

**ANNUAL
REPORT
2010-11**
ART GALLERY
OF NEW
SOUTH WALES



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REPORT
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ART GALLERY
OF NEW
SOUTH WALES



OUR VISION

To open people's eyes and minds to the wonder, the richness and the sheer pleasure of art. This vision guides our development and activities.

1.3
MILLION

VISITORS CAME TO THE GALLERY WITH OVER 305,000 TO **THE FIRST EMPEROR** AND OVER 146,000 TO THE **ARCHIBALD, WYNNE AND SULMAN PRIZES**

308
THOUSAND

PEOPLE PARTICIPATED IN PUBLIC AND EDUCATION PROGRAMS EXTENDING AND ENRICHING THEIR ENGAGEMENT WITH ART

\$72.4
MILLION

TOTAL GALLERY REVENUE, INCLUDING THE NSW GOVERNMENT'S RECURRENT CONTRIBUTION OF \$24.8 MILLION (34%)

\$34
MILLION

IS WHAT **THE FIRST EMPEROR** EXHIBITION ADDED TO THE NSW ECONOMY

\$841
MILLION

THE TOTAL VALUE OF THE COLLECTION THROUGH THE ACQUISITION THIS YEAR OF ADDITIONAL ARTWORKS VALUED AT \$16.7 MILLION

3300
SQUARE METRES

OF FREE PUBLIC SPACE OPENED IN MAY 2011 WITH THE LAUNCH OF THE CONTEMPORARY GALLERIES, FEATURING THE JOHN KALDOR FAMILY GALLERY

458
VOLUNTEERS

AND 23 INTERNS SUPPORTED THE GALLERY AND ITS STAFF TO MEET THE PUBLIC DEMAND FOR ITS SERVICES

94,787
STUDENTS

OF THE VISUAL ARTS AND OTHER KEY SUBJECTS ATTENDED PROGRAMS SUPPORTING THE NSW EDUCATION CURRICULUM

(cover) Director Edmund Capon passing Ian Fairweather's *Last Supper* 1958.

(opposite) Ugo Rondinone, *siebtetjuzweitausendundnull* 2000

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'Though the Kaldor Collection leaves the Gallery's appearance unchanged, the sudden materialisation of arguably the greatest collection of contemporary art in Australia will certainly change the institution for good.'

Alan Miller, The Berkshire Review, 3 July 2011

'I just wanted to commend you for such a great job on the weekend especially the kids program throughout the day. It was so pleasurable to see my kids (ages 2 and 3) develop an eye for art appreciation through such very creative and kid-friendly characters as Pertinos and Ms Kandinsky. And to have these shows free of charge, how absolutely astounding. Bravo Bravo Bravo!!!'

Gallery visitor, new contemporary galleries Open Weekend, May 2011

'The presentation, by architect Richard Johnson, sets a new standard for exhibition design in this country, with the warriors displayed behind a low wall that allows us to get up close and see the statues with exceptional clarity.'

The First Emperor exhibition review: John McDonald, SMH, 10 Dec 2010

'Just some feedback regarding my visit today as a birthday outing with my 9 year old son. We had a fantastic time – and the childrens trail was helpful in guiding us, giving us points of focus, discussion areas and also a nice keepsake. My son chose some postcards of his favourite works and now has them tucked away in his treasure box. Thanks for catering so well for the “younger” visitor.'

Gallery visitor

'Thank you for your support and superb organisation which meant we had such a great day out and enabled the children and adults to enjoy and appreciate the beautiful artworks!'

Teacher, booked schools program

'Thanks to Danielle Gullotta (access program coordinator) for the great description of this exhibition. Because I am totally blind she described this exhibition in fine detail. Excellent job. Well done. Hope to come back again for this excellent service.'

Gallery visitor, 20 January 2011

About Maureen, volunteer guide: 'The art gallery is so lucky to have this wonderful lady giving her time on Sunday afternoon.'

Gallery visitor, 26 June 2011

The Hon George Souris MP
Minister for Tourism, Major Events, Hospitality 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 2011.

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



Steven Lowy
President
Art Gallery of NSW Trust



Edmund Capon
Director and chief curator

22 October 2011

OUR VISION

The Gallery's vision is to open people's eyes and minds to the wonder, richness and sheer pleasure of art. This vision guides our development and activities.

STRATEGIC DIRECTION

Our corporate plan's strategic directions across 2010–15 are focused in four broad priority areas: sharing, engaging, stewarding and collecting.

SHARING: to continue to improve access to our collection, resources and expertise through exhibitions, publishing, programs, new technologies and partnerships

ENGAGING: to continue finding new and better ways of engaging audiences with the visual arts

STEWARDING: to nurture and develop the Gallery's people, resources and assets; to embrace our responsibility to lead and support the creation, enjoyment and understanding of the visual arts across NSW; and to remain tireless advocates for Australian art and artists internationally

COLLECTING: to strengthen and safeguard our collection through targeted acquisitions and best-practice collection management, research and conservation.

MEASURING OUR PERFORMANCE

This year the Gallery has been particularly successful in achieving or exceeding almost all of its performance targets, including attracting more than 1.3 million visitors, up from just over 1 million last year, and delivering an operating surplus of over **\$3.9 million**.

Year in brief highlights and a performance summary table follow on the next four pages. More detailed reports on performance outcomes across each strategic priority area are included as individual chapters within this annual report: Sharing, pp 26–27, Engaging, pp 44–45, Stewarding, pp 60–61 and Collecting, pp 80–81.

(previous) School group discussing Howard Arkley's *Superb + solid* 1998.



NEW CONTEMPORARY GALLERIES

In May 2011 the NSW Premier, the Hon Barry O'Farrell, officially opened the new galleries for contemporary art, including the John Kaldor Family Collection. This major building refurbishment has resulted in more than 3300 square metres of free-entry public space for the presentation of what is now Australia's most comprehensive collection of contemporary art from the 1960s to the present day. The Open Weekend held in conjunction with the official opening proved extremely popular, attracting over 11,800 participants to more than 50 free public events and family focused activities.

THE FIRST EMPEROR: CHINA'S ENTOMBED WARRIORS

This exhibition brought more than 120 objects from the First Emperor's mausoleum in Xi'an, central China, exclusively to Sydney. In 1983 Australia

was the first country outside China to see these objects presented in an exhibition at the Art Gallery of NSW. Now, 27 years later, the Gallery organised their return in a superb new exhibition that included ten of the world-renowned life-sized terracotta warriors and horses as well as significant recent finds.

A MASTERPIECE PAINTING

An important acquisition for the Gallery's collection in 2010–11 was *Last Supper* 1958, a superb painting by the Australian artist Ian Fairweather. The purchase was surrounded by some public controversy, however, concerning the authorised de-accessioning of lesser quality Fairweather works, one of which was originally gifted to the Gallery by Patrick White. The sale of these works, which had rarely if ever been on display at the Gallery, contributed close to \$1 million towards the \$2.2 million purchase price of *Last Supper*. The credit line for this painting reads: Purchased with funds

in memory of Patrick White, Norman Schureck and Susan Chandler 2010.

ART + SOUL

Coinciding with the national launch of the book and ABC Television documentary series *art + soul* – written and narrated by the Gallery's senior curator Hetti Perkins – the Art Gallery of NSW officially opened the *art + soul* exhibition during an Open Weekend at the Gallery in October 2010. The exhibition featured key works from the Gallery's collection, revealing the myriad contemporary artistic expressions that evidence the enduring heritage of Indigenous Australia in all its diversity and complexity.

MOLLIE GOWING BEQUEST

In November 2010 it was announced that the late Mollie Gowing had left the Art Gallery of NSW not only an important collection of 142 artworks, but also \$5 million to establish two endowments:



one for Indigenous art and the other for general art acquisitions. Gowing's significant bequest includes works by Arthur Boyd, Ian Fairweather, John Olsen, John Firth-Smith, Fred Williams, Emily Kam Ngwarrray and Billy Stockman Tjapaltjarri. Almost one-third of the Gallery's existing Indigenous works entered the collection through Gowing's earlier decades of benefaction.

INGE GRANT MEMORIAL LECTURE

The inaugural Inge Grant Memorial Lecture, to be presented annually by an invited speaker of international renown, was held in June 2011 with guest Dr Nicholas Penny, director of the National Gallery in London. The lecture series is named in honour of Inge Grant, a former president of the Art Gallery Society of NSW and a long-time volunteer guide. Speaking of Inge, her husband John said: 'Guiding was particularly close to Inge's heart. She fervently believed that

service through volunteering was the lifeblood of the Society's contribution to the Gallery, by enhancing the Gallery experience for all.'

INDIGENOUS ARTS WORKERS RESIDENCY PROGRAM

In May 2011, under the auspices of the federal and state governments, four young emerging Indigenous arts workers from regional NSW were awarded an intensive two-week fully funded residency program at the Art Gallery of NSW, specifically tailored to address professional development needs in the NSW Aboriginal visual arts sector. This two-stage program, the first of its kind in NSW and supported with combined government funding of \$106,000, was further supplemented by the Gallery's in-kind contribution valued at \$25,000.

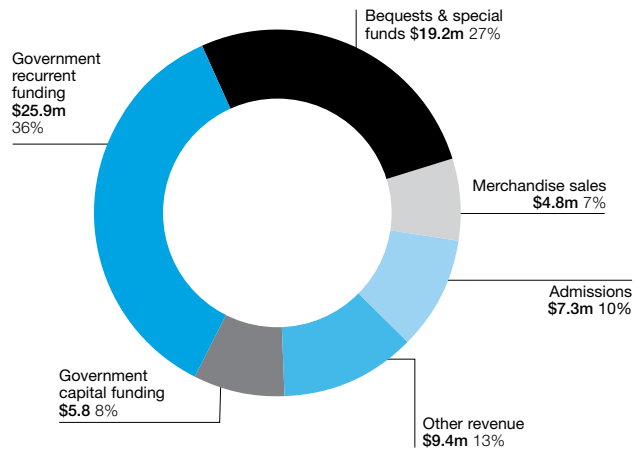
SYDNEY INTERNATIONAL ART SERIES

With significant funding support from the state government via Destination NSW, the Art Gallery of NSW is a participant partner in the Sydney International Art Series. Featuring major exhibitions exclusive to Sydney venues, this series is anticipated to deliver strong growth in cultural tourism to the economic benefit of NSW. The second of the Gallery's four major exhibitions under this series is *Picasso: masterpieces from the Musée National Picasso, Paris*, opening on 12 November 2011.

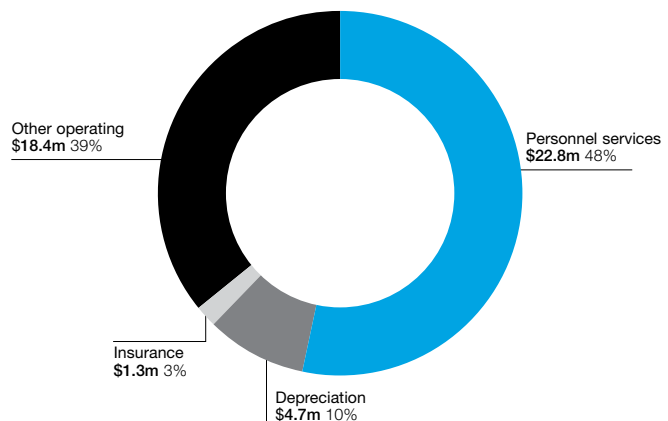
(left to right) Inside the *The First Emperor: China's entombed warriors* exhibition (Dec 2010 – Mar 2011); banners celebrating the opening of the new contemporary galleries in May 2011; the *art + soul* exhibition (Aug 2010 – Jun 2011) featuring works by John Mawurndjul; participants in the Indigenous arts workers residency program.

