art* and *My World Art* were specially written and designed to connect with the Gallery's collection. *My Australian Art* won the 2014 Museums Australia Multimedia and Publication Design Award (MAPDA) award for children's book design.
- *Young Archie* was run for a second successful year in conjunction with the 2014 Archibald Prize and was supported by ANZ with Faber-Castell providing prizes. 1015 entries were received, more than double the number in the first year of the exhibition and media interest continued to be extremely high. Regional galleries will run their own version of the competition when the Archibald Prize tours in 2014-15.
- The Gallery's Aboriginal and Torres Strait Islander education programs for Years K-Tertiary continued to grow over the year, attracting new audiences and developing and building on connections with local, metropolitan and regional communities.
- The *Djamu Program for Indigenous Art Education* continued to grow and funding of \$20,000 facilitated the appointment of an Indigenous Gallery Educator to the role of Assistant Djamu Coordinator.
- Two annual Indigenous art education programs were run at the Gallery during the year; *Djamu: Senior* for Indigenous senior Visual Arts and Aboriginal Studies students and *Djamu: Junior* for students in years 5 and 6 from the Sydney region.
- As part of *Djamu: Junior* 15 Indigenous students in years 5 and 6 from schools in the Sydney Local Government Area participated in a three week art education program based at the Gallery. Students attended the program for one full day each week meeting artists Tony Albert, Roy Kennedy and Reko Rennie and participating in an art making workshop inspired by each artist's work. The students were also able to view the installation of Reko Rennie's work *No sleep 'till Dreamtime* in the Yiribana Project Space.
- As part of *Djamu: Senior* 16 Indigenous senior visual arts students in Year 11 participated in the program over three days. The intensive and immersive program was designed to introduce students to a range of vocational pathways in the arts, an area in which Indigenous people are currently under represented in a professional capacity, and provide professional development opportunities for the Gallery's Indigenous education staff who were involved in all stages of program planning, delivery and evaluation. Students became familiar with the Gallery's collections, spaces and history and with staff of the Aboriginal and Torres Strait Islander Art Department. Students developed their knowledge of Indigenous art practices and a range of other art movements and the art world, participated in extensive and diverse educational sessions such as artist led art making workshops, visited specialised areas of the Gallery such as Conservation and the Prints and Drawings Study Room, observed exhibition installation and met artists, curators, conservators and other staff. Students developed confidence in negotiating the Gallery spaces, discussing artworks and speaking in front of a group. All sessions were led by the Gallery's Indigenous Educators.
- The Gallery worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the programs.
- In a new education initiative the Gallery partnered with the Department of Education and Communities, Arts Unit to support teachers and students in regional and remote areas to engage with New South Wales Aboriginal artists and their art, as well as with relevant issues, ideas and educational approaches. The program is

based on *Home: Aboriginal Art from New South Wales*, a major new education resource created by the Gallery which celebrates the work of over 25 Aboriginal artists who belong to nations and language groups that fall within the area that is today defined as New South Wales.

- Indigenous Gallery Educators continued to guide a wide range of discussion tours and art making workshops during the year, developing their expertise as educators and providing a mentoring experience for Indigenous students.
- In 2014 a specialised ongoing bi-monthly training program was instituted for Indigenous Gallery Educators run in close association with the Aboriginal and Torres Strait Islander Art department. The program supports Indigenous Gallery Educators to develop in-depth knowledge of the Gallery's Indigenous art collections, an understanding of contemporary Indigenous art practice and related issues and ideas and strengthens skills in public speaking and teaching diverse audiences.
- The Gallery's education team including Gallery Educators and Programs Co-ordinators received training to support their continuing and informed engagement with the Indigenous art collections.
- The Gallery's Volunteer Guides received ongoing training specifically focused on the Aboriginal and Torres Strait Islander Art collection. The training goes beyond artworks in the Gallery, and introduces them to the many social and political issues surrounding the production of Indigenous art in Australia. This important training ensures Volunteer Guides are up to date with the dynamic nature of Indigenous art and culture.
- A Teachers' Professional Development day for teachers of Years K-12 focused on engagement with Indigenous art in the classroom and featured a rich program of talks by artists, curators and educators. The program was attended by 27 teachers from the Sydney Region in association with the annual Koori Art Expressions exhibition. One of the Gallery's Indigenous Educators represented the Gallery as a member of the selection panel for the exhibition.

TERTIARY EDUCATION

The Gallery supports students from universities, art schools and colleges through 3 main programs: facilitated class visits, academic programs, and internships and scholarships. The Gallery also supports the University of Sydney's Art and Curatorship foundation course, with curators, conservators, educators and other Gallery professionals contributing lectures and demonstrations in the Gallery.

The Gallery collaborated with several academic and arts organisations including The Power Institute for Art and Visual Culture (University of Sydney); the College of Fine Arts (University of NSW); the University of Technology, Sydney; The Japan Foundation and the Biennale of Sydney.

58 trainee teachers from the Australian Catholic University attended a three hour professional development session with Indigenous Gallery Educators.

The Sydney Students Speak program (first piloted in 2012) designed to engage undergraduate students from local art schools and universities with the Gallery's collections and exhibitions was run

twice during the year; once in conjunction with the *Sydney Moderns: art for a new world* exhibition and once for the Biennale of Sydney. The program provides training and mentorship in public speaking about art for 6 students who then each present a talk for a public audience.

ACCESS EDUCATION PROGRAMS

Access programs continued to grow during the year with Variety, the children's charity sponsoring the *Starting with art* program and providing corporate volunteers to physically support the delivery of the program.

Starting with art is the Gallery's audience initiative for K-12 students with specific learning needs; it presents innovative workshops utilising the Gallery's collections for students with a disability. The program attracted strong interest with 307 primary and 324 secondary students participating.

Contact was made with support units within NSW Government schools to keep them updated with access developments and create programming to suit the needs of the audience. A number of schools unable to make the journey into the Gallery accessed education material online.

ACCESS PROGRAMS

Access programs at the Gallery assist in removing the social barriers and promote inclusion for people with physical, sensory or intellectual disabilities and other disadvantaged social groups. Access programs provide opportunities for a diverse range of people with a disability or disadvantaged community organisations to actively engage and connect with art. Access programs are delivered in a structured and flexible approach responding to specific needs of diverse groups. Access programs and services at the Gallery incorporate a range of programs for general and education audiences with specific needs and during the year a total of 1984 people accessed these services.

With an increased awareness regarding wellbeing, lifelong learning and an understanding in the community of the positive benefits of engagement in the arts, health, aging and disability sectors are increasingly viewing the Gallery as a valuable resource to access and provide a stimulating and inspiring experience for groups with specific needs.

Through the Gallery's website, individuals, community organisations and assisted living facilities have been able to locate information related to access and this has increased the Gallery's profile as a cultural institution where people with diverse needs can have a meaningful and enjoyable experience engaging with art.

The exhibitions *Sydney Moderns: art for a new world*, *America: painting a nation*, *19th Biennale of Sydney: you imagine what you desire* and the *Afghanistan: hidden treasures from the National Museum, Kabul* exhibition were a focus for Access programs with booked groups introduced to the key themes, artworks and art making processes. The Community Access workshops associated with these exhibitions provided participants with opportunities to respond to the artworks viewed and ideas explored. Community organisations were supported by the online education resources which detail pre-visit and post-visit group discussion.

A new initiative during the year was a school holiday program for children with specific needs and 33 people booked for the workshop in association with the *America: painting a nation* exhibition.

The Gallery participated in the Lord Mayor's Social Inclusion Day associated with the Biennale of Sydney. A community access workshop, audio description tour and Auslan interpreted tour were delivered to assist participants to engage with the Biennale in a meaningful way.

Art and dementia tours serviced 422 individuals living with dementia, plus support staff and carers on request. These tours have been further developed to support day programs for the frail aged. 18 Access Volunteer Guides and 10 health professionals were trained with the support of the National Gallery of Australia and Alzheimer's NSW. The Access Volunteer Guides have been instrumental in the growth of the program and a strong relationship has developed with Alzheimer's NSW with plans to work more closely together.

Inquiries from assisted living facilities and community organisations providing respite care seeking outreach programs have increased.

The Gallery held events during Seniors' Week in March 2014. Community groups working with individuals with mobility issues and seniors living with Alzheimer's were invited to participate

The *Signing Art* program, Auslan interpreted tours and events for deaf is the Gallery's longest running access program and attracts a loyal audience. Three *Art After Hours* celebrity talks and the opening weekend talks for *Afghanistan: hidden treasures from the National Museum, Kabul* were Auslan interpreted.

Audio description tours and *In Touch* free sculpture touch tours for people who are blind or visually impaired attracted an increased audience. The audio described tours are available to the general public and can be adapted to suit the particular educational needs of Years K-12 school students.

Access awareness training was delivered to Gallery Officers, Volunteer Guides, Children's Guides and Community Ambassadors through several tailored sessions.

COMMUNITY PROGRAMS

Community programs developed for the *Afghanistan: hidden treasures from the National Museum, Kabul*, exhibition which were very successful. Special programs were created for schools with a high proportion of Muslim students and an exciting program of music and art-making was developed for audiences of all ages through links with the Afghan community and their musicians.

India Calling, a K-6 education program, was run in conjunction with the Department of Education and Communities and highlighted the *Afghanistan: hidden treasures from the National Museum, Kabul* exhibition and included an exhibition tour, storytelling sessions and art-making activities.

By providing tailored and empowering learning experiences for students and teachers from low socio economic status (SES) school communities, the Gallery continues to support the development of richer and more creative communities.

Outreach programs were developed in conjunction with a number of exhibitions during the year. These education programs aim to support students in developing their relationship with visual art and their sense of belonging at the Gallery.

In association with Kaldor Public Art Projects the Gallery developed an outreach program featuring the work of performance artist Tino Sehgal *This is so contemporary* (the 29th Kaldor Public Art Project). The aim of the program was to support low SES School communities with an enriching introduction to contemporary art practice and provide first hand experiences of performance art. Over 180 students participated in a day-long program; unpacking performance art and the role of the human body in art, discussions in gallery spaces, as well as looking, making and interpreting contemporary art.

Over 500 students from a range of schools (many with Afghan heritage) were brought to the Gallery to view *Afghanistan: hidden treasures from the National Museum, Kabul* exhibition. Activities included discussion and art making with Gallery educators, looking and interpreting and engaging directly with works from the exhibition.

HSC Days and Teachers Days again proved to be a very important form of support for teachers and mentoring students with skills in analysing works of art and writing about them to increase their success in the HSC Visual Art examination.

The Gallery was involved in providing outreach support for regional galleries that have programmed Gallery touring exhibitions. Education coordinators provided opportunities for regional gallery staff and volunteer guides including:

- Annual learning symposium
- Professional development days
- Support for volunteer guide training
- Regional teacher's in-service
- Students study sessions
- Presentation of public program exhibition floor talks
- Access to online resources, video and apps

Now in its third year, the annual student photography competition was held in association with *Joy before the object* exhibition for primary and secondary students. With close to 100 entries each year, it is encouraging to see how many students are engaging with the photographic process.

PROFESSIONAL DEVELOPMENT

Teachers' professional development continued to be a priority for the Gallery with high demand for a range of programs and experiences across the primary, secondary and tertiary areas and new initiatives were developed to reach as broad an audience as possible. The continued association with the Board of Studies, Teaching and Educational Standards NSW and BOSTES as an endorsed provider of registered professional development was also significant in the interest of teachers' participation in Gallery programs.

The Gallery ran a 3-day learning symposium that included specific presentations as well as artists, curators and specialist lectures. The theme for this event was *Actions and authorship: the artist as maker*. Each day focussed on a different concept and audiences and included a day dedicated to ARTEPXPRESS. Regional gallery educators were invited free of charge to participate.

Teachers from low SES school communities were invited free of charge to participate in syllabus focussed professional development days including the HSC Teachers Day and mentorship program. During the year teachers participated in programs at the Brett Whiteley Studio as well at Gallery.

The Gallery's education team worked closely with peers from the Sydney Opera House, Museum of Contemporary Art and Powerhouse Museum to host a professional development session working with Anna Cutler from the Tate Gallery. Special programs was developed for educators and programmers working in galleries and museums as well as schools and tertiary institutions and included a keynote lecture, workshops and talks as well as opportunities to connect with fellow professionals.

REGIONAL ENGAGEMENT

The Gallery is committed to sharing its collection of Australian, Aboriginal, European, Asian and contemporary art with regional communities across New South Wales. The Gallery also runs an active touring exhibition program across the state including the annual tour of the Archibald Prize finalists.

Regional users can access and research the Gallery's entire collection through the online database; request on line digital images of artworks from the collection for a range of uses; and access a free artwork information service for privately owned artworks. The Gallery also has an active loans program making our collection accessible to regional galleries and audiences across the state.

The Gallery's research library offers a free reference enquiry service. Enquiries can be made via letter, fax or online for up to three artworks and is available to researchers living in regional New South Wales communities.

The Gallery also supports the needs of students and teachers from school communities in regional New South Wales by making accessible a variety of education focussed programs and collections including HSC Study Days.

A wide range of merchandise and publications are available for sale online from the Gallery Shop and the Gallery channel offers a broad range of videos and online content that explore in depth exhibitions and aspects of the collection.

ARTEXPRESS

ARTEXPRESS is an annual series of exhibitions of exemplary artworks created by New South Wales visual arts students for the Higher School Certificate examination. The Gallery is one of the venues for the exhibition.

ARTEXPRESS Connects Out West is a live video conferencing project that allows students from public schools to hear valuable insights from the curator, the arts unit coordinator and two exhibiting artists about the exhibition. The videoconference allows students and teachers in isolated areas to engage with the artworks in an environment that is encouraging and supportive.

OUTREACH SUPPORT FOR REGIONAL GALLERIES

The Public Programs department provides outreach support for regional galleries programming Gallery touring exhibitions. Opportunities are available for Regional Gallery staff and volunteer guides to attend annual learning symposiums, professional development days, volunteer training programs and in-service programs for regional teachers and student study sessions are also offered.

ARCHIBALD PRIZE REGIONAL GALLERY DAY

Each year the Gallery plays host to a professional development day for educators and curators from regional galleries exhibiting the touring *Archibald Prize*. Organised in partnership with Museums and Galleries NSW, Gallery staff share their expertise across the range of programming and resources that are produced annually for this popular exhibition. The day program has successfully run for several years with valuable sessions and discussion exploring strategies for guiding the exhibition, approaches for school education groups, using the online education material and programming ideas for public

programs. Opportunities are programmed for the regional gallery participants to experience various education programs delivered by Gallery staff such as an art forum program for school students.

EDUCATION RESOURCES

The Gallery continued to provide a rich array of educational material, resources and online education kits, videos and notes:

Sydney Moderns: art for a new world

Online education kit

Children's trail

Audio with transcript

Children's audio with transcript

Renaissance to Goya: prints and drawings from Spain

Online education kit

Joy before the Object

Online education kit

America: painting a nation

Education kit

Children's trail and postcard activity

Pioneer patchwork pop out activity sheet

Yirrkala drawings

Online education kit

Videos

Still Life

Online education kit

ARTEXPRESS 2014

All artworks

Collection connections

Audio

Video

Visual Arts Process Diaries

Database from 2005

Australian Vernacular Photography

Online education kit

The Hills beyond Hermannsburg

Online education kit

Sol LeWitt

Online education kit

Plumes and pearlshells: art of the New Guinea highlands

Online education kit available

Children's trail

Headdress pop out activity sheet

Brett Whiteley Portraits

Online education kit

Theatre of Dreams Theatre of Noh: nō and kyōgen in Japan

Online education kit

Mask pop out activity sheet

Reko Rennie No sleep till Dreamtime

Stencil activity sheet

Rally (2014) Nike Savvas

Online education kit

Max Dupain the Paris 'private' series and other pictures

Online education kit

Portraits at the Gallery

Online education kit

STEWARDING

The Gallery continued to support staff; and develop and efficiently manage its resources and assets.

BUILDING AND ENVIRONMENTAL MANAGEMENT

The interior of Brett Whiteley Studio was renovated with the inside of the studio completely repainted and the downstairs floor re-sanded and re-finished. A new kitchen was installed with overhead storage shelves and benches. Three new circuit DALI (Digital Addressable Lighting Interface) controlled lighting tracks with LED lighting were also installed. The system allows individual light fittings to be dimmed using a laptop or iPad. Use of LED light will help the Gallery to reduce energy and maintenance costs.

New switchboards were installed in the loading dock and entrance court at the Gallery. The boards dated from 1972 and were no longer compliant with current codes that require all lighting and power circuits to be RCD (Residual Current Devices) protected. Switchboards throughout the Gallery will continue to be upgraded in the coming year.

The waterproofing membrane on the upper plant room roof was replaced. The membrane was over 30 years old and water had begun to penetrate into the building in various places. As part of WHS requirements a safety handrail was installed on the northern end of the plant room roof. Anchor points for tradesmen working near the edge of the roof were also installed.

A platform around the cooling towers at the Gallery's offsite storage facility was installed and complies with WHS legislation. Workers are now able to undertake maintenance to the cooling towers standing on a platform rather than working off a ladder. A jib was also installed to enable heavy motors to be lifted to and from the cooling towers.

ENERGY MANAGEMENT

The application of effective energy management strategies resulted in stabilization of energy usage at the Gallery's offsite storage facility in Lilyfield. Energy consumption was carefully monitored to ensure ongoing efficiency. Electricity consumption decreased during the year by 2% and gas consumption at the Gallery's offsite storage facility decreased by 1.6%. The Gallery committed to Earth Hour held in March 2014.

ELECTRICITY

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored very closely to achieve minimum consumption while maintaining the required conditions. The Gallery's electricity usage currently comprises a 6% green energy component. The average daily electricity consumption at the Domain site decreased 6% from 22,850 kilowatt hours in 2012-13 to 21,572 in 2013-14. The Gallery's computer network has been configured to automatically switch off any computers left on by employees at 9.30pm every night.

GAS

The Gallery's average daily consumption of gas decreased by 19% from 117 gigajoules in 2012-13 to 105 gigajoules in 2013-14. The reduction in gas usage was due to ongoing monitoring and efficiency measures.

WATER

Average water usage this year increased from 102 kilolitres (kL/d) in 2012-13 to 105 (kL/d) in 2013-14.

MOTOR VEHICLE FLEET

The Gallery's permanent small fleet of 6 motor vehicles includes one sedan, a station wagon, a van run on E10 petrol and a utility truck, a two-tonne truck and a 4.5 tonne truck which uses diesel. Maintenance of the motor vehicle fleet is undertaken in accordance with the NSW Government fleet management policy including the purchasing of fuel efficient cars.

The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees driving fleet vehicles are directed to use E10 unleaded petrol, where appropriate, when refuelling.

WASTE REDUCTION

The development of the Gallery's intranet to replace paper-based systems continued in 2013-14. 'Log a job' features allow staff to book work or report problems to Building Services, Graphics and AV Services departments. The information available in the intranet's policy and procedures section was increased during the year giving staff easy online access to information relevant to their work.

The main Gallery printer/photocopiers are set to default to double-sided printing. The printers also functions as a scanner and staff are increasingly scanning documents rather photocopying hard copies and sending via the post office. The Gallery continued to use rechargeable batteries and recycle older used batteries.

RESOURCE RECOVERY INITIATIVES

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every workstation is issued with a recycling bin, which is collected regularly by the cleaners.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire, and workshop and building materials are sent to an external recycler. The Conservation department recycles its paper and cardboard off-cuts internally. Used toner cartridges, drums and waste collectors were sent for recycling with 138 kilograms being diverted from landfill in 2013-14.

The Research Library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling for visitor and e-commerce merchandise orders. All food and beverage services are handled by the Gallery's contract caterer which ensures that all glass bottles from the food outlets and functions are appropriately recycled. Glass and plastics recycling bins have been installed in the staff kitchens.

The IT department participates in the ReConnect.NSW program, a whole-of-government initiative which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.

RECYCLED CONTENT

Environmentally friendly take-away cardboard cups are used within the Gallery as well as other recycled paper products, including toilet rolls. The Gallery uses 50% recycled A4 copy paper and

carbon neutral A3 copy paper which complies with AFS/01-31-08. All envelopes purchased are recycled stock and toner cartridges purchased for printers have recycled components. The Gallery's catering contractor ensures that soft drinks and juices are purchased in recyclable glass containers and a number of suppliers are already using refillable containers to deliver products such as surface cleaners and detergents.

CORPORATE GOVERNANCE

OUR STANDING

The Art Gallery of New South Wales is a statutory body established under the Art Gallery of New South Wales Act 1980. Under Schedule 1, Part 2 of the Government Sector Employment Act the Art Gallery of New South Wales is an executive agency related to the Department of Trade and Investment, Regional Infrastructure and Services board of trustees

BOARD OF TRUSTEES

The Board of Trustees of the Art Gallery of NSW is constituted under Part 2 (sections 5-10) of the *Art Gallery of New South Wales Act 1980*. Section 6 stipulates that “the Trust shall consist of 11 Trustees who shall be appointed by the NSW Governor on the recommendation of the Minister for the Arts and at least two of whom shall be knowledgeable and experienced in the visual arts”. The two Trustees who currently fulfill this requirement are the Australian artists Lindy Lee and Ben Quilty.

Trustees are appointed for a term not exceeding three years and may be re-appointed following the expiry of the appointed term, but no Trustee shall hold office for four consecutive terms. Trustees do not receive any remuneration for their board activities.

PRESIDENT

MR GUIDO BELGIORNO-NETTIS AM
B Eng (Civil), MBA

Guido Belgiorno-Nettis is the joint managing director of Transfield Holdings Pty Ltd; a non-executive director of Transfield Services Limited; chairman of Novatec Solar GmbH Shareholder Committee and the Australian Chamber Orchestra; a member of the University of NSW Faculty of Business; and an interstate member of the Brisbane Club. In 2005, he was awarded the Australian Graduate School of Management’s Distinguished Alumni Award for leadership and innovation in business services. Mr Belgiorno-Nettis was made a member of the Order of Australia in the General Division on Australia Day, 2007 for service both to the construction industry, particularly through the management of large infrastructure projects, and to the arts in executive and philanthropic roles. In 2008 he was the recipient of the University of NSW Alumni Association Award.

Initial date of appointment 1 Jan 2007; expiry of current term 31 Dec 2015.

VICE-PRESIDENT

MR MARK NELSON
B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and chief investment officer of the Caledonia Investment Group and a director of the Caledonia Foundation. He is a director of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Australian Football Association; and governor of the Florey Neuroscience Institutes.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2015.

MEMBERS

MR GEOFF AINSWORTH AM

BA (Hons), MA (Counselling), Dip Fin Mgt, FAICD

Geoffrey Ainsworth is a director of the Bundanon Trust, a director of Benthic Geotech Pty Ltd, and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra and a patron of a number of cultural and charitable initiatives, including the Asia-Australia Arts Centre, a former member of the Venice Biennale Commissioner’s Council and a former a trustee of the Art Gallery of NSW Foundation. Mr Ainsworth is also an internationally known art collector.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2015.

MR DAVID BAFFSKY AO

David Baffsky is honorary chairman of Accor Asia Pacific, which is the largest hotel management company in the Asia Pacific; chairman and a director of Ariadne Australia Ltd; a director and life member of the Tourism Task Force; a director of the Indigenous Land Corporation, Singapore Airport Terminal Services Pty Ltd and Sydney Olympic Park Authority; and chairman of Investa Property Group. In 2004, Mr Baffsky was appointed to the federal government’s National Tourism Infrastructure Investment Consultative Group and the Business–Government Advisory Group on National Security. In 2007, he was appointed to the federal government’s Northern Australia Land and Water Taskforce and the Prime Minister’s Community–Business Partnership. In June 2001, he was made an officer in the General Division of the Order of Australia. Mr Baffsky was awarded the Centenary Medal in 2003 and was the 2004 Asia Pacific Hotelier of the Year.

Initial date of appointment 1 Jan 2006; expiry of current term 31 Dec 2014.

HON MRS ASHLEY DAWSON-DAMER AM

A director of Yuills group of companies since 2000, Ashley Dawson-Damer has been a Festival of Sydney board director and alternate for the NSW Premier since 2012, a member of the National Gallery of Australia Council since 2005, a trustee of the National Gallery Foundation since 2004, and a member of the Opera Australia Capital Fund Council of Governors since 2005. She has also been a patron and benefactor of the Sydney Children’s Writing Competition since 2002. She was previously a board member of the National Institute of Dramatic Arts from 1997 to 2003, trustee of the Museum of Sydney Foundation from 1995 to 1999, and member of the Acquisitions Committee for the Australiana Fund from 1993 to 1994.

Initial date of appointment 26 Feb 2014; expiry of current term 31 Dec 2016

DR LINDY LEE

Dip Ed (Art, Secondary School), BA (Visual Arts), Post Grad Dip (Painting), PhD (Art Theory)

Lindy Lee is a senior lecturer at Sydney College of the Arts, University of Sydney. She is also an artist whose works are held in the collections of the National Gallery of Australia and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections. Dr Lee has featured in many solo exhibitions

since 1985, including in Adelaide, Brisbane, Melbourne, Sydney and Singapore. Since 1992 she has participated in group exhibitions in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of the Asian Australian Artists Association; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

Initial date of appointment 1 Jan 2006; expiry of current term 31 Dec 2014.

MS SAMANTHA MEERS

BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Over the past decade, Ms Meers has also held a diverse portfolio of board appointments across the not-for-profit sector. Her current directorships include: deputy chairman of Creative Partnerships Australia; a director of the State Library of NSW Foundation, The Climate Institute and the Sherman Contemporary Art Foundation; and a member of the Advisory Council of the Centre for Social Impact at the University of New South Wales. Previously, Ms Meers practised as a corporate lawyer, subsequently holding senior management positions in the media sector.

Initial date of appointment 1 Jan 2011; expiry of current term 31 Dec 2016.

MS GRETEL PACKER

Gretel Packer is currently chair of the advisory board for Crown Resorts Foundation Limited and a trustee of the Sydney Theatre Company Foundation. She is the founding patron of the Taronga Zoo Conservation Science Initiative and founding governor of the Taronga Zoo Foundation. Previously, she was a member of the Royal Botanical Gardens Foundation and a director of the Royal Hospital for Women Foundation.

Initial date of appointment 7 Feb 2014; expiry of current term 31 Dec 2016.

MR BEN QUILTY

BA (Visual Arts), B Des (Vis Com)

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the University of Western Sydney School of Design and has completed studies in Aboriginal culture and history through Monash University, Melbourne. His work is held in numerous institutional collections including the Museum of Contemporary Art, Sydney, Art Gallery of South Australia and Art Gallery of NSW. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of NSW, Doug Moran Portrait Prize, Redlands Westpac Art Prize, National Self Portrait Prize and Brett Whiteley Travelling Art Scholarship. Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo.

Initial date of appointment 1 Jan 2013; expiry of current term 31 Dec 2015.

MR ANDREW ROBERTS

Andrew Roberts is principal of RF Capital Pty Ltd, a private investment office, and a major shareholder in CorVal Partners, a property funds

management business. He sits on the advisory council of the University of NSW Faculty of Business. Previous roles include CEO of the Multiplex Group, and board roles on various philanthropic and arts organisations including the Australian Museum, MCA Foundation and the University of WA Business School.

Initial date of appointment 7 Feb 2014; expiry of current term 31 Dec 2016.

MS ELEONORA TRIGUBOFF

BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003 she became publisher and editor-in-chief of the quarterly publication Art & Australia. In this role, she developed initiatives such as the Art & Australia/ANZ Private Bank Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual 25/25 magazine with Noise, and the New Word Order writing competition for secondary school students, now Artwrite, with the Art Gallery of NSW. Ms Triguboff set up the Dot Publishing imprint to produce art and design titles, the first of which – Current: contemporary art from Australia and New Zealand – was launched in November 2008. She is a council member of the Animal Protection Institute.

Initial date of appointment 16 Jul 2008; expiry of current term 31 Dec 2016.

TRUST MEETINGS

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2013 to June 2014.

Trustee attendances were as follows:

Steven Lowy (3/3) (retired Dec 2013); Sandra McPhee (3/3) (end of appointment term Dec 2013); Guido Belgiorno-Nettis (6/6); Mark Nelson (6/6); Geoff Ainsworth (6/6); Eleonora Triguboff (5/6); David Baffsky (5/6); Lindy Lee (6/6); Samantha Meers (6/6); Ben Quilty (6/6); Gretel Packer (1/2); Andrew Roberts (1/2); Ashley Dawson-Damer (2/2); Warwick Smith (2/3) (retired Dec 2013)

Note: Gretel Packer; Andrew Roberts and Ashley Dawson-Damer were appointed Trustees in Feb 2014

TRUST SUB-COMMITTEES

The sub-committees generally comprise a subset of board members based on their respective areas of interest and expertise. Relevant senior staff members and other experts are included as appropriate. The sub-committees are responsible for monitoring their respective areas and making recommendations to the full board for approval or otherwise. They usually meet within the week before the main board meeting at which the minutes of their meetings are tabled.

ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the Gallery's collections policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and, if applicable, de-accessions. Based on these considerations recommendations are made to the board for approval.

There were six meetings of the Acquisitions and Loans Sub-Committee between July 2013 and June 2014.

Attendances were as follows:

Trust members: Geoff Ainsworth (Chair) (6/6); Mark Nelson (6/6); Lindy Lee (4/6); Eleonora Triguboff (6/6); Gretel Packer (2/2); Sam Meers (4/6); Ben Quilty (5/6)

FINANCE SUB-COMMITTEE

The Finance Sub-Committee oversees all financial aspects of the Gallery, including budgeting, performance monitoring, and stewardship of assets.

There were six meetings of the Finance Sub-Committee between July 2013 and June 2014.

Attendances were as follows:

Trust members: Mark Nelson (Chair) (6/6); Steven Lowy (1/3); Geoff Ainsworth (6/6); Andrew Roberts (2/2) (joined committee April 2014).

SYDNEY MODERN STRATEGY SUB-COMMITTEE

The Sydney Modern Strategy Committee is responsible for the delivery of the Sydney Modern Project.

There were eight meetings of the Strategy and Development Sub-Committee between July 2013 and June 2014.

Attendances were as follows:

Guido Belgiorno-Nettis (Chair) (8/8); Steven Lowy (1/1); David Baffsky (7/8); Warwick Smith (2/2); Eleonora Triguboff (7/7); Mark Nelson (2/5); Andrew Roberts (2/5).

Note: Steven Lowy's retired as President of the Board of Trustees in Dec 2013; Warwick Smith resigned from the Board of Trustees in Dec 2013; Eleonora Triguboff joined the Committee in November 2013; Mark Nelson and Andrew Roberts joined the Committee in March 2014.

AUDIT AND RISK SUB-COMMITTEE

The Audit and Risk Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters. It oversees all audit matters, submits reports and makes recommendations to the main board to enable it to discharge its responsibilities with regard to these matters.

There were four meetings of the Audit and Risk Sub-Committee between July 2013 and June 2014.

Attendances were as follows:

David Baffsky (Chair) (5/5); Guido Belgiorno-Nettis (4/4); Sandra McPhee (3/4); Ross Gavin (4/5); Miles Bastick (5/5); Ben Quilty (0/1).

Note: Sandra McPhee's term as Trustees ended Dec 2013; Ben Quilty and Andrew Roberts joined the committee May 2014.

PUBLIC ENGAGEMENT SUB-COMMITTEE

The Public Engagement Committee gives oversight to the various public engagement strategies of the Gallery.

There were three meetings of the Public Engagement Sub-Committee between July 2013 and June 2014.

Attendances were as follows:

Trust members: Sam Meers (Chair) (3/3); David Baffsky (3/3); Lindy Lee (2/3); Gretel Packer (2/3); Ben Quilty (3/3); Eleonora Triguboff (3/3).

RISK MANAGEMENT

Risk management is essential to good corporate governance. The Gallery is committed to a risk management approach when implementing activities. External risks, their indicators and the management strategies that control them, are part of the Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's strategic risks include: strategic financial management, remaining competitive, audience share, Sydney Modern Project, strategic planning, government relations and stakeholder management.

The Gallery's operational risks are: SAP, corporate governance, damage, loss or theft of artwork, security systems management, business continuity/disaster recovery, information security management, contract and procurement management, performance management and succession planning, operational financial management, intellectual property, work health and safety, legislative compliance, management of hazardous substances, exhibition management and security of surrounding precinct.

The Gallery's risk management framework is managed in accordance with NSW Government's policy (Treasury Policy Paper: TPP 09-5). The mandatory annual attestation certification is included below.

The Audit and Risk Sub-Committee confirmed the setting of the Gallery's internal audit program for 2013-14 and regularly reviewed work health and safety and human resource quarterly reports. Work undertaken in policy and procedure areas included business continuation and disaster recovery plans, review of a number of policies including the Gallery's risk profile, codes of conduct covering the Gallery's various entities, de-accessioning and exhibitions policy. The committee meets each year with the senior managers of the external audit team to discuss findings from their review of these statutory accounts.

INTERNAL AUDITS 2013-14

There was one internal audit review undertaken by Deloitte during the year:

EXHIBITION MANAGEMENT

The objective of the review was to assess the adequacy of risk management processes and internal controls related to exhibition management.

Recommendations from the review will be implemented by management on an agreed timeframe, as resources allow. The Audit and Risk Sub-Committee will monitor implementation of internal audit review findings.

WORK HEALTH AND SAFETY

Number of work related injuries resulting in workers compensation claims: 10

Number of time lost injuries: 4

Number of work related illnesses: 0

Prosecution under the WH&S Act: 0

The Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return to work programs – minimising time lost. Preventative measures such as flu injections are made available to all staff.

The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers.

The Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body that undertakes workplace inspections and reviews procedures and practices and where appropriate makes recommendations to management for improvements to minimise WH&S workplace risks. Bi-monthly reports on the incidence of accidents and worker's compensation claims are reviewed by the Committee and the Trust's Audit and Risk Committee.

INSURANCE

As a NSW statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the NSW Government self-insurance scheme.

POLICY DEVELOPMENT

During the year, the Gallery continued to revise and refresh key policies including the Exhibitions Policy and the Deaccessioning Policy.

OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities, the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of New South Wales Foundation also has a Finance Sub-Committee which monitors the funds invested. Support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

INTERNAL AUDIT AND RISK MANAGEMENT ATTESTATION FOR THE 2013-14 FINANCIAL YEAR FOR THE ART GALLERY OF NEW SOUTH WALES

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales (Gallery) has internal audit and risk management processes in place that are, excluding the exemptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 *Internal Audit and Risk Management Policy*.

I, Michael Brand, am of the opinion that the internal audit and risk management processes for the Gallery depart from the following core requirements set out in Treasury Circular NSW TC 09/08 and that (a) the circumstances giving rise to these departures have been determined by the Portfolio Minister and (b) the Gallery has implemented the following practicable alternative measures that will achieve a level of assurance equivalent to the requirement:

Ministerially Determined Departure	Reason for Departure and Description of Practicable Alternative Measures Implemented
Core Requirement 3 – The Audit and Risk Committee has an independent chair and a majority of independent members	Independent as defined in TPP 09-5 means members must be selected from a <i>Prequalification Scheme</i> . Ministerial approval has been granted which, in the case of the Gallery, means members of the Gallery Trust (a statutory authority) are taken to be 'independent'. The chair and members of the Gallery Audit and Risk Committee are to be appointed by the Gallery Trust.

These processes, including the practicable alternative measures implemented, provide a level of assurance that enables the senior management of the Gallery to understand, manage and satisfactorily control risk exposures.

I, Michael Brand, am of the opinion that the Audit and Risk Committee for the Gallery is constituted and operates in accordance with the independent and governance requirements of Treasury Circular NSW TC 09/08. The independent chair and members of the Audit and Risk Committee are:

- Chair: Mr David Baffsky AO, Gallery Trustee
- Member: Mr Ben Quilty, Gallery Trustee
- Member: Ms Sam Meers, Gallery Trustee
- Member: Mr Miles Bastick – external member appointed by the Gallery Trust
- Member: Mr Ross Gavin – external member appointed by the Gallery Trust

I, Michael Brand, declare that this Internal Audit and Risk Management Attestation is made on behalf of the Australian Institute of Asian Culture and Visual Arts Ltd (VisAsia).



Michael Brand
Director, Art Gallery of NSW

31 August 2014



John Wicks
Director, Finance and Commercial
Operations

Art Gallery of NSW Trust

President: Guido Belgiorno-Nettis AM Director: Michael Brand
Staff: 199 (FTE) Net assets: \$1.3 billion as at 30 June 2014

Art Gallery of NSW Foundation

Chairman: Andrew Cameron
Value: \$32.9 million as at 30 June 2014

Established: 1983

Non-controlled entity.

Enabling legislation: Art Gallery of NSW Foundation Trust Deed 1983 with subsequent amendments.

ABN/Gift Deductible status.

Purpose: To raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery.

Board of trustees comprises:

Andrew Cameron (Chair); Julien Playoust (Deputy Chair); Kiera Grant; Mark Hughes; David Maloney; Les Moseley (ex officio President Art Gallery Society of NSW)

NSW government representative: Peter Braithwaite

Donor representatives:

Vicki Clitheroe; Christopher Fullerton; Anne Fulwood; Robyn Martin-Weber; John Schaeffer; John Sharpe; Alison Tarditi; Alenka Tindale.

Board secretary: John Wicks

Finance Sub-Committee:

Julien Playoust (Chair), Alison Tarditi and Kiera Grant, John Wicks (Secretary)

Brett Whiteley Foundation

Chairman: John Meacock
Value: \$2.4 million as at 30 June 2014

Established: 1994

Non-controlled entity.

Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity.

ABN/Gift Deductible status.

Purpose: To promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.

Board of directors comprises:

Independent representative: John Meacock (Chair).

Gallery representatives: Brian Ladd, former Gallery head public programs; Jane Wynter, Gallery benefaction manager.

Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley.

Board secretary: John Wicks

The Brett Whiteley Foundation has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC).

VisAsia

Chairman: John Yu
Value: \$1.6 million as at 30 June 2014

Established: 1999

Non-controlled entity.

Enabling legislation: VisAsia Constitution 1999; incorporated entity.

ABN/Gift Deductible status.

Purpose: To promote Asian arts and culture.

Board of directors comprises:

Gallery representatives: John Yu (Chair), former Art Gallery of NSW trustee; Michael Brand, director.

Director/member representatives: Steve Burdon; Philip Cox; Sandra Forbes; Warwick Johnson; Stephen Menzies; Judith Rutherford.

Board secretary: John Wicks

VisAsia has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC). In December 2008 the VisAsia Board resolved to change its constitution and removed control of the VisAsia Board by the Art Gallery of NSW. As the operating mandate of VisAsia remains unchanged and benefits are still directed to the Gallery, the financial statements of VisAsia continue to be consolidated into the financial statements of the Gallery.

Art Gallery Society of NSW

President: Les Moseley
Executive Director: Judith White

Established: 1953

A separate legal entity controlled and operated by the Society's Council and members.

The Art Gallery Society of NSW produces its own annual report. Michael Brand is the Gallery's representative on the Society's Council.

BUSINESS DEVELOPMENT

Sponsorship retention remained high during the year thanks to the loyalty of the Gallery's corporate partners and the inclusion of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability. In 2013-14 the Gallery raised \$2.5 million.

This year was the fourth year of the Sydney International Art Series – an ongoing partnership to bring the world's most outstanding exhibitions to Australia. The Gallery acknowledges the support received from the NSW Government through Destination NSW.

The Gallery would like to make special mention of our principal sponsors: AIG; ANZ and Herbert Smith Freehills for their ongoing commitment; J.P. Morgan for its eighth year of sponsoring the Brett Whiteley Studio; Macquarie Capital for its sixth year of sponsoring *Art After Hours*; Marsh; Qantas for its nineteenth year as official airline and first year as our Australian Art partner; State Street as our new education partner; UBS for their continued support as our Contemporary Art Partner; and Westfield.

In addition, we thank our generous and loyal supporters: ABC Classic FM, Avant Card, Boeing, City of Sydney, Grace Fine Art, JCDcaux, Porter's Original Paints, Sofitel Sydney Wentworth, The Sydney Morning Herald and Variety.

The Gallery also receives substantial support from members of the President's Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery's programs, particularly the exhibitions program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support of the Gallery.

The Gallery offers unique opportunities to align the corporate community with a national icon, its extensive exhibition and events program, and its magnificent permanent collection.

Sponsorship provides an imaginative and creative way for businesses to build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors.

The Gallery prides itself on its ability to create true partnerships. The business development team works with its corporate partners to develop and deliver a tailored program of benefits that fulfil specific corporate relations and entertainment requirements.

Throughout the sponsorship period, the Gallery's business development team continue to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

GRANTS RECEIVED

During 2013-14 the following funding was received

Entity	Project	\$ Amount
Terra Foundation	America	\$100,000
Gordon Darling Foundation	Plumes and pearlshells	\$100,000
TOTAL		\$200,000

ART GALLERY OF NEW SOUTH WALES FOUNDATION

The Art Gallery of NSW Foundation continues to raise funds to support the Gallery's acquisition program. Its policy is to invest its capital (donations and bequests) and use the income to purchase works of art for the Gallery's permanent collection.

The Foundation has over \$34 million in funds under investment. With the income from these investments the Foundation has contributed over \$33 million to acquire 32 works for the collection. The majority of these works were funded exclusively by the Foundation. In recent years with the price of the major Gallery acquisitions substantially increasing, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent acquisition to which the Foundation was the main contributor was John Brack's *The breakfast table 1958*.

The Foundation publishes its own bi-annual newsletter, containing details of recent acquisitions, arts-based activities and events, a listing of new members and a financial summary. A copy of the Foundation's financial reports is available on the Gallery's website <http://www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/>

COLLECTION BENEFACTORS & OTHER SUPPORT GROUPS

Many departments within the Gallery have their own support group to help raise funds either for their collection or for special projects. Members of all groups who pledge a minimum commitment of \$1,500 per year for four years are deemed to be members of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed.

Examples of works acquired in whole or in part with collection benefactor groups' funds last year include:

Aboriginal Collection Benefactors (ACB)

Jimmy Midjawmidjaw *Untitled (kangaroo) circa 1960*
Mavis Ngallametta *Bush fire at Kutchendoopen 2014*

Australian Collection Benefactors (AUS)

Clarice Beckett *Evening St Kilda Rd c 1930*

Contemporary Collection Benefactors (CCB)

Khadim Ali *Untitled from the series The Haunted Lotus 2013-14*
Fiona Hall *Fools gold, from the series Kermadec 2012*

Photography Collection Benefactors (PCB)

Yvonne Todd *Pipe study 2008*
Todd McMillan *Self portrait (Bayard study i) 2013*

Australian Prints Drawings & Watercolours (PDW)

Arthur Streeton *Blue Mountains 1891* (funds also provided by Don Mitchell Bequest Fund)
Normana Wight *Study for 'Untitled' 1968*

BEQUESTS

The Gallery's acquisition programs were again given considerable support through bequest funds, most notably from the estate of Mr Graham Martin.

RECOGNITION

Donors of both works of art and cash, and supporters who have pledged a bequest to the Gallery or to the Foundation are in most instances offered acknowledgement through membership of the Foundation and are invited to have their names included on the Foundation's honour board in a category and for a length of time commensurate with their gift. They are also invited to Foundation events.

ART GALLERY SOCIETY OF NEW SOUTH WALES

The Art Gallery Society of New South Wales is the Gallery's membership body. As a public company limited by guarantee, it is able to provide financial assistance to the Gallery for acquisitions and also programs, activities and events to enhance appreciation of the Gallery's collections and temporary exhibitions among its 30,000-member base and in the wider community.

In 2013-2014 financial contributions for artworks included Giovanni Moroni *Portrait of a Young Man 1565-1570*, Frank Hinder's *Tram Kaleidoscope 1948*. The younger members' group Contempo provided funds for the suites of photographs by Fiona Pardington *Portrait of a life cast of Matoua Tawai 2010* and *Portrait of a life cast of Takatahara 2010*; Sue Ford's suite of photographic portraits 1964-1974; and the Nike Savvas installation *Rally* hung in the entrance court from March to September 2014. These acquisitions brought the total number of works funded by the Society to more than 230.

In addition the Society continued its commitment to support *Art After Hours* with a donation of \$240,000 annually, gave a \$200,000 sponsorship to the exhibition *Sydney moderns: art for a new world*, and contributed \$25,000 to the conservation of the Roy de Maistre wallpaper panels.

Founded in 1953 with the aim of developing community support, in July 2013 the Society celebrated its 60th anniversary at a gala dinner where the guest of honour was its Patron, Governor of New South Wales HE Professor the Hon Dame Marie Bashir AD.

Members have an exceptional degree of loyalty to the Gallery with an annual retention rate above 83%. Further, the Society provides volunteer services through four exceptional bodies: the Volunteer Guides, the Task Force who staffed the ticketing desk and other rosters, the Contempo group and the Community Ambassadors – a total of 434 volunteers in the reporting year.

Members' programs flourished throughout the period, with audience development in educational courses still the major growth area. The 2013 Art Appreciation lecture series *Revolution to Romanticism* was succeeded by *Realism to Surrealism* in 2014 and thanks to growing attendances at *Art After Hours*, booked out on Wednesday evenings as well as Thursday lunchtimes. The Learning Curve lectures, Contempo programs, workshops and monthly *Kids' Club* all recorded high attendances and were regarded as significant benefits of membership. Another highly regarded benefit is *Look* magazine which brings curatorial articles and program information to members each month.

In March 2014 the leadership of the Society changed with Volunteer Guide Les Moseley elected as President and former head of Public Programs at the gallery Brian Ladd as Vice-President. Improvements began in membership recruitment and communications, and negotiations proceeded towards a Memorandum of Understanding between the Gallery and Society. Executive director Craig Brush left after 25 years with the Society and Judith White resumed the position.

EXECUTIVE

DIRECTOR DR MICHAEL BRAND

BA (Hons), MA, PhD (History)

Michael Brand joined the Art Gallery of New South Wales as Director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum under construction in Toronto and opening in September 2014. Previous positions include: director of the J Paul Getty Museum in Los Angeles (2005–10); director of the Virginia Museum of Fine Arts in Richmond (2000–05); assistant director of the curatorial and collection development at the Queensland Art Gallery in Brisbane (1996–2000); curator of Asian art at the National Gallery of Australia in Canberra (1988–96); and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan (1988–93).

Dr Brand currently serves on the Visiting Committee of the Harvard Art Museums, the International Advisory Board of the State Hermitage Museum in St Petersburg and the Board of Trustees of the Australian Institute of Art History, and is a member of the Asia Society Australia Advisory Council.

DEPUTY DIRECTOR MS ANNE FLANAGAN

Dip Int Design, Dip Ed, Dip Vis Arts

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For more than two decades she has worked in arts organisations, including the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and Historic Houses Trust of NSW.

Ms Flanagan is responsible for design and publishing as well as building services and the Sydney Modern Project, which envisions a major expansion of the Gallery.

DIRECTOR OF COLLECTIONS SUHANYA RAFFEL

BA, Dip Museum Studies

Suhanya Raffel joined the Gallery in 2013. Previously, she was at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, where she held many senior curatorial positions since 1994, including deputy director of curatorial and collection development from 2010 and acting director during 2012. She was instrumental in building its contemporary Asia Pacific collection and led its Asia Pacific Triennial of Contemporary Art (since 2002) as well as major curatorial projects such as the Andy Warhol exhibition (2007–08) and The China Project (2009). Ms Raffel is a member of the Asian Art Council at the Guggenheim Museum, New York, and serves on the boards of the Australia-China Council, Department of Foreign Affairs and Trade, Canberra and Griffith University Asia Institute, Brisbane.

Ms Raffel is responsible for all curatorial areas including Australian and international art as well as conservation, registration, collection management, exhibition management, photography, the research library and archives, and Brett Whiteley Studio.

DIRECTOR OF PUBLIC ENGAGEMENT JACQUIE RIDDELL

Jacquie Riddell joined the Gallery in 2014. She is highly experienced in strategy development, communications, marketing, audience development, brand development, content creation and digital media. She was the director of marketing at SBS where her achievements included development of the organisation's brand platform 'Six Billion Stories and counting...' and creation of arts channel STUDIO. She has managed ABC radio network Triple J, leading the expansion nationally; led the marketing and communications for Barangaroo; and created a successful group of television channels for Foxtel. She is on the board of the Australia–Korea Foundation for the Department of Foreign Affairs and Trade.

Ms Riddell is responsible for media, marketing and communications, education, public programs and membership.

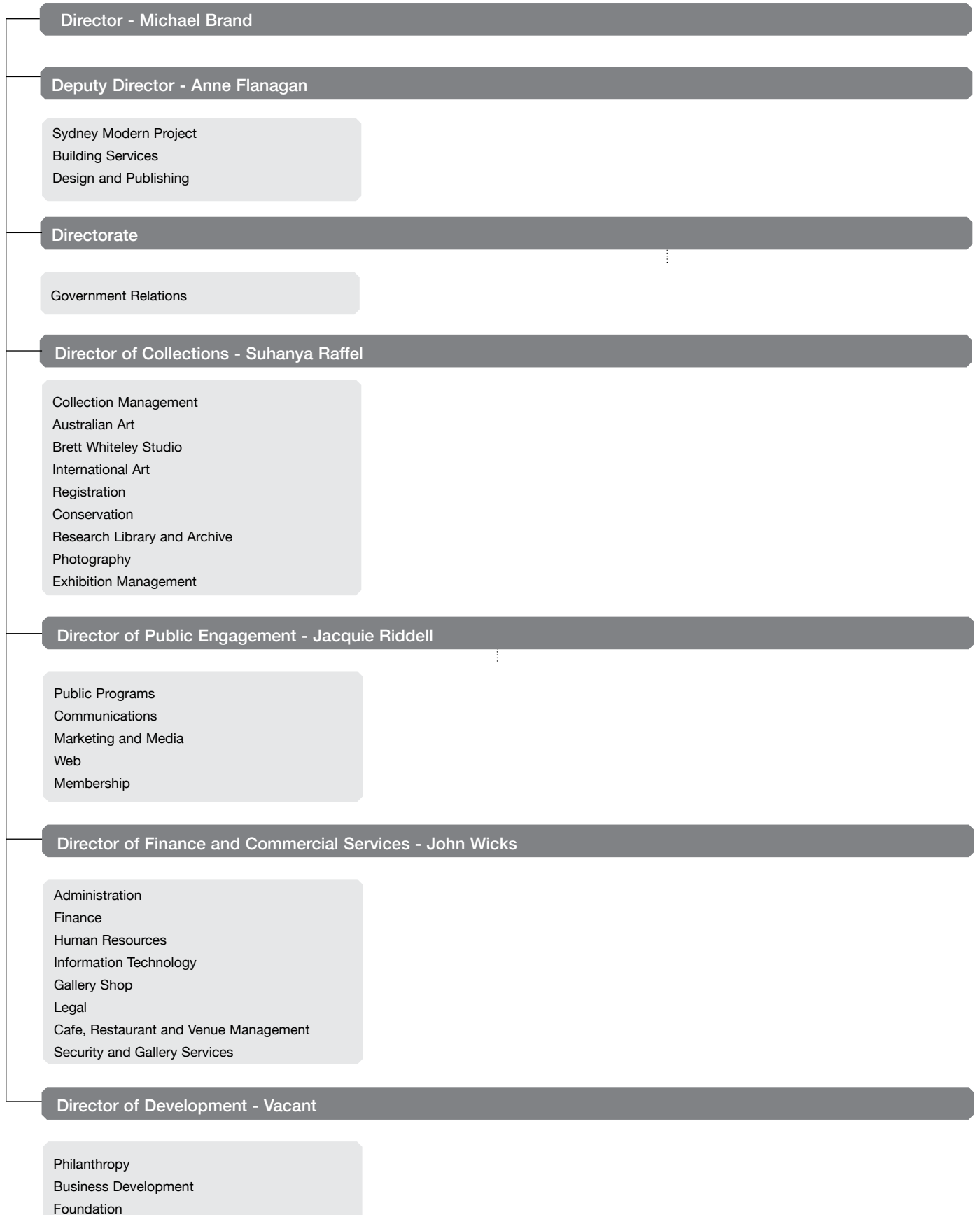
DIRECTOR, FINANCE AND COMMERCIAL SERVICES MR JOHN WICKS

B Bus, FCPA

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Business with an accounting major from Charles Sturt University. He has over 20 years experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. His last position was chief financial officer at Hurstville City Council.

Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. He is also responsible for finance, administration, human resources, legal services, information technology, security and Gallery services, including the Gallery Shop, venue management, restaurant and cafe.

ORGANISATION STRUCTURE



STAFF PROFILE

Staff Head Counts in Classifications	30 June 2012	30 June 2013	30 June 2014
Administration and Clerical staff	180	218	276
Conservators	19	19	20
Curators and Registrars	50	52	46
Education Officers	39	6	6
General Division staff	82	88	33
Librarians and Archivists	5	5	5
Security staff	18	16	17
Senior Officers	3	4	1
Senior Executive Staff	3	2	7
Total head count	399	410	411
Effective full time number			
Staff number	247	226	190

EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Crown Employees (Public Sector Salaries) Award July 2008 was varied to provide a 2.27% pay increase to Gallery staff with effect from 5 July 2013.

The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation, salary packaging for purchase of motor vehicles and cash advances to purchase transport tickets.

Other staff benefits include staff discounts at the Gallery Shop, Art Gallery Society, the restaurant and café. The Gallery has also negotiated arrangements for staff to access discounted parking at the Domain Car Park.

STAFF TRAINING

The Gallery is an active supporter of professional development of staff. Staff are supported through the provision of study leave to enhance their academic qualifications.

EMPLOYEE ASSISTANCE PROGRAM

The Gallery offers employees a confidential counselling service, external to the Gallery. The counselling service is available to all staff and their immediate family and provide counselling on a range of issues including interpersonal relationships, financial planning, stress and critical incident debriefing. The current provider of counselling services to the Gallery is Optum.

INDUSTRIAL RELATIONS

There were no industrial disputes during 2013-14.

APPENDICIES

SPONSORSHIP

ABC Classic FM: Media partner: *America: painting a nation*;

AIG: Principal sponsor: *America: painting a nation*;

ANZ: Principal sponsor: Archibald, Wynne and Sulman Prizes;

Avantcard: Support sponsor: general;

Boeing: Support sponsor: *America: painting a nation*;

City of Sydney: Support sponsor: *America: painting a nation*;

Destination NSW: Strategic partner: *America: painting a nation* and *Sydney Moderns: art for a new world*;

Grace Fine Art: Support sponsor: *Contemporary Australian drawing: 20 years of the Dobell Drawing Prize* touring exhibition;

Herbert Smith Freehills: Principal sponsor: *Afghanistan: hidden treasures from the National Museum, Kabul* and legal provider;

JCDecaux: Media partner: *America: painting a nation* and *Sydney Moderns: art for a new world*;

J.P. Morgan: Principal sponsor: Brett Whiteley Studio;

Macquarie Capital: Principal sponsor: *Art After Hours*;

Marsh: Principal sponsor: *Renaissance to Goya: prints and drawings from Spain* and risk and insurance partner;

Porter's Original Paints: Official paint supplier and support sponsor: *America: painting a nation*

President's Council of the Art Gallery of New South Wales: Major exhibitions program partner;

Qantas Airways: Principal sponsor: Australian Art Partner: Australian Galleries; and official airline and support sponsor: *Sydney Moderns: art for a new world*; and *America: painting a nation*

State Street: Principal sponsor: State Street Learning for Life;

Sofitel Sydney Wentworth:

Official hotel partner and support sponsor: *Sydney Moderns: art for a new world*;
The Sydney Morning Herald: Media partner: *Afghanistan: hidden treasures from the National Museum, Kabul*, *America: painting a nation* and *Sydney Moderns: art for a new world*;

UBS: Contemporary Art Partner: Contemporary Galleries and UBS ArtZone;

Variety: Support sponsor: Starting with Art;

VisAsia Council of the Art Gallery of New South Wales: Asian exhibition program partner: *A Silk Road saga: the sarcophagus of Yu Hong, Soul of simplicity: seven centuries of Korean ceramics and Theatre of dreams, theatre of play: nō and kyōgen in Japan*;

Westfield: Principal sponsor: *America: painting a nation*.

PRESIDENTS COUNCIL

Members of the President's Council as at 30 June 2014

Guido Belgiorno-Nettis AM, **Transfield Holdings Pty Ltd**, President

Michael Fraser, **AGL Energy Limited**; Noel Condon, **AIG**; Nigel Williams, **ANZ Banking Group**; John Symond AM, **Aussie Home Loans**; Sean Aylmer, **Australian Financial Review**; Maureen Dougherty, **Boeing Australia**; Giam Swiegers, **Deloitte**; Sandra Chipchase, **Destination NSW**; Damian Hackett, **Deutscher and Hackett**; Rob McLeod, **Ernst & Young**; Darren Goodsir, **Fairfax Media Limited**; Miles Bastick, **Herbert Smith Freehills**; Milton Samios, **Investec Bank Australia Limited**; Stephen O'Connor, **JCDecaux Australia**; Andrew Best, **J.P. Morgan**; Martin Blake, **KPMG**; Tim Bishop, **Macquarie Capital**; David

Hornery, **National Australia Bank**; Wayne Spanner, **Norton Rose Fulbright**; Kerr Neilson, **Platinum Asset Management**; Shaun Monett, **Precision Group of Companies**; Alan Joyce, **Qantas Airways**; Alfred Moufarrige OAM, **Servcorp**; Ryan Stokes, **Seven Group Holdings**; Philip Coleman, **UBS**; Peter Allen, **Westfield Group**; Jeff Mitchell, **Westpac Banking Corporation**

VISASIA

Members of the VisAsia Council as at 30 June 2014

Warwick Johnson, **Optimal Fund Management**, Chair

Stephen Menzies, **Ashurst**; Bill Ferris AC & Su-Ming Wong, **CHAMP Ventures**; Philip Cox AO, **Cox Richardson**; Seng Huang Lee, **Mulpha Australia**; Kerry Brown & Jeffrey Riegel, **The University of Sydney**; William Purcell, **University of Technology Sydney**; Michael Sternberg, **Valiant Hire**; **Judith Neilson**, White Rabbit Gallery

PHILANTHROPY AND BEQUESTS RECEIVED

Life Governors as at 30 June 2014

The Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AO; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; James

Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC

ART GALLERY OF NSW FOUNDATION

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2014, are listed below:

LIFE BENEFACTORS

James Agapitos OAM & Ray Wilson OAM; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM & Rowena Danziger AM; Sir William Dobell Foundation; Mr JO Fairfax AC; James Gleeson AO & Frank O'Keefe; Mollie & Jim Gowing; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; John Kaldor family; Yvonne Buchanan May & Hugh; Buchanan May; News Limited; Margaret Olley AC; Kenneth R Reed AM; Charles & Denyse Spice; Mary Eugene Tancred; Peter Weiss AO; Beryl Whiteley OAM

GOLD BENEFACTORS

Geoff Ainsworth AM; Jim Bain AM & Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Mervyn Horton; Nelson Meers Foundation; Vicki Olsson; Alan & Jancis Rees; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson

BENEFACTORS

Robert Albert AO RFD RD & Elizabeth Albert; Paul & Valeria Ainsworth; Kathleen Elizabeth Armstrong; James Barker; Mr & Mrs PL Binnie; Jillian Broadbent AO; Andrew Cameron AM & Cathy Cameron; Francine de Valence; Vincent Fairfax Family Foundation; Mr John Gandel AO & Mrs Pauline Gandel; John M Gillespie; David Gonski AC & Orli Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa & Hal Jones; Andrew Klippel; Sophie Landa; Brian Ladd; Mr & Mrs Teck-Chiow Lee; Adrian Claude Lette; Mr C Lloyd Jones CMG; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona & Simon Mordant AM; Lewis Morley OAM; Carole Muller; Judith & Kerr Neilson; Susan & Garry Rothwell; Mrs GF Williams (Jean); Dr John Yu AC & Dr George Soutter AM

NEW BEQUESTS

The following bequests were received by the Trust this financial year:

G Martin \$500,000

ART PRIZES, GRANTS AND SCHOLARSHIPS

ART PRIZES

ARCHIBALD, WYNNE AND SULMAN PRIZES

Competitions for the 2014 Prizes, sponsored by ANZ, will be held in June/July 2014.

YOUNG ARCHIES

Budding artists between the ages of 5 and 18 were invited to submit a portrait for the Gallery's inaugural Young Archie competition, as part of our family-focused activities for the Archibald, Wynne and Sulman Prizes exhibition.

There were four age categories: 5-8, 9-12, 13-15 and 16-18. The competition was judged

by artist Ben Quilty, a Gallery trustee, and Victoria Collings, the Gallery's senior coordinator of education and family programs, based on merit and originality. There were 1015 entries received for the 2014 prize.

Each finalist received an ANZ money box and Archibald catalogue. Each winner received a \$100 ANZ Visa Debit card, an art pack from Faber-Castell and a family pass to our major exhibition at the Gallery as well as an ANZ money box and Archibald catalogue.

The winner for the age category 5-8 was Max Stanton.

The winner for the age category 9-12 was Caitlin Priestley.

The winner for the age category 13-15 was Mario Sukkar.

The winner for the age category 16-18 was Carmela Bartilomo.

DOBELL PRIZE FOR DRAWING

The Dobell Drawing Prize 2012 marked the final year of this competition. After 20 years, the Gallery and the Sir William Dobell Art Foundation confirmed a refreshed approach to contemporary Australian drawing at the Gallery with a new initiative to be launched in 2014 – the Dobell Australian Drawing Biennial. Rather than an open competition, this will be a curated exhibition.

THE BULGARI ART AWARD

This award was established to support contemporary Australian painting. Each year, the Gallery identifies a significant painting by a mid-career Australian artist to be acquired for the collection. The award, sponsored by Bulgari, consists of \$50,000 for acquisition of the painting and a residency for the artist in Italy valued at \$30,000. The total award of \$80,000 makes it one of the most valuable art awards in Australia. The award is selected by the Art Gallery of NSW Trustees and the Head

Curator of Australian Art. The 2014 recipient is Daniel Boyd.

GRANTS AND SCHOLARSHIPS

Scholarships and prizes awarded in 2013-14

Cité International des Arts, Paris
Moya Dyring Memorial Studio
Nadia Odlum
Penelope Lee
Andre Hemer
Eloise Kirk
Leahlani Johnson
Clementine Barnes

Cité International des Arts, Dr
Denise Hickey Memorial Studio
Luke McMaster
Eleanor Weber
Tessa Zettel

Basil and Muriel Hooper
Scholarship
Susan Krieg
Yoshimi Murakami

Dyason Bequest
William Chan

Elioth Gruner Prize
Tania Alexander

Robert Le Gay Brereton Prize
Anna Gareeva

MONTHLY VISITORS

Month	2009-10	2010-11	2011-12	2012-13	Total visitors 2013-14	Domain 2013-14	BW Studio 2013-14	Touring 2013-14
July	150,040	91,300	117,528	95,127	101,535	79,285	1243	21,007
August	122,655	92,503	97,530	89,035	87,890	80,166	1521	6203
September	109,013	82,064	81,978	94,250	91,766	82,707	95	8964
October	86,233	80,779	77,559	74,838	92,808	76,894	991	14,923
November	74,239	68,971	115,730	80,196	96,539	74,488	1441	20,610
December	94,706	123,326	134,759	88,834	89,217	71,305	667	17,245
January	129,989	165,542	188,212	112,778	116,089	93,077	1255	21,757
February	88,629	165,840	158,014	114,800	80,334	75,051	1294	3989
March	95,024	152,424	188,094	112,692	102,956	94,651	1330	6975
April	140,368	99,804	105,800	121,660	114,819	88,338	1191	25,290
May	115,617	109,977	97,731	91,970	101,995	80,411	1217	20,327
June	76,349	94,171	82,332	86,484	87,743	67,047	1233	19,463
YTD TOTAL	1,282,862	1,326,701	1,445,267	1,162,664	1,163,651	963,420	13,478	186,753

EXHIBITION LISTING

Dates	Department	Exhibition	Ticketed	Tour	Catalogue
06-07-13 – 07-10-13	Australian	Sydney Moderns: art for a new world	X		X
18-07-13 – 01-09-13	Western: contemporary	Taking form: Agatha Gothe-Snape, Sriwhana Spong			
19-07-13 – 01-09-13	Australian Brett Whiteley Studio	Brett Whiteley Travelling Art Scholarship 2013			
22-08-13 – 10-11-13	Asian	A Silk Road saga: the sarcophagus of Yu Hong			X
31-08-13 – 24-11-13	International art	Renaissance to Goya: prints and drawings from Spain	X		X
12-09-13 – 10-11-13	Western: contemporary	Alex Kershaw: Fantasticology Tokyo: faults, flesh and flowers			
04-10-13 – 18-05-14	Australian Brett Whiteley Studio	Brett Whiteley: Nature			
08-11-13 – 09-02-14	International art	America: painting a nation	X		X
12-11-13 – 23-02-14	Australian: Indigenous	Yirrkala drawings	X	X	X
16-11-13 – 16-03-14	Australian: Indigenous	Illuminate			
28-11-13 – 27-02-14	Western: contemporary	Ian Milliss and Lucas Ihlein: The Yeomans Project			
31-01-14 – 27-04-14	Asian	The connoisseur and the philanthropist: 30 years of the Sternberg Collection of Chinese Art			
02-02-14 – 28-09-14	Photography	Joy before the object			
06-02-14 – 23-02-14	Western: contemporary	Tino Sehgal: This is so contemporary			
08-02-14 – 18-05-14	Photography	Australian vernacular photography			
20-02-14 – 03-08-14	Western: contemporary	Sol LeWitt: your mind is exactly at that line			
06-03-14 – 01-06-14	Western: contemporary	Khadim Ali: the haunted lotus			
07-03-14 – 15-06-14	Asian	Afghanistan: hidden treasures from the National Museum, Kabul	X	X	X
12-03-14 – 11-05-14	Australian	ARTEXPRESS 2014			
21-03-14 – 09-06-14	Western: contemporary	19th Biennale of Sydney: you imagine what you desire			
21-03-14 – 14-09-14	Western: contemporary	Nike Savvas: Rally			
22-03-14 – 02-06-14	Australian: Indigenous	The hills beyond Hermannsburg			
12-04-14 – 22-06-14	International art	In the flesh: Picasso, Bacon, Freud, Soutine			
22-05-14 – 10-08-14	Western: contemporary	Tom Nicholson: cartoons for Joseph Selleny			
24-05-14 – 31-08-14	Photography	Max Dupain: the Paris 'private' series and other pictures			
30-05-14 – 10-08-14	International art	Plumes and pearlshells: art of the New Guinea highlands			X
12-06-14 – 21-08-14	Western: contemporary	Tony Garifalakis: mob rule			

PAID EXHIBITION PROGRAM

Exhibition	Months	Visitors
Sydney Moderns: art for a new world	July – October	61,556
Renaissance to Goya: prints and drawings from Spain	August – November	18,657
America: painting a nation	November – February	57,778
Afghanistan: hidden treasures from the National Museum, Kabul	March – June	44,615
Theatre of dreams, theatre of play: nō and kyōgen in Japan	June	2166
TOTAL		104,772

Dates	Venue	Location	Exhibition	Attendance
08-06-13 – 07-07-13	Mornington Peninsula Regional Gallery	Mornington Peninsula, VIC	Archibald 2013	48,671
13-07-13 – 25-08-13	Goulburn Regional Art Gallery	Goulburn, NSW	Archibald 2013	4535
30-08-13 – 13-10-13	Bathurst Regional Art Gallery	Bathurst, NSW	Archibald 2013	7712
19-10-13 – 08-12-13	Hazelhurst Regional Art Gallery & Arts Centre	Hazelhurst, NSW	Archibald 2013	19,350
14-12-13 – 26-01-13	The Glasshouse Regional Art Gallery	Port Macquarie, NSW	Archibald 2013	15,002
01-02-14 – 16-03-14	Tamworth Regional Gallery	Tamworth, NSW	Archibald 2013	5379
22-03-14 – 04-03-14	Albury Library Museum	Albury, NSW	Archibald 2013	16,798
10-05-14 – 29-06-14	Shoalhaven City Arts Centre	Nowra, NSW	Archibald 2013	1505
22-03-14 – 18-05-14	Hazelhurst Regional Art Gallery & Arts Centre	Hazelhurst, NSW	Bill Viola	8709
03-05-14 – 24-08-14	Penrith Regional Gallery	Penrith, NSW	Bill Viola	5056
05-07-13 – 18-08-13	Orange Regional Gallery	Orange, NSW	Dobell	1775
29-08-13 – 06-10-13	National Art School		Dobell	1650
18-10-13 – 24-11-13	Tweed Regional Gallery	Murwillumbah South, NSW	Dobell	6068
11-04-14 – 18-05-14	Drill Hall Gallery	Canberra, ACT	Dobell	2058
04-07-13 – 25-08-13	The Glasshouse Regional Art Gallery	Port Macquarie, NSW	Christo/Alys	4347
13-09-13 – 21-10-13	Lake Macquarie City Art Gallery	Lake Macquarie, NSW	Christo/Alys	5484
09-12-13 – 26-01-14	Casula Powerhouse	Casula, NSW	Christo/Alys	7908
12-03-14 – 13-07-14	Queensland Art Gallery	Brisbane, QLD	Yirrkala	42,095
02-11-13 – 24-02-14	Newcastle Art Gallery	Newcastle, NSW	Whiteley on the water	21,191

NOTE: Numbers vary due to exhibitions running over two financial years.