YEAR IN BRIEF PERFORMANCE SUMMARY

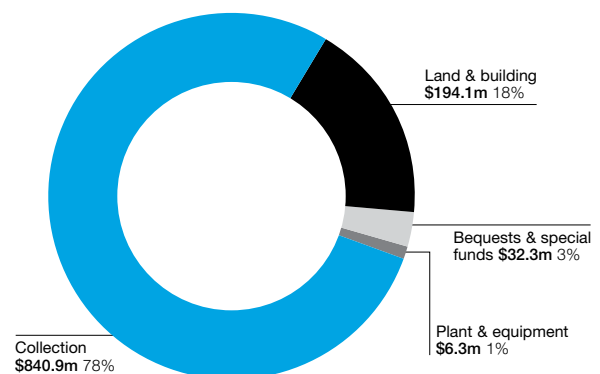
Revenue 2010–11 \$72.4 million



Expenditure 2010–11 \$47.2 million



Net assets as at 30 June 2011 \$1.074 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.

Our financials

Core business expenses	\$M		-22.5	-21.3	-22.3	-24.5	-28.3
Government funding – recurrent & liabilities assumed	\$M		22.5	20.6	21.8	21.9	25.9
Net core business income (deficit)	\$M		0.0	-0.7	-0.5	-2.6	-2.4
Exhibitions & visitor services net income	\$M	1	1.5	2.5	4.8	3.9	6.6
Bequest & special funds net income	\$M	2	15.4	5.4	19.6	9.5	19.2
Government funding – capital	\$M	3	5.4	13.6	5.8	15.5	5.8
Depreciation/other minor items	\$M		-1.8	-3.1	-2.1	-3.2	-4.6
Surplus as per financial statements	\$M		20.5	17.7	27.5	23.0	25.2
Collection	\$M	4	781.7	795.0	813.2	824.8	840.9
Land & building	\$M	5	133.5	160.6	175.5	186.2	194.1
Plant, equipment & other	\$M		42.4	49.3	44.4	44.0	44.9
Total assets	\$M		957.6	1,004.9	1,033.1	1,055.0	1,079.9
Total liabilities	\$M		3.8	6.7	7.1	6.3	-6.3
Net assets as per financial statements	\$M		953.8	998.2	1,026.0	1,048.7	1,073.6

Our people

Number of employees (FTE)		6	208	220	236	227	238
Opening days lost to industrial disputes		7	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			0.10	0.00	0.16	0.37	0.14
Average days sick leave per employee			5.00	5.14	5.50	4.27	4.86
Staff turnover rate			8%	10%	12%	9%	4%

Our audiences

Total number of visitors (incl participants)	thousands		1,302	1,354	1,706	1,283	1,328
General admission			1,179	1,149	1,313	1,004	1,273
Brett Whiteley Studio			10	10	9	10	9
Touring exhibitions		8	113	195	384	269	46
Number of education program participants	thousands	9	104	104	92	85	95
Primary			26	33	30	19	24
Secondary			73	67	58	62	66
Teritary			5	4	4	5	5
Number of public program participants (excl students)	thousands		204	181	155	181	214

Our exhibitions

Visitor numbers for paying exhibitions (Domain site only)	thousands		260	313	437	236	550
Visitor numbers for free exhibitions (Domain site only)	thousands		918	836	876	768	723
Number of exhibitions			38	40	43	31	36
Value of exhibition program	\$M	10	921	1,145	815	593	197

Our collections

Number of collection objects acquired during year			442	467	504	425	687
Purchased			110	135	151	201	92
Gifted			332	332	353	224	584
Value of collection objects acquired during year	\$M	11	7.4	14.1	18.6	11.8	16.7

Data in this table has not been subject to audit.

Notes:

- Includes exhibitions and venue hire activities
- Includes Trust funds with controlled purpose, much of it for acquisition of works of art
- Special government capital funding received from 2007-08 for projects in later years
- The Gallery's collection was externally valued in 2006-07
- The Gallery's building was revalued in 2007-08
- Full-time equivalent (FTE) number is a yearly average. 2008-09 increase reflects casuals for relocation of the collection and temporary exhibitions shop staff
- The Gallery is open to the public 363 days per year (closed Good Friday and Christmas Day). In 2008-09 it was also closed for half a day on 18 July 2008 for World Youth Day
- Only two exhibitions were toured in 2010-11
- Due to temporary building works, the Gallery had the opportunity to trial a separate education entrance which allowed more students to be serviced during 2007 to 2009
- Value reflects major exhibitions Arts of Islam (2006-07) and Monet (2008-09)
- \$16.4 million Paul Cézanne painting purchased in 2008-09 – the most expensive work ever acquired by the Gallery

PRESIDENT'S FOREWORD

During this reporting period and up until the time of writing this review, the Art Gallery of NSW experienced the highest of highs, the lowest of lows, and bid farewell to the man who more than any other individual is responsible for the success of the Gallery over the past three decades.

It was a stellar year for exhibitions, beginning with *The First Emperor: China's entombed warriors* and looking ahead to the end of 2011 and the incomparable *Picasso: masterpieces from the Musée National Picasso, Paris*. It was a sad year too, with the passing of one of the Gallery's – and Australia's – most cherished artists and friends, Margaret Olley. And in the midst of it all our much-loved and admired director of 33 years, Edmund Capon, decided to bring his magnificent career with the Gallery to an end. All of this made for mixed emotions, with those of us closely associated with the Gallery forced to reflect on the institution's past and, most importantly, its future.

MARGARET OLLEY

I will say more about the exhibitions and operations of the Gallery below. For now, I would like to take this opportunity to pay tribute to Margaret Olley and acknowledge the contribution of Edmund Capon both to the Gallery and the cultural life of Australia.

The name Margaret Olley is deeply inscribed onto the history of Australian art – as an artist but also as an extraordinary benefactor, advocate and friend of the Art Gallery of NSW. Margaret had a decades-long association with the Gallery and there is no doubt that William Dobell's famous 1948 Archibald Prize-winning portrait of her, which is permanently on display, is one of the most popular paintings in the Gallery's collection.

It is an image that captures the vivacious, spirited and resolutely independently minded aspiring artist. That spirit lived on in 2011 when Margaret was once again an Archibald-winning subject in a portrait by Ben Quilty.

The Gallery holds 16 paintings by Margaret that illustrate her belief in the traditional values of draughtsmanship and the capacity of colour, texture and paint to explore and express human sensibilities and values in the most humble and familiar of objects. Vases, bowls, fruit, flowers and interiors were her metier; she saw beauty and human values in her surroundings. Margaret was also a determined supporter and advocate for the arts and she expressed this commitment in extraordinary levels of benefaction. Some 140 works of art in the Gallery's collection bear her name as a donor or contributor, including many works of great distinction: a Degas drawing, Morandi paintings, and works by Cézanne, Picasso, Sidney Nolan and Donald Friend, among others.

Australian art has lost one of its greatest champions but the Gallery was in many ways Margaret's second home and her legacy will live on in both her work and her incredible generosity.

EDMUND CAPON

Edmund Capon's achievements on behalf of the Gallery are many, but his single most significant achievement has been to make good on the goal he set soon after he was appointed director in 1978. Back then he made it clear he wanted the Gallery to pursue quality and not, to use his words at the time, 'a broad expansion of all areas at a mediocre level'. As we look around the Gallery today and reflect on all that has happened under Edmund's leadership, there can be no doubt that he has more than fulfilled that early ambition. His most notable achievements include:

- [The creation of a sustainable funding base for the Gallery, primarily by establishing the Art Gallery of NSW Foundation in 1983 to raise and invest money for the purchase of major artworks](#)
- [Making the Gallery more accessible and popular, with visitor numbers growing from around 300,000 to 1.3 million – an incredible result even when allowing for natural growth](#)
- [Maintaining and improving the quality of the collection, including major acquisitions such as *Bords de la Marn* by Cézanne, *Nude in a rocking chair* by Picasso, *Three bathers* by Ernst Ludwig Kirchner, and many others](#)
- [Staging quality major exhibitions, including *The Chinese exhibition*, *Gold of the Pharaohs*, *Masterpieces from the Guggenheim New York*, *Michaelangelo to Matisse: drawing the figure through to The First Emperor* and the forthcoming *Picasso* exhibition](#)
- [Doubling the Gallery's size in 1988 with the addition of the bicentennial wing; opening the Asian gallery in 1990 and further expanding it in 2003; and in 2011 creating the new contemporary galleries featuring the John Kaldor Family Gallery](#)
- [Tripling the collection from 10,000 to more than 30,000 works now valued at more than \\$841 million](#)
- [Publishing scholarly collection books and exhibition catalogues for national and international distribution](#)

[We bid farewell to the man who more than any other individual is responsible for the success of the Gallery over the past three decades.](#)

This summary of achievements does not fully describe Edmund's impact on both the Gallery and the city of Sydney and I will be placing a more complete description on the record later this year. It has been a privilege for me to have worked so closely with Edmund over the past six years and it has been the great good fortune of the Board of Trustees to have overseen the governance of the Gallery while Edmund has been at the helm.

(opposite) Director Edmund Capon with artist and benefactor, the late Margaret Olley, at the 2008 media announcement of the Gallery's acquisition of the Paul Cézanne painting to which Ms Olley donated \$1 million.



EXHIBITIONS

In December 2010 *The First Emperor: China's entombed warriors* opened to critical acclaim. The exhibition, on loan from the Museum of Terracotta Warriors and Horses, the Shaanxi Provincial Archaeological Institute and the Shaanxi History Museum and presented in a setting designed by the architect Richard Johnson, attracted more than 305,000 visitors. Other major exhibitions included *Paths to abstraction 1867–1917* (26 June – 19 Sept 2010), which was made possible by 59 lenders, including the Tate Gallery in London and the Metropolitan Museum of Art and Museum of Modern Art in New York; and *Alfred Stieglitz: the Lake George years* (17 June – 5 Sept 2010), featuring exceptional prints by the acclaimed American photographer.

I would like to take this opportunity to thank all local, national and international lenders to our exhibitions this year. The range and quality of lender individuals and institutions highlights the excellent scholarship and good reputation of the Art Gallery of NSW.

This year the *Archibald, Wynne and Sulman Prizes* attracted near record attendances totalling 146,816 with, as previously mentioned, the Archibald being won by Ben Quilty for his portrait of Margaret Olley.

NEW CONTEMPORARY GALLERIES

In May 2011 the Gallery opened the new contemporary galleries featuring the John Kaldor Family Collection. This was a historic occasion. John Kaldor AM made the generous gift of his private collection with matching support from the NSW government to build an offsite storage facility. This allowed the Gallery, with the support of the Belgiorino-Nettis family, to convert its existing storage area into a new gallery space. The new galleries were designed by architects Andrew Andersons and have added a further 1900 square metres of public space, opening up an entire floor at the Gallery dedicated to modern and contemporary art.

FINANCIAL

This financial year the NSW government increased its recurrent base funding to the Gallery by \$3 million to \$24.8 million per annum in 2010–11, which is around 53% of the Gallery's total expenses. Notwithstanding this funding increase, the Gallery continued to rely heavily on revenue from corporate sponsorship

and commercial activity to fund its total expenditure, including its exhibition program and artwork acquisitions.

The Gallery performed well financially during this year, mainly due to income from the exhibition program and a successful year of venue hire, restaurant and cafe activity. The Gallery's operating result was a net surplus of \$4.3 million, \$2.6 million ahead of the forecast made last year. These funds will be primarily used to improve the Gallery's collection.

SIGNIFICANT BENEFACTION

The NSW community has always generously supported the Gallery, and this was the case again in 2010–11. The support of benefactors is integral to the Gallery's ability to grow its collection.

The most significant donation this year was undoubtedly the John Kaldor Family Collection. This collection of contemporary art is valued at around \$35 million, with about \$6 million initially donated and the balance of the works being loaned to the Gallery with a view to the entire collection being donated over the course of Mr Kaldor's lifetime. This is the single largest donation of artworks ever made to an Australian museum and I take this opportunity to formally thank Mr Kaldor and his family on behalf of the Gallery.

The role of the Art Gallery of NSW Foundation is critical to the Gallery's ability to grow its collection and I would like to especially acknowledge the role of the chair of the Foundation, Rowena Danziger AM, for her continuing leadership. I would also like to acknowledge the role of the Art Gallery Society of NSW in contributing to the range and quality of the collection. I would like to thank John Masters, President of the Society, for his support.

Benefactors continued to be generous in gifting works this year. Major contributors included Pauline Gandel, the Neilson Foundation, the Mollie and Jim Gowing Bequest, the Parramore Endowment, the Susan Chandler Bequest, the Kerr Nelson Foundation and Joanna Love. I would like to thank these benefactors for their generosity.

CORPORATE SPONSORSHIP

This year the Gallery was successful in attracting and retaining sponsorship of over \$2.26 million. I am delighted to welcome four new sponsors: Marsh, the Gallery's risk and insurance partner;

Freehills, which provides legal advice to the Gallery and was a major sponsor of the exhibition *David to Cézanne*; and the Seven Network and WesTrac, who supported *The First Emperor*.

This year a new strategic partnership was created with Destination NSW (formerly Events NSW) and the launch of the Sydney International Art Series – a four-year agreement to bring the world's most outstanding exhibitions to Australia.

I would like to acknowledge the Gallery's principal sponsors: ANZ for its second year of sponsoring the *Archibald, Wynne and Sulman Prize* exhibitions; Delta Electricity for its ongoing commitment; Ernst & Young for its sponsorship of *Paths to abstraction*; JP Morgan for its fifth year of sponsoring the Brett Whiteley Studio; Macquarie Capital for its third year of sponsoring Art After Hours; Optus for its second-year association with the Open Gallery program; Qantas for its sixteenth year as official airline and principal sponsor of the Yiribana Gallery; and UBS for supporting the new contemporary galleries and UBS ArtZone.

I would also like to thank the Gallery's loyal and generous supporters: City of Sydney, JCDecaux, Porter's Paints, Hyperion Asset Management, Sofitel Sydney Wentworth, and the Sydney Morning Herald.

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 exhibition program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support.

THE YEAR AHEAD

Late 2011 and 2012 will continue the Gallery's tradition of staging a rich and diverse exhibition program and will include *The mad square: modernity in German art 1910–37* (6 Aug – 6 Nov 2010), *Master of Modern Japanese Art & Design: Kamisaka Sekka* (21 June – 26 August 2012) and the annual Archibald, Wynne and Sulman Prizes and the Dobell Prize for Drawing. In April 2012 there will be a grand opening for a new display of the Gallery's 19th- and 20th-century Australian collection.

In August 2011 the Minister for the Arts, the Hon George Souris MP, launched

the second Sydney International Art Series at the Gallery, which will feature the Gallery's upcoming Picasso exhibition and an exhibition at the Museum of Contemporary Art. This follows the success of the inaugural Sydney International Art Series in which *The First Emperor* featured. The Gallery's agreement with Destination NSW focuses on international art exhibitions over summer and will include the Francis Bacon show scheduled for the Gallery in 2012–13 as well as the following year's major exhibition.

This calendar year will end with what is likely to be the most successful exhibition yet staged at the Gallery: *Picasso: masterpieces from the Musée National Picasso, Paris*. To stage such a significant exhibition the Gallery will present it on the ground floor where the 19th- and 20th-century Australian collections are usually displayed. A selection of masterworks from the Australian collection will be on display in the Rudy Komon Gallery during the Picasso exhibition and Australian works will tour regionally during this period. Picasso is on loan from the Musée Picasso in Paris and the Gallery is delighted to be the exclusive Australian venue for this exhibition.

THANKS

I would like to take this opportunity to acknowledge the ongoing support of the NSW government, and in particular to thank former Premier, the Hon Kristina Keneally; the NSW Premier, the Hon Barry O'Farrell; former Minister for the Arts, Hon Virginia Judge; and Minister for the Arts, Hon George Souris. My thanks are also extended to Carol Mills, former Director-General, Communities NSW, and Mark Paterson AO, Director-General, Trade and Investment, for their keen interest in and support of the Gallery.

I would also like to acknowledge the staff of the Gallery whose hard work and dedication were responsible for yet another successful year.

My fellow trustees continue to be a source of great support and advice for me, Edmund and the entire Gallery team and I thank them for that. I would like to specifically acknowledge the deputy president and chair of the Sponsorship Committee, Sandra McPhee; chair of the Audit and Risk Sub-Committee, David Baffsky AO; chair of the Strategic Development Sub-Committee, Guido

Belgiorno-Nettis AM; chair of the Finance Sub-Committee, Mark Nelson; and chair of the Acquisitions and Loans Sub-Committee, Professor Janice Reid AM. I also thank the Building Project Control Group, chaired by Guido Belgiorno-Nettis and John Morschel, a former trustee and life governor who oversaw the delivery of the new contemporary galleries.

I would like to thank Anne Fulwood whose term as a trustee expired in December 2010. Ms Fulwood has made a significant contribution to the Gallery over many years. I am also pleased to welcome the Gallery's new trustee, Samantha Meers, who joined the board at the start of 2011. I would like to congratulate trustee Geoff Ainsworth AM for being awarded an Order of Australia for his tremendous service to the visual and performing arts through the promotion and support of contemporary art, and to the community.

The Gallery is about to enter an exciting new era. Just a few weeks before finalising this review, Edmund announced his decision to retire. Rarely, if ever, has a single person so embodied the spirit and ambition of an institution as Edmund Capon has with the Art Gallery of NSW. Edmund's departure means that the trustees must now embark on a thorough global search for a successor who will be charged with leading the Gallery into this new era. It is a daunting challenge, but a stimulating one, full of promise and optimism for the future.

This is the spirit in which myself and my fellow trustees will work through the period ahead. I look forward to working with them and with everyone associated with the Gallery on this ambitious agenda.



A handwritten signature in black ink, consisting of a stylized 'S' followed by a series of loops and a final upward stroke.

Steven Lowy
President
Art Gallery of NSW Trust

18 August 2011

The Kaldor benefaction is the most significant and influential the Gallery has received in its more than 140-year history. The Kaldor Collection brings not only a new breadth and personality to the Gallery's collections but also exciting opportunities, in collaboration with our existing holdings, for exploring and illustrating the art of our times. It would be hard to overestimate the significance of the gift of the John Kaldor Family Collection, a milestone that happens once in a century. It is a transforming experience for the Art Gallery of NSW and marks the year 2011 as one to remember in the Gallery's history.

DIRECTOR'S STATEMENT

DE-ACCESSIONING

One of the Gallery's outstanding acquisitions this year was Ian Fairweather's *Last Supper* 1958, a composition of unusual scale, intense complexity and unexpected warmth. This signal purchase for the Gallery's permanent collections brought forth again the vexed question of de-accessioning as we reviewed the existing holdings of Fairweather's work and noted a collection numbering some 19 paintings and five works on paper, the majority of which had seldom been displayed. *Last Supper* was inevitably and justifiably a costly proposition and the Trustees posed the question as to just how this purchase would be funded.

My contention regarding the factious and sensitive issue of de-accessioning is not only about the means of funding highly desirable additions to the permanent collections but also how we deal with what seems to be a pattern of eternal growth. This alone was a matter brought persuasively to our attention as we relocated the Gallery's stored art collection to its new offsite storage facility at Lilyfield. Scanning the racks of works of art that seldom if ever see the light of public display does certainly remind one of the responsibility of not just developing but equally maintaining the heritage embodied therein. Such ponderings do indeed lead one to wonder why the discreet rationalising of a perpetually growing public art collection is so passionately questioned. Editing is a discipline and if thoughtfully and cautiously applied is a clear benefit in bringing logic, clarity and, we hope, an absence of unnecessary burden to present and future administrations.

The Gallery's position is that judicious although very infrequent de-accessioning has been undertaken but always with clear and well-considered objectives and following a rigorous process. In the year 2000 a revised display of our Australian art collection conceived around groups of works by defining artists demonstrated that the Gallery held well over 50 paintings by Sidney Nolan, a representation that was nonetheless inadequate. The enhancement of the Nolan collection became a clear objective and certain works and themes were identified as

acquisitive aspirations. That campaign has, over a decade, elevated the Gallery's Nolan representation to the standard expected of us, and we now boast, with the help of the Nelson Meers Foundation and other benefactors, a Nolan Room. This could not, however, have been achieved without some rationalisation of those original holdings. The most recent Nolan acquisition, *Mt Erebus* 1964, which we added to the collection this year, was entirely financed through the de-accessioning of hitherto stored works by the artist. The painting was acquired directly from the Sidney Nolan Trust and is a quintessential Antarctica Nolan of which the artist himself commented: 'a majestic great continent ... one felt this instantaneous fear at the glimpse of it, that it would annihilate one; but this was overcome straight away by the sense of wonder at it.'

The debate over de-accessioning was fuelled again with the decision to help fund the purchase of Fairweather's *Last Supper* with the sale of two works by the same artist that had been destined, I'm afraid, to eternal storage. Some criticism was directed at the Gallery about one of these works on the grounds not of quality but the fact that it had been given to the Gallery by Patrick White. In the context of a public art museum collection the previous ownership of a work of art should not be a primary concern, unless of course there are clear indications of doubt about its history and provenance. The acquired work, *Last Supper*, has been displayed on the walls of the Gallery for all to enjoy and see and the label proudly proclaims that its acquisition was assisted through the benefaction of Patrick White.

The discussion around de-accessioning works of art from a public collection is a continuing and legitimate one. The

trustees rightly requested a full discussion and the presentation of a policy for their consideration. This has now been resolved and with the Trust's endorsement has confirmed a policy, which begins with the following statement: 'De-accessioning of works of art from the collection is very much the exception rather than the rule. Under no circumstances will the de-accessioning of a work or works of art be undertaken for any purpose other than for the enhancement of the permanent collections.'