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Gallery recognises and supports the right of people with disabilities to be involved in the life of the community and the cultural life of Sydney. Accordingly, the Gallery commits to providing people with disabilities with equitable access to our services, the building, information and opportunities.

ACCESS PROGRAMS

Access programs at the Gallery assist in removing social barriers and promote inclusion for people with physical, sensory or intellectual disabilities and other disadvantaged social groups.

Access programs provide opportunities for a diverse range of people with a disability or disadvantaged community organisations to actively engage and connect with art at the Gallery. Currently the Access programs are delivered in a structured and flexible approach in responding to specific needs of various groups. Access programs and services at the Gallery incorporate a range of programs for general and education audiences with specific needs. In 2013-14, a total of 1984 people accessed these services which is a 20% increase over the previous year.

With an increased awareness regarding wellbeing, lifelong learning and an understanding in the community of the positive benefits of engagement in the arts, the health, ageing and disability sectors are increasingly viewing the Gallery as a valuable resource to access and provide a stimulating and inspiring experience for groups with specific needs.

Sydney Moderns: art for a new world, America: painting a nation, 19th Biennale of Sydney: you imagine what you desire and the Afghanistan: hidden treasures from the National Museum, Kabul exhibitions were a focus for Access programs with booked groups introduced to key themes, artworks and art making processes. The Community Access workshops associated with these exhibitions provided participants with opportunities to respond to the artworks viewed and ideas explored. Community organisations were supported by the online education resources which detail pre-visit and post-visit group discussion.

The Gallery ran a school holiday program for children with specific needs and their carers in association with *America: painting a nation* with 33 people booking in for the workshop.

The Gallery participated in the Lord Mayor's Social Inclusion Day associated with the Biennale of Sydney to assist participants to engage with the Biennale in a meaningful way.

Through the Gallery's website, individuals, community organisations and assisted living facilities have been able to locate information related to access and this has increased the Gallery's profile as a cultural institution where people with various needs can have a meaningful and enjoyable experience engaging with art. With the promotion of the companion card an increased number of people are presenting the card on their visit to the Gallery.

ACCESS AWARENESS TRAINING AND PRESENTATIONS

In 2013-14, access awareness training was delivered to Gallery Officers, Volunteer Guides, Children's Guides and Community Ambassadors through several tailored sessions.

The Access Coordinator was invited to present at Association of Consultants in Access Australia conference at Homebush in November 2013.

The Access Coordinator was invited by the Asian Civilizations Museum (ACM) in Singapore to present developments in programming for Access audiences in Australia and to advise on developing similar programs at the ACM. The development of an international partnership and sharing of new developments of mutual benefits to both institutions resulted from the exchange.

COMMUNITY ACCESS: ART AND DEMENTIA

Art and dementia tours serviced 422 individuals living with dementia, plus support staff and carers on request. This was nearly triple the number of people supported in the previous year. These tours have been further developed to support day programs for the frail aged. The Access Coordinator trained a team of 18 Access Volunteer Guides and 10 health professionals with the support of the National Gallery of Australian and Alzheimer's NSW to deliver a three day intensive training program. The Access Volunteer Guides have been instrumental in the growth of the

program. A strong relationship has been developed with Alzheimer's NSW with plans to work more closely together.

Inquiries from assisted living facilities and community organisations providing respite care seeking outreach programs have increased. The Access coordinator has responded to the needs of a number of community organisations and assisted living facilities by making a small number of outreach visits to community organisations and providing Access to the Gallery's collection by giving talks supported by printed images and power point presentations.

SENIORS WEEK

The Gallery held events during Seniors' Week in March 2014. Community groups working with individuals with mobility issues and Seniors living with Alzhiemers were invited to participate.

STARTING WITH ART EDUCATION PROGRAM

Starting with Art is the Gallery's audience initiative for K-12 students with specific learning needs; it presents innovative workshops utilising the Gallery's collections for students with an intellectual or physical disability. The program attracted strong interest from both new and returning schools participating in the program in 2012-13 with 174 primary and 215 secondary students - an overall number of 389 students participating in 53 groups.

DEAF AND HEARING-IMPAIRED VISITORS SIGNING ART PROGRAM

Signing Art, Auslan interpreted tours and events for deaf and the general public is the Gallery's longest running Access program. Three selected *Art After Hours* celebrity talks and the *Afghanistan: hidden treasures from the National Museum, Kabul* opening weekend talks were Auslan interpreted. Feedback from the deaf community was invited to nominated areas of interest for the Art After hours program

Groups of visitors who are deaf and who book at least two weeks in advance can be provided with Auslan interpreters free of charge.

The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory and on the Gallery's website, which also provides information on contacting the Gallery through the National Relay Service.

The Domain Theatre and Centenary Auditorium are equipped with audio-induction loop facilities.

VISUALLY IMPAIRED VISITORS

Audio description tours and In Touch - free sculpture touch tours for people who are blind or visually impaired attracted an increased audience. The extension of In Touch tours to include audio description of two dimensional artworks led to increased interest.

Audio-described tours of the permanent galleries and temporary exhibitions are available for visitors who are blind or vision impaired if booked at least two weeks in advance. As well as being available to the general public these tours are able to be adapted to suit the particular educational needs of Years K-12 school students. A number of school students participating in the Starting with art program were also vision impaired.

The main elevator, servicing lower level 1, the ground floor and the upper level, has voice notification of floor and access information, as well as braille floor buttons.

VISITORS WITH PHYSICAL DISABILITIES

As an alternative to the external stairs visitors can access the Gallery via a ramp with a clearly marked entrance and well lit path. The ramp has been designed to meet code and has a durable metal finish which is a contemporary insertion meeting ICOMOS (International Council of Monuments and Sites) adaptive principles. The Gallery is currently involved in ongoing consultation on access requirements throughout the rest of the building

The Gallery has four disabled parking spaces: two at the front and two at the rear in the Gallery's parking area. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the car park at the rear of the Gallery, access to all exhibitions and public and administrative areas is by ramps and lifts and is signposted.

A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Timetable details are available by telephoning 13 15 00 or visiting www.131500.info.

Wheelchairs are available at the information desk and at the rear entrance for use in the Gallery without charge.

Mobility scooters are available for use within the Gallery without charge. From the ticketing and information desk: tel 02 9225 1740 or email pp@ag.nsw.gov.au (Monday-Friday, 9am-5pm).

The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users.

Wheelchair-accessible toilets are located on the upper level, lower level 1 and lower level 3.

VISITORS WITH INTELLECTUAL DISABILITIES

Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs. Free community access guided tours of the permanent displays are available if booked at least two weeks in advance with the Public Programs Department.

GENERAL COMMUNICATIONS

The Gallery's website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information. The Gallery website also contains detailed access information, including facilities, events and procedures.

INFORMATION AND PUBLICITY

The major exhibitions brochures include information for visitors with specific needs and is available free at the information desk along with free brochures about our access programs.

HELPERS

General entry to the Gallery is free for all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free upon presentation of their Companion Card.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2% have a disability with none of these staff requiring some form of adjustment to the workplace.

ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities that are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of the Indigenous peoples of Australia. These offerings include temporary exhibitions, public program events, education programs and artworks from the collection, which are primarily displayed in the Gallery's dedicated space for Aboriginal and Torres Strait Islander, the Yiribana Gallery.

This year the Gallery presented a number of exhibitions, programs and events that celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia. In addition, the Aboriginal Collection Benefactors continued to raise funds specifically for the acquisition of Indigenous art.

PERMANENT COLLECTION

The Yiribana Gallery presents a selection of works from The Gallery's Aboriginal and Torres Strait Islander collection. Yiribana means 'this way' in the language of the Eora people and acknowledges the location of the Gallery on Cadigal land. Representing artists from communities across Australia, it celebrates Indigenous Australia's enduring cultural heritage and its myriad contemporary expressions.

The Australian galleries display a selection of works from the Gallery's collection of Australian art, from colonial to contemporary and Aboriginal and Torres Strait Islander art has a significant presence.

EXHIBITIONS

Reko Rennie – No Sleep till Dreamtime (28 June – 30 November 2014)

No sleep till Dreamtime takes its cue from the Beastie Boys single 'No sleep till Brooklyn'.

Rennie's art explores issues of Aboriginal identity within an urban environment. Largely biographical, his commanding works combine the iconography of his Kamilaroi heritage with stylistic elements of graffiti and street art. Rennie's current regalia feature heavily in the exhibition – the Aboriginal flag, the crown and the diamond – as a way of both asserting and questioning the sovereignty of Australia. The exhibition builds on Rennie's ongoing quest to remember the past to better understand the present and work towards a different future.

Yirrkala drawings (12 December 2013 – 23 February 2014)

In 1947, senior ceremonial leaders at Yirrkala in north-east Arnhem Land produced hundreds of vibrant crayon drawings on paper for the anthropologists Ronald and Catherine Berndt, which are now held at the Berndt Museum of Anthropology at the University of Western Australia. This exhibition presented 81 drawings and is the first time that a significant selection of the Yirrkala drawings collection has been displayed. In an unexpected palette of brilliant red, blue, yellow, green and black, they depict in exquisite detail the complexities of Yolngu life and cultural inheritance.

ART AFTER HOURS

A number of high profile speakers and performers connected to Indigenous art and culture such as curator Hetti Perkins, anthropologist Howard Morphy, actor Jack Charles and journalist Fenella Kernebone have been invited to speak at *Art After Hours*. Contemporary pop group Pirra and acclaimed duo Microwave Jenny have performed for Art After Hours.

NAIDOC WEEK 2013 HOLIDAY PERFORMANCES.

Held each year in July, NAIDOC Week celebrates Aboriginal and Torres Strait Islander cultures and is an opportunity to recognise the contributions that Indigenous Australians make to our country and our society. The theme for 2014 was *Serving country: centenary and beyond* – which recognised and honours the contributions made by Indigenous servicemen and women. Events included a lecture on Aboriginal Anzacs presented by Philippa Scarlett, a Canberra-based historian with an interest in Indigenous service in the First World War, a special tour, *Conflict and memorial* conducted by curator Meriam/Barkindji and Gallery educator Tahjee Moar and *Art After Hours* celebrity talk with Indigenous actor Luke Carroll. Contemporary pop group Pirra also appeared at *Art After Hours*.

CORROBOREE SYDNEY FESTIVAL

The Gallery was one of nine participating organisations in the inaugural Corroboree Sydney Festival of Indigenous art and culture in November 2013. Over forty events over nine days included talks, tours, lectures, workshops, live music, performance, food and film and attracted several thousand participants. Highlights of the festival at the Gallery included the presentation of *Illuminate*, an immersive installation created

with paper, light and sound by the Euraba Artists and Papermakers, talks by Gallery experts and artists such as Judy Watson, Daniel Boyd and Ken Thaiday, art-making activities and a special performance for children. Film director Wayne Blair introduced a free screening of his hit movie *The Sapphires*.

DEVELOPMENT AND EDUCATION

App for iPad - Indigenous Australian: Art Gallery of NSW To coincide with the Corroboree Sydney festival, the Gallery launched *Indigenous Australian: Art Gallery of NSW*, a new app for iPad offering the chance to explore key artists and works from our Indigenous collection through detailed images, stories of the artists and the art, explanations of art terms, artist interviews, videos and audio.

Aboriginal Collection: Education Programs

The Gallery's Aboriginal and Torres Strait Islander education programs for years K-Tertiary continued to attract new audiences and making and building on connections with local, metropolitan and regional communities. In 2013-14 the popular Yiribana Gallery focussed tours such as *Art Adventure Tours*, *Discussion Tours* and self guided tours Tertiary students from Australian and International institutions, continue to show a strong interest in the Aboriginal and Torres Strait Islander Art Collection and participated in tours of the Yiribana collection led by Curators and the Gallery's Indigenous Teacher and Lecturers.

Djumu - Program for Indigenous Art Education

Two annual Indigenous art education programs were run at the Gallery Djumu: Senior for Indigenous senior Visual Arts and Aboriginal Studies students and Djumu: Junior for students in years 5 and 6 from the Sydney Region. The Gallery worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the programs.

PERFORMANCE

The character of Ngununy, the cheeky fruit bat, continues to take visitors on a lively tour of the Aboriginal art collection and promote a greater understanding of some of the Gallery's key works. Ngununy.

STAFF TRAINING

Indigenous Teacher-Lecturers continued to guide a wide range of discussion tours and artmaking workshops during the year, developing their expertise as educators and providing a mentoring experience for Indigenous students.

VOLUNTEER GUIDES

Volunteer guides received ongoing training on the Aboriginal and Torres Strait Islander collection. These important training sessions went beyond artworks to introduce guides to the many social and political issues surrounding the production of Indigenous art in Australia and to bring them up to date with the dynamic nature of Indigenous art and culture. Guided tours were conducted throughout the year for Aboriginal audiences and groups to assist in strengthening their appreciation of Aboriginal art and artists

RESOURCES

The Gallery has developed online education kits for secondary students designed on collection-based hangs and special exhibitions, including *Yirrkala drawings*, *Home: Aboriginal art from NSW*, *art + soul*, *Brenda L. Croft* and *Tracey Moffatt: Up in the Sky*. These kits are available as free downloads on the Gallery's website.

The Gallery has devised two collection-based education kits, *Home: Aboriginal Art from New South Wales* featuring the work of over 25 Aboriginal artists from nations and language groups that today fall within the area defined as New South Wales and Country culture community, featuring the work of 32 Aboriginal and Torres Strait Islander artists and artist groups, can be purchased online and at the Gallery Shop.

A selection on online exhibition catalogues are also available to download free from the website. These include *Boomalli: 20 years on and Indigenous Connections*.

A children's trail designed to engage young children aged 6 to 12 years with selected objects and images produced in conjunction with *art + soul* is also available.

BENEFACTION

Aboriginal Collection Benefactors (ACB)

As the work of contemporary Indigenous artists becomes more sought after and important early art in private collections is released, the ACB plays an increasingly vital role in helping the Gallery enrich this significant collection. Recent ACB-funded acquisitions include paintings by Fred Ward Tjungurrayi and Mabel Juli, a video work by

Michael Riley and Destiny Deacon and prints by Jean Baptiste Apuatimi.

During the year, the ACB organised various activities for members, including curator-led tours of the Gallery's Indigenous art exhibitions.

INDIGENOUS EMPLOYEES

Aboriginal and Torres Strait Islanders represent less than 1% of the Gallery's workforce, which is below the NSW Government's Making It Our Business public sector employment target of 2.2% (2.6% by 2015).

MULTICULTURAL POLICIES AND SERVICES PLAN

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the Community Relations Commission and Principles of Multiculturalism Act 2000. The NSW Government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

In working to achieve these objectives, the Gallery presents exhibitions, public and education programs, and other initiatives developed during the year that are listed in the outcomes below.

PRIORITY OUTCOMES

EXHIBITIONS

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2013–14 as reflected in these highlights from the exhibition program.

Theatre of dreams, theatre of play: nō and kyōgen in Japan (14 June – 14 September 2014).

Plumes and Pearshells: art of the New Guinea highlands (30 May – 10 August 2014)

Afghanistan: hidden treasures from the National Museum, Kabul (7 March – 15 June 2014)

Khadim Ali: The haunted lotus (6 March – 1 June 2014)

A Silk Road saga: the sarcophagus of Yu Hong (27 August – 10 November 2014)

PUBLIC PROGRAMS

The ongoing presentation of a dynamic and culturally varied series of public and education programs reflects the Gallery's commitment to making its collection and temporary exhibitions readily accessible to the public.

Programs include free one hour guided tours of the collection and selected exhibitions. Specially trained community ambassadors provide visitors with regular language tours including Japanese, Mandarin, Cantonese and Korean. In 2013–2014 1898 visitors engaged with the Community Ambassadors Language tours.

FILM PROGRAM

Film series presented by the Gallery in 2013–2014 included *A Silk Road Adventure* film series in conjunction with the exhibition *A Silk Road Saga: Yu Hong's sarcophagus*, *Epic America* film series in conjunction with *America: Painting a nation*, and many more. One of the more unusual offerings this year allowed Gallery audiences a rare chance to see a collection of groundbreaking documentaries which reflected the complexity of thought, language, history and culture of Papua New Guinea. The Gallery was a cultural partner for the 2014 Sydney Film Festival.

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, and direct marketing campaigns reached out to diverse communities.

The Gallery's guide maps are available in Japanese, Mandarin, Korean, Arabic, Italian, French, Spanish and German.

The Gallery's comprehensive collection of online education kits has enabled wider access to a culturally diverse range of educational resources including Online catalogues, Exhibition Education Kits, Children's Trails. Collection notes are available for download from the Gallery's website (artgallery.nsw.gov.au/education). The highly successful *Art Adventure Tours* designed to introduce K-6 students to the Gallery's collection providing a starting point for exploring diverse cultures through practical activities.

GALLERY EMPLOYEES

This year 25 of the Gallery's employees were identified as coming from a racial, ethnic or ethnic-religious minority group, which

is below the NSW Government's target of 20%. 35 Gallery employees have advised that their first language spoken as a child was not English. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. As at 30 June 2014 the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, Mandarin and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

PRIORITY GOALS FOR

The Gallery's 2014–15 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions will include

European Prints and Drawings 1500 – 1900. This will be a rare chance to see works on paper by some of Europe's greatest artists, which are usually kept in storage due to their sensitivity to light. European prints and drawings 1500–1900 will present 150 outstanding works from the Gallery's collection. On display for the first time is the recent acquisition *Melencolia I* by Albrecht Dürer, marking the 500th anniversary of this 1514 engraving – one of the most enigmatic images in Western art. Charting some four centuries since the Renaissance, these works show the development of various graphic techniques and reveal the story of the graphic arts in Europe.

The Gallery will present public and education programs and events to support these and other exhibitions 2014–15, including ongoing children's and family programs, educational resources related to the exhibitions that are consistent with the NSW educational syllabus, and a variety of talks, performances, films, workshops and tours.

The Gallery will also continue to encourage staff to participate in the Community Language Allowance scheme and to extend the range of languages currently represented.

OVERSEAS TRAVEL

Rebecca Allport

Bookshop Supervisor

USA

30/01/2014 - 13/02/2014

Attend the New York International Gift Fair (NYIGF) to select merchandise for Pop to Popism exhibition shop and general merchandise for the Gallery's main retail outlet; visit major museum stores including MOMA, the Metropolitan Museum of Art, the Guggenheim and the Whitney to compare the Gallery's retail operations with that of leading institutions in the US.

Fiona Barbouttis

Head of Philanthropy

USA

30/03/2014 - 8/04/2014

Travel to Los Angeles as tour organiser for a group of high level benefactors.

Richard Beresford

Senior Curator, European Art

UK/India

5/09/2013 - 4/10/2013

Work on project Catalogue of European Paintings, Part 1, British Paintings before 1850, undertake negotiations and planning for future exhibition and further negotiations and planning for masterpiece loan from the National Portrait Gallery, London. Initiate negotiations for a joint project with the Prince Of Wales Museum, Mumbai.

Michael Brand

Director

Russia/UK/France

27/08/2013 - 9/09/2013

Attend State Hermitage Museum International Advisory Board meeting at The Hermitage Museum in St Petersburg, Russia and will meetings with museum directors in London and Paris regarding proposed exhibitions and collaborative projects.

India

7/10/2013 - 12/10/2013

Travel to Mumbai to present a lecture at the Prince Of Wales Museum, Mumbai and begin preparatory work for a proposed long term project involving the cataloguing of the Tata collection of European paintings held by the museum, attend meetings with museum directors, artists and the Australian Consulate General to India regarding proposed exhibitions and collaborative projects as well as strengthening the

cultural relationship between NSW and India.

USA

28/03/2014 - 13/04/2014

Travel to Los Angeles to present a special insider's tour of Los Angeles to key Gallery supporters and potential benefactors.

Analiese Cairis

Senior Graphic Designer

UK/USA/Italy/Netherlands

19/09/2013 - 19/10/2013

Travel as a part of a scholarship awarded by the Trustees of the Gallery to undertake research into digital publishing design and production initiatives and major museum/gallery branding strategies.

Yin Cao

Curator Chinese Art

China

2/04/2014 - 17/04/2014

To consolidate the proposed exchange of exhibitions between the Gallery and Shaanxi History Museum and Xi'an, Shaanxi Province and Beijing to liaise with Chinese colleagues and select art works for an exhibition.

Charlotte Cox

Exhibitions Registrar

China

13/07/2013 - 28/07/2013

Supervise packing, and accept indemnity for works that have been lent to the Gallery for the exhibition *Silk Road Saga: Tomb of Yu Hong*.

China

13/11/2013 - 24/11/2013

Supervise unpacking, conduct condition checking, sign off condition reports and accept indemnity for works valued at over \$25 million lent to the Gallery for the exhibition *Silk Road Saga: Tomb of Yu Hong*.

Korea

30/08/2013 - 9/09/2013

Condition check, sign off condition reports and accept indemnity for works valued at over \$200 million lent to the Gallery for the exhibition *America: painting a nation*.

Frances Cumming

Exhibitions Conservator

China

13/07/2013 - 28/07/2013

Condition check and sign off condition reports for worksthat lent to the Gallery for

the exhibition *Silk Road Saga: Tomb of Yu Hong*.

Korea

30/08/2013 - 9/09/2013

Condition check, sign off condition reports and accept indemnity for works valued at over \$200 million that have been lent to the Gallery for the exhibition *America painting a nation*.

China

13/11/2013 - 24/11/2013

Cupervise unpacking, conduct condition checking, sign off condition reports and accept indemnity for works valued at over \$25 million lent to the Gallery for the exhibition *Silk Road Saga: Tomb of Yu Hong*.

Charlotte Davy

Senior Manager, Exhibitions

China

2/04/2014 - 17/04/2014

Consolidate the proposed exchange of exhibitions between Gallery and Shaanxi History Museum.

Deborah Edwards

Senior Curator, Australian Art

UK/India

13/09/2013 - 23/09/2013

Attend opening of the *Australia* exhibition Royal Academy Exhibition, to which the Gallery lent 15 major works; and attend key events associated with the opening of the exhibition, including the invitation only Arthur Boyd Lecture and exhibition research.

Caroline Geraghty

Assistant Registrar

USA

7/10/2013 - 15/10/2013

Supervise unpacking, condition check and oversee installation of David Hockney's *A closer winter tunnel, February - March* which the Gallery lent to the de Young - Fine Arts Museum of San Francisco, sign off condition report and accept the indemnity responsibility for the transit of the work; visit Kelly Parady Associate Registrar at SFMOMA to discuss storing and cataloguing of time based media material and visit the collection store of the Asian Art Museum of San Francisco.

Danielle Gullotta

K-6 Programn Coordinator

Singapore

25/09/2013 - 6/10/2013

Conduct professional development training for teachers as a part of the A is for Art programme being presented by the Asian Civilisations Museum

Jo Hein

New Media Designer
US/UK

21/11/2013 - 19/12/2013

To take up scholarship as part of Gordon Darling Foundation

Simon Ives

Paintings Conservator
UK

30/08/2013 - 12/09/2013

Supervise unpacking, condition check and oversee installation of 18 significant works the Gallery is lent to the Royal Academy; sign off condition reports and accept the indemnity responsibility for the transit of these works.

USA

28/02/2014 - 10/03/2014

Supervise packing, condition check, sign off condition reports and accept indemnity for works valued at over \$238 million that have been lent to the Gallery from the Lewis Collection.

Anneke Jaspers

Assistant Curator Contemporary Art
UK/France/Italy/USA

12/10/2013 - 5/11/2013

Scholarship awarded by the Art Gallery Society to research new models of developing, presenting and collecting works of performative art that are emerging within major public museums, as well as current international art practice in the field.

Denise Mimmocchi

Assistant Curator Australian Art
UK/Norway

11/09/2013 - 17/09/2013

Attend the official opening of the *Australia* exhibition at the Royal Academy and research works at various London museums and galleries as potential loans for proposed exhibitions at the Gallery, travel to Oslo to view the Edvard Munch exhibition.

Matt Nix

Graphic Designer
Hong Kong/China

19/10/2013 - 21/10/2013

Press check printing of the Yirrkala drawings catalogue.

Suhanya Raffel

Director of Collection
Turkey/Italy/UK

15/09/2013 - 26/09/2013

Attend Istanbul Biennale and Venice Biennale, meetings with museum directors and curators in London regarding proposed exhibitions, collections and collaborative projects.

Caroline Ryan

Venue Manager
USA

11/01/2014 - 18/01/2014

Meet colleagues in US cultural institutions to discuss catering operations and event management with a key focus on seeking advice on the expansion of venue operations in light of the Sydney Modern Project.

Emma Smith

Registrar
Spain

21/01/2014 - 28/01/2014

Supervise unpacking, condition check and oversee installation of Cezanne's *Bank of the Marne* which the Gallery lent to the Museo Thyssen-Bornemisza.

Paul Solly

Registrar
USA

19/01/2014 - 24/01/2014

Supervise de-installation, condition checking and packing of David Hockney's *A closer winter tunnel, February - March* which the Gallery lent to the de Young – Fine Arts Museum of San Francisco.

Khanh Trinh Pompili

Curator
USA

13/03/2014 - 21/03/2014

Participate in the Scholar's Day Workshop at the Metropolitan Museum, to attend Asia Week in New York and its numerous collateral exhibitions and events at the Metropolitan Museum, meet with colleagues at the Metropolitan Museum, Guggenheim Museum, Japan Society, Korea Society and Asia Society to discuss collaboration on future projects.

Korea

3/11/2013 - 26/11/2013

Attend the 15th annual workshop hosted by the Korean Foundation for curators of Korean art in overseas museums; attend meetings with colleagues from the Korea Foundation, the Korea National Museum,

the Leeum Samsung Museum, the National Palace Museum of Korea, the Museum of Korean Buddhist art and the Ho-Am Museum to establish contact and discuss future collaborative projects, including long term loan programs, exhibition projects and staff exchange.

Wayne Tunnicliffe

Acting Director of Collections
Japan

6/07/2013 - 16/07/2013

Research and undertake loan negotiation for the major summer exhibition *Pop to Popism*.

Brent Willison

UK

11/12/2013 - 23/12/2013

Oversee deinstallation, condition check, packing and accept the indemnity responsibility for the transit of works lent by the Gallery to the Royal Academy for the exhibition *Australia*.

Jane Wynter

Head of Philanthropy
India

11/01/2013 - 1/1/2013

Research for benefactors tour.

USA

30/03/2014 - 8/04/2014

Travel to Los Angeles as tour organiser for a group of high level benefactors.

COLLECTION - PURCHASES

AUSTRALIAN ART

Sydney Ball (Australia, b1933), *Great Falls* from the series *Stain* 1975-76, synthetic polymer paint and enamel on cotton duck. Purchased 2014

Clarice Beckett (Australia, 1887-1935), *Evening, St Kilda Road* c1930, oil on board. Purchased with funds provided by Australian Collection Benefactors' Program 2013

Roy de Maistre (Australia; England, 1894-1968), *The boat sheds, in violet red key* 1919, oil on wood. Purchased 2013

Drawings

Donald Friend (Australia, 1915-89), *The studio stairs, Firenze* 1949, ink and wash on ivory laid paper on hardboard. Tony Gilbert Bequest Fund 2013

George Gittoes (Australia, b1949), 2 drawings: *Statistics* 1971, pen and black ink on ivory wove Fabriano paper; *Mantis* 1971, pen and black ink on white laid paper. Docking Drawing Fund and Joe Penn and Lesley O'Shea Fund 2013

Katherine Hattam (Australia, b1950), *The integrity of the personality* 2014, collage, charcoal and gouache on paper. Kathleen Buchanan May Bequest Fund 2014

Frank Hinder (Australia, 1906-92), 2 sculptures: *Mandala I (moon)* 1969, luminal kinetic: composition board, aluminium, Perspex, electric motor, optical fibre lights, plastic; *Mandala II (Sun)* 1973, luminal kinetic: composition board, plywood, aluminium, Perspex, electric motor, optical fibre lights, plastic. Purchased 2014

Noel McKenna (Australia, b1956), 7 prints: *Hillsamatic* 1978, etching, printed in black ink with plate tone on white wove paper; *Centennial Park* 3 1984, etching, drypoint, aquatint, printed in black ink on white wove paper; *Bird liberator* 1988, etching, drypoint, aquatint, printed in black ink with plate tone on white wove paper; *Forests edge* 1991, etching, drypoint, printed in black ink with pale plate tone on white wove paper; *Big Mower, Beerwah, Queensland* 2003, etching, drypoint, aquatint, printed in black ink on white wove paper; *Bicycle rider, Sydney* 2008, etching, drypoint,

aquatint, printed in black ink with plate tone on white wove paper; *Breakfast 2013*, lithograph, printed in black ink on white wove paper. Australian PDW Benefactors Fund 2013

Bertram Mackennal (Australia; England; France, 1863-1931), *Daphne* 1897, bronze. Purchased 2014

Bridgid McLean (Australia, b1946), 5 paintings: *untitled* 1969, synthetic polymer paint on canvas; *Stop* 1970, synthetic polymer paint on canvas; *Machine 14* 1971, synthetic polymer paint on canvas; *Bio-feed* 1976, synthetic polymer paint on canvas on hardboard, plywood, wood, aluminium and nails; *A surplus of optics* 1976, synthetic polymer paint and ink on canvas on hardboard. Patrick White Bequest 2013

Euan MacLeod (New Zealand; Australia, b1956), 3 prints: *2 in boat* 2008, (felt pen resist, spray) aquatint, printed in black ink on white wove paper; *Turtle* 2007, aquatint, printed in black ink on cream wove paper; *Seated/ Harbour* 2005, etching, aquatint, fowl bite, printed in black ink on white wove paper. Australian PDW Benefactors Fund 2013

Tempe Manning (Australia, 1896-1960), *Portrait of a boy* c1916, oil on board. Purchased 2013

Martin Sharp (Australia, 1942-2013), 4 prints: *Hendrix* 1967, printed c1973, offset-lithograph, printed in colour, from multiple plates; *Legalise cannabis: the putting together of the heads 2pm on Sunday July 16 at Speakers Corner Hyde Park stone free* 1967, colour offset lithographic poster on gold laminated ivory paper; *Sex* 1967, colour offset lithographic poster, on silver laminated ivory paper; *Live give love* 1967, colour offset lithographic poster, on silver laminated ivory paper. Tony Gilbert Bequest Fund 2014

Arthur Streeton (Australia; England; Australia, 1867-1943), *Blue Mountains* 1891, watercolour, opaque white on paper. Purchased with funds provided by Don Mitchell Bequest Fund and Australian PDW Benefactors Fund 2014

Jessie Traill (Australia, 1881-1967), *Down under, Newcastle upon Tyne* 1938, etching, aquatint, printed in black ink with plate tone from one plate, on cream wove paper. Tony Gilbert Bequest Fund 2014

Tony Tuckson (Egypt; England; Australia, 1921-73), *(Pale yellow with charcoal lines)* 1973, synthetic polymer paint and charcoal on hardboard. Art Gallery of New South Wales Foundation Purchase 2013

Peter Upward (Australia, 1932-83), *Syncopation no 5* 1959, oil on board. Mollie and Jim Gowing Bequest Fund 2013

Normana Wight (Australia, b1936), *Study for 'untitled'* 1968, gouache on irregularly shaped paper affixed to sheet of thick paper. Australian PDW Benefactors Fund 2014

SUB TOTAL 35 WORKS

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Jude Rae (Australia, b1968), *Majority rules* 2014, Inkjet print. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2014

Mick Daypurryun (Australia, 1929-94), *Untitled* c1992, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2013

Tom Djawa (Australia, 1905-80), *untitled* (The High Totem - Birrkulda Ceremony) c1960, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2013

Mirdidingkingathi Juwarnda Sally Gabori (Australia, born c1924), 2 drawings: *Dibirdibi Country* 2012, pencil and watercolour on wove paper; *Dibirdibi Country* 2012, pencil on wove paper. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2014

Beryl Jimmy (Australia), **Imitjala Pollard** (Australia), **Anne Dixon** (Australia) and **Bronwyn Jimmy** (Australia), 2 paintings: *Wati Ngintaka* 2013, synthetic polymer paint on canvas; *Kalkatja* 2013, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Ray Ken (Australia), *Ngayuku Ngura - My Country* 2013, synthetic polymer paint on linen. Mollie Gowing Acquisition fund for contemporary Aboriginal Art 2013

Jackie Kurtjuyintja Giles Tjapaltjarri (Australia, 1944-2010), *Kulkarrigji* 2012,

woodblock print on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Yvonne Koolmatrice (Australia, b1945), *Eel trap* 2013, sedge rushes (*Lepidosperma canescens*). Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2013

Nongirnga Marawili (Australia, born c1939), 2 bark paintings: *Yathikpa* 2013, natural pigments on bark; *Yathikpa* 2013, natural pigments on bark. Mollie Gowing Acquisition fund for Contemporary Aboriginal Art 2014

Galuma Maymuru (Australia, b1951), *Wayawu to Dhuruputjipi* 2010, natural earth pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Jimmy Midjawmidjaw (Australia, 1897-1985), *untitled (kangaroo)* c1960, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2013

Sidney Moody (Australia, b1947), *Truriljarra* 2013, woodblock on Japanese paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Eubena Nampitjin (Australia, c1925-2013), 2 prints: *Kinyu* 2013, intaglio; *Kinyu* 2013, intaglio. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Mavis Ngallametta (Australia, b1944), *Bush fire at Kutchendoopen* 2014, natural pigments and acrylic binders on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2014

Judy Greenie Ngwarai (Australia, b1962), *Untitled* 2007, batik on silk. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2013

Rosie Ngwarai (Australia, b1926), *Silk* 2007, batik on silk. Mollie Gowing Acquisition fund for Contemporary Aboriginal Art 2013

Elizabeth Nyumi (Australia, born c1947), 2 prints: *Parwalla* 2013, intaglio; *Parwalla* 2013, intaglio. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Ivy Pareroutja (Australia, b1952), 4 watercolours: *Mt Gillen, NT* 2013, watercolour on wove paper; *Ormiston Gorge* 2012, watercolour on wove paper; *Palm Valley, NT* 2010, watercolour on board; *Jay Creek, West of Alice Springs, NT* 2012, watercolour on wove paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Betty Pumani (Australia), *Antara* 2014, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Ngupulya Pumani (Australia, b1948), *Maku inmaku pakani* 2014, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Kathy Ramsey (Australia, b1965), *Jack's yard* 2013, natural pigments on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Fred Ward Tjungurrayi (Australia, born c1948), *Tingari* 2012, woodblock print. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2014

Garawan Wanambi (Australia, b1965), 1 painting and 1 sculpture: *Marrangu* 2013, natural ochre on board; *Marrangu* 2013, natural ochres and pigment on hollow stringy bark log. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2014

SUB TOTAL 32 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT
67 WORKS

INTERNATIONAL ART

ASIAN ART CHINA

Halberd, Shang dynasty c1600 - 1100 BCE, Western Zhou c1100 - 771 BCE, Zhou dynasty c1100 - 256 BCE, Jade. Edward and Goldie Sternberg Chinese Art Purchase Fund

SUB TOTAL 1 WORK

JAPAN

Nozaki Shi'nichi (Japan), *Flowers, birds and small animals of the four seasons*, 1850-1900, handscroll; ink and colour on silk. David Apelbaum and Asian Benefactor's Funds

Akira Yamaguchi (Japan, b1969), 4 photographs: *Department store: Nihonbashi Mitsukoshi*, 2011, inkjet print; *Department store: New Nihonbashi Mitsukoshi*, 2005, inkjet print; *Tokei (Tokyo): Hiroo and Roppongi*, 2005, inkjet print; *Tokei (Tokyo): Roppongi Hills*, 2005, inkjet print. Yasuko Myer Bequest Fund 2014

SUB TOTAL 5 WORKS

EUROPEAN ART PRE-1900

Philips Galle (Netherlands, 1537-1612) after **Pieter Bruegel the Elder** (Flanders, born c1525-69), 2 prints: *Hope* c1559, engraving; *Faith* c1559, engraving. Tony Gilbert Bequest Fund 2014

Christoffel Jegher (Flanders, 1596-1652-53) after **Sir Peter Paul Rubens** (Flanders, 1577-1640), *Susanna and the Elders* c1633-36, woodcut. Parramore Purchase Fund 2013

Carl Wilhelm Kolbe (Germany, 1759-1835), *The cow in the reeds* c1800, etching. Parramore Purchase Fund 2013

Basile Lemeunier (France, 1852-1922), *Portrait of Édouard Detaille* 1891, oil on canvas. Purchased 2014

Giovanni Battista Moroni (Italy, 1520-24-1579-80), *Portrait of a young man* 1565-70, oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales Collection Circle 2014

Samuel Palmer (England, 1805-81), *The lonely tower* 1879, etching. Parramore Purchase Fund 2013

Sir Edward John Poynter (England, 1836-1919), *Study for King Solomon* c1884, charcoal on blue paper. Tony Gilbert Bequest Fund 2013

SUB TOTAL 8 WORKS

MODERN & CONTEMPORARY

Doug Aitken (United States of America, b1968), *Start swimming* 2008, aluminium lightbox, neon, acrylic. Purchased 2014

Khadim Ali (Pakistan; Australia, b1978), 1 painting and 1 textile from the series *The haunted lotus* 2013-14: *Untitled* 2013-14, gouache, ink and gold leaf on wasli paper; *Untitled* 2013-14, merino wool, afghan wool, cotton. Contemporary Collection Benefactors Fund 2014

Brook Andrew (Australia, b1970), *AUSTRALIA VI* Theatre and remembrance of death from the series *AUSTRALIA* 2014, mixed media on Belgian linen. Purchased with funds provided by Geoff Ainsworth AM

Howard Arkley (Australia, 1951-99), *Triple fronted* 1987, synthetic polymer paint on canvas. Mollie and Jim Gowing Bequest Fund 2014

John Barbour (Netherlands; Australia, 1954-2011), *Stopped clocks* 1998, lead, steel, voile and silk thread. Rudy Komon Memorial Fund 2013

Brian Blanchflower (England; Australia, b1939), *Canopy LI (Scelsi I - IV)* from the series *Canopy* 2001, oil, wax medium, pumice powder, synthetic polymer paint on laminated hessian. Patrick White Bequest Fund 2013

Daniel Boyd (Australia, b1982), *Untitled* 2014, oil, pastel, archival glue on canvas. Bulgari Art Award 2014

Helen Eager (Australia, b1952), *VIF* 2010, oil on linen. Patrick White Bequest Fund 2013

Spencer Finch (United States of America, b1962), *56 minutes (after Kawabata)* Summer 2004, printed 2014, 9 inkjet prints. Don Mitchell Bequest Fund 2014

Gajin Fujita (United States of America, b1972), *Southland standoff* 2013, 12k and 24k gold leaf, spray paint, paint markers, mean streak. Purchased 2014

Marco Fusinato (Australia, b1964), *Double infinitive 5* from the series *Double infinitives* 2009, UV halftone ink on aluminium. Contemporary Collection Benefactors 2013

Agatha Gothe-Snape (Australia, b1980), *Text Work and Line Work* 2011, vinyl. Viktoria Marinov Bequest Fund 2013

Guerrilla Girls (United States of America, 1985), *Portfolio Compleat* 1985-2012, Boxed portfolio containing 89 projects, 4 books and 2 newsletters. Purchased 2014

Fiona Hall (Australia, b1953), 1 painting and 1 sculpture from the series *Kermadec* 2011: *Fools gold* 2012, Tongan ngatu dye and ochre on barkcloth; *Drowning theory* 2011, polyurethane, vitrine. Contemporary Collection Benefactors Fund 2014

Roy Lichtenstein (United States of America, 1923-97), 6 prints from the series *Bull profile* 1973: *Bull I* 1973, line-cut; *Bull II* 1973, lithograph and line-cut; *Bull III* 1973, lithograph, screenprint and line-cut; *Bull IV* 1973, lithograph, screenprint and line-cut; *Bull V* 1973, lithograph, screenprint and line-cut; *Bull VI* 1973, lithograph, screenprint and line-cut. Purchased with funds provided by Hamish Parker 2013

Anthony McCall (England; United States of America b1946), *Meeting you halfway II* 2009, computer, digital file, video projector, haze machine one cycle: 15:00 min. Purchased 2014

Hilarie Mais (England; Australia, b1952), *RES* 2010, oil on wood. Contemporary Collection Benefactors 2013

Henri Matisse (France, 1869-1954), 20 prints from the portfolio *Jazz 1947*: *Le clown* 1947, colour stencil; *Le cirque* 1947, colour stencil; *Monsieur Loyal* 1947, colour stencil; *Le cauchemar de l'éléphant blanc* 1947, colour stencil; *Le cheval, l'écuyère et le clown* 1947, colour stencil; *Le loup* 1947, colour stencil; *Le Coeur* 1947, colour stencil; *Icare* 1947, colour stencil; *Formes* 1947, colour stencil; *L'enterrement de Pierrot le fou* 1947, colour stencil; *Les codomas* 1947, colour stencil; *La nageuse dans l'aquarium* 1947, colour stencil; *L'avaleur de sabres* 1947, colour stencil; *Le cow-boy* 1947, colour stencil; *Le lanceur de couteaux* 1947, colour stencil; *Le destin* 1947, colour stencil; *Le lagon* 1947, colour stencil; *Le lagon* 1947, colour stencil; *Le tobogan* 1947, colour stencil;

Angelica Mesiti (Australia, b1976), *Citizens band* 2012, four-channel HD video installation, colour, PAL, 16:9 ratio, 4.1 surround sound, 21:25 min. Anne Landa Award 2013

Angelica Mesiti (Australia, b1976), *In the ear of the tyrant* 2013-2014, multi-channel HD video, colour, surround sound, 5:10 min. Viktoria Marinov Bequest Fund 2014

Giorgio Morandi (Italy, 1890-1964), *Paesaggio di Grizzana* 1932, etching. Morandi Purchase Fund 2014

Ron Nagle (United States of America, b1939), 4 sculptures: *Commander and chief* 2013, mixed media; *Umoo Chu Moo* 2013, mixed media; *Leg of limb* 2013,

mixed media; *Pastafarian* 2013, mixed media. Purchased 2014

Raquel Ormella (Australia, b1969), *This dream* 2013, nylon. Rudy Komon Memorial Fund 2013

Mike Parr (Australia, b1945), *Easter Island* 2013, inkjet print on Spectrum gloss paper. Purchased by the Art Gallery of New South Wales 2014

Grayson Perry (England, b1960), *Map of truths and beliefs* 2011, acrylic, wool and cotton tapestry. Purchased 2014

Jude Rae (Australia, b1956), 2 watercolours: *WCSL 126* 2009, watercolour on white wove paper; *WCSL 110* 2009, watercolour on white wove paper. Kathleen Buchanan May Bequest Fund 2014

Luke Roberts (Australia, b1952), *In mob we trust (Richard Bell)* 2012, synthetic polymer paint on canvas on hardboard. Contemporary Collection Benefactors 2013

Julian Rosefeldt (Germany, b1965), *MANIFESTO 2014*, multi-channel film installation. Purchased 2013

Kay Rosen (United States of America, b1949), *Blurred* 2004, Latex paint on wall. Purchased 2014

Caroline Rothwell (England; Australia, b1967), *Attendants (after Schongauer)* 2012, Britannia metal, hardware and plywood. Contemporary Collection Benefactors 2013 with the assistance of Peter Braithwaite, Andrew & Cathy Cameron, Michael Hobbs, Judy Soper, Alenka Tindale

Gareth Sansom (Australia, b1939), *The Seventh Seal* 2013, oil and enamel on linen. Contemporary Collection Benefactors Fund 2014

Nike Savvas (Australia, b1964), *Rally* 2014, plastic bunting, wire rigging, electric fans. Commissioned with funds provided by the Art Gallery Society of New South Wales Contempo Group 2014. The artist dedicates this work to her sister Christina Savvas (1969-2013).

SUB TOTAL 62 WORKS

PACIFIC ART

PAPUA NEW GUINEA

2 Kumba reipe (fighting shield) early 1980s, wood, rattan, synthetic polymer paint. Tony Gilbert Bequest Fund 2013

SUB TOTAL 2 WORKS

PHOTOGRAPHY

Jacqueline Ball (Australia, b1986),

Fluctuate #6 from the series *Fluctuate #1-8* 2013, printed 2014, inkjet print. Viktoria Marinov Bequest Fund 2014

Walead Beshty (England; United States

of America, b1976), *Three Sided Picture (YBR), January 12th 2007, Valencia, California, Fujicolor Crystal Archive* 2013, type C photograph. Purchased with funds provided by Hamish Parker 2013

Matthew Brandt (United States of

America, b1982), *000463601, 'Dodge House by Irving Gill'* 2013, gum bichromate photograph with dust from The Courtyards Apartment Lot C. Purchased with funds provided by Geoff Ainsworth AM 2014

Pat Brassington (Australia, b1942), 6

pigment prints from the series *Quill* 2013: *The permissions #1* 2013, pigment print; *The permissions #2* 2013, pigment print; *The permissions #3* 2013, pigment print; *The permissions #4* 2013, pigment print; *The permissions #5* 2013, pigment print; *The permissions #6* 2013, pigment print. Purchased with funds provided by the Photography Collection Benefactors' Program 2013

Jane E. Brown (Kuwait; Australia, b1967),

2 gelatin silver photographs: *Captain's Flat Hotel, New South Wales* 2012, printed 2013, gelatin silver photograph; *Eyes of Time, Melbourne University Darkroom* 2010, printed 2013, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2013

Zoë Croggon (Australia, b1989), *Dive*

#3 from the series *Deuce* 2013, printed 2014, type C photograph. Viktoria Marinov Bequest Fund 2014

Christopher Day (Australia, b1978),

2 pigment inkjet prints from the series *Permanent deferral* 2013: *untitled (permanent deferral)* 2013, printed 2014, pigment inkjet print; *untitled (permanent*

deferral) 2013, printed 2014, pigment inkjet print. In memory of Reginald John Vincent 2014

Cherine Fahd (Australia, b1974), *Plinth*

piece, study for woman bitten by a snake from the series *Plinth piece* 2014, type C photograph. Viktoria Marinov Bequest Fund 2014

Leveillé after **Bisson brothers** (France, estab. 1841), *Kaour & Kaour-Iga Natives of Torres Strait* 1846, lithograph on chine colle. Tony Gilbert Bequest Fund 2013

Todd McMillan (Australia, b1979), *Self*

portrait (Bayard study i) 2013, cyanotype. In memory of Reginald John Vincent 2013

Tracey Moffatt (Australia; United States

of America, b1960), *As I lay back on my Ancestral Land no. 1* from the series *As I lay back on my Ancestral Land* 2013, digital print. Don Mitchell Bequest 2013

Tracey Moffatt (Australia; United States

of America, b1960), 3 photographs from the series *Picturesque Cherbourg* 2013: *Picturesque Cherbourg no. 1* 2013, digital print collage on handmade paper; *Picturesque Cherbourg no. 3* 2013, digital print collage on handmade paper; *Picturesque Cherbourg no. 4* 2013, digital print collage on handmade paper. Don Mitchell Bequest 2013

Araki Nobuyoshi (Japan, b1940), 5 gelatin

silver photographs from the series *Ai no Balcony (balcony of love)* 1983-2011: *Ai no Balcony (balcony of love) no. 5* 1983-2011, printed 2013, gelatin silver photograph; *Ai no Balcony (balcony of love) no. 7* 1983-2011, printed 2013, gelatin silver photograph; *Ai no Balcony (balcony of love) no. 17* 1983-2011, printed 2013, gelatin silver photograph; *Ai no Balcony (balcony of love) no. 41* 1983-2011, printed 2013, gelatin silver photograph; *Ai no Balcony (balcony of love) no. 81* 1983-2011, printed 2013, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Ian North (New Zealand; Australia, b1945),

Haven 3 2001, printed 2013, type C photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Bruce Searle (Australia, b1949), *The White*

Album 2008, artist book, academic bound 52 pages, 22 black & white pigment inkjet prints; black buckram cover. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Darren Siwes (Australia, b1968), 2

photographs: *Jingli Kwin* 2013, giclée print on Kodak lustre paper; *Northie Kwin* 2013, giclée print on Kodak lustre paper. Purchased with funds provided by the Aboriginal Collection Benefactors' Program and the Photography Collection Benefactors' Program 2013

Yvonne Todd (New Zealand, b1973), *Self*

portrait as Christina Onassis 2005, printed 2013, lightjet print. Purchased with funds provided by the Photography Collection Benefactors' Program 2013

Yvonne Todd (New Zealand, b1973),

Pipe study 2008, printed 2013, type C photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2014

Justine Varga (Australia, b1984), 3

photographs from the series *Film object* 2012: *Desklamp* 2012, type C photograph; *Still life #2* 2011, printed 2012, gelatin silver photograph; *Still life #3* 2011, printed 2012, gelatin silver photograph. Viktoria Marinov Bequest Fund 2013

YANAGI Miwa (Japan, b1967), *Yuka* from

the series *My grandmothers* 2000, printed 2007, type C photograph face-mounted onto Diasec + text. Purchased with funds provided by Geoff Ainsworth AM 2014

SUB TOTAL 36 WORKS

TOTAL INTERNATIONAL ART
DEPARTMENT 114 WORKS

TOTAL ALL DEPARTMENTS 181
PURCHASED WORKS

GIFTS

AUSTRALIAN ART

ROBERT ALBERT AO. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Arthur Streeton (Australia; England; Australia, 1867-1943), *A road to the ranges* 1889, oil on cardboard

SYDNEY BALL. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Sydney Ball (Australia, b1933), *Black reveal from the series Modulares* 1968-1969, synthetic polymer paint on canvas and enamel on gilder plywood

SUSAN BAREN

44 prints from the portfolio *Boundless and borderless* 2012:

Sally Ayre (Canada), *Petrography # 1* 2012, photo silkscreen on ivory BFK Rives paper

Karen Ball (Australia), *Mixed messages* 2013, etching, solar plate, stencil, hand colouring

Susan Baran (Australia), *Paris in spring* 2013, photopolymer, intaglio with chine collé on ivory BFK Rives paper

Mary Baranowski-Lowden (Canada), *Boundless energy* c2012, etching on ivory BFK Rives paper

Yael Brotman (Canada), *Chasing moons* c2012, etching (sugar lift), chine collé, hand colouring on ivory BFK Rives paper

Carlina Chen (Canada), *Hide & seek: wishes and blesses* 2013, serigraphy, gouache, ink, pen, personal seal on ivory BFK Rives paper

Neilton Clarke (Japan; Australia, b1958), *Like, floor it...* 2013, hand-printed screenprint on ivory BFK Rives paper

Mieke Cohen (Netherlands; Australia), *Caution* 2013, etching and embossing on ivory BFK Rives paper

Tara Cooper (Canada), *Which way the wind blows* c2012, etching on ivory BFK Rives paper

Tanya Crothers (Australia), *Time and tide* 2013, linocut, printed in black ink on ivory BFK Rives paper

Susan Cunningham (Canada), *Boundless creativity* c2012, silkscreen on ivory BFK Rives paper

Karen Curry (Canada), *Return to a thin place* c2012, mezzotint/aquatint on ivory BFK Rives paper

Elizabeth D'Agostino (Canada), *Nature collapse* c2012, etching with silkscreen on ivory BFK Rives paper

Barbara Davidson (Australia), *Thrill of a win* 2013, etching printed in brown ink on ivory BFK Rives paper

Angus Fisher (Australia), *Centralia* 2013, etching, printed in black ink on ivory BFK Rives paper

Elizabeth Forrest (Canada), *Carvings* c2012, mokuhanga [woodblock print] using sumi ink and embossing on ivory BFK Rives paper

Susan Fothergill (Canada), *Sea of spirit* 2013, screenprint on ivory BFK Rives paper
Salvatore Gerardi (Australia), *Crossing tides* 2013, relief 2-block lino print, on ivory BFK Rives paper

Laine Groeneweg (Canada), *Crossing midnight from* c2012, mezzotint on ivory BFK Rives paper

Doug Guildford (Canada), *L'Atlantique nord* 2013, screenprint on ivory BFK Rives paper

Reiv Hanks (Australia, b1958), *Singing saviour* 2013, linocut, printed in black ink on ivory BFK Rives paper

Angela Hayson (Australia), *Unity* 2013, woodblock-reduction on ivory BFK Rives paper

Elizabeth Hunter (Australia), *Boundless & borderless* 2013, intaglio printed in black ink on ivory BFK Rives paper

Roslyn Kean (Australia), *Romancing the plaid* 2013, woodblock-traditional Japanese method on ivory BFK Rives paper

Michael Kempson (Australia, b1961), *Comparing notes* 2013, etching and aquatint, printed in black ink on ivory BFK Rives paper

Jenn Law (Canada), *The book of roots* 2013, debossed lithograph on ivory BFK Rives paper

Seraphina Martin (Australia), *In the light* 2013, solar plate etching on ivory BFK Rives paper

Theresa Morin (Canada), *Portal* 2013, silkscreen on ivory BFK Rives paper
Bernhardine Mueller (Australia), *Outback & here* 2013, etching printed in black ink on ivory BFK Rives paper

Loree Ovens (Australia), *Journey* c2012, screenprint on ivory BFK Rives paper

Kurt Pammer (Canada), *Have bungee will travel* c2012, etching with drypoint on ivory BFK Rives paper

Janet Parker-Smith (Australia), *The treasure seeker* 2013, relief, etching and emboss on BFK Rives paper

Liz Parkinson (Canada), *Evening spread* c2012, lithograph on ivory BFK Rives paper

Elizabeth Pozega (Australia), *Bliss* 2013,

three-plate colour etching on BFK Rives paper

Sandi Rigby (Australia), *Boundless Spinifex* 2013, etching, printed in black ink on ivory BFK Rives paper

Rochelle Rubenstein (Canada), *Boundless* 2013, softoleum print on ivory BFK Rives paper

Denise Scholz-Wulfing (Australia), *Eternity* 2013, etching, printed in black ink on ivory BFK Rives paper

Gary Shinfield (Australia), *The sound of the river* 2013, woodcut on ivory BFK Rives paper

Leslie Shniffer (Canada), *Boundless & borderless* 2013, lithograph, pochoir on ivory BFK Rives paper

Snaige Sileika (Canada), *Sight lines* c2012, screenprint on ivory BFK Rives paper

Laura Stark (Australia), *Horizons III* (subtitled "Remembering Skopelos") 2013, solar plate intaglio and woodcut embossing on ivory BFK Rives paper

Penelope Stewart (Canada), *Model* 2013, etching, aquatint on ivory BFK Rives paper

Wendy Stokes (Australia), *Untitled* 2013, screenprint on ivory BFK Rives paper

Meggan Winsley (Canada), *Untitled* 2013, screenprint on ivory BFK Rives paper

NICOLA BRADLEY

Raymond Arnold (Australia, b1950), *Soft ground - S W Tasmania from the series Imaginary landscape - eighteen months in Tasmania* 1984, soft ground etching, fowl bite, aquatint, printed in black ink on three sheets of white wove paper

RUTH BURGESS

Ruth Burgess (Australia, b1932), 2 prints: *From the forest* 2011, wood engraving, printed in black ink on ivory wove paper; *Forest prelude* 2013, wood engraving, printed in black ink on cream wove paper

RUTH FAERBER

Earle Backen (Australia, 1927-2005), *Cartyia 2* 1977, colour photo-etching on ivory wove paper

Ruth Faerber (Australia, b1922), *The victim* 1988, lithograph, printed in black ink on ivory wove BFK Rives paper

Donald Friend (Australia, 1915-89), *Monkeys, Bali* (1970s), pen and ink, gouache, watercolour on paper

Grahame King (Australia, 1915-2008), *Untitled* 1970, colour lithograph, printed grey, black, pink and red ink on ivory laid paper

John Olsen (Australia; England; Spain; Portugal, b1928), 1 drawing and 1 print:

Seated nude c1970s, oil on brown paper;
Descending owl 1977, etching, printed in
black ink on paper

JOY AND DOMINIQUE FLEISCHMANN

Arthur Fleischmann (Czechoslovakia;
Australia; England, 1896-1990), *Bali woman
with scarf* (1940s), terracotta

DANNY AND LISA GOLDBERG.

DONATED THROUGH THE AUSTRALIAN
GOVERNMENT'S CULTURAL GIFTS
PROGRAM

William Dobell (Australia; England, 1899-
1970), *Sketch for 'Storm approaching
Wangi'* 1948, gouache on paper

Robert Klippel (Australia; United States of
America, 1920-2001), 2 sculptures: *No 86
metal construction* 1959, brazed steel; *No
796* 1989, wooden assemblage

Clement Meadmore (United States of
America; Australia, 1929-2005), *Overhang*
1986, bronze

PRESENTED IN MEMORY OF CECILY
GUNZ, WHO USED THE HARMONISING
CHART FOR HER FURNITURE AND
COLOUR DESIGN WORK

Roy de Maistre (Australia; England, 1894-
1968), *The de Mestre Colour Harmonising
Chart* 1924, 1926 (sold from), commercially
printed colour disc with 'major' and 'minor'
masks, instructions in cardboard box

SHARON GREY AND JEFF HALL

Jan Senbergs (Australia; Latvia, b1939),
Circular Quay 2000, charcoal, pastel, acrylic
on paper

JULIENNE HARRIS AND ASIA UPWARD

Peter Upward (Australia, 1932-83), *Untitled*
1963, oil on thin ivory wove paper

ENID HAWKINS

Frank Hinder (Australia, 1906-92), 2
drawings: Study for 'Subway, Wynyard'
(1948), pencil on cream wove paper; *Study
for 'Subway, Wynyard'* (1948), pencil on
cream wove paper

CHRISTOPHER HODGES AND HELEN
EAGER

Helen Eager (Australia, b1952), 10
drawings: New directions 2005, oil pastel
on ivory wove Arches paper; *New directions*
2005, oil pastel on ivory wove Arches
paper; *New directions* 2005, oil pastel on
ivory wove Arches paper; *New directions*
2005, oil pastel on ivory wove Arches
paper; *New directions* 2005, oil pastel on
ivory wove Arches paper; *New directions*

2005, oil pastel on paper; *New directions*
2005, oil pastel on ivory wove Arches
paper; *New directions* 2005, oil pastel on
ivory wove Arches paper; *New directions*
2005, oil pastel on paper; *New directions*
2005, oil pastel on ivory wove Arches paper

HENDRIK KOLENBERG

Roger Kemp (Australia, 1908-87), *untitled-
Deposition* (c1971), 1997 (printed), etching
and aquatint, printed in black ink on cream
wove paper

BARRY LEITHHEAD

J.S. Watkins (Australia, 1866-1942), *The
market gardener* c1901, oil on wood panel,
carved frame

KEVIN LINCOLN

Kevin Lincoln (Australia, b1941), *Sleeping
man* 1967, collagraph, printed in black ink
on thin cream tissue

BARBARA OTTON

James Cant (United Kingdom; Australia,
1911-82), 3 drawings and 1 print: *Heap
of red stones* 1946, pastel on ivory wove
paper; *Study for 'The murder house'* 1946,
pen and ink, gouache on ivory wove paper;
Scrub III 1959, pen, brush and ink on thin
ivory wove paper; *Self portrait* c1950,
colour monotype on ivory wove paper
Dora Chapman (Australia, 1911-95),
Aldinga 1970, screenprint on ivory wove
paper

ALAN & JANCIS REES. DONATED
THROUGH THE AUSTRALIAN
GOVERNMENT'S CULTURAL GIFTS
PROGRAM

Herbert Gallop (Australia, 1890-1958),
2 prints: *Rain in the hills, Gerringong*
c1940s-1950s, etching on ivory wove
paper; *Evening, Gerringong* c1940s-1950s,
etching, aquatint on ivory wove paper
Lloyd Rees (Australia, 1895-1988), 16
*drawings: Looking up the Thames to Big
Ben* (1923), pencil on paper; *recto: Nave of
St Paul's Cathedral, London verso: Details
of pilasters* (1923), pencil and carbon
pencil; *recto: Interior of St Paul's Cathedral,
London, Members of the congregation,
Two vergers and Study of the base of a
fluted column verso: Man with a cane, Two
people sitting and Sketch of circular window*
(1923), pencil on paper; *recto: Perspective
study of the nave, St Paul's Cathedral
verso: Perspective study of the nave, St
Paul's Cathedral* (1923), pencil on paper;
Interior of St Paul's Cathedral, London
1923, pencil on paper; *Details of carving in*

*St Paul's Cathedral, part of the organ in the
quire and a Corinthian capital of a pilaster*
(1923), pencil on paper; *The nave, St
Paul's Cathedral, London* (1923), pencil on
paper; *Interior architectural details, St Paul's
Cathedral* (1923), pencil on paper; *From
nave to quire, St Paul's Cathedral, London*
(1923), pencil on paper; *Towards the high
altar, St Paul's Cathedral* 1923, pencil on
paper; *Details of St Paul's interior* (1923),
pencil on paper; *Arch, Paris?* (1923), pencil
on paper; *Drawing from the model* (1923),
pencil on paper; *recto: Seated nude verso:
Standing nude* (1923), carbon pencil on
paper; *Cornish stone house* (1923), pencil
on paper; *St Germans Church, Rame and
Old Jack Gregory* (1923), pencil on paper
Roland Wakelin (Australia, 1887-1971),
Narellan 1917, oil on plywood board

CHRIS ROBERTS

Mary Abbott (Australia, 1906-96), 11
drawings: Florence sleeping 1938, pencil
on paper; *Two figures* 1945, pen and ink
on paper; *Frank White* 1946, pencil on
paper; *two life studies: head of man in hat &
seated woman with hands clasped* c1940,
pencil on paper; *studies of sleeping dog,*
pencil on paper; *Grantley (head studies)*
c1948-c1950, pencil on paper; *portrait of
Christine* 1955, pencil and coloured pencil
on paper; *Girl from Miller's Point* 1943,
pencil on paper; *Head study (man in hat)*
1940, pencil on paper; *Portrait study (Henry
Gibbons)* 1949, pencil on paper; *album
page with 8 sheets affixed, animal studies*
1946, pencil on paper

CLAIRE SHAPTER

Bridgid McLean (Australia, b1946),
Machine 10 1973, synthetic polymer paint
on canvas

LU WILSON

David Brian Wilson (Australia, 1946-98),
4 sketchbooks: *Sketchbook* 1987, spiral
bound sketchbook with pale grey covers:
17 bound leaves and 1 loose leaf, 25
drawings in pencil, pen and ink, pastel;
Sketchbook 1988, spiral bound sketchbook
with red covers: 13 bound leaves, 19
*drawings and artist notes, pencil, pen and
ink on ivory wove paper, 6 loose leaves*
(photocopies of pencil drawings) on white
paper; *Sketchbook* 1995-1997, bound
sketchbook with black covers: 97 bound
leaves, 102 drawings (some on additional
sheets glued to sketchbook pages), artist's
notes and poems, pen and ink, pencil, oil,
ink wash, watercolour, crayon on white
wove paper; 3 loose leaves with 3 drawings

in pencil, ballpoint pen and crayon, 1 loose leaf print out of poem; *Sketchbook* 1997, bound sketchbook with pale blue covers: 97 bound leaves, 23 drawings and artist's notes, pencil, pen and ink, watercolour, brush & ink on ivory laid paper; 3 loose leaves (1 with artist's notes, 1 with newsprint image adhered to it, 1 pen & ink, watercolour drawing)

SUB TOTAL 118 WORKS

Aboriginal and Torres Strait Islander art
CLINTON BRADLEY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Brook Andrew (Australia, b1970), *Parrot from the series Replicant* 2006, type C photograph

JOHN EAGER. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Emily Kam Ngwaray (Australia, 1916-96), *Untitled* 1992, synthetic polymer paint on canvas

JOSEPH AND TRISH PUGLIESE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Gordon Hookey (Australia, b1961), 2 paintings: *Xanthorhea takes over the suburban backyard* 1995, oil on canvas; *Cognitive frontier* 1995, oil on canvas

RAY WILSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Pirmangka Napanangka (Australia), *Untitled* 2001, synthetic polymer paint on linen

Walangkura Napanangka (Australia, born c1946), *Untitled* 2006, synthetic polymer paint on linen

Josephine Napurrula (Australia, b1948), *Untitled* 2007, synthetic polymer paint on linen

Freddie Timms (Australia, born c1946), 2 paintings: *Bungle Bungle* 2004, natural pigments and binder on linen; *New Lisadell* 2004, natural pigments and binder on linen

George Tjungurrayi (Australia, born c1945), *Untitled* 2006, synthetic polymer paint on linen

RAY WILSON OAM IN MEMORY OF JAMES AGAPITOS OAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Wolpa Wanambi (Australia, b1970), *Untitled* 2007, natural pigments on wood

SUB TOTAL 11 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT
129 WORKS

International art

Asian art

CHINA

EDMUND CAPON

YANG Borun (China), *Landscape* 1900 Qing dynasty 1644 - 1911, folding fan mounted as album leaf; ink and colour on paper

CHEN Nong (China), *Figure Painting Qing dynasty* 1644 - 1911, ink and colour on silk