MOLLIE GOWING

To reinforce once again the role and value of benefaction in the development of the Gallery's permanent collection I record my thanks to all those who donated works of art or contributed funds in 2010–11. Here I acknowledge in particular the late Mollie Gowing, for so many decades a stalwart supporter of and advocate for the Gallery, whose bequest of both works of art and financial resources is one of the most substantial we have ever received. On 25 November 2010 the Gallery hosted a celebration to honour the redoubtable Mollie whose passionate support for art, artists and the Gallery is manifest in her extraordinary benefaction of our Aboriginal and Torres Strait Island collection over so many years. She also left in her will a large collection of works of art in the full knowledge that not all of the works would be suitable for inclusion in the Gallery's permanent collection and thus directing that those deemed by the curators as superfluous be sold and the proceeds be added to the already substantial Bequest of Mollie and Jim Gowing for the 'purpose of purchasing artworks and/or preserving existing artworks'. That was Mollie Gowing – an exemplary volunteer, supporter, advocate and philanthropist.



HIGHLIGHTS IN 2010–11

This has been a year of many achievements, with two of particular note. The first was the outstanding popularity of *The First Emperor: China's entombed warriors* exhibition (2 Dec 2010 – 13 Mar 2011) and the second was the launch in May 2011 of the John Kaldor Family Gallery that has been greeted with universal and deserved acclaim. Both great projects were defined and applauded not only for their content but also for their presentation and it is timely to acknowledge here the contribution of two architects intimately associated with the Gallery. *The First Emperor* exhibition was superbly designed and installed by Richard Johnson, and Andrew Andersons patiently and successfully transformed what was the collection storage (in his 1972 and 1988 extensions) into the splendid and spacious Kaldor Gallery of which so many visitors have noted that 'it looks as though it has always been here' – which of course it has but in quite another guise and it is a testament to Andrew's understanding of the building and its purpose that he was able to achieve such a smooth and comfortable conversion.

The First Emperor, curated by our senior curator of Chinese art Liu Yang and myself, was a clear demonstration of the Gallery's tradition of creating its own major exhibitions. During the course of the year work continued on another major exhibition that launched early in the 2011–12 financial year. *The mad square: modernity in German art 1910–37* (6 Aug – 6 Nov 2011), so ably curated by Jacqueline Strecker, is just one such project in which the Gallery has invested its curatorial, management and organisational expertise to create the kind of exceptional and original exhibition for which we have earned an enviable international reputation. Such projects embrace all aspects of the Gallery's activities and responsibilities but above all permit our curators to fully exercise and fulfil their scholarly and curatorial aspirations.

The launch of the John Kaldor Family Gallery was without doubt the highlight of the year, for it was not only a revelation within the building but also a giant step for our modern and contemporary collections and a benefaction of hitherto unprecedented scale. Much has been written and said about this quantum leap in the history of the Gallery for it

was a signal moment for art museum benefaction in this country and, above all, one defined by the distinctive eye and mind of John Kaldor. As John has said so poignantly, this is the culmination of more than five decades of his fascination with and commitment to the art of our time and this year that history was transferred into the public domain. The public response has been such that I believe John and his family may feel both justified and delighted that their benefaction has brought such pleasure, interest and inspiration to our visitors. The advent of the John Kaldor Family Gallery and, of course, the Kaldor Collection, has led to many innovative and productive services and enhancements at the Gallery, including a wide range of education and public programs and what is known as the UBS ArtZone – an initiative that has seen the introduction of new technologies in the form of user-friendly iPads to help our visitors further understand and appreciate the world of modern and contemporary art.

The Kaldor benefaction is the most significant and influential the Gallery has received in its more than 140-year history. The Kaldor Collection brings not only a new breadth and personality to the Gallery's collections but also exciting opportunities, in collaboration with our existing holdings, for exploring and illustrating the art of our times. It would be hard to overestimate the significance of the gift of the John Kaldor Family Collection, a milestone that happens once in a century. It is a transforming experience for the Art Gallery of NSW and marks the year 2011 as one to remember in the Gallery's history.

The transformation of the collection storage space into the new contemporary galleries and John Kaldor Family Gallery was a task of considerable complexity, involving the removal of 1000 tonnes of sandstone from the very heart of the building. It was a stupendous effort and I reiterate my thanks of last year to John Morschel, Guido Belgiorno-Nettis, Anne Flanagan, Andrew Andersons and all those involved in guiding the project to successful completion.

OPEN WEEKEND

Similarly embracing of all the Gallery's resources are our Open Weekends, and this year we – unusually – entertained the public at large with two such celebratory weekends. The first, held during the long

weekend of 2–4 October 2010, marked the re-launch of the Yiribana Gallery and the premiere of Hetti Perkins's much praised television series *art + soul*. The Gallery is proud indeed to have been so closely associated with this landmark production. The second Open Weekend, held on 21–22 May 2011, was a celebration of contemporary art at the Gallery, including the opening of the John Kaldor Family Gallery and the re-launch of our refurbished and enlarged modern and contemporary galleries, which incorporates, to the delight of so many aficionados, a dedicated photography gallery. There was a high level of activity over both weekends and the contemporary event was enlivened by the projection of artist Shaun Gladwell's videos across the exterior of the building. We may well be a heritage building but I found the images of a motorbike-riding Shaun dancing across the classical facade very appealing.

SIGNIFICANT STAFF MOVEMENTS

There have been some significant staff movements during the year. Most significant was the departure of our long-serving and distinguished head of Australian art, Barry Pearce, on long-service leave prior to his formal retirement in November 2011. It would be hard to overestimate Barry's contribution to both the Gallery and the cause of Australian art. He has presided over the significant development of the collection and addressed those areas in need of attention with some vigour – for example, the representations of Nolan and Fairweather – as well as seeking out lesser known artists, such as Horace Trenergy, who had been overlooked in the past. Barry delivered literally hundreds of informative and entertaining lectures, managed the Brett Whiteley Studio, oversaw an endless range of public programs, fostered and nurtured the careers of his curatorial staff and championed the cause of Australian art both here and around the world. His outstanding exhibitions have become landmark events and he set a standard acknowledged throughout the country. His monographic shows, in particular, are securely enshrined in the history of Australian art. Barry has made an impressive contribution to Australian art and brought great credit to the Gallery during his long and creative service. In recognition of his career the trustees



(top) Installing *The First Emperor: China's entombed warriors* exhibition.

(bottom) School children viewing Sol LeWitt's *Wall drawing #1091: arcs, circles and bands (room)* 2003 in the John Kaldor Family Gallery.



elected to honour Barry with the title of emeritus curator of Australian art in which capacity he will retain an association with the Gallery.

Another and similarly rueful departure was that of our marketing director, Belinda Hanrahan, to take up the position of director of Hazelhurst Regional Gallery. Many congratulations to Belinda. For over 16 years at the Gallery Belinda worked tirelessly and with an acute awareness for the varied sensitivities in an institution such as this to garner its varied resources and imaginations into the wonderful and optimistic image that the Gallery now enjoys. Belinda's departure initiated a modest reorganisation of our marketing department and related activities under the management of a new assistant director position. We are delighted to welcome Kirsten Downie, formerly of the National Gallery of Australia, to this position.

I was personally very sad to see our curator of Chinese art, Liu Yang, leave us to take up the role of head of Asian art at the Minneapolis Institute of Arts. Yang came to the Gallery from my old place of learning, the School of Oriental and African Studies in London, following a distinguished academic record and museum experience in his native China. Here at the Gallery, Yang, Jackie Menzies and I worked on a number of Chinese exhibitions, often with Yang's colleagues now elevated to positions of authority and responsibility across China. Thus it was that we were able to bring to Sydney such splendid shows as the extraordinary ancient bronze figures and masks from Sanxingdui in Sichuan province, Chinese painting shows from Guangzhou and Shanghai, jades from the Palace Museum in Beijing, the beautiful *Lost Buddhas* from Qingzhou and, this year, *The First Emperor and Homage to the Ancestors: ritual art from the Chu kingdom* exhibitions, which attracted such popular attention. Yang's achievements in bringing the arts of China to our audiences have been impressive indeed.

FUTURE VISION UNDER DEVELOPMENT

The conclusion of my last report reflected on the longer term future of the Gallery and the challenges we face. With the prospect of the opening of the Kaldor Gallery firmly in view, my mind inevitably scanned the next horizon in the life of the Gallery and, to be honest, it was hard

to see. What more could we possibly do within the Gallery's existing footprint? To which the answer was very little, if anything. To consider this daunting issue the Trust established a Strategy and Development Sub-Committee under the chairmanship of Guido Belgiorno-Nettis who, along with other members – Steven Lowy, David Baffsky, Anne Flanagan and myself – has been quietly and diligently working on a vision for the future of our Gallery. This has been a primary concern of mine and as we are now drawing some conclusions after wide-ranging research and investigation, I would like to express my thanks to the members of the committee and to Richard Johnson and Chris Johnson for their invaluable work and advice.

THANKS

I must conclude with the usual round of thanks to so many people who have made my job during the year so rewarding and fruitful and without whom I would be a bundle of muddling incompetence. Above all, thank you to the fantastic staff of the Gallery and the Gallery Executive: deputy director Anne Flanagan (where indeed would I be without her), Tony Bond, John Wicks and Kirsten Downie. To our Board of Trustees so diligently led by our president Steven Lowy, to all our benefactors – and here I would like to single out Rowena Danziger who is not only a constant benefactor but also president of the Trustees of the Art Gallery of NSW Foundation – to all our sponsors, to our President's and VisAsia Councils and to John Masters, Craig Brush and the Art Gallery Society of NSW, I express my thanks. During the course of the year we also had a change of government and it was a great pleasure to welcome our new Premier Barry O'Farrell who, within the first three months of his premiership, officiated, with wit and spontaneity, at the opening of the Archibald, Wynne and Sulman Prize exhibitions and then launched the splendid new John Kaldor Family Gallery. We also gained a new Minister for the Arts, the Hon George Souris, who has embraced the Gallery with great enthusiasm and to him and his ministry I express my profound thanks.

As we enter the new financial year two matters have arisen that must be addressed. Firstly, the 2011–12 year has commenced on a sad and unexpected note with the death of Margaret Olley – one of Australia's great characters, an

extraordinary benefactor of the Gallery and the arts, and a personal friend. A tribute to Margaret that I originally wrote for the *Australian Financial Review* (19 Aug 2011) follows this statement. Secondly, this is my thirty-third and final contribution to the Gallery's annual report. It would take a publication of telephone directory proportions to relate all those who have guided and assisted me in the role of director for all these years. I will, I hope, be forgiven for mentioning just three: Neville Wran, who as NSW Premier – rather recklessly I thought at the time – appointed me to the position way back in November 1978, and to my family, Joanna and Rebecca, who have been with me on a journey with the Gallery that has dominated our lives for so long. All I can say is that however distinguished the past of the Art Gallery of NSW, its future is brighter still. Thank you.



A handwritten signature in black ink, which appears to read 'Edmund Capon'.

Edmund Capon
Director

6 September 2011

(opposite) John Kaldor Family Gallery on lower level 2, featuring works by Sol LeWitt and Carl Andre.

MARGARET OLLEY REMEMBERED

Behind that obvious and entrancing facade you can still see a hint of that independence of will and spirit that was never to dim but simply grow wilfully within her.

One of dear Oll's favourite sayings when she was about to miss an exhibition or hastening to finish a couple more paintings for a show was 'hurry last days'. Oddly, I don't recall hearing that most familiar utterance of hers at any time over the past six or nine months. Perhaps she knew that this time it really was 'hurry last days'. Every time that I went to see her over those last few weeks there she was with a fag in one hand and a paintbrush in the other sitting in the same chair, straw hat of extreme antiquity perched on her head, listening to ABC Classic FM and surrounded by that amazing and ever-growing pile of bric-a-brac and debris, urging herself on to complete the paintings for the exhibition that was due to open in early September 2011.

One thing was for sure: if for any reason she simply could not paint – and in recent years there were sadly many such occasions owing to increasing frailty or one of those 'black dog' days when the spirit had gone AWOL – Margaret Olley was at a loss. To paint pictures, her homilies to the wealth of delight and reaffirmation of life that she found in that most humble, familiar and wonderfully chaotic world of hers, was her *raison d'être*. There is among her hundreds of friends a tremendous wish to preserve that house. If such a thing were possible it would indeed provide future generations with one of the greatest archaeological discoveries of the 21st century, for it is a happy maelstrom of years of accumulation of furniture, Indian columns, art, painting equipment, bric-a-brac, flowers in varying degrees of decay, objets d'art, ashtrays and literally piles of catalogues, books, invitations, letters and probably quite a few bills that have long since passed their use-by date.

So many of these things appear in her paintings; her repertoire was always ready to hand.

There are so many reasons and ways to remember Margaret Olley: as a painter – and she was very insistent on being referred to as a painter rather than artist, which she considered a term of some pretension – as a benefactor of legendary generosity to art, artists and galleries, as a mentor to those who, like her, life had at sometime derailed, as an observer of life with an acute and incisive capacity to see straight to the heart of things, as the hostess of so many lunches and dinners for a galaxy of the known and unknown and as a provider of remarkable quantities of beetroot soup. As her great friend Barry Humphries has noted, the real pinnacle of acceptability in socially conscious Sydney was to be invited to a Margaret Olley dinner party where the unsuspecting first-time guest would often be quite alarmed to see food emerging from the catastrophe that posed as a kitchen, and yet the food was always absolutely sound and nourishing. Those same first-time guests could be similarly surprised when their plate was removed to see themselves looking at the ever-present place mats illustrating Indian miniature paintings of, in graphic and eloquent detail, the most interesting physical contortions of the *Kama Sutra*.

For me, though, I shall always recall the voice of Margaret Olley and her wonderful and refreshing insistence on saying exactly what she thought, irrespective of the circumstances and with little concern for the sensitivities of those who might be within earshot. If an essential criterion for the appellation 'eccentric' is being a person of absolutely independent views, arcane tastes and a complete and utter indifference towards prevailing attitudes, values and fashions, then with Margaret Olley's passing we have lost the quintessential eccentric. Many were the occasions when I witnessed a familiar leader of the community or a politician

enter the gallery and spot Oll in the distance, and she them, only for them to retreat rapidly and furtively to the nearest door in order to avoid a blast from the indefatigable Olley on why didn't they do this or that or support the gallery in the manner she deemed right and proper. She could indeed be quite a tyrant.

Of course we could not agree about everything and now in retrospect I can say that I thoroughly enjoyed my banter with her over the purchase of Cy Twombly's quietly majestic *Three studies for the Temeraire*, which I was so very keen to acquire for the Gallery. These works, a triptych, were not exactly to Oll's taste – she considered them a little thin and of such subtlety as to be pretty much invisible in terms of both aesthetic and content. No amount of cajoling about the mysteries of the papal fleets departing from the ancient port of Gaeta, where Twombly lived, to sail off and defeat the Turks at the Battle of Lepanto in 1571 was going to persuade her of my conviction. She just sniffed dismissively and referred to them as my 'wobblies', which, along with her two allies in this particular and amusing skirmish – Barry Humphries, who described Twombly as the artist who 'can't draw', and Jeffrey Smart, who was similarly acerbic in referring to him as 'sly Cy' – made for a very entertaining acquisition process! A real trinity of characters doing an assassination job on a triptych. Nonetheless, the Gallery is the proud owner of those Twomblys which are forever on display and I have to say that, latterly, Margaret had a slightly more benign attitude towards them. But when we were on the trail of a Degas, a Morandi, a Bonnard or a Giacometti there was no such dissent. Indeed, the very first painting by her much-admired Giorgio Morandi that was acquired for the Art Gallery of NSW was purchased by Margaret Olley.

(opposite) William Dobell, *Margaret Olley* (detail) 1948





(top) Margaret Olley, *Portrait in the mirror* (detail) 1948

(bottom, left to right): Margaret Olley, *Ranunculus and pears* (detail) 2004 and *Still life with leaves* (detail) c1960

She was a pragmatic soul; her paintings illustrate a sensibility to human presence rather than the questioning or probing of why. The 'why' she simply accepted.

We all associate Margaret Olley with the art of painting – not only as a painter, but also as the subject for that portrait now so indelibly inscribed onto Australian art and social history: William Dobell's Archibald-winning painting that remains an absolute favourite in our Gallery. Like any good portrait this picture says much about its subject; there she is, coy and provocative, decked out like a flower girl and blooming like a succulent bud about to burst forth. That was Olley in 1948, but behind that obvious and entrancing facade you can still see a hint of that independence of will and spirit that was never to dim but simply grow wilfully within her. It's fascinating to look at that picture and to then take in Ben Quilty's 2011 Archibald-winning portrait of Oll; no mistaking the subject, no mistaking the spirit and no mistaking that those 60-plus years may have left their mark on her appearance but not on the tenacity of her personality and, above all, her wonderful irascible character.

Who would have thought that behind that richly dishevelled appearance, with layers of colourful fabrics posing as clothes and a clutter of miscellaneous baubles, lay such a feisty spirit? She could be subversively competitive with her colleagues. We attended the opening of an exhibition of her long-time sparring partner Jeffrey Smart in Sydney one evening where, of course, Jeffrey – often referred to as 'Lord Smart' by Oll – was in attendance and positively glowing after a complete sell-out show for a then staggering sum of money. We all piled into a friend's car after the vernissage and dropped Margaret off at her house. She and her 'chariot', the Zimmer frame bedecked with a Chanel ribbon and sundry bells and whistles for warning people that she was approaching, were manhandled out of the front seat of the car and she then slammed the door with such force, scathingly uttering 'a million dollars indeed', that the door on the driver's side flew open. We had many conversations about prices and

it was totally characteristic of her that she thought the high prices that were increasingly becoming attached not only to established but also emerging artists' works were simply outrageous. She was not going to subscribe to the trend and fought to maintain her prices at what she thought to be reasonable and accessible figures, more often than not against the instincts and certainly the wishes of her dealers.

Such reflections on Margaret Olley's tastes and views and what she found so essential and comforting in the work of art reveal her innate sensibility for the sheer texture of life. While she certainly thought and pondered matters, she was forever guided more persuasively by her feelings; by instinct rather than by analysis, which is one reason why she was so baffled by much contemporary art, especially the genre of 'conceptual' art in which it is the idea that is the work more so than its material realisation. She would demonstrate a distinct lack of patience with such matters that bewildered her. Another of her more memorable quips was on the occasion of an exhibition at the Gallery of the German artist Wolfgang Laib. Peering into the gallery in which his works were displayed – works made of natural materials such as beeswax, stone, milk and, extraordinarily, pollen, and which I thought rather beautiful monuments to the almost mystical absence of logic to our transient presence – she, with her usual quixotic brevity, commented 'not much going on in there' and off she went.

No, Margaret Olley liked her art to come with a more definitive form and perhaps a more direct and pictorial echo of the world around us. In this she was a pragmatic soul; her paintings illustrate a sensibility to human presence rather than the questioning or probing of why. The 'why' she simply accepted.

Thus it is that her paintings are contemplative and affirming rather than challenging, and reflect her taste for the serenity and eloquence of Vermeer,

the intimacy of Bonnard, the density of Cézanne and the rich austerity of Morandi. Like her, these are all artists whose works are informed by the visual experience and clarity offered by the language of colour, composition and selection. In truth, Margaret had a slight mistrust of interpretation and too much analysis, with an inclination to rely on the honesty of instinct rather than the manipulations of the mind.

Much preferring people to politics, Margaret Olley was essentially apolitical, but that certainly did not stop her having views on matters political – views she expressed with a quiet but insistent certainty and which tended to the established rather than the radical. While she did see the world through the prism of the arts, she was acutely aware of shifts and tendencies in political and social values. It was simply that her measure of those values was different; she was beholden to her own instincts and values, which were deeply attuned to the strengths and weaknesses of her fellow humans.

When asked what was most important to her Margaret would invariably reply – not instantly, but with her considered pause that suggested a moment of reflection, even though she knew full well what she was going to say – 'oh, I think helping others'. This she did in manifold ways, but one above all suggested to me that she not only followed her own instincts but thought equally about how that should be. When implored to help younger artists, she would not merely dispense funds; if she believed in the aspiring artist she bought their work, thus demonstrating a real and practical support and, above all, a belief in them and their work.

Edmund Capon
August 2011

Note: This tribute was published in the *Australian Financial Review* on 19 August 2011

01 SHARING



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SHARING

to continue to improve access to our collection, resources and expertise through exhibitions, publishing, programs, new technologies and partnerships

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Develop and present public and educational programs of the highest quality that extend existing audiences and build new audiences, particularly in under-represented groups

Present an annual exhibition program across the following categories:

- major temporary exhibitions drawn from national and international collections
- temporary exhibitions based on the Gallery's collection
- exhibitions of works by contemporary and/or emerging artists
- revitalisation of the permanent galleries

Achieved. The exhibition program presented a total of 35 shows, including *David to Cézanne: master drawings from the Prat Collection, Paris*; *The First Emperor: China's entombed warriors* and *Victorian Visions: nineteenth-century art from the John Schaeffer Collection*. Also presented were shows from the Gallery's collection, including the Indigenous art exhibition *art + soul* and *Innovation and continuity – modern Japanese ceramics from the AGNSW collection*. Contemporary shows included *Stephen Vitiello: the bird*, a Kaldor Public Art Project

More information about exhibitions presented this year can be found on pages 29–39; and in the appendix Exhibitions listing on page 97

Improve our ability to exhibit contemporary art, particularly new media

Achieved. In May 2011 the Gallery formally opened the completely refurbished 3300 square metre level 2 galleries for contemporary art, featuring the John Kaldor Family Gallery

More information about the new contemporary galleries can be found on pages 6, 12, 35 and 63

Over 65% of the Gallery attendance is free admission

Not achieved. Due to the hugely successful exhibition *The First emperor: China's entombed warriors*, which attracted over 305,000 visitations, free admission attendance as a percentage of total attendance was 57%, equating to 722,409 free admission visitations

More information about visitor admission can be found in the appendix Visitor numbers on page 96

Continue to strengthen our publishing program for both Australian and international markets

Publish annually across the following categories:

- major titles (including exhibition catalogues, multimedia and major collection handbooks)
- education kits (print and online)

Achieved. There were eight major titles published in 2010–11, including *The First Emperor: China's entombed warriors* catalogue which sold out and is one of two books published with cultural institutions in China. The Kaldor Collection book marked a milestone in the Gallery's collection history with the significant gift of artworks from the Kaldor Family. There were also six new education kits published in 2010–11

Commercially distribute major titles within Australia and internationally

Achieved. Gallery publications are distributed internationally. In 2010–11 the major title for the *Paths to abstraction* exhibition sold particularly well in Europe and the United States

More details about the Gallery's publishing achievements in 2010–11 can be found on pages 40–41

Support the arts community and industry in local, state, national and international arenas

Present special programs and exhibitions to support and exhibit contemporary and emerging artists

Achieved. This year's exhibition program included four key contemporary art exhibitions, including the launch of the new level 2 contemporary galleries. The annual Archibald, Wynne, Sulman and Dobell Prize exhibitions also supported emerging Australian artists

(previous) The *art + soul* exhibition in the Yiribana Gallery featuring works by (left to right) Richard Bell, Djirirra Wunungmurra, Richard Bell, Djirirra Wunungmurra, Mulkun Wirrpanda, Djambawa Marawili, Mulkun Wirrpanda, Ginger Riley Munduwalawala, Malaluba Gumana, Gulumbu Yunupingu.