WU Ping (China), *Lotus pond on southerly breeze mid* 1800s-1900s, folding fan mounted as album leaf: ink and colour on paper

CHEN Shouqi (China), *Untitled* 1805 Qing dynasty 1644 - 1911, album leaf: ink and colour on paper

WU Xizeng (China), *Landscape* 1922, folding fan mounted as album leaf: ink and colour on paper

SUB TOTAL 5 WORKS

EUROPEAN ART PRE-1900

NICHOLAS BATCHELOR. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Hendrick Goltzius (Netherlands, 1558-1617), *Hercules and Cacus* 1588, Chiaroscuro woodcut, line block in black and tone blocks in ochre and brown

BARRY WILLOUGHBY

Samuel Palmer (England, 1805-81), *An English Version of the Eclogues of Virgil by Samuel Palmer, with Illustrations by the Author* 1883, Book with etchings and reproductions of drawings, bound in green cloth with gold lettering

SUB TOTAL 2 WORKS

Modern & Contemporary

JAMES ANGUS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

James Angus (Australia; United States of America, b1970), *Mountains, valleys, caves* 2005, fiberglass, synthetic polymer paint

DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

John Gillies (Australia, b1960) and **Sydney Front** (Australia, 1986-93), *Techno/Dumb/Show* 1991, video, colour, black and white, stereo

Hilarie Mais (England; Australia, b1952), *Night volumes* 1996, oil on timber, oil on canvas

DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM IN MEMORY OF HELEN CASSIE

John Beard (Wales; Australia, b1943), *After Las Meninas* 2011, oil and wax on linen

MEGAN BARTLETT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Hany Armanious (Egypt; Australia, b1962), *Sphinx* 2009, cast pigmented polyurethane resin, cast pewter

LYELL BARY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Scott Redford (Australia, b1962), 5 prints: *Boy with surfboard cross* 1999, computer offset lithograph on paper; *Motorcycle emptiness #1* 2002, colour screenprint on paper; *Motorcycle emptiness #2* 2002, colour screenprint on paper; *Motorcycle emptiness #3* 2002, colour screenprint on paper; *Spiritual Australia #1* 2002, colour screenprint on paper

PATRICK CORRIGAN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Euan MacLeod (New Zealand; Australia, b1956), *Two up, two down* 2004, oil and synthetic polymer paint on canvas

PETER FAY

Tony Schwensen (Australia b1970), 3 paintings and 1 sculpture: *Secret administrative section* 1995, enamel on paper; *Untitled* 1997, oil on paper; *(untitled)* c1997, rolled work on butcher's paper; *Australia A (conditional hope)* 1997, galvanised iron, concrete, Styrofoam, rubber

William Seeto (Australia b1951), *Untitled* (5.2899) 1995, corrugated cardboard

ANGELA FERREIRA

Angela Ferreira (Mozambique; Portugal, b1958), *Double Sided (and Left to Right like I. Burn)* 1996-2009, 2 light jet matt prints mounted on aluminium, 2 light jet gloss prints mounted on aluminium, 2 books, mdf wood structure

BILL FONTANA

Bill Fontana (United States of America, b1947), *Acoustic Views* 1988, 2013 (digitally remastered), 8 channel sound recording

SHAUN GLADWELL. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Shaun Gladwell (Australia, b1972), 2 multimedia: *Maximus swept out to sea (Wattamolla)* 2013, single-channel digital video, 16:19, colour, silent, 12:33 min; *Double Voyage* 2006, dual-channel digital video, 16:9, stereo, 24:05 min

GIFT OF PETER JACKSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Jonathan Jones (Australia, b1978), *untitled (heads or tails)* 2009, fluorescent tubes, powder-coated metal, electrical wiring

SIMON JOHNSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Gretchen Albrecht (New Zealand, b1943), 2 paintings: *Penumbra* 1983, oil on canvas; *Nocturne geometries (the moon paints herself)* 1993, synthetic polymer paint and oil on canvas

Shaun Gladwell (Australia, b1972), 2 print portfolios: *Apology to Roadkill MMVII* 2007, print portfolio of 5 lithographs on Velin Arches paper; *Double voyage* 2006, print portfolio of 10 photo-lithographs on Velin Arches paper

Robert MacPherson (Australia, b1937), 2 paintings from the series *Mayfair* 1992-2005: *Mayfair: eleven paintings, eleven signs, red-yellow-green (autumn) for Mrs Brisbane* 1994-2004 1994-2004, synthetic polymer paint on masonite; *Mayfair (tomatoes) four paintings, one sign, a quiet chuckle for "Bubbles"* 1992-2005 1992-2005, synthetic polymer paint on masonite

Rosemary Laing (Australia, b1959), *Brumby mound #2 from the series one dozen unnatural disasters in the Australian landscape* 2003, type C photograph

LINDY LEE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Lindy Lee (Australia, b1954), *Birth and death* 2003, synthetic polymer paint, inkjet print on Chinese accordion books

MORRIS LOW. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Kota Ezawa (Germany; United States of America, b1969), 2 prints: *Riefenstahl* 2006, colour aquatint on thick paper; *Polaroid Land Camera* 2006, colour aquatint on thick paper

Ed Templeton (United States of America, b1974), *Liam* 1999, mixed media on canvas
Daniel Zeller (United States of America, b1965), 2 drawings: *Food is good* 2000, graphite on paper; *Metro-plex* 2003, ink on paper

CATRIONA AND SIMON MORDANT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Thomas Ruff (Germany, b1958), *Ice Floe - jpeg ir01, jpeg ir02* 2005, diptych: type C photographs with Diasec

SUSAN NORRIES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Susan Norrie (Australia, b1953), *Forecast* 2001, oil and inkjet print on canvas

PENELOPE SEIDLER AM IN MEMORY OF HARRY SEIDLER AC OBE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Kenneth Noland (United States of America, 1924-2010), *Handmade papers - horizontal stripes: series I-13* 1978, 4 layers of coloured pulp

Frank Stella (United States of America, b1936), 3 prints from the suite *Polar coordinates for Ronnie Peterson* 1980: *Polar coordinates V* 1980, screenprint and lithograph; *Polar coordinates VI* 1980, screenprint and lithograph; *Polar coordinates VIII* 1980, screenprint and lithograph

TERRY AND TINA SMITH. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Robert Rooney (Australia, b1937), *Tumult in the clouds* 1985, synthetic polymer paint on canvas

MICHAEL ZAVROS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Michael Zavros (Australia, b1974), *V12 Narcissus* 2009, oil on board

SUB TOTAL 42 WORKS

Photography
DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

David Stephenson (United States of America; Australia, b1955), 8 photographs: *The ice no.5* 1991-1992, 2003 (printed), type C photograph; *The ice no.6* 1991-1992, 2003 (printed), type C photograph; *The ice no.9* 1991-1992, 2003 (printed), type C photograph; *The ice no.10* 1991-1992, 2003 (printed), type C photograph; *Untitled pinhole photograph (no. 46/1)* 1989, gelatin silver photograph, lead covered timber frame; *Untitled pinhole photograph (no. 49/3)* 1989, gelatin silver photograph, lead covered timber frame; *Untitled cloud photograph (no. 707)* 1990, gelatin silver photograph, graphite timber frame; *Untitled cloud photograph (no. 1204)* 1990, gelatin silver photograph, graphite timber frame

Billy Maynard (Australia, b1992), 17 gelatin silver photographs from the box set *Trans/Tender* 2011: *Untitled 1* 2011, gelatin silver photograph; *Untitled 2* 2011, gelatin silver photograph; *Untitled 3* 2011, gelatin silver photograph; *Untitled 4* 2011, gelatin silver photograph; *Untitled 5* 2011, gelatin silver photograph; *Untitled 6* 2011, gelatin silver photograph; *Untitled 7* 2011, gelatin silver photograph; *Untitled 8* 2011, gelatin silver photograph; *Untitled 9* 2011, gelatin silver photograph; *Untitled 10* 2011, gelatin silver photograph; *Untitled 11* 2011, gelatin silver photograph; *Untitled 12* 2011, gelatin silver photograph; *Untitled 13* 2011, gelatin silver photograph; *Untitled 14* 2011, gelatin silver photograph; *Untitled 15* 2011, gelatin silver photograph; *Untitled 16* 2011, gelatin silver photograph; *Untitled 17* 2011, gelatin silver photograph

ROBERT DEIN

Lucien Hervé (Hungary; France, 1910-2007), *Paris* 1948 1948, gelatin silver photograph
Tomio Seike (Japan, b1943), *untitled (Paris)* 1984, 1986 (printed), gelatin silver photograph

ROBERT McDOUGALL

Araki Nobuyoshi (Japan, b1940), *untitled (Kaori, 2004)* 2004, type C photograph, presentation folder

JULIANA SWATKO

Juliana Swatko (United States of America; Australia, b1952), 2 Haloid Xerox prints: *Angel* 1978, Haloid Xerox print; *Imbedded child* 1978, Haloid Xerox print

SUB TOTAL 30 WORKS

TOTAL INTERNATIONAL ART DEPARTMENT 79 WORKS

TOTAL ALL DEPARTMENTS 208 GIFTED WORKS

TOTAL WORKS PURCHASED AND GIFTED IN 2013-14: 389

COLLECTION LOANS

WORKS LENT TO THE GALLERY

* renewed loans

*PRIVATE COLLECTION

Francis Bacon, *Study for portrait of Reinhard Hassert*, *Study for portrait of Eddy Batache* 1979, oil on canvas

Eugène Delacroix, *Study for fantasia* 1832, watercolour; *Heads of Arabs* 1832, pen and black ink

Palma Giovane, *Study for Flagellation* circa 1613, pen and brown ink

Donald Friend, *The Antipodeans* 1966-1970, sketchbook

*NATIONAL TRUST OF AUSTRALIA

Horse and rider, earthenware covered in chesnut cream and olive glaze; head hands and calves of rider unglazed

*SALAVILLE PTY LTD RETIREMENT FUND

Gordon Bennett, *Metaphysical landscape II* 1990, oil on canvas

*POWERHOUSE MUSEUM

Jingdezhen ware, *Armorial plate bearing the arms of Booth impaling Irvine of Drum* circa 1723, porcelain with 'rouge de fer' enamel, gilt

Altar vase ('zun') 1796-1820, porcelain, monochrome blue enamel glaze
Cup, 0700-0750 earthenware with sancai (three colour) glaze

Neolithic jar, 3000 BCE-1700 BCE, earthenware decorated in iron rich pigments of red-brown and black

JOHN FREELAND

Chinese porcelain bowl with 'secret decoration', porcelain

PRIVATE COLLECTION

Sydney Ball, *Canto no 10* 1965, synthetic polymer paint on canvas; Transoxiana 9 1968, synthetic polymer paint on canvas

*COLIN MCDONALD

Monju (Naki Shigekuni school), *Katana* 1624

Kanenaga (Tegai school), *Tanto* 1387

Nagayuki (Osaka Ishido school), *Katana* 1688

Kanenaka (Echizen Seki School), *Katana* 1681

Yoshitake (Horikawa school), *Wakizashi* 1681

Toshiharu (Hamabe School), *Wakizashi* 1830

Kanemoto Tashiro Magoroku, *Wakizashi* 1624

Hyoë (early Kongo Hyoe school), *Katana* 1264

Masatsune (Ishiguro school), *Fuchi-gashira* 1840

Mitsuyo (Ichijo), *Menuki* 1824

Izayemon (Mito school), *Fuchi-gashira* 1840

Unknown, *Menuki* 1830

Masakuni (Hamono school), *Fuchi-gashira* 1830

Nara school, *Fuchi-gashira* 1830

Hizen School, *northern Kyushu, Tsuba (Daisho)(matched pair of Tsuba)* 1650

Ichijosai Hirotoishi, *Tsuba* 1840

Kanayama school, *Menuki* 1830

*LINGLING LIAO

Ritual vessel 'you' 13th century BCE-11th century BCE, bronze

Ritual vessel 'bu' 13th century BCE-11th century BCE, bronze

Ritual vessel 'he' 770 BCE-476 BCE, bronze

Ritual vessel 'dun' 475 BCE-221 BCE, bronze

DENIS SAVILL

John Peter Russell, *In the afternoon* 1891, oil on canvas

J W POWER COLLECTION, UNIVERSITY OF SYDNEY

John Power, *Apollon et Daphné* 1929, oil on canvas; *Danseurs* 1933-1934, egg tempera and oil on canvas; *Paysage* 1934, oil on canvas

*CHRIS AND JENNY VAN OTTERLOO

Judy Cassab, *Landscape* 1961, oil on hardboard

*NELSON MEERS FOUNDATION

Sidney Nolan, *Giggle Palace* 1945, Ripolin enamel and oil on hardboard

*FINDLAY COLLECTION

Lady polo player, earthenware

Male polo player, earthenware

*REVEREND AND MRS S. O. GROSS

Rex Battarbee, *Ampitheatre near Palm Valley* 1936, watercolour

Albert Namatjira, *Haast's Bluff*, watercolour

Oscar Namatjira, *Untitled (Central Australian landscape)*, watercolour

LEWIS COLLECTION

Francis Bacon, *Study from Portrait of Pope Innocent X by Velazquez* 1959, oil on canvas

Lucian Freud, *And the Bridegroom* 1993, oil on canvas; *Susie* 1988-1989, oil on canvas

Two Men in the Studio 1987-1989, oil on canvas

David Hockney, *Portrait of an Artist* 1972, synthetic polymer paint on canvas

FANG Lijun, *Swimming No 1* 1994, oil on canvas

Yan Pei-Ming, *Untitled (Mao Triptych)* 1998, oil on canvas, triptych

Pablo Picasso, *Femme allongée sur un canapé (Dora Maar)* 1939, oil on canvas

Chaim Soutine, *L'homme au foulard rouge* circa 1921, oil on canvas

ZHANG Xiaogang, *Mother with Three Sons (Bloodline Series)* 1993, oil on canvas; *Portrait in Red*, 1993, oil on canvas

*PRIVATE COLLECTION

Tracey Moffatt, *Something more 7* 1989, Cibachrome photograph

*JOHN KILEY AND EUGENE SILBERT

Bill Henson, *Untitled 1997/2000* 1997-2000, type C photograph

*MICHAEL RILEY FOUNDATION

Michael Riley, *Avril* 1986, gelatin silver photograph

*PRIVATE COLLECTION

Sir Thomas Lawrence, *Richard Meade, 3rd Earl of Clanwilliam*, oil on canvas

LEWITT COLLECITON

Sol LeWitt, *Wall Drawing 604H: Cubic rectangle with color ink washes superimposed*. 1989, ink wash

JOHN KALDOR FAMILY COLLECTION

Ugo Rondinone, *if there were anywhere but desert. saturday* 2002, fibreglass, paint, clothing

Sol LeWitt, *Wall Drawing #1274: Scribble Column (Horizontal)*, graphite

*MRS LYE MENG LUKE

Loke Peng Hoon, *Set of Buddhist figure seals and tools* 18 stone seals; 5 bamboo seals; 18 apricot stone seals; 3 metals tools; 2 brushes; 1 ceramic (water) vessel. 47 pieces total

*ESTATE OF ELWYN LYNN

Sydney Ball, *Canto no XXX* 1966, synthetic polymer paint on canvas

*PRIVATE COLLECTION

SUGITO Hiroshi, *Elephant & Buckle* 1999, diptych: acrylic, pigment and graphite on paper on canvas

Neo Rauch, *Marznacht* 2000, oil on paper; Gebot 2002, oil on canvas

Anish Kapoor, *Untitled* 2002, stainless steel and lacquer

Tony Oursler, *Mo* 2003, fibreglass sculpture, DVD projection, sound

Tracey Emin, *I do not expect* 2002, mixed media: Appliqué blanket

Dieter Roth, *Insel (Schokoladenpyramide)* circa 1971, chocolate, iron and plaster on wooden board in plexiglass box, mounted to wooden board

*COMMONWEALTH BANK OF AUSTRALIA attrib. **Yōshin**, *Kanzan and Jittoku* 19th century, single six-fold screen; ink on silver ground

*PRIVATE COLLECTION

Shaun Gladwell, *Tangara* 2003, digital video, 4:3 ratio, colour, silent, 14 min

WORKS LENT BY THE GALLERY

National Portrait Gallery
Renewed Long Term Loan
31 Dec 2013 – 31 Dec 2015

William Dobell *Robert Menzies*, 1960 oil on hardboard

Australian War Memorial
Renewed Long Term Loan
28 Feb 2014 - 28 Feb 2015

George W Lambert, *La croix de guerre (detail)*, (circa 1922), oil on canvas

S.H. Ervin Gallery

Peter Rushforth 12 Jul 2013 – 25 Aug 2013

Peter Rushforth, *Casserole with cover*, 1960, stoneware, feldspathic iron glaze

Peter Rushforth, *Jar*, 1960, glazed stoneware

Peter Rushforth, *ceramic jug with green glazed stopper*, (early 1960s), ceramic wine jug, unglazed stoneware with glazed celadon interior lip and stopper

Peter Rushforth, *brown/green ceramic glazed pot*, (1972), blossom jar, limestone and tenmoku glaze

Lewers Bequest and Penrith Regional Art Gallery

Crowning glory 13 Jul 2013 – 08 Sep 2013

Rayner Hoff, *Portrait of Phyllis Knight*, 1924, bronze

Sir Thomas Brock, *Head of 'Painting'*, 1983, marble

Annis Laeubli, *Lowana*, 1900, wood (mulga)

Gerald Lewers, *Head*, sandstone

Sir Jacob Epstein, *Meum*, (circa 1957), bronze

Jean Houdon, *Louise Brongniart*, 1916, bronze, gilt circa 1777

Newcastle Region Art Gallery

Illumination: the art of Philip Wolfhagen

Newcastle Region Art Gallery 22 Jun 2013 - 11 Aug 2013

Philip Wolfhagen *Third illusory field*, 1991 beeswax and oil on canvas

Royal Academy of Arts

Australia 21 Sep 2013 – 08 Dec 2013

Tom Roberts, *Evening train to Hawthorn*, (circa 1889), oil on cedar panel

Arthur Streeton, *The national game*, (1889), oil on cardboard

Arthur Streeton, *Fire's on*, 1891, oil on canvas

WC Piquenit, *The flood in the Darling 1890*, (1895), oil on canvas

J J Hilder, *Dry lagoon*, 1911, pencil, watercolour on ivory wove paper

Blamire Young, *Dry weather*, (circa 1912), watercolour on paper

Charles Meere, *Australian beach pattern*, 1940, oil on canvas

Sidney Nolan, *Pretty Polly Mine*, 1948, Ripolin enamel on hardboard

Margaret Preston, *The expulsion*, 1952, colour stencil, gouache on thin black card with gouache hand colouring

Brett Whiteley, *Big orange (sunset)*, 1974, oil and collage on wood

Howard Arkley, *Superb + solid*, 1998, synthetic polymer paint on canvas

Charles Conder, *Departure of the Orient - Circular Quay*, 1888, oil on canvas

Hossein Valamanesh, *Rick Martin Longing belonging*, 1997, direct colour positive photograph, carpet, velvet

Djambawa Marawili, *Source of fire*, 2005, natural pigments on eucalyptus bark

Lloyd Rees, *The road to Berry*, 1947, oil on canvas on paperboard

Simryn Gill, *Rampant*, 1999, 7 gelatin silver photographs

Castlemaine Art Gallery and Historical Museum

Dora Meeson and the Thames 28 Sep 2013 – 10 Nov 2013

Dora Meeson, *Under London Bridge*, 1920, oil on canvas

Dora Meeson, *Thames at Chelsea Reach*, oil on canvas

Monash University Museum of Art

Reinventing the wheel: the readymade century 03 Oct 2013 – 14 Dec 2013

Joseph Kosuth, *One and three tables*, 1965, wooden table, gelatin silver photograph, and photostat mounted on foamcore

Carl Andre, *Steel-copper plain*, 1969, steel and copper

Aleks Danko, *Art stuffing*, 1970, synthetic polymer paint on paper stuffed hessian bag
Haim Steinbach, *Untitled (graters, Victorian iron banks)*, 1990, aluminium laminated wood shelf with glass display case and objects

Richard Hamilton, *Typo/Topography of Marcel Duchamp's Large Glass*, 2001-2002, laminated inkjet print on aluminium, 2 panels

Tony Cragg, *Spyrogyra*, 1992, glass and steel

TarraWarra Museum of Art

Russell Drysdale: Defining the Modern Landscape 19 Oct 2013 – 09 Feb 2014

Russell Drysdale, *Walls of China*, (1945), oil on hardboard

Russell Drysdale, *Crucifixion*, (1946), oil on plywood

Russell Drysdale, *Road with rocks*, (1949), oil on canvas

Shoalhaven City Arts Centre

Lloyd Rees: works from the South Coast 26 Oct 2013 – 14 Dec 2013

Lloyd Rees, *Fire haze at Gerringong*, 1980, oil on canvas

Lloyd Rees, *Gerringong landscape*, 1952-1956, oil on canvas

Lloyd Rees, *Evening landscape*,

Gerrigong, (1944-1946), oil on canvas

Lloyd Rees, *Notre Dame, Paris*, 1928, pen and ink, pencil

Lloyd Rees, *The Three Spires*, 1935, pen and ink

Lloyd Rees, *The Bridge, South Coast landscape*, 1936, pencil, pen and black ink, wash on cream wove paper

Lloyd Rees, *The city from Waverton*, (circa 1919), etching, black ink with plate tone on white Guarro paper

Lloyd Rees, *Untitled (Illawarra landscape)*, 1995 {printed}, hand-coloured lithograph

Lloyd Rees, *Timeless cliffs I*, 1980, lithograph

Lloyd Rees, *Illawarra landscape*, 1980, lithograph from aluminium, black ink on white Velin Arches paper

Lloyd Rees, *The distant Derwent*, 1980, lithograph

Lloyd Rees, *The Pinnacles, Mount Wellington*, 1980, lithograph

Lloyd Rees, *Storm at Sunset*, 1980, lithograph

Lloyd Rees, *Tree at Caloola*, 1980, lithograph

Lloyd Rees, *The vortex*, 1980, lithograph

Lloyd Rees, *Boulders at Werri Beach I*, 1980, lithograph

Lloyd Rees, *Boulders at Werri Beach II*, 1980, lithograph

Lloyd Rees, *Caloola tree*, 1980, lithograph

Lloyd Rees, *Self portrait*, 1980, pencil on pale grey paper

Lloyd Rees, *Two studies of mother reading, hand to brow*, (circa 1914), pencil on pale grey paper

Lloyd Rees, *Father reading*, (circa 1914), pencil on pale grey paper

Lloyd Rees, *Father, and a study of flowers in a vase*, (circa 1914), pencil on pale grey paper

Lloyd Rees, *Amy and Merlin*, (circa 1914), pencil on pale grey paper

Lloyd Rees, *Sketchbook no. 1: Brisbane c. 1914*, (circa 1914), bound sketchbook: 59 leaves, 88 drawings, mixed media

Lloyd Rees, *Sketchbook no. 8: Australia 1960s*, (circa 1914), bound sketchbook: 48 leaves, 3 drawings, carbon pencil and ink wash

Lloyd Rees, *Sketchbook no. 9: Sydney, Werri, Tasmania 1960s*, (circa 1960s), bound sketchbook: 82 leaves, 10 drawings, mixed media

Brett Whiteley, *Lloyd Rees' 'The road to Berry'*, (1960s), pen and ink, brush and ink, wash, white gouache on cream laid paper

Lloyd Rees, *South Coast*, 1951, pencil on paper

de Young- Fine Arts Museum of San Francisco

David Hockney: A Bigger Exhibition 26 Oct 2013 – 20 Jan 2014

David Hockney, *A closer winter tunnel, February-March*, 2006, oil on canvas, 6 panels

Drill Hall Gallery, Australian National University

Trigger Happy 08 Nov 2013 – 15 Dec 2013

Ben Quilty, *Fairy Bower Rorschach*, 2012, oil on linen

The Museum of Fine Arts, Houston
WAR/PHOTOGRAPHY: photographs of armed conflict and it's aftermath
Brooklyn Museum; 08 Nov 2013 - 02 Feb 2014

Sergej Strunnikow, *Soja*, 1941 {printed later}, gelatin silver photograph

Lewers Bequest and Penrith Regional Art Gallery

Holiday, Pilgrimage and Memory 16 Nov 2013 – 23 Feb 2014

Chris O'Doherty, *View of Ballina from hotel window*, (1982), gouache on paper

Chris O'Doherty, *Surf club*, Era Beach, (1986), coloured pencil on white wove paper

Chris O'Doherty, *Untitled group (Coogee; Hobart, Tasmania; Princes Highway between Ballina and Grafton; Dunedin, New Zealand; Hume Highway between Gundagai and Yass; Coogee Beach; Invention, Princes Highway near Mullumbimby)*, (1982), synthetic polymer paint on hardboard mounted on cardboard

S.H. Ervin Gallery

Utzon's Opera House 22 Nov 2013 – 22 Dec 2013

Eric Thake, *An Opera House in every home*, 1972, linocut, printed in black ink on white cartridge paper folded as card

William Dobell, *(Opera House with city skyline) (Late Sydney Period)*, pencil

William Dobell, *The Opera House*, circa 1968, brush and ink, wash

William Dobell, *(Opera House) (Late Sydney Period)*, pen and ink

Lake Macquarie City Art Gallery

I Spy: windows and doors in art 22 Nov 2013 – 09 Feb 2014

Callum Morton, *Door Door Too*, 2007, wood, enamel paint

Mornington Peninsula Regional Gallery

Sea of dreams: Port Phillip Bay 1915-2013 (Part two) 14 Dec 2013 – 02 Mar 2014

Arthur Boyd, *The mockers*, (1945), oil on canvas on hardboard

Museo Thyssen-Bornemisza, Madrid

Cézanne Site/Non-site 04 Feb 2014 – 18 May 2014

Paul Cézanne, *Banks of the Marne*, circa 1888, oil on canvas

Orange Regional Gallery

Big Paintings for a Big Country 14 Feb 2014 – 27 May 2014

John R Walker, *A road, a gate, and a forest*, (2008), oil on polyester canvas

Bendigo Art Gallery

Australians at the Royal Academy 01 Mar 2014 – 10 Jun 2014

William Dobell, *The boy at the basin*, 1932, oil on wood panel

George W Lambert, *Miss Thea Proctor*, (1903), oil on canvas

Bertram Mackennal, *The dawn of a new age*, 1924, bronze

Tasmanian Museum and Art Gallery

Baroque Festival 05 Mar 2014 - 05 Jul 2014

Eugène Delacroix, *Angelica and the wounded Medoro*, circa 1860, oil on canvas

Canberra Museum and Art Gallery

Elioth Gruner: the texture of light 07 Mar 2014 – 22 Jun 2014

Elioth Gruner, *Bondi Beach*, (circa 1912), oil on cardboard

Elioth Gruner, *Afternoon, Bondi*, 1915, oil on canvas on paperboard

Elioth Gruner, *Morning light*, 1916, oil on canvas on cardboard

Elioth Gruner, *Summer morning*, 1916, oil on canvas

Elioth Gruner, *Frosty sunrise*, 1917, oil on canvas on wood

Elioth Gruner, *Milking time (Araluen Valley)*, 1922, oil on canvas on paperboard

Elioth Gruner, *Man and mountains*, 1926, oil on canvas

Elioth Gruner, *The pines*, 1926, oil on canvas

Elioth Gruner, *On the Murrumbidgee*, 1929, oil on canvas

Elioth Gruner, *South Coast farm*, 1929, oil on canvas on cardboard

Elioth Gruner, *Weetangera, Canberra*, 1937, oil on canvas

Elioth Gruner, *Spring frost*, 1919, oil on canvas

S.H. Ervin Gallery

Bill Brown survey 11 Mar 2014 – 18 Jun 2014

Bill Brown, *Untitled race painting*, 1968, synthetic polymer paint, oil, cotton flag, collage on canvas

Bill Brown, *The three; head, big Julie, the dog is facing west*, 1984, triptych: oil on canvas

Carrick Hill

Year of Stories

Carrick Hill 03 Apr 2014 - 29 Jun 2014

Aleksandr Jacovleff, *Farah Ali Samali Aldem, Abyssinia*, 1928, brown chalk

Aleksandr Jacovleff, *Chinese heads*, 1918, chalk

Aleksandr Jacovleff, *Type juif de Tafilarat, circa 1924-circa 1925*, chalk

Queensland Art Gallery

Sam Fullbrook ,Gallery of Modern Art 05 Apr 2014 - 10 Aug 2014

Sam Fullbrook, *Ford on the Condamine with Jacaranda*, (circa 1985), oil on canvas

Western Plains Cultural Centre

Selfie 05 Apr 2014 - 08 Jun 2014

Ilse Bing, *Self portrait with Leica*, 1931 {printed later 1941}, gelatin silver photograph

Harold Cazneaux, *Self portrait - Harold Cazneaux*, 1904, gelatin silver photograph

Max Dupain, *Untitled (self portrait)*, 1930s, gelatin silver photograph

Frederick H Evans, *Fredrick H. Evans*, 1914 platinotype photograph

David Octavius Hill, Robert Adamson *D.O. Hill self portrait*, 1843-1847, photogravure

Max Pam, *Self portrait, City Palace, Jaipur, India*, 1971, {printed 1990}, gelatin silver photograph

Spencer Shier, *Untitled (Greetings, self portrait of Spencer Shier)*, 1931, gelatin silver photograph, vintage

Patricia Verden, *Self Portrait as an Astronaut - NASA Florida*, 1989, gelatin silver photograph

Stanislaw Witkiewicz, *Jozef Jan Glogowski Fright*, 1931, gelatin silver photograph

Juliana Swatko, *Self portrait*, 1978, Haloid Xerox print on archival paper

Art Gallery of Ballarat

For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation 12 Apr 2014 - 27 July 2014

Gordon Coutts, *Waiting*, (circa 1895), oil on canvas

John Mather, *A woolshed*, Victoria, 1889, oil on canvas

Thomas Miles Richardson Jnr, *Evening, Loch A'An, Grampians, Aberdeenshire*, 1883, watercolour and bodycolour with scraping out, with pen and ink over pencil underdrawing

David Roberts, *Edinburgh from the Calton Hill*, 1858, oil on canvas

Schaulager, Munchenstein

Paul Chan: Natures 12 Apr 2014 – 19 Oct 2014

Paul Chan, *Beginning of love, end of war III*, 2005, charcoal on paper

Paul Chan, *Beginning of love, end of war V*, 2006, charcoal on paper

National Gallery of Victoria [St Kilda Road]

Sue Ford -Ian Potter Centre: NGV Australia

17 Apr 2014 - 24 Aug 2014

Sue Ford, *Lyn and Carol*, 1961 {printed 1988}, gelatin silver photograph

Sue Ford, *Fabian* 1966, Fabian 1974, Fabian 1980, {printed 1982}, 3 gelatin silver photographs

Sue Ford, *Joy* 1964, Joy 1974, {printed 1996}, 2 gelatin silver photographs

Sue Ford, *Photogram (branches, twigs, amoebic forms)*, circa 1986, gelatin silver photograph

Sue Ford, *Photogram (light fern, life)*, circa 1986, gelatin silver photograph

Sue Ford, *Photogram (dark fern, death)*, circa 1986, gelatin silver photograph

Sue Ford, *Ashe 1964, Ashe 1974, 1964, 1974*, 2 gelatin silver photographs

Sue Ford, *Emile 1966, Emile 1974, 1966, 1974*, 2 gelatin silver photographs

Sue Ford, *Helen 1962, Helen 1974, 1962, 1974*, 2 gelatin silver photographs

Mosman Art Gallery

Une Australienne: Hilda Rix Nicholas in Paris, Tangier and Sydney 03 May 2014 - 13 Jul 2014

Hilda Rix Nicholas, *Poster: Salon des Beaux Arts*, circa 1913, soft-ground etching, hand coloured

Hilda Rix Nicholas, *Grand mère*, (circa 1914), oil on canvas

Hilda Rix Nicholas, *African slave woman*, pastel on paper

Hilda Rix Nicholas, *Portrait*, (circa 1912), charcoal, pastel

Art Gallery of South Australia

Mortimer Menpes 06 May 2014 - 28 Oct 2014

Mortimer L Menpes, *Geisha girls*, 1900, drypoint

Royal Art Society of New South Wales
Inson Retrospective 10 May 2014 – 31 May 2014

Graeme Inson, *Roderick Shaw*, 1956, oil on hardboard

College of Fine Art Galleries, UNSW

Conquest of Space 16 May 2014 - 05 July 2014

attrib. Eugene von Guérard, *Figures on a cliff*, oil on cardboard

Eugene von Guérard, *A fig tree on American Creek near Wollongong, NSW*, 1861, oil on canvas

Nicholas Chevalier, *Pulpit Rock, Cape Schanck, Victoria*, 1860s, oil on paperboard on hardboard

John Glover, *Launceston and the river Tamar*, (circa 1832), oil on canvas

James Gleeson, *Across the threshold*, (1958), synthetic polymer paint on hardboard

James Gleeson, *Orion becomes a constellation*, (1961), oil on hardboard

Robert Klippel, *(Untitled)*, 1949, pen and ink, watercolour

Robert Klippel, *Drawing*, 1950, pen and ink, watercolour, gouache

Robert Klippel, *(Untitled)*, 1950, pen and ink, watercolour on paper

Jeffrey Smart, *Bus terminus*, (1973), synthetic polymer paint and oil on canvas

Rick Amor, *Journey*, 2007, oil on canvas

Callum Morton, *Screen #4 Chargrilled*, 2006, wood and synthetic polymer paint

Art Gallery of South Australia

Dorrit Black 14 Jun 2014 - 07 Sep 2014

Dorrit Black, *Heat haze*, (circa 1919), oil on canvas on paperboard

Casula Powerhouse Arts Centre & Liverpool Regional Museum

Hossein Valamanesh and Vivienne Binns 17 Jun 2014 - 07 Oct 2014

Hossein Valamanesh, *Longing belonging*, 1997, direct colour positive photograph, carpet, velvet