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Support the arts community and industry in local, state, national and international arenas

Promote Australian art and artists in national and international arenas

Achieved. In 2010–11 the Gallery lent 12 works to the Museum Ludwig in Cologne, Germany, for the exhibition *Remembering forward: an exhibition of major Australian Indigenous artists*. The Gallery also lent Australian artworks from the collection to major galleries and state libraries around the country. While in Canada on courier business, the Gallery’s head objects conservator held meetings with local colleagues to discuss the preservation of Brett Whiteley’s outdoor sculpture *Almost once*. The Gallery’s Rupert Bunny show toured to both Melbourne and Adelaide

More information on loans can be found in the Collection loans appendix on pages 111–17

Continue our art prizes and scholarships program for Australian artists and visual arts students, valued at over \$160,000

Achieved. The total prize money for awards and scholarships presented in 2010–11 was \$191,300

More information can be found in the Art prizes, grants and scholarship appendix on page 95

Nurture and develop a range of partnerships within regional NSW, across Australia and internationally

Continue national and international partnerships and establish new ones

Achieved. Many of the Gallery’s exhibitions presented this year included loans from major international institutions. In 2010–11 major work was undertaken in preparation for the August 2011 show *The mad square: modernity in German art 1910–37*, which features more than 200 works from around the world, many from new lenders to the Gallery. In 2010–11 the Gallery also established four new sponsorship partnerships with Australian companies as well as a new strategic partnership with Destination NSW (formerly Events NSW) and the Sydney International Art Series – a four-year agreement to bring the world’s most outstanding exhibitions to Australia

Extend the range and quality of our online resources to improve access to the Gallery’s collection and programs

Enhance access to the Gallery through the website and digital resources (within the Gallery and online)

Achieved. As part of the new level 2 contemporary galleries a new media hub was created, sponsored by UBS, featuring technology sporting the Gallery’s new app, *Contemporary*, which will be available for free download on iTunes by the end of 2011. On 20 September 2010 the Gallery’s new website was launched with a new design, information architecture and underlying technology

More information can be found in the Electronic service delivery appendix on page 101

Through research and innovation, continue finding new and better ways to extend and deepen understanding and enjoyment of the visual arts

Present papers at symposia, forums and workshops, in both Australia and internationally, on all aspects of the Gallery’s operations

Achieved. During the year Gallery staff participated in various symposia, workshops and forums both nationally and around the world, including delivering a keynote speech at the NZCCM Conference in New Zealand, and attending a workshop for Korean art curators, the ICOM conference in Shanghai, Paris Photo fair, Melbourne Art Fair, the Museums Australia Conference in Melbourne, the Museums Director’s meeting in Brisbane and CRC-GLAM workshop in Canberra

An Open Weekend held at the Gallery in October 2010 celebrated the launch of the art + soul exhibition with an extensive program of artists' workshops, celebrity talks, childrens programs, film and music. All of the more than 60 performers and participants in the program were Indigenous, with many of the artists who featured in both the exhibition and documentary coming to the Gallery from all over Australia, including the Tiwi Islands, the Western Desert and Warmun (Turkey Creek) in the East Kimberleys. The Open Weekend was a rare opportunity for artists from distant communities to share stories with each other and the visiting public.

EXHIBITIONS AND AUDIENCE PROGRAMS

Access was provided to our collection and significant artworks from around the world through our permanent displays and our 2010–11 major exhibitions program, which was supported by an impressive array of public programs and events. The Gallery offered a total of 36 temporary exhibitions, nine continuing from 2009–10 and 27 commencing this year. This diverse exhibition program was generally free to the public, with admission fees charges for only six shows.

During the year there was a regional tour of *Archibald Prize 10* to seven venues across NSW. Also this year the *Rupert Bunny: artist in Paris* exhibition completed its tour in Melbourne and then travelled to the Art Gallery of South Australia. A full list of the year's exhibitions, including touring venues and overall visitor numbers, is included in the appendices.

The Gallery published eight major new titles in 2010–11, several of which were so popular that they have sold out. This year the Gallery worked with the digital agency The Nest to develop its first iPad app, *Contemporary*, which is now available free on iTunes. The Gallery continued to publish both print and online education kits, collection notes and free exhibition booklets for smaller shows.

This section of the annual report highlights some of the Gallery's major exhibitions and public programs in 2010–11 and provides information about our most recent publications.

AUSTRALIAN ART: INDIGENOUS

ART + SOUL

28 August 2010 – 13 June 2011

The groundbreaking three-part documentary series *art + soul* was written and narrated by the Gallery's senior curator Hetti Perkins, produced by Bridget Ikin and directed by Warwick Thornton. The series explores the diversity of Indigenous culture through three themes: 'home and away', 'dreams and nightmares' and 'bitter and sweet'. Drawing on key works from the Gallery's collection, it reveals the myriad contemporary artistic



Warmun (Turkey Creek) artist Shirley Drill viewing a work in the *art + soul* exhibition.

expressions that evidence the enduring heritage of Indigenous Australia in all its diversity and complexity.

The *art + soul* exhibition in the Yiribana Gallery highlighted the artists and artworks featured in the documentary. The exhibition captured the remarkable energy of Aboriginal and Torres Strait Islander art – from the renowned Papunya Tula Artists movement that had its humble beginnings in the early 1970s to Rover Thomas and his phenomenal achievements in the East Kimberley and right up to present-day 'black city culture'. More than 100 works were showcased by artists including Destiny Deacon, Richard Bell, Mervyn Bishop, Tommy McRae, Ricky Maynard, Ginger Riley Munduwalawala, Judy Watson, Brenda L Croft, Emily Kam Ngwararray, John Mawurndjul, Naata Nungurrayi and Rusty Peters. An *art + soul* book, written by Hetti Perkins, was published by The Miegunyah Press to accompany the series. It features extensive essays, artist interviews and biographies, and numerous key works from the Gallery's collection.

An Open Weekend held at the Gallery in October 2010 celebrated the launch of the *art + soul* exhibition with an extensive program of artists' workshops, celebrity talks, childrens programs, film and music. All of the more than 60 performers and participants in the program were

Indigenous, with many of the artists who featured in both the exhibition and documentary coming to the Gallery from all over Australia, including the Tiwi Islands, the Western Desert and Warmun (Turkey Creek) in the East Kimberleys. The Open Weekend was a rare opportunity for artists from distant communities to share stories with each other and the visiting public. The Gallery's Aboriginal and Torres Strait Islander art department worked closely with different communities to develop programming which best represented them and reflected and expressed their wishes. This resulted in a range of public programs, including talks, demonstrations, performances, workshops and discussions. In all, the response to the Open Weekend was astoundingly positive, with more than 19,000 visitors. Three short documentary films relating to the Open Weekend were commissioned and will be available online in the second half of 2011.

The Open Weekend was followed by a series of talks programmed as part of Art After Hours and Art After Class, attracting the general public and school groups alike. As a result of the success of the Open Weekend and the *art + soul* documentary, visitation to the Yiribana Gallery in 2011 was greatly increased.

AUSTRALIAN ART

ARCHIBALD, WYNNE AND SULMAN PRIZES

16 April – 26 June 2011

This year – the 90th year of the Archibald Prize – there were 798 entries for the Archibald, 810 for the Wynne and 633 for the Sulman. The Archibald, judged by the trustees of the Art Gallery of NSW, was won by Ben Quilty for his portrait of Margaret Olley. The Wynne, also judged by the trustees, was won by Richard Goodwin for his work *Co-isolated slave*. The Sulman, judged by the contemporary Indigenous artist Richard Bell, was awarded to Peter Smeeth for his work *The artist's fate*. There was some controversy surrounding Bell's stated technique for judging the prize, stimulating community debate around the exhibition.

Ben Quilty's Archibald-winning portrait is particularly poignant following the death of the beloved Australian artist

Margaret Olley in July 2011. The large crowds drawn to the exhibition – topping last year's visitor numbers with a final attendance figure of 146,816 – are evidence of the popularity of both artists.

Approximately 12,500 visitors engaged in public programs held in association with the 2011 Archibald, Wynne and Sulman Prizes. Art After Hours presented a popular series of engaging and entertaining programs with celebrity and exhibition talks, as well as Art After Class talks and ArtBar performances. The guest celebrities included Margaret Throsby, who interviewed Ben Quilty and Margaret Olley; Gruen Transfer presenter Russel Howcroft; actor, director and writer Jonathan Biggins; artistic director of Belvoir St Theatre Ralph Myers; documentary maker John Safran; and actor and director Brendan Cowell.

A film series, *Identities*, was presented in conjunction with the Archibald with features and documentaries exploring

the essential elements of humanity, including questions of self-image, individuality and psychological identity.

In addition, and in what has now become a tradition, Gallery staff spoke about their favourite landscape paintings in the collection in relation to the Wynne Prize. Eric Riddler, the Gallery's image librarian, gave a lecture examining the differing interpretations of the 'preferentially distinguished' clause in the rules of the Archibald Prize over the past nine decades, and education groups enjoyed a series of study mornings, collection discussions and Art After Class talks.

JUSTIN O'BRIEN: THE SACRED MUSIC OF COLOUR

18 December 2010 – 27 February 2011

The major exhibition of 2010–11 for the Australian art department was *Justin O'Brien: the sacred music of*



Media excitement at the announcement of the 2011 Archibald Prize with artists Ben Quilty and Margaret Olley in front of Ben's winning portrait of Margaret.

colour, co-curated by Barry Pearce and Natalie Wilson. Presenting 94 paintings, watercolours and drawings, this popular exhibition highlighted the career of the much-admired Australian artist. Encompassing work from the artist's first years as a student in Sydney in the 1930s up until his final years in Rome, the selection revealed not only O'Brien's commanding use of colour and form, but also his wide-ranging knowledge of art history and literature. To accompany the exhibition the Gallery published a comprehensive monograph on O'Brien's life and work with essays by Pearce and Wilson. The Art Gallery of NSW was the only venue for this survey, the first retrospective of O'Brien's work held at a state gallery since 1987.

Supporting the exhibition was a series of public and education programs that highlighted the historical, aesthetic and religious aspects of O'Brien's work. The Gallery also hosted a series of group meditations inside the exhibition led by the Australian Christian Meditation Community. Two free special lectures were given by Rev Rod Pattenden, a writer, curator and chair of the Blake Society, focusing on O'Brien's work in the context of religion and the Blake Prize, and Dr Louise Marshall from the Department of Art History at the University of Sydney who spoke on 'O'Brien's inspirations: the Duccio and the art of Renaissance altarpieces'. A series of 5.30pm exhibition talks were offered as part of Art After Hours, including discussions by Barry Pearce, as well as the artists Martin Sharp and Peter Kingston – both former students of O'Brien's. Several well-attended Art After Class programs were run for senior and tertiary students, and education groups participated in discussion tours led by Gallery teachers and lecturers. In all, more than 400 visitors attended a public program related to the exhibition.

ARTEXPRESS 2011

9 February – 10 April 2011

ARTEXPRESS is a joint project of the NSW Department of Education and Training and the Board of Studies NSW. The Gallery has been the principal venue for ARTEXPRESS since 1983, affirming its commitment to visual arts education by exhibiting work by student artists alongside professional artists in the Gallery. The 2011 exhibition featured a selection of outstanding works

developed for the art-making component of the 2010 NSW Higher School Certificate examination in Visual Arts from students in both metropolitan and regional NSW. It encompassed a broad range of approaches and expressive forms, including ceramics, collections of works, designed objects, documented forms, drawing, graphic design, painting, photo-media, printmaking, sculpture, textiles and fibre, and time-based media.

18,518 students attended the exhibition, including 915 primary students. With this growing interest from the primary sector, the Gallery will be initiating a stronger programming focus for this age group in 2011–12. The total attendance figure for ARTEXPRESS 2011 was 123,877, including education audiences and the general public.

AUSTRALIAN COLLECTION FOCUS ROOM

20 May – 29 August 2010

In 2010–11 the Australian Collection Focus Room series continued to consider artists and artworks from the Gallery's Australian collection in depth. In *La Per: an Aboriginal seaside story* (16 Jul – 10 Oct 2010) curator Jonathan Jones brought together a group of the famous shell work objects made by generations of women from the Sydney Aboriginal community of La Per (La Perouse), alongside carved boomerangs and shields made by men, and photographs by Peter McKenzie. *Nolan, Boyd, Fairweather, Rees: some recent acquisitions* (16 Oct 2010 – 9 Jan 2011), curated by Barry Pearce, featured four recent purchases: Sidney Nolan's *First-class marksman* 1946, Arthur Boyd's *Bride carrying a ram* 1962, Ian Fairweather's *Last Supper* 1958, and Lloyd Rees's *The Summit, Mt Wellington II* 1973. Each of these works is a definitive modern masterpiece and a key addition to the Australian collection.

Rosemary Madigan, sculptor (15 Jan – 22 May 2011), curated by Deborah Edwards, focused on Madigan's exceptional stone - and wood-carvings of the female body, including the wonderfully understated *Torso* 1986 from the Gallery's collection. *Antonio Dattilo-Rubbo* (28 May – 14 Aug 2011) brought together a group of portraits and genre paintings by Dattilo-Rubbo, a charismatic Italian-born teacher and champion of the Sydney Moderns. Curated by Emma Collerton, the exhibition included the

recent acquisition *Poverty makes strange bedfellows* 1905. The Australian Collection Focus Room series is supported by the Susan Chandler Bequest.

ASIAN ART

THE INDIAN EMPIRE: MULTIPLE REALITIES

19 August 2010 – 3 January 2011

This wide-ranging exhibition, drawing on the privately held Portvale Collection, comprised prints, photographs, posters and textiles. Absorbing images portrayed the India of the European imagination together with images created under the patronage of foreigners overwhelmed by a different country. Trading encouraged the emergence of the East India Company which came to dominate trade and patronise artisans. The British Crown took over in 1858, maintaining power until Indian independence in 1947.

The albums in this exhibition contained images of formal portraits, tea parties, balls, hunts and landscapes by some of the most well known photographers of the 19th and early 20th centuries in India. Fine embroidery distinctive to the areas of Kutch and Saurashtra were displayed, along with finely detailed textiles from the royal courts. The vibrant lithographic prints in the show were created from the introduction of the press in India in the mid 19th century, their prevalence and ubiquity influencing contemporary artists like Pushpamala N and Clare Arni, whose work was also included in this large exhibition.

A series of guided tours and Art After Hours talks featuring Jackie Menzies, Dr Jim Masselos and Dr Kama Maclean were presented in conjunction with the exhibition. An international symposium was also held at the Gallery on 28 August 2010. Supported by VisAsia and the Australia India Institute, the symposium sold out quickly, its speakers and topics including Dr Kajri Jain (University of Toronto) on the gods in popular art; Dr Kama Maclean (University of NSW) on the British Raj; Dr Jim Masselos (University of Sydney) on the picturesque in India; artist and curator Carole Douglas on Kutch textiles; and historian Dr Kate Brittlebank on Kalighat painting.

HOMAGE TO RENGETSU: KEVIN LINCOLN AND ASIAN CERAMICS

27 October 2010 – 14 February 2011

This focus show was exhibited in the lower Asian galleries and introduced the paintings, drawings and prints of Asian ceramic objects by Melbourne-based artist Kevin Lincoln. Lincoln's still lifes, executed in subdued colour and with a great sense of space, have a tranquil, meditative aura and pay homage to the simple, unadorned beauty of Asian ceramics. The crisp lines and freshness of Lincoln's drawings testify to his sharp observation skills and deep understanding of form. Lincoln's works were exhibited alongside ceramic vessels and sculptures that have inspired him from his own and the Gallery's collections.

THE FIRST EMPEROR: CHINA'S ENTOMBED WARRIORS

2 December 2010 – 13 March 2011

The most successful exhibition held by the Gallery this year was *The First Emperor: China's entombed warriors*. The exhibition brought to Sydney one of the greatest archaeological discoveries of our time with more than 120 objects on display, including ten of the world-renowned terracotta warriors and horses, and significant recent finds from the First Emperor's mausoleum located in the province of Xi'an, central China. The exhibition was drawn from institutions including the Museum of Terracotta Warriors and Horses, the Shaanxi Provincial Archaeological Institute and the Shaanxi History Museum and was curated by the Gallery's director Edmund Capon and Dr Liu Yang, senior curator of Chinese art.

The exhibition explored the period of Chinese history preceding the Qin dynasty (221–210 BCE) of the First Emperor and the considerable accomplishments achieved at the time. Qin Shihuang (259–206 BCE) is an almost mythical figure from China's ancient past, variously described as a cruel and brutal ruler as well as a hero and revolutionary. Above all he is renowned as the founder of a united China. From the moment Qin Shihuang ascended to the throne of the Qin state at the age of 13 he began to plan his burial.

The exhibition presented carefully selected objects, including bronze ritual and jade artefacts, gold and silver ornaments and palatial architectural components that illustrate the emergence

of the Qin state. The first Emperor unified the code of laws; standardised script, measures and currency; initiated gigantic projects, such as the final construction of the Great Wall; built highways to facilitate communication; and, of course, constructed his final testament to his own immortality – this overwhelming burial.

The terracotta army was discovered in 1974 approximately 1 kilometre from the Emperor's tomb. More recent discoveries in the exhibition included three exquisite bronze birds that, together with other animals and acrobats, were designed to entertain the Emperor in the afterlife. Found 900 metres from the outside wall of the tomb were 46 life-sized birds lining the banks of an artificial watercourse, believed to be a scene of court musicians training birds in the royal park. A number of suites of armour recovered from the pit nearest the tomb were also shown.

The exhibition opened with a two-day symposium at the Gallery featuring ten eminent international scholars, including Jessica Rawson, Lothar von Falkenhausen, Duan Qingbo, Albert Dien and Robin Yates. The symposium was a collaboration with the University of Sydney and was supported by the Chiang Ching-kuo Foundation for International Scholarly Exchange, VisAsia and the Commonwealth Government through the Australia-China Council of the Department of Foreign Affairs and Trade.

The First Emperor was a key focus for the Gallery's Art After Hours program. In addition to Chinese musical performances in the ArtBar, the 6.30pm celebrity guest spot featured a variety of performances and talks. Among these were the extremely popular martial arts performances, which attracted an audience of more than 350 per session, a performance by the soprano Su-Cheen Yu, and talks by SBS TV newsreader Lee Lin Chin, Sydney Writers' Festival director Chip Rolley, TV personality Claudia Chan Shaw, writer Alison Lloyd and writer and illustrator Terry Denton.

An extended film series – *Adventures in ancient China* – was held in conjunction with the exhibition. It featured a collection of epic cinematic adventures covering royal ritual through to political upheaval and war, offering adventure, romance and spectacle and an insight into daily life in more than 2000 years of Chinese history.

In response to the growing network of people interested in Chinese-language cultural events, the Gallery presented

two lectures in Mandarin. On 5 December 2010 Professor Duan Qingbo presented the VisAsia Hing Yiu Mok Mandarin language lecture focusing on 'The design concept of the Qin Shihuang mausoleum'. Another Mandarin lecture was held on 13 February 2011 featuring three visiting Chinese archaeologists from Shaanxi Province. Their talks focused on recent archaeological discoveries in the Qin Shihuang mausoleum and in other tombs and palatial sites of Qin aristocrats.

A series of entertaining and educational childrens programs were created in association with the exhibition. The writer Geoffrey McSkimming rewrote and refreshed the Gallery's tomb guardian character, who led tours through the Asian galleries focusing on tomb sculptures, bronzes and calligraphy. The character also entertained the crowds in exhibition queues and participated in the City of Sydney's Chinese New Year parade.

A new interactive activity was developed for *The First Emperor* in the form of pop-up wearable warrior armour breastplates and paper warrior dolls for audiences to take home and colour. More than 70,000 of each were produced and all were used before the end of the exhibition. A special event was held on the Chinese New Year weekend in the form of a mass warrior photograph of more than 150 children wearing their pop-up armour breastplates. In the January school holidays families participated in armour- and mask-making workshops linked to the exhibition.

A series of study mornings were offered to secondary students, while tertiary students from arts, history and cultural studies backgrounds enjoyed Japanese tea ceremonies and collection talks. In January 2011 a new program was developed as a special event for teachers, comprising exclusive early morning viewings of exhibitions, as well as lectures and presentations by the Gallery's education team. Inaugurated as part of *The First Emperor*, this program had a positive response and will be offered for other exhibitions.

(opposite) The terracotta warriors in the *The First Emperor: China's entombed warriors* exhibition (Dec 2010 – Mar 2011).





The 2011 Chinese New Year program overlapped with both *The First Emperor* and the *Homage to the ancestors: ritual art from the Chu kingdom* exhibition. For the first time, the Gallery stayed open until midnight on Saturday 5 February 2010 and held more than 30 free events over the course of the day, including traditional Chinese performances, storytelling, tours, workshops, films, demonstrations and roving entertainment. Highlights included a fan dance workshop, fortune telling, magic demonstrations and Chinese drumming. The evening was completed by a lion dance in which approximately 500 people took part.

HOMAGE TO THE ANCESTORS: RITUAL ART FROM THE CHU KINGDOM

4 February – 26 April 2011

This exhibition, organised to coincide with the Chinese New Year celebrations mounted by the City of Sydney in conjunction with the Chinese government and Hubei Province, focused on the theme of ritual art from the region known as the Chu, which encompasses the present-day Hubei Province. Featuring some 70 stunning ritual objects, including bronze vessels, musical instruments, lacquer wares and jades, the works spanned the Warring States (475–221 BCE) and the unified Qin dynasty (221–206 BCE).