AGNSW Touring Collection Exhibitions

John Kaldor Family Collection Artist Rooms #1 - Christo

Christo, Jeanne-Claude *Packed Coast*, Project for Australia, near Sydney, 1969, gelatin silver photograph, colour offset print, tape, cloth, cotton thread, staples, charcoal, pencil, Perspex box

Christo, Jeanne-Claude *Wrapped Coast*, One Million Square Feet, Little Bay, Sydney, Australia, 1969, gelatin silver photograph

Christo, Package, 1967, polyethylene, fabric, rope, staples

Christo, Jeanne-Claude *Wrapped Island*, Project for South Pacific Ocean, 1970, collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel, Perspex box

Christo, Jeanne-Claude *Running Fence*, Project for Sonoma and Marin Counties, State of California, 1974, collage: fabric, staples, cardboard, brown paper, pencil, charcoal, crayon, ballpoint pen

Christo, Jeanne-Claude *The Umbrellas*, Project for Japan and Western USA, 1986, collage: wax crayon, pastel, fabric, pencil

Christo, Jeanne-Claude *Packed Coast*, One Million Square Feet, Project for Australia, 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, perspex

Christo, Jeanne-Claude *Surrounded Islands*, Project for Biscayne Bay, Greater Miami, Florida, 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs

Christo, Jeanne-Claude *Show Window*, 1966, galvanized metal, aluminium, wood, fabric, perspex

Christo, Jeanne-Claude *The Gates*, Project for Central Park, NYC, 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map

Christo, Jeanne-Claude *Wrapped Coast*, One Million Square Feet, Little Bay, Sydney, Australia, 1969, gelatin silver photograph

Christo, Jeanne-Claude *Wrapped Paintings*, 1968, stretched canvases, tarpaulin, rope

Jeanne-Claude, *Wrapped Coast*, One Million Square Feet, Little Bay, Sydney, Australia, 1969, gelatin silver photograph

Christo, Jeanne-Claude *Wrapped Book Modern Art*, 1978, polyethylene, twine, book

Christo, Jeanne-Claude *Wrapped Vestibule*, Project for the Art Gallery of New South Wales, Sydney, 1990, collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon

John Kaldor Family Collection Artist Rooms #2 – Francis Aljys and Bill Viola

Francis Aljys *Railings* 2004, 3 single-channel videos, colour, stereo sound, 6:30 min

Bill Viola *Incrementation* 1996, video installation, black and white, sound, continuous running; TV monitor, custom LED display, speaker, wall bracket

Bill Viola *Six heads* 2000 video, 16:9 ratio, colour, silent, 20 min; plasma screen

Bill Viola *Bodies of light* 2006 video

diptych, 9:16 ratio, black and white, silent, 21:27 min; plasma screens

Bill Viola *Observance* 2002 HD video, colour, silent, 10:14 min; plasma screen

Bill Viola *The reflecting pool - collected work* 1977-1980: 1. *The Reflecting Pool* 1977-1979 2. *Moonblood* 1977-1979 3. *Silent Life* 1979 4. *Ancient of Days* 1979-1981 5. *Vegetable Memory* 1978-1980, 1977-1980, Betacam video, colour, sound, 62 min

Whiteley on Water 02 Nov 2013 – 23 Jan 2014

Brett Whiteley, *Gull over ocean*, 1973, brush and black ink, blue ball-point pen, collage, lithograph on cream laid paper

Brett Whiteley, *Waves I - Sea view*, (1975), brush and black ink on rice paper

Brett Whiteley, *Calligraphy waves - Waves II*, (1974), brush and black ink on rice paper on cardboard

Brett Whiteley, *Moods of the sea*, (1974), brush and black ink on off-white wove paper

Brett Whiteley, *Crab*, circa 1964, charcoal, wash on cream laid paper

Brett Whiteley, *Wategoes Beach III*, 1989, brush and black ink on rice paper on white wove paper

Brett Whiteley, *Bondi sunbather with sunglasses*, brush and brown ink on white wove paper

Brett Whiteley, *Whale Beach shark and water*, (1966), pen and black ink, wash, gouache, collage on cream wove paper mounted on board

Brett Whiteley, *Lavender Bay with sculptures*, brush and black ink on white wove paper

Brett Whiteley, *Designs for shark sculpture*, 1965, pencil, pen, brush and black ink, collage on ivory wove paper

Brett Whiteley, *The beach II*, 1966, oil, pen and black ink, sand, fabric, Bex boxes, plaster, collage on plywood

Brett Whiteley, *The pink heron*, 1969, synthetic polymer paint on hardboard

Brett Whiteley, *Coincidence*, 1973, oil on hardboard

Brett Whiteley, *Lavender Bay in the rain*, 1981, oil, synthetic polymer paint on canvas on hardboard

Brett Whiteley, *The bather*, 1979, oil on canvas

Brett Whiteley, *Wategoes Beach II*, 1989, watercolour, gouache, collage on white wove paper

Brett Whiteley, *Good morning glory II*, oil, collage, gouache on canvas

Brett Whiteley, *Thirroul*, 1988, pencil,

gouache, pen, brush and black ink, collage, ink wash, synthetic polymer paint on five sheets of cardboard

Brett Whiteley, *(Unfinished beach polyptych)*, pencil, charcoal, blue fibre-tipped pen, collage on six plywood panels

Brett Whiteley, *Grey harbour*, circa 1978, oil and charcoal on canvas

Brett Whiteley, *Bird and wave*, 1973, colour screenprint and lithograph, collage on cream laid paper

Brett Whiteley, *Title page*, 1984, etching, black Charbonelle ink on ivory Arches wove paper

Brett Whiteley, *A day a Bondi (suite of 10 etchings)*, 1984, etching, black Charbonelle ink on ivory Arches wove paper

Brett Whiteley, *Her*, 1989, mangrove wood, charcoal, oil on marble base

Brett Whiteley, *Page of sculptures*, pen, brush and black ink, blue ball-point pen on ivory wove paper from spiral bound sketchbook

Brett Whiteley, *Shark (male)*, 1966, fibreglass, plaster, copper, maplewood

Brett Whiteley, *Shark (female)*, 1965, fibreglass, plaster, maplewood, chrome, copper, shark teeth

Brett Whiteley, *Pelican I*, (1983), painted bronze on carved wood base

Brett Whiteley, *Pelican II*, (1988), bronze

Brett Whiteley, *Totem I* (black - the get laid totem), 1978-1988, fibreglass and wood

FURNISHING LOANS

New South Wales Parliament House, Premier of New South Wales

Furnishing Loan 25 Jul 2013 - 24 Jul 2015

Arthur Boyd, *Cattle on hillside*, Shoalhaven, circa 1975, oil on canvas

John Eldershaw, *Tilba Tilba (N.S.W.)*, circa 1938, oil on canvas

Rita Kuntinji, *Special Law and Ceremony Ground*, synthetic polymer paint on canvas

Sidney Nolan, *Gallipoli soldier (3)*, synthetic polymer paint on hardboard

Sidney Nolan, *Magpie*, 1950, synthetic polymer paint on hardboard

Sidney Nolan, *Wounded Kelly*, 1969, synthetic polymer paint on hardboard

Sidney Nolan, *Broome - Continental Hotel*, 1949, synthetic polymer paint and red ochre oil paint on hardboard

Margaret Olley, *Still life with leaves*, circa 1960, oil on hardboard

Bryan Westwood, *South of Alice Springs after good rains*, 1992, oil on canvas

Governor Macquarie Tower, Premier of New South Wales

Furnishing Loan 25 Jul 2013 - 24 Jul 2014
Paul Partos, *Untitled (black-grey)*, 1990, oil on canvas

Arthur Boyd, *Reflecting rocks*, circa 1975, oil on canvas

New South Wales Parliament House, President of the Legislative Council
 Furnishing Loan 25 Sep 2013 - 24 Sep 2015

François Antoine Bossuet, *La Place de la constitution*, 1880, oil on paper over masonite

Arthur Boyd, *Landscape at Murrumbidgee*, circa 1968, oil on canvas

Rupert Bunny, *Waterfront, Bandol*, circa 1929, oil on canvas

Rupert Bunny, *Fishermen's houses, Port Vendres*, circa 1926, oil on canvas

William Dargie, *La Perouse*, 1947, oil on canvas

Douglas Dundas, *The towers of San Gimignano*, oil on canvas

Douglas Dundas, *Chianti country*, circa 1929, oil on canvas

Henry Edgecombe, *Nerriga landscape*, circa 1946, oil on canvas on cardboard

Henry Hanke, *Shops on Ponte Vecchio, Florence*, circa 1950, oil on canvas on cardboard

Henry Hanke, *Santa Eulalia, Murcia*, circa 1950, oil on canvas on hardboard

Elaine Haxton, *Sweet and sour*, 1958, oil on hardboard

Sali Herman, *Sleeping cat*, 1983, oil on canvas

Sydney Long, *Reflections, McDonald River*, circa 1926, oil on canvas

Dora Meeson, *Ville Franche-Sur-Mer*, 1927, oil on linen

New South Wales Parliament House, Legislative Assembly
 Furnishing Loan 30 Sep 2013 - 29 Sep 2015

John Longstaff, *Sir George Reid*, oil on canvas

Tom Roberts, *Sir Henry Parkes*, circa 1894, oil on canvas

Government House
 Furnishing Loan 01 Jun 2014 - 31 May 2015

Robert Johnson, *Macleay River*, circa 1958, oil on canvas

Robert Johnson, *Out west*, oil on canvas

Tom Roberts, *Harrow Hill*, circa 1910-circa 1912, oil on canvas on plywood

The Hon. N. Greiner

Furnishing Loan 24 March 2013 - 25 Mar 2016
Ray Crooke, *Chillagoe*, 1961, oil on canvas on hardboard

Robert Dickerson, *Boys and billy cart*, 1971, oil on canvas on hardboard

Kenneth Green, *Fallen tree*, 1968, oil on hardboard

Nyurapayia Nampitjinpa, *Untitled*, circa 1997, synthetic polymer paint on linen canvas

Wallace Thornton, *Landscape Binnia Downs*, 1946, oil on canvas

SBS Television

Furnishing Loan 01 Jun 2014 - 31 May 2016

Peter Schipperheyn, *Maschera Maschio*, 1991, carrara marble

Peter Schipperheyn, *Maschera Femina*, 1991, carrara marble

Lowy Institute

Furnishing Loan 01 Apr 2014 - 30 Jun 2014
Will Ashton, *Kosciusko*, (1930), oil on canvas

Henri Bastin, *My camp*, 1966, oil, synthetic polymer paint on hardboard

Charles Bush, *Landscape near Tarquinia, Italy*, 1952, oil on hardboard

Criss Canning, *Waratah in a green jug*, circa 1999, oil on canvas

Eugene Crick Claux, *Street scene*, oil on canvas

Pro Hart, *At the trots*, 1977, oil on hardboard

Sali Herman, *Lane at the Cross*, 1946, oil on canvas on plywood

Michael Kmit, *Woman and girl*, 1957, oil on hardboard

George Lawrence, *Autumn morning*, Hyde Park, 1948, oil on paperboard

Charles Lloyd Jones, *Afternoon light*, 1941, oil on canvas on paperboard

Sidney Nolan, *Elephant*, 1963, synthetic polymer paint on hardboard

Douglas Pratt, *The old toll house*, Rushcutters Bay, 1959, oil on canvas

Max Ragless, *Second valley*, circa 1954, oil on canvas

Albert Rydge, *Morning in Neutral Bay*, circa 1955, oil on hardboard

Paquita Sabrafen, *Australian wildflowers*, 1990, oil on canvas

Lance Solomon, *Country lane*, 1947, oil on canvas on hardboard

Lance Solomon, *Summer*, circa 1948, oil on canvas on hardboard

Charlie Ward Tjakamarra, *Yukultji Napangati*, (untitled), 2000, synthetic polymer paint on canvas

STAFF PUBLICATIONS

Judy Annear (Senior Curator Photographs)

Paper
Introduction to photography symposium
'Modernist bodies'
Art Gallery of New South Wales
27 July 2013

Other...
Judge, Bowness photography prize
MGA, Melbourne
1 October 2013

Essay
'Tall poppies: a sleight of hand', in
Impresario: Paul Taylor, the Melbourne years
1981-84, ed H Hughes & N Croggan
Surplus/MUMA
1 December 2013

Paper
Introduction to photography symposium
'Dark matter'
Art Gallery of New South Wales
12 April 2014

Exhibition curator
Joy before the object
Art Gallery of New South Wales
September 2013 - February 2014

Exhibition curator
Australian vernacular photography
Art Gallery of New South Wales
February - May 2014

Exhibition curator
Max Dupain: the Paris private series and
other pictures
Art Gallery of New South Wales
May - September 2014

Sarah Bunn (Paper Conservator)

Talk
Gallery floor talk on conservation of the
Yirrkala Drawings at the Art Gallery of New
South Wales.
19 February 2014

Talk
Presentation to the Friends of Conservation
with curator Cara Pinchbeck on the *Yirrkala
drawings* and research trip to Yirrkala at the
Gallery.
19 February 2014

Talk
Public lecture and presentation on stories
revealed during conservation of the *Yirrkala
drawings*
QAG
12 April 2014

Film
Short film on Art Gallery of New South
Wales Gallery Channel and in exhibition
space on conservation of the *Yirrkala
drawings*
11 December 2013

Talk
Previews of *Yirrkala drawings* exhibition and
talk in Art Gallery of New South Wales study
room for Corroboree at the Gallery.
21, 22 November 2013

Helen Campbell (Assistant Curator,
Australian Prints, Drawings and
Watercolours)

Talk
Bequest Club, Art Gallery of New South
Wales Study Room private viewing
15 October 2013

Talk
Australian collection tour, Art Gallery of New
South Wales, University of Sydney Masters
of curatorship students
31 October 2013

Article
'Getting away from the 'claptrap of colour',
Look magazine, March 2014

*A Silk Road Saga- the Sarcophagus of Yu
Hong*, exhibition catalogue, August 2013.
Introduction and object entry texts.

*The connoisseur and the philanthropist: 30
years of the Sternberg Collection*, exhibition
pamphlet, January 2014. One short essay
and some entries.

Leeanne Carr (Coordinator Secondary
Education Programs)

Exhibition curator
ARTEXPRESS
12 March — 11 April 2014

Other...
St Clare's College art exhibition opening
address
19 June 2013

Other...
Waverley College art exhibition opening
address
19 June 2013

Other...
Davidson High School art exhibition
opening address
21 June 2013

Media interview
2SER Talking through the arts "The origin
of a thing: art and knowledge" panel forum
14 September 2013

Media interview
2RRR Breakfast radio interview on
ARTEXPRESS
11 March 2014

Media interview
Sky Biz 'Career insider' TV interview
12 March 2014

Media interview
Telegraph ARTEXPRESS
10 March 2014

Talk
Asia Education National Conference Art
Gallery of New South Wales education
resources and programs
18 June 2014

Victoria Collings (Senior Coordinator of
Education Programs)

*My Australian Art; My Asian Art;
My World Art*
3 x Children's activity books
Art Gallery of New South Wales
1 November 2013

Charlotte Davy (Senior Manager
Exhibitions)

Other...
President
Australasian Registrars Committee
1 July to 30 June

Article
'Keeping Museum Collections Moving'
Journal of the Australasian Registrars
Committee no.66
1 August 2013

Celine de Courlon (Paintings Conservation Intern)

Article

Fields of colour: the conservation of matt, synthetic paintings by Michael Johnson
2013 AICCM Conference: Contexts for conservation, Adelaide
23 October – 25 October 2013

Paula Dredge (Painting Conservator)

Catalogue essay

'Colour and modern paint in the interwar decades'
Sydney Moderns: art for a new world
1 July 2013

Talk

Conserving *Sydney Moderns: art for a new world*
Art Gallery of New South Wales
6 July 2013

Talk

'Sidney Nolan's adventures in paint: Ripolin, Dulux, Duco and everything else'
Melbourne Materials Institute, University of Melbourne, Workshop on Materials Research
22 August 2013

Paper

'Fields of colour: the conservation of matt, synthetic paintings by Michael Johnson'
AICCM Conference
23 – 25 October 2013

Article

'Lifting the lids off Ripolin: a collection of paint from Sidney Nolan's studio'
Journal of the American Institute for Conservation
1 November 2013

Paper

'Examination of Ripolin enamel house paint as used by the artist Sidney Nolan with synchrotron sourced infrared microscopy and spectroscopy'
7th International Workshop on Infrared Microscopy and Spectroscopy with Accelerator based Sources
10 November 2013

Conference Paper

'From porcelain to pimples: a study of synchrotron-sourced infrared spectroscopy for understanding the localised aggregation of zinc soaps in a painting by Sir Frederick Leighton'

7th International Workshop on Infrared Microscopy and Spectroscopy with Accelerator based Sources
10 November 2013

Article

'20th century paint. A worldwide scientific search to find ways to care for it'
Look Magazine
1 May 2014

Paper

'The use and characterisation of aluminum-based metallic paints in early twentieth century paintings'
International Council of Museums - Conservation Committee, Metals Working Group Interim Meeting, Aluminium: History, Technology and Conservation, Washington
7 – 11 April 2014

Paper

'Micro-Fourier Transform Infrared (u-FTIR) spectroscopy of Sidney Nolan's early paintings on paper'
On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium, Art Gallery of New South Wales
7 – 9 May 2014

Alexandra Gregg (Coordinator of Contemporary Programs)

Talk

Museum Practice and Material Culture
NAS
20 May 2014

Kerry Head (Conservator)

Article

OAS Journal Vol 18 issues 3-5 , Vol19 issues1-3. "Conserving your collection"
Oceanic Arts Society
July 2013 – June 2014

Essay

Co author with Lucy Willet "Paper on Fibres- Cross disciplinary approaches to the conservation of fibre based objects". pp68 - 72
AICCM BOok and Paper Symposium
1 May 2014

Talk

Co lecture with Lucy Willet "Paper on Fibres- Cross disciplinary approaches to the conservation of fibre based objects".
8th AICCM Book, Paper and Photographic Symposium
1 May 2014

Article

Publication article 'Approaches to the conservation of art from the New Guinea Highlands'
Plumes and Pearls: art of the New Guinea Highlands
Art Gallery of New South Wales
1 May 2014

Emily McDaniel (Assistant Curator, Aboriginal and Torres Strait Islander Art)

Catalogue essay

"I MAKE THE MARKS:" The Art of Midpul, No Boundaries
6 July 2015

Article

'Out of Sight and Out of Mind, Blak Wave'
published by Next Wave Festival Inc.
6 July 2015

Steven Miller (Head, Research Library and Archive)

Talk

Contempo talk and tour of archive
17 July 2013

Talk

U3A Berowra talk on Horbury Hunt and the construction of the Art Gallery of New South Wales
29 July 2013

Talk

Lecture to guides on the 1939 Herald exhibition of international art
AGSA
30 July 2013

Talk

Lecture to guides
NGV
6 August 2013

Talk

Probus Turrumurra lecture on the history of the Art Gallery of New South Wales
16 August 2013

Interview

With artist Ruth Faerber
27 August 2013

Media interview

Eastsidefm interview on WWI from the Art Gallery of New South Wales archive
30 August 2013

- Talk
To Art Gallery of New South Wales guides on 'Mining the archive'
2 September 2013
- Exhibition opening
Australian Bookbinders
6 November 2013
- Talk
Corroboree Festival 2013
23 November 2013
- Interview
Interview with James Mollison, former director of the National Gallery, Canberra
5 August 2013
- Interview
With Penelope Seidler concerning the history of the Art Gallery of New South Wales
19 December 2013
- Interview
With Andrew Andersons concerning the buildings of the Art Gallery of New South Wales
23 April 2014
- Course
Managing historical documents
UNSW
19 June 2014
- Media interview
ABC The Mix on the Archibald Prize
27 June 2014
- Denise Mimmocchi** (Acting Curator, Australian Art)
- Paper
'Still life as landscape: modernism and the microcosm of place'
Delivered at the Symposium 'The Art of landscape' in conjunction with the exhibition 'Elioth Gruner: the texture of light' at Canberra Museum and Art Gallery, ANU
2 May 2014
- Judge
Judging panel for Clifton Art Prize 2014
Cliftons
1 May 2014
- Co-editor and author
Sydney moderns: art for a new world, Art Gallery of New South Wales 2014
Art Gallery of New South Wales
1 Jul 2014
- Co-curator
Sydney moderns: art for a new world, Art Gallery of New South Wales exhibition
6 July — 7 October
- Media interview
'Books and Arts Daily'. Interview on the *Sydney moderns: art for a new world* for exhibition with Daniel Browning
ABC Radio National
10 July 2013
- Lecture
'Still life as laboratory table'
Lecture in 'Moderns remastered' series
AGS
21 July 2013
- Talk
Preston and the modern Australian still life. floortalk for *Sydney moderns: art for a new world*, Art Gallery of New South Wales
10 July 2013
- Panel member
Forum: Sydney Moderns hosted by Dominic Knight
Art Gallery of New South Wales
20 July 2013
- Essay
'Highly constructive experience for harbour city modernists', *The Australian*, 2 July 2013
The Australian
2 July 2013
- Media interview
Interview on *Sydney moderns: art for a new world*, exhibition
2SER RADIO
9 July 2013
- Judge
Judge for Art Gallery Society Sculpture by the Sea prize 2013
Sculpture by the Sea and Art Gallery Society
23 September 2013
- Selection panel
Selection panel for Gallipoli Club Museum Fund commission for memorial sculptures of the Australian and New Zealand recipients of Victoria Cross medals, 1915
Gallipoli Memorial Club
20 November 2013
- Media interview
My favourite work: Grace Cossington Smith 'The Lacquer Room' online video
The Guardian
12 December 2013
- Media interview
Online video interview: *Sydney moderns: art for a new world*,
The Guardian
22 August 2013
- Documentary interview
Interview for documentary by director Aviva Zeigler 'Sydney moderns: snapshots'
Aviva Zeigler, Director
1 July 2013
- Carolyn Murphy** (Head of Conservation)
- Paper
Micro-Fourier Transform Infrared Spectroscopy of Sidney Nolan's Early Paintings on Paper - Contributions to On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium Art Gallery of New South Wales
AICCM
7—9 May 2014
- Editor
Contributions to On Paper? The 8th AICCM Book, Paper and Photographic Materials Symposium, Art Gallery of New South Wales 7—9 May 2014
AICCM
1 May 2014
- Workshop
Identifying and Conserving Photographs - Tertiary Masterclass. Reading, Writing and Curating Photographs, Art Gallery of New South Wales
1 November 2013
- Isobel Parker Philip** (Assistant Curator, Photographs)
- Assistant curator
Australian vernacular photography, Art Gallery of New South Wales photography gallery
Art Gallery of New South Wales
8 Feb — 18 May 2014
- Article
Look Magazine article, 'Australian vernacular photography; portrayal of the quotidian'
Art Gallery of New South Wales
1 March 2014

- Talk
Floor talk, *Australian vernacular photography*, Art Gallery of New South Wales photography gallery
Art After Hours
9 April 2014
- Assistant curator
Max Dupain: The Paris 'private' series and other pictures,
Art Gallery of New South Wales photography gallery
24 May - 31 September 2014
- Cara Pinchbeck** (Curator, Aboriginal and Torres Strait Islander Art)
- Article
'The Yirrkala drawings', pp24-27,
Look magazine
AGS
November 2013
- Exhibition curator
Illuminate
Art Gallery of New South Wales
16 November 2013 — 27 January 2014
- Entries and Curatorial Management
Tony Albert, Jakayu Biljabu, Sally Gabori, Ivy Pareroutjaand Barrupu Yunupingu - Tradition Today: Indigenous Art in Australia, Art Gallery of New South Wales
2013
- Exhibition curator
Yirrkala Drawings
Art Gallery of New South Wales
12 December 2013 — 23 February 2014
- Editor
Yirrkala Drawings
Art Gallery of New South Wales
2014
- Exhibition curator
The hills beyond Hermannsburg
Art Gallery of New South Wales
22 March 2014 — 2 June 2014
- Exhibition curator
Reko Rennie: No sleep till Dreamtime
Art Gallery of New South Wales
28 June 2014 — 30 November 2014
- Eric Riddler** (Image Librarian)
- Catalogue essay
'Local colour', Arthur Wicks: ahead of the Field, Macquarie University Art Gallery, 13 September - 9 October 2013
Macquarie University
13 September - 9 October 2013
- Paper
'Looking at London through antipodean eyes: Australian and New Zealand artists and the centre of Empire', Menzies Centre for Australian Studies
King's College London
9 October 2013
- Media interview
'Weekender: Eric Riddler, research librarian, 45', Guardian [London]
Guardian
16 November 2013
- Paper
'The Fireman's funeral: remembering Edward Charles Brown: 1851-1894', Fire Stories, University of Melbourne: ARC Centre of Excellence for the History of the Emotions, 6-7 December 2013
UMelb
6 December 2013
- Paper
'1973: anything but average', Inter-discipline, Art Association of Australia and New Zealand conference, University of Melbourne Victorian College of the Arts, 8-9 December 2013
AAANZ
9 December 2013
- Article
'Sculpture in Sunraysia': Reading Room, number 6, 2013, pp 138-140
Auckland Art Gallery Toi o Tamaki
1 February 2014
- Talk
'Lloyd Rees: View of Sydney Harbour', 50 Highlights of the Macquarie University Collection, Macquarie University Art Gallery, 9 June - 11 July 2014
Macquarie University
26 June 2014
- Anne Ryan** (Curator, Australian Prints, Drawings and Watercolours)
- Judge
The Wilson Visual Arts Award, Lismore
23 August 2013
- Talk
'Curating Australia prints and drawings', USyd Master of Curatorship class (at Art Gallery of New South Wales)
USyd
17 October 2013
- Talk
'The state of drawing' UNSW College of Fine Arts M Art and M Art Admin forum
UNSW
22 October 2013
- Examiner
'A notion of home: using drawing to explore the relationships between the 1960s architecture of Western Sydney's housing estates and the Utopian ideals and principles of European modernism'
Catherine O'Donnell, MFA thesis, National Art School
NAS
February 2013
- Opened
'WEA Printmakers exhibition', Willoughby Incinerator Art Gallery
15 March 2014
- Article
'Joy Hester, important acquisition for the gallery collection' *Look* magazine (April 2014) p.10-11
AGS
1 April 2014
- Essay
'Introduction' in 'James Gleeson, his last drawings' Watters Gallery, East Sydney
7 — 24 May 2014
1 May 2014
- Judge
NSW Parliament Plein Air Painting Prize
10 June — 1 August 2014
1 June 2014
- Opened
'Andrew Antoniou, curtain call' Australian Galleries, Sydney
24 June 2014
- Malgorzata Sawicki** (Head of Frame Conservation)
- Other...
Coordinator of the ICOM-CC Wood, Furniture, and Lacquer Working Group
ICOM-CC
1 July 2013 — 30 June 2014

Other...

Member of the Organising Committee and Chair of the several session of the ICOM-CC Joint Conference on Heritage Wood: Research & Conservation in the 21st century, held at the National Museum in Warsaw, Poland, ICOM-CC 28 — 30 October, 2013

Other...

Evaluation/ selection of the abstracts and papers submitted for the ICOM-CC 17th Triennial Conference, Melbourne, 15—19 September 2014. ICOM-CC 1 July 2013 — 30 June 2014

Editor

Co-editor of the Proceedings of the Joint Conference of ICOM-DEMIST and three ICOM-CC Working Groups (Sculpture, Polychromy & Architectural Decoration; Wood Furniture & Lacquer; and Textiles) ICOM-CC 1 March 2014

Paper

Co-author 'The Use and Characterisation of Aluminum Based Metallic paints in Early Twentieth Century paintings', which was presented at the ICOM-CC Conference on 'Aluminium: History, Technology and Conservation', the Smithsonian American Art Museum, Washington D.C., USA ICOM-CC 7 — 10 April 2014

Natalie Seiz (Assistant Curator, Asian Art)

Book Chapter

'Coming home: how 're-entry' shaped the work of contemporary women artists in Taiwan' in *Asia Through Art and Anthropology: Cultural Translation Across Borders*, edited by F. Nakamura, M. Perkins and O. Krischer Bloomsbury, London and New York 2013

Conference Presentation

'Artistic types across generations: descriptors of difference amongst contemporary women artists in Taiwan', in *Tilting the World: Histories of Modern and Contemporary Asian Art*. USyd & Art Gallery of New South Wales 29 — 30 November 2013

Entries

'Hsiao Chin' and 'Wu Hao', Routledge Encyclopedia of Modernism Routledge UK 2013

Assistant curator

Theatre of dreams, theatre of play: nō and kyōgen in Japan Art Gallery of New South Wales 2014

Catalogue section introductions

Theatre of dreams, theatre of play: nō and kyōgen in Japan Art Gallery of New South Wales 2014

Talk

Theatre of dreams, theatre of play: nō and kyōgen in Japan Contempo, Art Gallery of New South Wales 18 June 2014

Catalogue essay

'An interview with Chien-Chi Chang' in *HOME: Chien Chi-Chang and Chen Chieh-jen* Sherman Contemporary Art Foundation 2014

Talk

Chien-Chi Chang in conversation with Dr Natalie Seiz NAS 24 May 2014

Emma Smith (Senior Collections Registrar)

Talk

Talk on collection management to Master Students on the Curatorship Course USyd 5 September 2013

Analiiese Treacy (Paper Conservator)

Talk

Conserving Roy de Maistre's Colour music c.1934 and the development of colour theory in Australia. Conservation Benefactor Talk, Conservation Dept, Art Gallery of New South Wales. 17 July 2013

Talk

Conserving Roy de Maistre's Colour music c.1934 and the development of colour theory in Australia. Public Floor Talk, Exhibition Space, Art Gallery of New South Wales. 14 August 2013

Web Blog

Colour and music rolled into one. Art Gallery of New South Wales Web Blog. 13 August 2014

Article

On a Roll - Birth and survival of an extraordinary artwork. *Look Magazine*. 13 September 2014

Workshop

Identifying and Conserving Photographs - Tertiary Masterclass. Reading, Writing and Curating Photographs. Conservation Department Art Gallery of New South Wales. 1 November 2013

Editor

Contributions to 'On Paper' the 8th AICCM Book, Paper and Photographic Materials Symposium. Art Gallery of New South Wales 7—9 May 2014. AICCM 1 May 2014

Paper

The Colour of Music - A case study detailing the examination and treatment of a unique work by Roy de Maistre. Contributions to 'On Paper' the 8th AICCM Book, Paper and Photographic Materials Symposium, Art Gallery of New South Wales 7—9 May 2014. AICCM 8 May 2014

Khanh Trinh (Curator of Japanese and Korean art)

Talk

Introduction Asian Collection for Contempo AGS 24 July 2013

Talk

New hang of Japanese collection for Asian guides Art Gallery of New South Wales 10 September 2014

- Talk
Spring Asian lecture series: Trends in contemporary Japanese painting
AGSA
5 October 2014
- Talk
Curating Asian art
USyd
31 October 2013
- Media interview
SBS Radio, Korean program, on 'Soul of Simplicity - Seven centuries of Korean ceramics'
SBS
13 February 2014
- Article
Look magazine: 'Theatre of dreams, theatre of play - noh and kyogen in Japan', June 2014, pp 20-23
Look
March 2014
- Talk
Theatre of dreams, theatre of play for Volunteer Guides
26 May 2014
- Article
'Painting the theatre: noh pictures at the Art Gallery of New South Wales', *TAASA Review*, Vol. 23, No. 2 (June 2014), pp. 4-6
1 June 2014
- Talk
Theatre of dreams, theatre of play, lecture for Task Force
7 June 2014
- Media interview
ABC Local Overnights, aired June 15, on Theatre of dreams, theatre of play
11 June 2014
- Media interview
SMH, on Theatre of dreams, theatre of play
10 June 2014
- Talk
'Theatre of dreams', exhibition talk for Volunteer Guides
16 June 2014
- Media interview
Sylvia Rosenblum, Eastside Radio, Arts Wednesday, on Theatre of dreams, theatre of play
16 June 2014
- Media interview
Troy Nankervis, ArtsHub, on Theatre of dreams, theatre of play
16 June 2014
- Talk
Foundation viewing, Theatre of dreams, theatre of play
17 June 2014
- Talk
Corporate viewing, Theatre of dreams, theatre of play
17 June 2014
- Talk
Theatre of dreams, theatre of play, for Asian Education Foundation Teachers' day
18 June 2014
- Talk
Foundation viewing, Theatre of dreams, theatre of play
19 June 2014
- Exhibition curator
Theatre of dreams, theatre of play
14 June — 14 September 2013
- Editor
Exhibition catalogue
Theatre of dreams, theatre of play - noh and kyogen in Japan
1 June 2014
- Catalogue essay
'Visualisation of noh in paintings and prints', in: 'Theatre of dreams, theatre of play - noh and kyogen in Japan, Exh. cat., Art Gallery of New South Wales, pp.53-60
1 June 2014
- Entry
Entries no. 130-161, in 'Theatre of dreams, theatre of play - noh and kyogen in Japan', Exh. cat.
1 June 2014
- Natalie Wilson** (Assistant Curator, Australian Art)
- Exhibition curator
All Fired Up: Peter Rushforth, potter
SH Ervin Gallery
12 July - 25 August 2013
- Catalogue essay
'All Fired Up: Peter Rushforth, potter'
SH Ervin Gallery
2013
- Article
'Peter Rushforth'
Craft Arts International
Autumn 2013, Issue 88
- Exhibition curator
Plumes and pearlshells: art of the New Guinea highlands
Art Gallery of New South Wales
30 May — 10 August 2014
- Editor and author, exhibition catalogue
Plumes and pearlshells: art of the New Guinea highlands
Art Gallery of New South Wales
2014
- Article
'Plumes and pearlshells: art of the New Guinea highlands'
Tribal Art
Summer 2014
- Article
'A myriad of artforms: rare and beautiful objects from the highlands of New Guinea'
Look, AGS
May 2014
- Article
'Plumes and pearlshells: art of the New Guinea highlands'
OAS Journal
April 2014
- Article
'Plumes and pearlshells: art of the New Guinea highlands'
ICON Magazine
Issue Four, May — June 2014
- Interview
Interview with Scott Bevan and Laetitia Lemke, opening of 'Plumes and pearlshells: art of the New Guinea highlands'
ABC News
29 May 2014
- Interview
Interview with Susan Cochrane: Then and now: the Stanley Gordon Moriarty Collection of Papua New Guinea highlands art
Art Monthly Australia
May 2014
- Lecture
'Plumes and pearlshells: art of the New Guinea highlands'
Oceanic Art Society, Australian Museum
7 May 2014

Lecture
'Plumes and pearlshells: art of the New Guinea highlands'
Volunteer Guides, Art Gallery of New South Wales
12 May 2014

Floor talk
Opening walkthrough: *Plumes and pearlshells: art of the New Guinea highlands*
Art Gallery of New South Wales
30 May 2014

Floor talk
Artwork of the month: 'Tairora figures: Plumes and pearlshells: art of the New Guinea highlands'
Art Gallery of New South Wales
15 June 2014

Sponsors talk: State Street Learning for Life
'Plumes and pearlshells: art of the New Guinea highlands'
Art Gallery of New South Wales
15 June 2014

Floor talk
Art After Hours: 'Plumes and pearlshells: art of the New Guinea highlands'
Art Gallery of New South Wales
18 June 2014

Andrew Yip (Coordinator, Public Programs)

Paper
'In the Court of the Sultans: European visions of Constantinople', Revolution to romanticism: European art and culture c1750-1850
Art Gallery of New South Wales
10 July 2014

Entry
Artist biographies, 'America: painting a nation', exh. cat., Sydney: Art Gallery of New South Wales, 2013
Art Gallery of New South Wales

Essay
'Gender War: Shaun Gladwell and Ben Quilty in Afghanistan', *Artlink*, vol 33, no 3, September, 2013
Artlink

Essay
'First Person Shooter: Baden Pailthorpe, videogames and the biopower of war', *Art and Australia*, vol 51, no 3, February, 2014
ARTAND

Paper
'The Uneasy Republican: Mehmet Ruhi's Triptik', *Global Empires and Visual Culture*, Power Institute, University of Sydney, February, 2014
USyd

Review
'Book Review: Ann Elias, *Camouflage Australia: art nature, science and war*', *Australian and New Zealand Journal of Art*, April 2014
AAANZ

Media interview
Interview, 'Afghanistan: Hidden Treasures from the National Museum, Kabul', 2SER
19 April 2014

Video
Interview with Izabela Pluta, *Try Hard Magazine*, issue 4, May, 2014
Try Hard

Multimedia documentary
'Journey of the Treasures, Afghanistan: hidden treasures from the National Museum, Kabul', online multimedia documentary
Art Gallery of New South Wales

Symposium convenor
Convenor, 'Fresh Faces: new thinking on portraiture', symposium, Art Gallery of New South Wales, 9 August, 2014
Art Gallery of New South Wales
9 August 2014

Paper
'Effaced: Portraits from the war in Afghanistan', *Fresh Faces* symposium, Art Gallery of New South Wales, August, 2014
Art Gallery of New South Wales

CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register. Over 1.1 million people visited the Gallery at its Domain and Brett Whiteley Studio sites in 2013-14. In this period 452 comments were received in writing and via email. Overall there were 188 positive comments, 248 negative comments and 16 suggestions. Comments are responded to by information officers and, where appropriate, referred to a relevant senior staff member of the Gallery's executive for further action.

The majority of positive remarks received in 2013-14 were for the Gallery overall and the *Sydney moderns: art for a new world*, exhibition which received positive remarks for the high standard of artworks on display and exhibition space created. The Gallery's volunteer guides were highly praised and Gallery events such as *Art After Hours* and *GalleryKids* performances also received compliments on content and entertainment value and for being free to visitors.

The majority of complaints were regarding the signage, seating and the air temperature at the Gallery. The level of complaints relative to overall visitor numbers remains low. In summary areas of concern to visitors in 2013-14 included: signage, labels in the *Sydney moderns: art for a new world* exhibition being grouped together but not near the relevant artworks; limited and low seating was also a focus for complaints. (The Gallery provides stools for visitors that also provide walking assistance at the entrances to major exhibitions and the information desk) and air temperature (The Gallery's plant operations are constantly monitored for fluctuations in air temperature. The Gallery constantly monitors air temperature to endeavour to ensure that climate control is achieved but occasionally fluctuations in temperature occur due to unavoidable internal and external factors).

COMPLIANCE REPORTING

The Gallery incurred no external costs for the 2013—2014 Annual Report. The report was printed in-house with comb binding. The report is available as free downloadable PDF files in the About Us section on the Gallery's website (www.artgallery.nsw.gov.au/aboutus).

CREDIT CARD USAGE

The Director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and Treasury Directions.

CONSULTANTS

There were 15 consultancies costing a total of \$276,390. Two of these consultancies were valued at greater than \$50,000. Braithwaite, Steiner and Pretty were engaged to manage the recruitment process for the Director of Development role. Total cost was \$52,500. O'Connor, Marsden and Associates were engaged to manage the tendering process for the Gallery's Catering Contract at a cost of \$53,435. The remaining 13 consultancies related to human resources, management services, strategic planning and information management.

HERITAGE MANAGEMENT

The Gallery's museum building located in the Domain parklands of Sydney's CBD is listed on the NSW Government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

LAND HOLDINGS AND DISPOSALS

Land owned by the Gallery as at 30 June 2014 is located at:

Art Gallery Road
The Domain
Sydney NSW 2000

In June 2014, the Gallery acquired the Brett Whiteley Studio located at

2 Raper Street
Surry Hills NSW 2010

The Gallery did not dispose of any land during the reporting period.

LEGAL CHANGE

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery.

MAJOR ASSETS

The Gallery's two major asset categories, as at 30 June 2014, are its artwork collection valued at \$1.1 billion; and the perimeter land and building in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills and the building at Lilyfield valued in total at \$201,029,000.

PRIVACY MANAGEMENT

During 2013-14 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the Privacy and Personal Information Protection Act 1988 (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Human Resources
Art Gallery of NSW,
Art Gallery Road
The Domain, Sydney, NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9225 1622
E-mail privacy@ag.nsw.gov.au

MAJOR CAPITAL WORKS 2013-14

Capital works project	\$'000	Date	\$
Artworks purchased	9,342	ongoing	nil
Building works	6,798	ongoing	nil
Plant and equipment replacement	217	ongoing	nil
Total	16,357		

SUMMARY OF SENIOR POSITIONS AS AT 30 JUNE 2014

BAND	Number of senior positions	Positions held by women
2013-14		
Band 4	1	0
Band 3	0	0
Band 2	3	2
Band 1	3	1
Total	7	3

2012-13	Range	Average Remuneration
Band 4	422,501 – 488,100	460,000
Band 3	299,751 – 422,500	0
Band 2	238,301 – 299,750	250,000
Band 1	167,100 – 238,300	200,000

PAYMENT OF ACCOUNTS

Quarter	Current within due date	Less than 30 days overdue	Between 30 and 60 days overdue	Between 60 and 90 days overdue	More than 90 days overdue
	\$	\$	\$	\$	\$
All suppliers					
September 2013	1,127,011.73	86,361.32	12,558.90	6,542.80	-34,006.30
December 2013	1,112,094.40	155,141,.81	13,691.87	3629.58	10,716.53
March 2014	1,412,537.09	876,368.95	4,020.54	18,895.67	58,249.35
June 2014	846,559.28	93,688.72	1,014.53	-317.05	-20,877.70
Small business					
September 2013	1,095,310.56	77,725.19	33.17	67.96	-11,429.71
December 2013	1,000,884.96	139,627.63	12,322.68	3,266.62	9,644.88
March 2014	1,271,283.38	788,732.06	3,618.49	17,006.10	52,424.42
June 2014	761,903.35	84,319.85	913.08	-285.35	-18,789.93

All suppliers	September 2013	December 2013	March 2014	June 2014
Total No.of accounts due for payment	1,255	1,095	1,329	506
No. of accounts paid on time	1,217	1,062	1,289	491
% of accounts paid on time based on No. of accounts	96.97	97.00	97.00	97.00
\$ amount of accounts due for payment	7,387,918	6,254,037	3,311,804	2,514,559
\$ amount of accounts paid on time	7,266,281	6,166,416	3,120,390	2,443,002
% of accounts paid on time based on \$ amount of accounts	98.35	98.60	100.21	97.00
No. of payments for interest on overdue accounts	0	0	0	0
Interst paid on overdue accounts	0	0	0	0

Small business	September 2013	December 2013	March 2014	June 2014
Total No.of accounts due for payment	1,085	986	1,253	1,482
No. of accounts paid on time	1,070	971	1,238	1,450
% of accounts paid on time based on No. of accounts	98.62	98.48	98.80	97.85
\$ amount of accounts due for payment	5,609,598	5,628,633	2,802,423	2,266,703
\$ amount of accounts paid on time	5,553,502	5,572,347	2,774,399	2,244,036
% of accounts paid on time based on \$ amount of accounts	99.00	99.00	99.00	99.00
No. of payments for interest on overdue accounts	0	0	0	0
Interst paid on overdue accounts	0	0	0	0

EEO STATISTICS

Parliamentary annual report tables

A. Trends in the representation of EEO groups

EEO group	Benchmark or target	% of total staff		
		2012	2013	2014
Women	50%	52.6%	63.6%	64%
Aboriginal and Torres Strait Islander people	2.6%	1.2%	0.5%	0.0%
People whose first language was not English	19.0%	15%	11.1%	9.5%
People with a disability	N/A	1.6%	2.0%	1.0%
People with a disability requiring work-related adjustment	1.5%	0.8%	0.0%	0.0%

B. Trends in the distribution of EEO groups

EEO group	Benchmark or target	Distribution index		
		2012	2013	2014
Women	100	129	109	115
Aboriginal and Torres Strait Islander people	100	na	na	na
People whose first language was not English	100	90	114	91
People with a disability	100	115	na	na
People with a disability requiring work-related adjustment	100	na	na	na

Notes:

1. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels.
2. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.
3. Employee numbers as at 30 June 2014.
4. Excludes casual employees.

GOVERNMENT INFORMATION (PUBLIC ACCESS) ACT 2009

The Gallery has reviewed information available to the public under Section 7(3) of the Act. No new information has been identified as appropriate for public access.

The Gallery received one access application which was provided with all information requested.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

Table A: Number of applications by type of applicant and outcome*

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Media	1	1	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B

Table B: Number of applications by type of application and outcome

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information applications*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	1	10	0	1	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

*A personal information application is an access application for personal information (as defined in clause 4 of schedule 4 of the the Act) about the applicant (the applicant being an individual)

Table C: Invalid applications

Reason for invalidity	No of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in schedule 1 of the Act

Reason for invalidity	No of times consideration used*
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

Table E: Other public interest considerations against disclosure: matters listed in section 14 of the Act

Reason for invalidity	No of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	1
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

Table F: Timeliness

Reason for invalidity	No of applicants
Decided within the statutory timeframe (20 days plus any extension)	2
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
TOTAL	2

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

	Decision varied	Decision upheld	Total
Internal review	0	0	0
Review by Information Commissioner*	0	0	0
Internal review following recommendation under section 93 of the Act	0	0	0
Internal review	0	0	0
TOTAL			

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

Reason for invalidity	No of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0

FINANCIAL REPORTS

FINANCIAL PERFORMANCE

This financial year the Gallery's operating result was a deficit of \$364k. This was mainly due to a full financial year without an Archibald exhibition. The Gallery made a strategic decision to move the Archibald exhibition from March to July, which had a one-off negative impact on visitation in the 2013-14 financial year. However, this change is expected to have a positive impact on visitation and operations, in future years. The implication for commercial operations at the Gallery in 2013-14 was a decrease in sales relating to venues, functions, cafe and restaurant. The Gallery Shop, through additional promotions and sales strategies performed better than it did in the previous financial year. The Gallery restructured its senior officers and SES staff as required under the new GSE Act during the year, which had a higher than anticipated impact on salaries during the year.

In terms of expenses, the Gallery benefited from the measures taken by management in the previous financial year to reduce operating expenses, which included the amalgamation of divisions and outsourcing of security officers. This resulted in significant savings in operating expenses during this financial year. During this financial year, the Gallery implemented an Enterprise Resource Platform (ERP) powered by SAP. This system was funded by the Department of Trade & Investment. While the ERP is expected to generate savings in future years, in the first year of implementation, the Gallery incurred additional costs through the employment of SAP contractors.

The overall Net Result which includes capital grants, donations in cash and kind this year was \$9.8m. The overall salaries expenditure decreased by \$3.3m over the previous year. This significant reduction was mainly due to the outsourcing of security services, as previously mentioned. There is an increase in operating expenses which includes the cost of paying the private service provider for security services. The net effect is a savings in operating expenses for the Gallery. Donations were received from individual donors, Art Gallery of New South Wales Foundation, Art Gallery Society of New South Wales and corporate contributors for the major acquisitions. This year, the Gallery received \$3.6m in donation of art works and \$4.3m in cash donations. Due to the inclusion of capital income in arriving at the overall Net Result, these surplus funds are not available for operating purposes.

FINANCIAL STEWARDSHIP

The Gallery applies rigorous budgetary and expenditure controls to ensure stewardship of assets, cash flow management and revenue enhancement. The Gallery's SAP accounting and management reporting system provides reports to the Board of Trustees and management. These reports will be improved in the next financial year.

LOOKING FORWARD

2014-15 is expected to be good year in terms of visitation and revenue. The exhibition program includes Archibald and Pop to Popism, hence, the Gallery's commercial operations will benefit significantly. The Gallery anticipates a better than budget result in 2014-15. In future years, the Gallery expects efficiencies and savings in operating expenses, following the implementation of the SAP ERP. The Gallery appointed Morsul as its food partner in July 2015. In consultation with Morsul, the Gallery has plans to expand its venue hire operations and increase revenue.

BUDGET SUMMARY TABLE

		2009-10	2010-11	2011-12	2012-13	2013-14	Five-year total	Average p.a.
	UNIT							
Total visitors - incl touring/studio	\$'m	1.28	1.33	1.44		1.16	5.21	1.04
Artworks purchased	\$'m	\$10.7	\$4.6	\$7.2	\$7.1	\$5.7	\$35.3	\$7.0
Donations of artworks	\$'m	\$1.1	\$11.5	\$7.2	\$8.6	\$3.6	\$28.4	\$5.6
Total works of art acquired	\$'m	\$11.8	\$16.1	\$14.4	\$15.7	\$9.3	\$58	\$11.6
Exhibition admission revenue	\$'m	\$1.9	\$7.3	\$5.4	\$3.0	\$2.0	\$19.6	\$3.9
Merchandise, books and publication sales	\$'m	\$3.5	\$4.8	\$5.2	\$3.1	\$3.5	\$20.1	\$4.0
Other services/activities	\$'m	\$4.5	\$5.4	\$4.3	\$5.4	\$4.6	\$24.2	\$4.8
Bequests and special funds	\$'m	\$9.8	\$8.2	\$8.1	\$8.4	\$4.6	\$39.1	\$7.8
Other grants and contributions/other misc	\$'m	\$3.2	\$14.4	\$12.9	\$12.8	\$9.1	\$52.4	\$10.4
Total revenue from exhibitions, visitor services and benefaction	\$'m	\$22.9	\$40.1	\$35.9	\$32.7	\$23.8	\$155.4	\$31.0
Personnel expenses	\$'m	\$20.1	\$22.8	\$24.1	\$23.9	\$20.6	\$111.5	\$22.3
Depreciation	\$'m	\$3.2	\$4.7	\$5.4	\$5.0	\$4.1	\$22.4	\$4.4
Insurance	\$'m	\$0.6	\$1.3	\$3.5	\$2.3	\$1.2	\$8.9	\$1.7
Other operating expenses	\$'m	\$13.3	\$18.3	\$19.8	\$15.6	\$18.8	\$85.8	\$17.1
Total operating expenses	\$'m	\$37.2	\$47.1	\$52.8	\$46.8	\$44.7	\$228.6	\$45.7
Recurrent appropriation	\$'m	\$20.7	\$24.8	\$27.1	\$27.3	\$23.9	\$123.8	\$24.7
Liabilities assumed by government	\$'m	\$1.2	\$1.1	\$1.4	\$0.2	\$0.8	\$4.7	\$0.9
Capital appropriation/other	\$'m	\$15.4	\$5.8	\$3.0	\$3.2	\$6.0	\$33.4	\$6.6
Total govt grants	\$'m	\$37.3	\$31.7	\$31.5	\$30.7	\$30.7	\$161.9	\$32.3
Total revenue	\$'m	\$60.2	\$71.8	\$67.4	\$63.4	\$54.5	\$317.3	\$63.46
Govt's recurrent contribution as a % of operating revenues		49%	39%	44%	46%	49%	227%	0.4%
Govt contribution as % of total revenue		62%	44%	47%	48%	56%	257%	0.5%
Net surplus	\$'m	\$23.0	\$24.7	\$14.6	\$16.6	\$9.8	\$88.7	\$17.7
Employees – effective full time (FTE)	number	227	238	238	227	199	1129	225.8
Average salary per head (FTE)	\$'000	\$89	\$96	\$101	\$105	\$103	\$494	\$98.8
Net Assets	\$'000	\$1,048.7	\$1,073.0	\$1,338.0	\$1,355.5	\$1,366.8	\$6,181.8	\$1,236.3

Data in this table has not been subject to audit



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the statements of financial position as at 30 June 2014, the statements of comprehensive income, the statements of changes in equity and the statements of cash flows, for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2014, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2010.

My opinion should be read in conjunction with the rest of this report.

The Trustees' Responsibility for the Financial Statements

The Trustees are responsible for the preparation of the financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Trustees determine is necessary to enable the preparation of the financial statements that give a true and fair view and that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

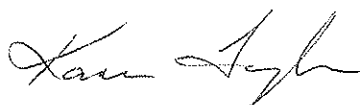
My opinion does *not* provide assurance:

- about the future viability of the Trust or consolidated entity
- that they have carried out their activities effectively, efficiently and economically
- about the effectiveness of internal control
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information, that may have been hyperlinked to/from the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their role by the possibility of losing clients or income.



Karen Taylor
Director, Financial Audit Services

19 September 2014
SYDNEY

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2014

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

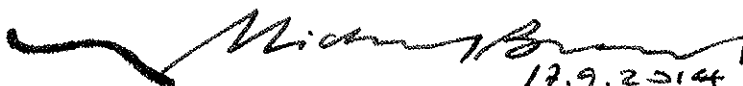
Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

- a) The accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulations 2010, applicable Australian Standards and the Financial Reporting Code for NSW General Government Sector Entities;
- b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2014 and the financial performance for the year then ended;

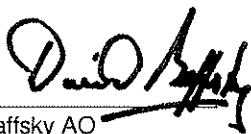
Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;



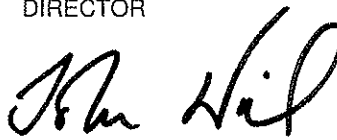
G Belgiorno-Nettis
PRESIDENT



M Brand
DIRECTOR



D Baffsky AO
CHAIRMAN
AUDIT AND RISK COMMITTEE



J Wicks
DIRECTOR
FINANCE & COMMERCIAL SERVICES

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2014

	Notes	Consolidated Entity			Parent Entity	
		2014 \$'000	2013 \$'000	Annual Budget 2014 \$'000	2014 \$'000	2013 \$'000
EXPENSES EXCLUDING LOSS!						
Operating expenses						
Personnel Services	2(a)	13,217	23,947	22,534	20,622	23,947
Employee Related Expenses	2(b)	7,404	-	-	-	-
Other operating expenses	2(c)	19,960	18,104	17,000	19,398	18,080
Depreciation and amortisation	2(d)	4,137	4,974	5,278	4,137	4,974
Total expenses excluding losses		44,718	47,025	44,812	44,157	47,001
REVENUE						
Sale of goods and services	3(a)	7,262	7,925	9,988	7,262	7,925
Grants and contributions	3(b)	43,555	51,879	35,265	43,366	51,741
Acceptance by the Crown Entity of Employee Benef	3(c)	783	246	-	783	246
Investment revenue	3(d)	2,896	3,474	2,550	2,835	3,391
Other revenue	3(e)	61	108	91	61	108
Total revenue		54,557	63,632	47,894	54,307	63,411
Gain / (loss) on disposal	4	8	-	-	8	-
NET RESULT *		9,847	16,607	3,082	10,158	16,410
Other comprehensive income						
Items that will not be reclassified to net result						
Net increase in property, plant and equipment asset revaluation surplus		-	669	-	-	669
Total other comprehensive income		-	669	-	-	669
TOTAL COMPREHENSIVE INCOME		9,847	17,276	3,082	10,158	17,079

* The 'net result' for the year includes revenue capital grants and cash and in-kind donations and bequests. Therefore this amount does not represent surplus cash available for operational requirements.

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF FINANCIAL POSITION

As at 30 June 2014

	Notes	Consolidated Entity			Parent Entity	
		2014	2013	Annual Budget	2014	2013
		\$'000	\$'000	2014 \$'000	\$'000	\$'000
ASSETS						
Current Assets						
Cash and cash equivalents	6	21,640	15,250	16,165	19,994	13,282
Receivables	7	1,234	5,420	1,404	1,232	5,430
Inventories	8	1,338	1,196	1,154	1,338	1,196
Total current assets		24,212	21,866	18,723	22,564	19,908
Non-current assets						
Financial assets at fair value through profit or loss	9	21,337	19,273	20,849	21,337	19,273
Property plant and equipment	10					
- Land		18,250	17,250	17,250	18,250	17,250
- Buildings		182,779	178,140	177,576	182,779	178,140
- Plant and equipment		2,265	3,982	2,633	2,265	3,982
- Collection assets		1,130,140	1,120,798	1,116,095	1,130,140	1,120,798
Total property, plant and equipment		1,333,434	1,320,170	1,313,554	1,333,434	1,320,170
Intangible assets						
Software	11	77	68	8	77	68
Total non-current assets		1,354,848	1,339,511	1,334,411	1,354,848	1,339,511
Total assets		1,379,060	1,361,377	1,353,134	1,377,412	1,359,419
LIABILITIES						
Current liabilities						
Payables	12	9,337	6,029	5,927	9,329	6,022
Provision for Employment Benefits	13	2,824	-	-	2,849	-
Total current liabilities		12,161	6,029	5,927	12,178	6,022
Non-current liabilities						
Payables	13	25	21	31	-	21
Total non-current liabilities		25	21	31	-	21
Total liabilities		12,186	6,050	5,958	12,178	6,043
Net assets		1,366,874	1,355,327	1,347,176	1,365,234	1,353,376
EQUITY						
Reserves	1 (g) (i)	575,879	575,879	575,879	575,879	575,879
Accumulated funds	1 (g) (ii)	790,995	779,448	771,297	789,355	777,497
Total equity		1,366,874	1,355,327	1,347,176	1,365,234	1,353,376

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2014

CONSOLIDATED ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
Balance at 1 July 2012	762,841	575,210	1,338,051
Net result for the year	16,607	-	16,607
Other comprehensive income			
Valuation increment / (decrement)	-	669	669
Total other comprehensive income	-	669	669
Total comprehensive income for the year	16,607	669	17,276
Balance at 30 June 2013	779,448	575,879	1,355,327
Balance at 1 July 2013	779,448	575,879	1,355,327
Net result for the year	9,847	-	9,847
Other comprehensive income			
Total other comprehensive income	-	-	-
Total comprehensive income for the year	9,847	-	9,847
Transfer of Brett Whiteley Studio	1,700	-	1,700
Balance at 30 June 2014	790,995	575,879	1,366,874

PARENT ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
Balance at 1 July 2012	761,087	575,210	1,336,297
Net result for the year	16,410	-	16,410
Other comprehensive income			
Valuation increment / decrement	-	-	-
Transfers on disposal	-	669	669
Total other comprehensive income	-	669	669
Total comprehensive income for the year	16,410	669	17,079
Balance at 30 June 2013	777,497	575,879	1,353,376
Balance at 1 July 2013	777,497	575,879	1,353,376
Net result for the year	10,158	-	10,158
Other comprehensive income			
Total other comprehensive income for the year	10,158	-	10,158
Transfer of Brett Whiteley Studio	1,700	-	1,700
Balance at 30 June 2014	789,355	575,879	1,365,234

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

STATEMENT OF CASH FLOWS

For the year ended 30 June 2014

	Notes	Consolidated Entity			Parent Entity	
		2014	2013	Annual Budget	2014	2013
		\$'000	\$'000	\$'000	\$'000	\$'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee and Personnel Expenses		(20,104)	(24,488)	(19,885)	(20,104)	(24,488)
Other		(17,642)	(19,955)	(19,743)	(17,071)	(19,925)
Total payments		(37,746)	(44,443)	(39,628)	(37,175)	(44,413)
Receipts						
Sale of goods and services		8,239	7,410	9,988	8,239	7,410
Grants and contributions		41,398	38,008	27,743	41,210	37,865
Interest received		1,518	1,762	1,750	1,457	1,660
Other		3,577	3,912	6,141	3,577	3,912
Total receipts		54,732	51,092	45,622	54,483	50,847
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	16,986	6,649	5,994	17,308	6,434
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of property, plant and equipment		-	-	-	-	-
Proceeds from sale of investments		-	850	-	-	850
Purchases of property, plant and equipment		(9,873)	(10,231)	(5,210)	(9,873)	(10,231)
Purchases of investments		(723)	(835)	(800)	(723)	(835)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(10,596)	(10,216)	(6,010)	(10,596)	(10,216)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALE		6,390	(3,567)	(16)	6,712	(3,782)
Opening cash and cash equivalents		15,250	18,817	16,181	13,282	17,064
CLOSING CASH AND CASH EQUIVALENTS	6	21,640	15,250	16,165	19,994	13,282

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the activities under the Gallery's control including the Gallery's exhibitions, merchandising, venue hire, and catering as well as the activities of the Australian Institute of Asian Culture, Visual Arts (VisAsia) and Art Gallery of NSW Staff Agency. Other entities associated with the Gallery but not consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

The Art Gallery of NSW Staff Agency (the agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the Government Sector Employment Act 2013 (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

In the process of preparing the consolidated financial statements for the economic entity consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated.

The Art Gallery of NSW Trust is a statutory body of the NSW State government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

These financial statements have been authorised for issue by the Board of Trustees on 17 September 2014.

(b) Basis of preparation

The Gallery's financial statements are a general purpose financial statement, which has been prepared in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements for the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulation 2010; and
- the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities issued by the Treasurer.

Property, plant and equipment, collection assets, and financial assets at 'fair value through profit or loss' are measured at fair value. Other financial statements items are prepared in accordance with historical cost convention.

Judgements, key assumptions and estimates that management have made are disclosed in the relevant notes to the financial statements.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Changes to accounting policy

There were no changes to accounting policy this year.

(d) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

(e) Income recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below:

(i) *Grants and contributions*

Grants and contributions include donations and grants from Department of Trade and Investment, Regional Infrastructure and Services (DTIRIS). Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash.

(ii) *Sale of goods*

Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

(iii) Rendering of services

Revenue is recognised when the service is provided. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement.

(iv) Investment revenue

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. TCorp Hour Glass distributions are recognised in accordance with AASB 118 *Revenue* when the Gallery's right to receive payment is established. The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported as 'Investment revenue'.

(f) Personnel services and other provisions

(i) Personnel services arrangements

As a result of the restructure of NSW government agencies in April 2011, DTIRIS had the responsibility for providing personnel services to the Gallery from 1st July 2013 to 23rd February 2014. All payments to personnel and related obligations were done in the DTIRIS name and ABN and are classified as "Personnel Services" costs in these financial statements.

The new Government Sector Employment Act 2013 (GSE Act) came into effect from 24th February 2014 and it replaced the Public Sector Employment and Management Act 2002. The new Act is supported by the GSE Regulation 2014 and GSE Rules 2014. As at 24th February 2014 all assets and liabilities relating to personnel services were transferred to the Art Gallery of NSW Staff Agency.

(ii) Personnel Services - salaries and wages, annual leave, sick leave and on-costs

Liabilities for personnel services are stated as liabilities to the service provider Art Gallery of NSW Staff Agency. Salaries and wages (including non-monetary benefits) and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave.

Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by the staff agency, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

(iii) Long service leave and superannuation

The Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The Gallery accounts for the liability as having been extinguished; resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSW TC 14/04) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the NSW Treasury Circular TC 14/04. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super), is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(g) Equity and reserves

(i) Revaluation surplus

The revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of property plant and equipment as discussed in note 1.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

(ii) Accumulated Funds

The category of 'Accumulated Funds' includes all current and prior period retained funds.

(iii) Separate reserve accounts are recognised in the financial statements only if such accounts are required by specific legislation or Australian Accounting Standards (e.g. revaluation surplus and foreign currency translation reserve).

(h) Insurance

The Gallery's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience, asset values and risk.

(i) Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense; and
- Receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable to the Australian Taxation Office are classified as operations cash flows.

(j) Acquisitions of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or where applicable the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Gifts of artworks or works acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition and brought to account as assets and revenues for the period.

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at measurement date.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted at an asset-specific rate.

(k) Capitalisation thresholds

Property, plant and equipment, and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

(l) Revaluation of property, plant and equipment and collection assets

This financial year the revaluation of property, plant & equipment including collections was not done. Physical non-current assets were valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP14-01) last year. This policy adopts fair value in accordance with AASB 13 *Fair Value Measurement* and AASB 116 *Property, Plant and Equipment*.

The new AASB 13 Fair Value Measurement accounting standard will be complied with for the next revaluation using the market approach. Appropriate valuation technique will be used to measure the fair value and the following fair value hierarchy is being used:

- Land – Level 2 – other observable inputs to be used
- Building – Level 3 – largely relied on unobservable inputs
- Collections – Level 2 – other observable inputs to be used

Collection assets include art works. There is a part of the building that is listed in the heritage assets.

Property, plant and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured,

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

including any socio-political restrictions imposed by government. In most cases, after taking into account these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer Note 10 and 15 (d) for further information regarding fair value. The Gallery revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 10 and were based on independent assessments.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value. When revaluing non-current assets using the cost approach, the gross amount and the related accumulated depreciation are separately restated. For other assets valued using other valuation techniques, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation surplus, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of assets, they are debited directly to the asset revaluation surplus.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation surplus in respect of that asset is transferred to accumulated funds.

(m) Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. As property, plant and equipment is carried at fair value, impairment can only arise in the rare circumstances where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less costs of disposal and depreciated replacement cost, where depreciated replacement cost is also fair value.

(n) Intangible Assets

The intangible assets held by the Gallery comprise the website and software for internal use and is recognised at cost.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the Gallery's intangible assets the assets are carried at cost less any accumulated amortisation.

The useful life of intangible assets is assessed to be finite. The Gallery's intangible assets are amortised on a straight line basis over three years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

(o) Assets not able to be reliably measured

The Gallery does not hold any assets other than those recognised in the Statement of Financial Position.

(p) Depreciation of property, plant and equipment

Except for certain heritage assets and collection assets, depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Gallery.

All material identifiable component assets are depreciated over their shorter useful lives.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings because of appropriate curatorial and preservation policies that have been adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets are as follows:

Plant and Equipment	7-20%
Motor Vehicles	20%
Furniture and Fittings	20%
Office Equipment	33%
Computer Equipment	33%
Catering Equipment	20%
Other Equipment	20%
Building Infrastructure	1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

(q) Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

(r) Leased assets

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Statement of Comprehensive Income in the periods in which they are incurred.

(s) Inventories

The Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method.

The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

(t) Financial instruments policies

The Gallery's principal financial instruments policies and the main risks arising from financial instruments are outlined below, together with the Gallery's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

These financial instruments arise directly from the Gallery's operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments including derivative financial instruments for speculative purposes.

(i) Financial instruments

(a) Cash & Term Deposits

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value. Interest is earned on daily bank balances and received monthly at the normal commercial rate.

The Gallery has placed funds in bank deposits "at call" or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. These term deposits are usually held to maturity. The fair value includes the interest accrued as at 30 June 2014.

(b) Trade and Other Receivables

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. The evidence included past experience and current and expected changes in economic conditions and debtors credit ratings. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(c) Investments

Investments are initially recognised at fair value plus, in the case of investments not at fair value through profit or loss, transaction costs. In accordance with the Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery determines the classification of its investments after initial recognition and when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour Glass medium and long term facilities are classified as "at fair value through profit or loss" based on its investment strategy. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. The fair value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported in the line item 'Investment revenue'.

These investments are generally able to be redeemed with 24 hours notice. The value of the investments represents the Gallery's share of the value of the underlying assets of the funds and is stated at fair value, based on the market value.

TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

(d) Held to maturity investments and available for sale investments

The Gallery does not have any financial assets in these categories.

(e) Payables

These amounts represent liabilities for goods and services provided to the Gallery and other amounts, including interest. Trade and other payables are recognised initially at fair value usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(f) Financial guarantees

A financial guarantee contract is a contract that requires the issuer to make specified payments to reimburse the holder for a loss it incurs because a specified debtor fails to make payment when due in accordance with the original or modified terms of a debt instrument. Financial guarantee contracts are recognised as a liability at the time the guarantee is issued and initially measured at fair value, where material. After initial recognition, the liability is measured at the higher of the amount determined in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets* and the amount initially recognised, less accumulated amortisation, where appropriate.

The Gallery has not granted any financial guarantees. However, refer Note 19 regarding disclosures on contingent liabilities.

(ii) Risk management

The Gallery's Investment Policy was reviewed in 2012/13 and its Strategic Risk Management Plan was reviewed by the Audit and Risk Management Committee during 2013/14.

The Gallery's Audit and Risk Committee has overall responsibility on behalf of the Board for the establishment and oversight of risk management and reviews and recommends policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Gallery, to set risk limits and controls and to monitor risks. Compliance with policies relating to financial matters is managed by the Finance Committee and will be reviewed by the Audit and Risk Committee on a periodic basis.

The risk management analysis reviewed the major risks associated with the financial instruments i.e. Credit, Liquidity, Market, Interest rate, Currency and other risks. Risk impact area and implications arising from each risk factor is analysed and a risk rating has been assigned. The likelihood and the consequences of each risk were analysed and the controls and risk mitigation strategies confirmed.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

(a) Credit risk

Credit risk arises when there is the possibility of the Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Gallery. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. The credit risk for trade debtors is the carrying amount (net of any allowance for impairment).

No collateral is held by the Gallery.

Credit risk associated with the Gallery's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards. In accordance with the Gallery's Investment Policy cash and term deposits will only be made in those banks and building societies approved by the Reserve Bank/Australian Prudential Regulatory Authority (APRA) and included in the "AGNSW Approved List" all of which have A ratings or better and no more than 30% of the Gallery's funds or \$6 million (whichever is the smaller) to be invested in any one institution. The Finance Committee during 2013/14 continued to confine the deposits to the four major banks and this policy remains unchanged.

Gallery deposits held with NSW TCorp are guaranteed by the State. The value that best represents the maximum credit risk exposure is the fair value.

(b) Liquidity risk

Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. The Gallery continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as arrangements have been put in place to call in term deposits at short notice if needed. A penalty of reduced interest rate may sometimes be incurred.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts due to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW Treasury circular TC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

(c) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices.

The Gallery endeavours to limit the market risk by investing in NSW TCorp funds which provide diversification through asset allocation over a spread of financial assets (cash, bonds, fixed interest securities and equities) over medium and long term investment horizons. NSW TCorp is required to act in the best interest of the unit holders and to administer the investments accordingly. Notwithstanding these controls, market risk is inevitable in the equity markets, which is subject to global volatility.

(d) Currency risk

The Gallery is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

(e) Interest rate risk

Interest rate risk is limited as the Gallery only enters into fixed interest terms on its term deposits. The Gallery has no interest bearing liabilities and therefore is not exposed to interest rate risk on borrowings.

(iii) Fair value

A number of the Gallery's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Gallery categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

Level 1 - quoted prices in active markets for identical assets / liabilities that the entity can access at the measurement date.

Level 2 - inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.

Level 3 - inputs that are not based on observable market data (unobservable inputs).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

The Gallery recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred.
Refer Note 10 and Note 15 for further disclosures regarding fair value measurements of financial and non-financial assets.

(iv) Impairment of financial assets

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Gallery will not be able to collect all amounts due.

Any reversals of impairment losses are reversed through the net result, where there is objective evidence.

(v) De-recognition of financial assets and liabilities

A financial asset is de-recognised when the contractual rights to the cash flows from the financial assets expire; or if the Gallery transfers the financial asset:

- Where substantially all the risks and rewards have been transferred; or
- Where the Gallery has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where the Gallery has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the Gallery's continuing involvement in the asset.

A financial liability is de-recognised when the obligation specified in the contract is discharged or cancelled or expired.

(u) Current assets held for resale

Current Assets held for sale are recognised at lower of carrying amount and fair value less costs to sell. These assets are not depreciated while they are held for sale.

(v) Bequests and special purpose funds

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the 'Bequest and Special Purpose Funds' Statement of Comprehensive Income in Note 5. These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

(w) Budgeted Amounts

The budgeted amounts are drawn from the original budgeted financial statements presented to the parliament in respect of the reporting period, as adjusted for section 24 of the PFAA, where there has been a transfer of functions between departments. Other amendments made to the budget are not reflected in the budgeted amounts.

(x) Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(Y) Trustee benefits

The trustees of the Gallery have not entered into any contract with the Gallery.

(z) Taxation status

The activities of the Gallery are exempt of income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

(aa) Services provided at no cost

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Services provided by volunteers are calculated using the actual hours worked at an average Gallery guide salary rate - refer to note 14.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

(ab) Changes to Accounting Policies, including new or revised Australian Accounting Standards

At reporting date a number of accounting standards adopted by the AASB had been issued but are not yet operative. At present New South Wales Treasury is mandating not to early adopt new Australian Accounting Standards, unless Treasury determines otherwise.

(i) Effective for the first time in 2013-14

The following new Australian Accounting Standards have been applied.

- AASB 13 Fair Value Measurement
- AASB 119 Employee Benefits

(ii) Issued but not yet effective

The following new Australian Accounting Standards have not been applied and are not yet effective. It is considered that the adoption of these standards will not have any material impact on the Trust's financial statements.

- AASB 9, AASB 2010-7 and AASB 2012-6 regarding financial instruments
- AASB 11 Joint arrangements, and AASB 12 disclosure of interests in Other Entities
- AASB 127 separate financial statements and AASB 128 investments in associates and joint ventures.
- AASB 2012-3 regarding offsetting financial assets and financial liabilities
- AASB 2013-8 regarding Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured
- AASB 10 Consolidated Financial Statements
- AASB 2013-3 Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets
- AASB 2013-9 (Part A only) regarding Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments
- AASB 13 and AASB 119 impact.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	Consolidated Entity		Parent Entity	
	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000
2 EXPENSES EXCLUDING LOSSES				
(a) Personnel Services				
Salaries and wages (including recreation leave)	11,018	18,496	17,183	18,496
Superannuation - defined benefit plans *	103	267	156	267
Superannuation - defined contribution plans	865	1,456	1,309	1,456
Long service leave *	294	(153)	624	(153)
Workers' compensation insurance	211	255	236	255
Redundancy	0	2,404	0	2,404
Payroll tax on superannuation *	3	15	3	15
Other payroll tax and fringe benefit tax	723	1,207	1,111	1,207
	13,217	23,947	20,622	23,347
Employee Related Expenses				
Salaries and wages (including recreation leave)	6,165	-	-	-
Superannuation - defined benefit plans *	53	-	-	-
Superannuation - defined contribution plans	444	-	-	-
Long service leave *	330	-	-	-
Workers' compensation insurance	25	-	-	-
Redundancy	0	-	-	-
Payroll tax on superannuation *	0	-	-	-
Other payroll tax and fringe benefit tax	387	-	-	-
	7,404	-	-	-
* These are assumed by the Crown. A corresponding amount is also shown under note 3(c). There were no personnel services costs capitalised and excluded from above in 2014 (Nil in 2013).				
(c) Other operating expenses				
Auditor's remuneration - audit of the financial statements	100	79	94	73
Cost of sales	1,786	1,524	1,786	1,524
Travel and accommodation	1,120	893	1,095	893
Operating lease rental expense - minimum lease payments	93	144	93	144
Maintenance (refer reconciliation below)	528	656	528	656
Insurance	1,195	2,408	1,195	2,408
Consultants	276	160	276	160
Contractors	511	603	511	603
Consumables	484	538	484	538
Exhibition fees and related costs	1,138	636	1,138	636
Fees - general professional	448	291	448	291
Freight, packing and storage	1,469	1,419	1,469	1,419
Marketing and promotion	2,018	1,331	1,500	1,331
Printing/graphics	529	310	528	309
Property expenses	2,795	2,884	2,795	2,884
Value of services provided by volunteers - Note 3(b)	1,701	1,815	1,701	1,815
Other	3,769	2,413	3,757	2,396
	19,960	18,104	19,398	18,080
<i>Reconciliation - total maintenance</i>				
Maintenance expense as above	528	656	528	656
Personnel services maintenance expense included in Note 2(a)	-	599	-	599
Total maintenance expenses included in Note 2(a) & 2(b)	528	1,255	528	1,255
(d) Depreciation and amortisation				
Buildings	2,159	2,737	2,159	2,737
Plant and equipment	1,935	2,157	1,935	2,157
Intangibles	43	80	43	80
	4,137	4,974	4,137	4,974

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

	Consolidated Entity		Parent Entity	
	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000
3 REVENUE				
(a) Sale of goods and services				
Sale of goods				
Merchandise, book and publication sales	3,546	3,037	3,546	3,037
Rendering of services				
Admission fees	2,077	3,044	2,077	3,044
Venue hire and catering	932	1,115	932	1,115
Other	707	729	707	729
	<u>3,716</u>	<u>4,888</u>	<u>3,716</u>	<u>4,888</u>
	<u>7,262</u>	<u>7,925</u>	<u>7,262</u>	<u>7,925</u>
(b) Grants and contributions				
From Department of Trade & Investment, Regional Infrastructure and Services				
Recurrent grants	23,908	27,302	23,908	27,302
Capital grants	6,020	3,220	6,020	3,220
	<u>29,928</u>	<u>30,522</u>	<u>29,928</u>	<u>30,522</u>
Donations - cash *	4,565	8,353	4,376	8,222
Sponsorship - cash	2,497	1,481	2,497	1,481
Grants - other	643	586	643	579
Sponsorship - in kind	614	555	614	555
Donations - works of art	3,607	8,567	3,607	8,567
Value of services provided by volunteers - Note 2(c)	1,701	1,815	1,701	1,815
	<u>13,627</u>	<u>21,357</u>	<u>13,438</u>	<u>21,219</u>
	<u>43,555</u>	<u>51,879</u>	<u>43,366</u>	<u>51,741</u>
* Donations include funding for acquisition of art works and other specific purposes.				
(c) Acceptance by the Crown Entity of Employee Benefits and Liabilities				
Long Service Leave	624	36	624	36
Superannuation - defined benefits	156	267	156	267
Payroll Tax	3	15	3	15
	<u>783</u>	<u>246</u>	<u>783</u>	<u>246</u>
(d) Investment revenue				
TCorp Hour Glass investment facilities interest	2,162	2,695	2,162	2,695
	<u>734</u>	<u>779</u>	<u>673</u>	<u>696</u>
	<u>2,896</u>	<u>3,474</u>	<u>2,835</u>	<u>3,391</u>
(e) Other revenue				
Workers compensation recovery	61	108	61	108
	<u>61</u>	<u>108</u>	<u>61</u>	<u>108</u>
4 GAIN / (LOSS) ON DISPOSAL				
Proceeds from disposal of property, plant & equipment and art works	8	-	8	-
Written down value of assets disposed	-	-	-	-
	<u>8</u>	<u>-</u>	<u>8</u>	<u>-</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

	Consolidated Entity		Parent Entity	
	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000

5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS

Investments in the following are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.

Bequest and Special Purpose Fund

Short term deposits	7,920	8,102	7,920	8,102
TCorp Hour Glass investment - medium term and long term facilities	21,337	19,273	21,337	19,273
	<u>29,257</u>	<u>27,375</u>	<u>29,257</u>	<u>27,375</u>

Included in the total accumulated funds is an amount attributed to the bequests and special purpose funds as follows:

Revenue				
Sale of goods and services	-	-	-	-
Investment revenue	2,307	2,992	2,307	2,992
Grants and contributions	7,048	16,395	7,048	16,395
Other revenue	135	(4)	135	(4)
	<u>9,490</u>	<u>19,383</u>	<u>9,490</u>	<u>19,383</u>
Expenditure				
Personnel Services	434	545	434	545
Other	420	406	420	406
	<u>854</u>	<u>951</u>	<u>854</u>	<u>951</u>
Surplus for the year	<u>8,636</u>	<u>18,432</u>	<u>8,636</u>	<u>18,432</u>
Equity				
Opening balance	27,375	25,487	27,375	25,487
Transfers	(50)	(1,216)	(50)	(1,216)
Acquisitions	(6,704)	(15,328)	(6,704)	(15,328)
Surplus for the year	8,636	18,432	8,636	18,432
Closing balance	<u>29,257</u>	<u>27,375</u>	<u>29,257</u>	<u>27,375</u>

6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

Cash at bank and on hand	3,940	1,650	3,894	1,582
Short term deposits	17,700	13,600	16,100	11,700
	<u>21,640</u>	<u>15,250</u>	<u>19,994</u>	<u>13,282</u>

Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 15.

For the purpose of the Statement of Cash Flows, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the Statement of Financial Position are reconciled at end of the financial year to the Statement of Cash Flows as follows:

Cash and cash equivalents (per Statement of Financial Position)	21,640	15,250	19,994	13,282
Closing cash and cash equivalents (per Statement of Cash Flows)	<u>21,640</u>	<u>15,250</u>	<u>19,994</u>	<u>13,282</u>

7 CURRENT ASSETS - RECEIVABLES

Trade debtors (sale of goods and services)	307	1,284	307	1,296
Accrued income	298	3,243	296	3,242
Other receivables	216	566	216	565
Prepayments	413	327	413	327
Total receivables	<u>1,234</u>	<u>5,420</u>	<u>1,232</u>	<u>5,430</u>

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired are disclosed in notes 1 (t) (i) (b) and 15.

8 CURRENT ASSETS - INVENTORIES

Held for resale				
Stock on hand - at cost	1,338	1,196	1,338	1,196

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

	Consolidated Entity		Parent Entity	
	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000
9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS				
TCorp Hour Glass investment - medium term and long term facilities	21,337	19,273	21,337	19,273
Details regarding credit risk, liquidity risk and market risk are disclosed in notes 1(i) (i) (c) and 15.				

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

	Land	Buildings	Plant and Equipment	Collection Assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
At 30 June 2013 -fair value					
Gross carrying amount	17,250	207,514	17,566	1,120,798	1,363,128
Accumulated depreciation and impairment	-	(29,374)	(13,584)	-	(42,958)
Net carrying amount	17,250	178,140	3,982	1,120,798	1,320,170
At 30 June 2014 -fair value					
Gross carrying amount	18,250	214,311	17,829	1,130,140	1,380,530
Accumulated depreciation and impairment	-	(31,532)	(15,554)	-	(47,096)
Net carrying amount	18,250	182,779	2,265	1,130,140	1,333,434

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

	Land	Buildings	Plant and Equipment	Collection Assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Year ended 30 June 2013					
Net Carrying Amount at 1 July 2012	17,250	177,338	5,863	1,105,005	1,305,456
Additions/Transfers	-	2,870	276	15,793	18,939
Disposals	-	-	-	-	-
Depreciation expense	-	(2,737)	(2,157)	-	(4,894)
Net revaluation increment less revaluation decrements	-	669	-	-	669
Net Carrying Amount at 30 June 2013	17,250	178,140	3,982	1,120,798	1,320,170
Year ended 30 June 2014					
Net Carrying Amount at 1 July 2013	17,250	178,140	3,982	1,120,798	1,320,170
Additions/Transfers	1,000	6,798	217	9,342	17,357
Disposals	-	-	-	-	-
Depreciation expense	-	(2,159)	(1,934)	-	(4,093)
Net revaluation increment less revaluation decrements	-	-	-	-	-
Net Carrying Amount at 30 June 2014	18,250	182,779	2,265	1,130,140	1,333,434

Fair Value Measurement of Non Financial Assets
Fair Value Hierarchy

2014	Level 1	Level 2	Level 3	Total fair value
	\$'000	\$'000	\$'000	\$'000
Land	-	18,250	-	18,250
Buildings	-	-	182,779	182,779
Collection Assets	-	1,130,140	-	1,130,140
	-	1,148,390	182,779	1,331,169

There were no transfers between Level 1 or 2 during the period

Land was revalued in 2010 at fair value by a registered valuer from the Land and Property Management Authority.

The Gallery's building was revalued in December 2012 at fair value by qualified professional personnel from the Buildings Engineering Services, NSW Public Works. The increase in value is recorded in the asset revaluation reserve.

Library collection was valued in 2011 at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme Australian books, including artists' books and manuscripts after 1900. Other art works in the collection were valued in February 2012 at fair value by Mr Simon Storey MAVA. The increase in value is recorded in the asset revaluation reserve.

These values do not differ materially from their fair values at reporting date.

Reconciliation of recurring Level 3 fair value measurements

	Total Recurring Level 3 Fair value \$'000
Fair value as at 1 July 2013	178,140
Additions	6,798
Revaluation increments/ decrements	-
Disposals	-
Depreciation	(2,159)
Fair value as at 30 June 2014	182,779

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

	2014	2013
	\$'000	\$'000
Software Cost (gross carrying amount)	501	449
Less: accumulated amortisation	(424)	(381)
Net carrying amount	<u>77</u>	<u>68</u>

Movements during the year

Net carrying amount at start of year	68	140
Additions	52	8
Amortisation	(42)	(80)
Net carrying amount at end of year	<u>78</u>	<u>68</u>

	Consolidated Entity		Parent Entity	
	2014	2013	2014	2013
	\$'000	\$'000	\$'000	\$'000

12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES

Non derivative financial liabilities

Trade creditors	6,777	3,388	6,769	3,381
Capital creditors	2,560	330	2,560	330
	<u>9,337</u>	<u>3,718</u>	<u>9,329</u>	<u>3,711</u>

Current Liabilities

	9,337	3,718	9,329	3,711
	<u>9,337</u>	<u>3,718</u>	<u>9,329</u>	<u>3,711</u>

13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

Creditors personnel services;

Accrued personnel services costs	593	370	2,849	370
Recreation leave	1,770	1,546	-	1,546
Long service leave on-costs	486	416	-	416
	<u>2,849</u>	<u>2,332</u>	<u>2,849</u>	<u>2,332</u>

Current

	2,824	2,311	2,849	2,311
Non-current	25	21	-	21
	<u>2,849</u>	<u>2,332</u>	<u>2,849</u>	<u>2,332</u>

14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

Net Cash used on operating activities	15,986	6,649	17,308	6,434
Net gain / (loss) on sale of non-current assets	8	-	8	-
Depreciation and amortisation	(4,137)	(4,974)	(4,137)	(4,974)
Increase / (decrease) - other financial assets	1,341	1,789	1,341	1,789
Gifts of works of art	3,607	8,567	3,607	8,567
(Increase) / decrease in trade and other payables	(3,908)	543	(3,917)	548
Increase / (decrease) in trade and other receivables	(4,192)	3,991	(4,194)	4,004
Increase / (decrease) in inventories	142	42	142	42
Net Result	<u>9,847</u>	<u>16,607</u>	<u>10,158</u>	<u>16,410</u>

15 NON-CASH FINANCING AND INVESTING ACTIVITIES

The following non-cash transactions are included in the financial statements for the year:

Donations of assets - brought to account by creating an asset and crediting non cash donations

Works of art	3,607	8,567	3,607	8,567
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The following items are brought to account as expenses in the statement of comprehensive income and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge:

Services provided by volunteers	1,701	1,815	1,701	1,815
Advertising, freight, accommodation, travel, legal fees and similar expenses	614	555	614	555

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2014

Consolidated Entity
2014 2013
\$'000 \$'000

Parent Entity
2014 2013
\$'000 \$'000

16 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below:

(a) Financial instrument categories

Financial Assets	Notes	Category	Carrying Amount	Carrying Amount	Carrying Amount	Carrying Amount
Class:						
Cash and cash equivalents	6	N/A	21,640	15,250	19,994	13,282
Receivables (excluding prepayments and statutory receivables)	7	Receivables (at amortised cost)	307	1,284	307	1,284
Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	21,337	19,273	21,337	19,273
Payables						
(excluding unearned revenue & statutory payables)	12	Financial liabilities (at amortised cost)	12,186	6,050	12,178	6,043
Receivables - trade debtors			307	1,284	307	1,284
		Past due < 3 months	4	4	4	4

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. The only financial assets that are past due are 'sales of goods and services' category of the Statement of Financial Position. There is no debtor in receivership as at 30 June 2014. (2013 \$1,240).

Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	21,337	19,273	21,337	19,273
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TCorp Hour Glass Investment facilities

The Gallery has investments in the following TCorp's Hour Glass Investment facilities. The Gallery's investments are represented by a number of units in managed investments within the facilities.

Facility	Investment Sectors	Investment horizon				
Medium term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	3 years to 7 years	9,460	9,170	9,460	9,170
Long term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	7 years and over	11,877	10,103	11,877	10,103
Total			21,337	19,273	21,337	19,273

The unit price of each facility is equal to the total fair value of net assets held by the facility divided by the total number of units on issue for that facility. Unit prices are calculated and published daily.

(b) Interest rate risk

As the Group has no debt obligations, interest rate risk is considered minimal. The Group's exposure to interest rate risk is set out below:

	Change in interest rate		Impact on net result / equity			
Cash & cash equivalents	+/-	1%	2	188	2	171

(c) Sensitivity Analysis

	Change in unit price		Impact on net result / equity			
Medium term growth facility	+/-	6%	6	609	5	609
Long term growth facility	+/-	15%	18	1,320	18	1,320
Returns			%	%	%	%
Medium term growth facility	Achieved		7.66	4.28	7.56	4.28
	Benchmark		7.58	4.69	7.58	4.69
Long term growth facility	Achieved		13.50	(0.73)	13.50	(0.73)
	Benchmark		13.57	(0.61)	13.57	(0.61)

(d) Fair value recognised in the statement of financial position

The Gallery uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:

Level 1 - Derived from quoted prices in active markets for identical assets / liabilities

Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly

Level 3 - Derived from valuation techniques that include inputs for the asset / liability not based on observable market data (unobservable inputs)

Consolidated and Parent entity

	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	2013 Total \$'000
Financial assets at fair value				
TCorp Hour Glass investments	-	19,273	-	19,273
	-	19,273	-	19,273
	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	2014 Total \$'000
Financial assets at fair value				
TCorp Hour Glass investments	-	21,337	-	21,337
	-	21,337	-	21,337

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2014

	Consolidated Entity 2014 \$'000	2013 \$'000	Parent Entity 2014 \$'000	2013 \$'000
(e) Payables				
Non-derivative financial liabilities				
Trade and other payables - non-interest bearing	9,337	6,050	9,329	6,043
The table below summarises the maturity profile of the Group's financial liabilities:				
	Maturity Dates			
	< 1 yr	1-5 yr	> 5 yrs	
2013				
Payables:				
Accrued Salaries	370	-	-	
Creditors	3,718	-	-	
	<u>4,088</u>			
2014				
Payables:				
Accrued Salaries	593	-	-	
Creditors	9,339	-	-	
	<u>9,932</u>			

The amounts disclosed are the contractual undiscounted cash flow based on the earliest date on which the entity can be required to pay and therefore will not reconcile to the statement of financial position.

17 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments

There are \$908,000 inclusive of GST of capital commitments outstanding as at 30 June 2014. (2013 \$102,000).

(b) Other expenditure commitments

There are \$462,000 inclusive of GST of other expenditure commitments outstanding as at 30 June 2014. (2013 \$251,000)

(c) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

Not Later than one year	17	87	17	87
Later than one year and not later than 5 years	-	7	-	7
Total inclusive of GST	<u>17</u>	<u>94</u>	<u>17</u>	<u>94</u>

The GST included above are expected to be recovered from the Australian Taxation Office.

18 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to GSE Act, the split had to be done to provide a more realistic comparison. Also, the published budget figure for property, plant and equipment had to be split to give better information.

Net result

The actual net result was better than the budget mainly due to the cash donations & sponsorships and gift of Art works recording better than budgeted amounts. The grants received was more than the budgeted amount due to the \$5.4m received in advance from DITIRIS for the Sydney Modern building project. The unspent amount was deferred with Treasury approval.

Assets and Liabilities

There is favourable variance in cash due to the \$5.4m grant received in advance from DITIRIS for the building project. The increase in total property, plant and equipment is due an increase in gifts and acquisition of Art works during 2014.

Cash flows

The net cash flows from operating activities is higher due to the \$5.4m grant received for the building project.

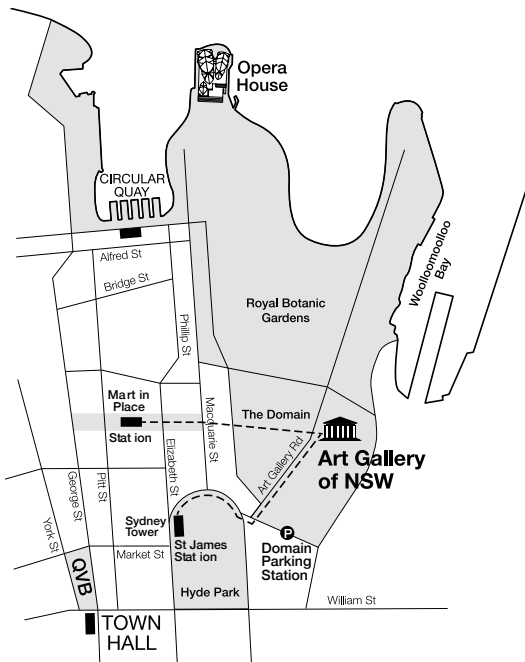
19 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

20 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2013 - Nil)

END OF AUDITED FINANCIAL STATEMENTS



Access

www.artgallery.nsw.gov.au/visit-us

The Gallery is open every day, except Easter Friday and Christmas Day, between 10am and 5pm and until 10pm every Wednesday for *Art After Hours*. General admission is free. Entry fees apply to some major temporary exhibitions.

Tours

www.artgallery.nsw.gov.au/tours

Tours of the Gallery and collections

You can choose from a range of free one-hour public tours, led by our trained volunteer guides. Bookings are not required. Meet at the information desk near the Gallery entrance.

Collection highlights

Daily, 11am

Australian collection highlights

Daily, 2pm

Asian galleries

Daily, 12 noon

Contemporary collection

Daily, 12 noon; Wednesday, 7.15pm

Yiribana Gallery: Aboriginal and Torres Strait

Islander art

Daily, 11am

Cantonese language

Tuesdays, 11am

Korean language

Fridays, 11am

Mandarin language

Thursdays, 11am

Japanese language

Fridays, 11am

Auslan (Australian sign language)

Last Sunday of every month (except

December), 1.30pm, 45 minutes

Tours for Tots

Tours for 3–5 year olds (accompanied by an adult) are held on the last Tuesday of

every month, with a different theme each time. Numbers are limited so bookings are essential. \$20 per child. Details available on the website or contact public programs: tel (02) 9225 1740 email pp@ag.nsw.gov.au

Tours for student groups

Special tours are available for booked education groups. Details available on the website or contact public programs: tel (02) 9225 1740 email pp@ag.nsw.gov.au

Personal tours

Guided tours for private groups can be booked two weeks in advance. Charges apply. Enquiries: (02) 9225 1836

Access program tours

In addition to the monthly Auslan tours, free Auslan interpreters are available for groups. Free touch tours and audio-described tours are available for people who are blind or vision impaired. Free guided tours of the permanent displays are available for groups with intellectual disabilities. Bookings must be made two weeks in advance. Contact public programs: tel (02) 9225 1740 email pp@ag.nsw.gov.au

Audio tours

Audio tours of our collection, permanent galleries and exhibitions are available online and may be downloaded for free to a smart phone or an MP3 player. Subscribe for free as a podcast via our RSS link or via iTunes. Some temporary exhibitions have an audio guide available for hire; charges may apply. Tours of the exhibitions

Guided tours of our temporary exhibitions are conducted regularly and are free with exhibition entry. Details available on the website or at the information desk.

Library tours

Free introductory tours of the library can be arranged by appointment with the head librarian: tel (02) 9225 1785.

Exhibitions and events

www.artgallery.nsw.gov.au/whats-on

Detailed information about exhibitions and events is available on the Gallery's website. Email newsletters covering exhibitions and events are sent regularly. Subscribe via the Gallery's website (www.artgallery.nsw.gov.au/artmail)

A free regular print publication, *Highlights*, which lists current exhibitions, key public programs and general visitor information, is available from the Gallery's information desk.

Edmund and Joanna Capon Research Library

www.artgallery.nsw.gov.au/research/library
The Edmund and Joanna Capon Research Library is open to the public Tuesday to Friday between 10am and 4pm, until 7.30pm each Wednesday and between 12pm and 4pm Saturdays (excluding public holidays and the Christmas/New Year period). Some conditions apply to archive access. Details available on the website or contact the library: tel (02) 9225 1785 email library@ag.nsw.gov.au

Study room

www.artgallery.nsw.gov.au/venues/study-room
Visit the study room to see works on paper from the Gallery's collection of prints, drawings, photographs and watercolours not currently on display. Open to the public Monday to Friday 10am to 4pm and until 7.30pm each Wednesday (except public holidays and the Christmas/New Year

period). Student groups welcome, but with a maximum of 12 people. Bookings preferred. Enquiries: tel (02) 9225 1758.

Gallery Shop

www.artgallery.nsw.gov.au/galleryshop
Open daily, 10am to 4.45pm, and Wednesday until 8.45pm, the Gallery Shop offers the finest range of art books in Australia and stocks an extensive array of posters, cards, replicas and giftware. It also supplies schools and libraries. A selected product range is available online. Enquiries: tel (02) 9255 1718 email galleryshop@ag.nsw.gov.au

Cafe and restaurant

www.artgallery.nsw.gov.au/food
The cafe, situated on lower level 1, is open daily from 10am to 4.30pm, and until 8.45pm on Wednesday nights as the ArtBar.

The restaurant, situated on the ground floor, is open for lunch from 12 noon to 3pm and high tea from 2pm to 4pm daily. Bookings: tel (02) 9225 1819 email restaurant@ag.nsw.gov.au

Venue hire

www.artgallery.nsw.gov.au/hire
The Gallery has a range of function areas and facilities, available during and after normal Gallery opening hours. Enquiries: tel (02) 9225 1836 email venues@ag.nsw.gov.au

Visitors with special needs

www.artgallery.nsw.gov.au/special-needs
There are four free accessible parking spaces at the Gallery: two at the front of the building and two in the rear car park. There is permanent accessible ramp at the entrance to the building and an accessible entrance at the rear. Assisted entry is available on request. All areas inside the building can be accessed by ramps and lifts. The Domain Theatre and Centenary Auditorium have seating spaces designed for wheelchairs. Accessible toilets are located on the upper level, lower level 1 and lower level 3. Wheelchairs are available from the ticketing desk or information desk and rear entrance for use within the Gallery without charge.

For those requiring assisted entry, accessible parking or wheelchair access to the Edmund and Joanna Capon Research Library, we recommend contacting the Gallery before arrival: tel (02) 9225 1775.

Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs: tel (02) 9225 1740 or (02) 9225 1738, email pp@ag.nsw.gov.au

An audio-induction loop is available in the Domain Theatre and Centenary Auditorium and portable FM-transmitter systems can be used for guided tours on request. Auslan-interpreted events for adults and children are held throughout the year, including tours and performances on the last Sunday of each month (except December), and selected Art After Hours events are also Auslan-interpreted. See also access tours above.

Where entry fees are charged for major temporary exhibitions, carers or persons supporting visitors with disabilities or who are frail are admitted free on presentation of a Companion Card.

Photography

Photography of the collection by members of the public is permitted without a flash, if tripods are not used. However, photography of temporary exhibitions or of photographic works is not permitted, nor are filming or videorecording anywhere in the Gallery. Images of works in the collection for publication or other commercial purposes can be obtained from the Gallery's image reproduction service. Enquiries: www.artgallery.nsw.gov.au/using-images

Membership

www.artgallery.nsw.gov.au/members
Join the Art Gallery Society of New South Wales and share in the many pleasures of membership. Stay informed about what's on in the Gallery, choose from more than 200 special events, and enjoy membership privileges and priorities throughout the year. Enquiries: tel (02) 9225 1878 email info@artgallerysociety.org.au
Getting here
www.artgallery.nsw.gov.au/getting-here
Bus: There is a daily bus service to the Gallery number 441 which operates from the Queen Victoria Building on the York St side. The service runs every 20 minutes on weekdays and every 30 minutes on weekends and public holidays. For more details: tel 131 500 or www.131500.info. The Gallery operates a free courtesy minibus between 7.15pm and 9.30pm every Wednesday. It makes its final run from the Gallery at 9.15pm. The bus loops down past Mrs Macquarie's Chair, then onto the Domain Parking Station, Wilson Parking

Station (Sydney Hospital) and Martin Place train station.

Train: The closest railway stations are St James and Martin Place. Both are a 10-minute walk from the Gallery.

Bicycle: a bike rack is situated at the front entrance of the building.

Parking: Street parking on Art Gallery Road is available at \$7 per hour. Parking is also available at the Domain car park which is open daily. Have your parking ticket stamped at the Gallery's information desk for a discounted rate.

Brett Whiteley Studio

www.brettwhiteley.org
The Brett Whiteley Studio at 2 Raper Street, Surry Hills was the workplace and home of Australian artist Brett Whiteley (1939–92) and is now a gallery and studio museum managed by the Gallery. Free admission. Open to the public from 10am to 4pm on Fridays, Saturdays and Sundays only (except Christmas Day). Open on Wednesday and Thursdays for education groups; bookings essential and charges apply. Enquiries: tel (02) 9225 1740 or BWS (02) 9225 1881 email brettwhiteleystudio@ag.nsw.gov.au

Contact the Gallery

Physical and postal address:
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Australia

Electronic communications

Administration switchboard (02) 9225 1700
Information desk (02) 9225 1744
Recorded what's on (02) 9225 1790
TTY (02) 9225 1711
Australia-wide toll-free number 1800-NSW-ART (1800-679-278)
Fax (02) 9225 1701
Website: www.artgallery.nsw.gov.au
Email: artmail@ag.nsw.gov.au
Social networking
<http://www.artgallery.nsw.gov.au/youtube>
<http://www.artgallery.nsw.gov.au/google>
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