The objects were mostly from the treasure-filled tombs of the Marquis Yi of Zeng (d433 BCE) and an anonymous aristocrat at Jiuliandun (late 4th century BCE). Both tombs were furnished with a wealth of luxury goods and are among the most astonishing discoveries ever made in Chinese archaeology. Included in the exhibition were a magnificent set of 34 bronze bells, originally hung on a wooden rack and capable of producing an almost complete chromatic scale; a huge set of bronze vessels for cooling or warming wine; and an extraordinary mythological creature in the form of an antlered crane inlaid with turquoise.

Talks presented in conjunction with the exhibition covered a variety of topics, from meanings and motifs, to jades, bronzes and lacquer ware. There was also a drawing workshop – *Visualise the vessel* – and Saturday tours in Mandarin and Cantonese.

The Seniors Week program in March had a Chinese focus, featuring a traditional music recital, calligraphy demonstration and tours of the exhibition in English and Chinese. In the April school holidays there were dance performances by the Chinese Youth League and Black Swan Dance Group.

The Chinese New Year celebrations included a weekend featuring more than 30 free events exploring Chinese culture; the Gallery also stayed open

until midnight on Saturday 5 February 2010. The two-day celebrations began with a lion dance by the International Shaolin Wuchu Chuan, attracting more than 350 visitors. This was followed by a series of free events, including martial art demonstrations, Chinese drumming, magic shows, storytelling, Chinese fan dancing and tai chi workshops, as well as specialised exhibition tours in English, Mandarin and Cantonese. An *Auspicious Symbols* tour conducted by the Community Ambassadors was also held on the Chinese New Year weekend. In total, these programs attracted approximately 5000 visitors to the Gallery and were met with an enormously positive response.

EIKOH HOSOE: THEATRE OF MEMORY

12 May – 7 August 2011

This was the first solo exhibition in Australia of the internationally acclaimed Japanese photographer Eikoh Hosoe who has developed a unique style combining several different art forms, including photography, theatre, dance, film and traditional Japanese art. *Eikoh Hosoe: theatre of memory* highlighted Hosoe's mastery of photography and sensibility for theatre, performance and the human body through his four seminal series: *Embrace*, *Kamaitachi*, *The butterfly dream* and *Ukiyo-e projections*.



(left to right) The Chinese God of Fortune, performed by Joe June, welcomes visitors to the Chinese New Year celebrations; visitors engaged in a free tour of *Homage to the ancestors: ritual art from the Chu kingdom* exhibition (Feb–Apr 2011); butoh performer Yoshito Ohno dancing at the official opening of the *Eikoh Hosoe: theatre of memory* exhibition (May–Aug 2011); visitors enjoying the new contemporary galleries featuring the John Kaldor Family Gallery.

Through the novelist Yukio Mishima, Hosoe met Tatsumi Hijikata, one of the founders of butoh dance. Hosoe's association with butoh led him to photograph the renowned butoh performer Kazuo Ohno. Hosoe's most recent colour work, *Ukiyo-e projections*, revisits his early work by linking it to ukiyo-e and butoh dance and exploring many of the themes that recur in his practice: sexuality, the human form and movement. In recent years he has combined new printing technologies with Japanese washi paper to present his work on traditionally made silk screens and scrolls.

Public programs presented during the exhibition included a lecture by Eikoh Hosoe and talks by a range of experts, including Bec Dean (associate director, Performance Space), Associate Professor Jon von Kowallis (University of NSW), Professor Vera Mackie (University of Wollongong), Khanh Trinh (the Gallery's curator of Japanese art), and photographer Mayu Kanamori. Butoh performances were held featuring Yoshito Ohno, Tess de Quincey and Yumi Umiumare, along with a special screening of two butoh documentaries.

INTERNATIONAL ART

NEW CONTEMPORARY GALLERIES FEATURING THE JOHN KALDOR FAMILY COLLECTION

The launch of the new contemporary galleries was accompanied by a host of enriching and exciting programs, the first of which was the Gallery's Open Weekend (21–22 May 2011) which attracted a remarkable 11,845 visitors. With the simultaneous exhibitions *Photography & place: Australian landscape photography 1970s until now*, *Eikoh Hosoe: theatre of memory*, the 2011 Anne Landa Award for Video and New Media Arts, *Sam Smith: cameraman and art + soul*, the Open Weekend was the largest display of contemporary art in the Gallery's history.

Highlights included talks by prominent contemporary artists such as Patricia Piccinini and Tracey Moffatt, breakdancing and BMX-bike performances in association with the work of Shaun Gladwell, the opportunity to create an original Sol LeWitt wall drawing, and a lecture by Tate Modern curator Jessica Morgan. More than 60 free events were offered over the weekend involving some 50 artists, experts, performers and musicians. The response was overwhelmingly positive, creating an even greater demand for the Gallery's annual Open Weekend programs.

A series of lectures was held in conjunction with the launch of the new galleries. In addition to the free Friday lunchtime lectures was an eight-session introductory lecture series – *Art since the 1960s: why the art of today looks the way it does* – held in conjunction with the Art Gallery Society of NSW Contemporary group. The Gallery's curators and public programs staff introduced audiences to key movements since the 1960s and to several works in the John Kaldor Family Collection. This series will be followed by a six-session program of talks by experts in the field focusing on various artists in the collection.

A variety of childrens and family programs were developed, including a new Gallery character – Pertinos from the planet Boomdiddy Vostock – written and designed by the childrens author Geoffrey McSkimming. Pertinos's first appearance was at the Open Weekend and she continues to take children on fun, interactive tours of the contemporary spaces, illuminating key works and themes.

Following the success of the pop-up activities created for *The First Emperor* exhibition, a pop-up was developed for the new contemporary galleries based on Sol LeWitt's *Wall drawing #1091: arcs, circles and bands (room)*. New Tours for Tots, access programs and Seniors Week programs have also been developed.



(left to right) Pierre Paul Prud'hon's *Psyche carried off by the zephyrs* c1804 from David to Cézanne: master drawings from the Prat Collection, Paris (Sep–Dec 2010); *Photography & place: Australian landscape photography 1970s until now* exhibition (Mar–May 2011).



DAVID TO CÉZANNE: MASTER DRAWINGS FROM THE PRAT COLLECTION, PARIS

22 September – 5 December 2010

David to Cézanne featured 101 works the foremost private collection of its kind in the world. The exhibition charted the evolution of the art of drawing in the period spanning the momentous decades following the French Revolution up to the eve of the 20th century and the birth of modernism. This was a period when France, more than any other country, produced the finest succession of great artists: David, Ingres, Géricault, Delacroix, Millet, Manet, Degas, Seurat. Through superlative drawings by these and many other artists, the exhibition explored the defining movements of neo-classicism, romanticism, realism, impressionism and symbolism. Highlights from the Prat Collection have previously been seen in Europe and the USA but this was the first time the collection travelled to Australia. It was also the first time that all of the 19th-century drawings were shown together.

Launching the exhibition was an Art After Hours celebrity talk with the collector Louis-Antoine Prat in conversation with the Gallery's director Edmund Capon. The Gallery also hosted a well-attended lunchtime lecture series that explored the relationship between painting and

drawing, with a look at some of the mythological and historical subjects represented in the exhibition. Speakers included Terence Maloon (curator, special exhibitions), the art critic Christopher Allen and Jennifer Milam from the University of Sydney. Visitors enjoyed talks in French in partnership with the Alliance Française de Sydney, free classical concerts performed in the exhibition space by the Commodore's Chamber Ensemble and the Devienne Quartet, and a phenomenal film series showcasing a cinematic history of France through the late 18th and into the 19th centuries. Drawing workshops were held in conjunction with the exhibition, including a sold-out series with the artist Michelle Hiscock; an open drawing activity for all audiences in conjunction with the Big Draw workshop; and a family workshop geared towards 3 to 5 year olds. In addition to discussion tours led by trained Gallery lecturers, education audiences participated in French-language conversation tours.

THE POETRY OF DRAWING: PRE-RAPHAELITE DESIGNS, STUDIES AND WATERCOLOURS

18 June – 4 September 2011

This was the most comprehensive exhibition of pre-Raphaelite drawings

ever seen in Australia. Works by the original members of the pre-Raphaelite Brotherhood – Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais – were shown alongside those of their followers and associates, such as Ford Madox Brown, Elizabeth Siddal, John Ruskin, Edward Burne-Jones and Frederick Sandys. The exhibition also revealed the influence that pre-Raphaelite drawing had on William Morris and the designers of the Arts and Crafts Movement. As well as studies for some of the most famous pre-Raphaelite compositions, there were finished drawings, watercolours, illustrations and designs for textiles, ceramics, furniture and stained glass. Works from Birmingham Museum and Art Gallery formed the basis of the show, with key loans from numerous private and public lenders in Britain. The exhibition was organised by the Birmingham Museum and Art Gallery and was shown there (29 Jan – 15 May 2011) before travelling to Sydney.

KENNETH REED BEQUEST

On 21 October 2010 Mr Kenneth Reed announced his intention of bequeathing to the Art Gallery of NSW a superlative collection of 25 old master paintings, 24 pieces of 18th-century porcelain and

22 pieces of 16th–17th century Italian maiolica. To celebrate this important development an exhibition of the works in question was arranged and remained on public display until 13 February 2011.

The Reed bequest will include several pictures that admirably complement the Gallery's collection. Abraham Bloemaert's *Cimon and Iphigenia*, for example, is a 17th-century Dutch take on a story famously represented by Lord Leighton in his late masterpiece of the same name in the Gallery's collection. Its subject matter also echoes Jacques Blanchard's superlative *Mars and the Vestal Virgin*, which the Gallery acquired in 2008.

The absence of any Roman baroque painting in the Gallery's collection will now be brought to an end with Reed's gift of Andrea Camassei's finished sketch (or modello) for an altarpiece in St Peter's, Rome, showing *St Peter baptising Sts Processus and Martinian*. The Gallery's representation of the British school will also be transformed by the addition of portraits by Lely, Romney and Hoppner, none of whom were previously represented in the collection.

The Italian maiolica will have a transforming effect on the Gallery's holdings of European decorative arts. The pieces include, for example, a superb Urbino 'istoriato' plate representing a scene from Roman history (*Gaius Popilius Laenas before the King of Syria*) dating from about 1545 and attributable to the workshop of Guido da Merlino. The collection has hitherto contained only a series of reproductions of Renaissance maiolica acquired in 1904.

Mr Reed also announced his intention of bequeathing a selection of early porcelain, including significant examples of the main German, French and English factories: Meissen, Vincennes-Sèvres and Chelsea. Among the highlights are a Meissen tureen with yellow-tiger pattern which comes from the court pantry of Augustus the Strong, an extremely rare Sèvres tea service of 1762 with marbled pink ground, and an exquisite small white goat-and-bee jug from Chelsea, which is one of earliest pieces of porcelain produced in England.

A NEW PHOTOGRAPHY GALLERY

The new photography gallery, which opened in May 2011 in conjunction with the new contemporary galleries on lower level 2, will make an enormous difference to how the Gallery's 4500-strong collection of photographs and the medium itself are perceived. This tremendous opportunity to showcase the collection and to leverage educational programs means that for the first time since the demise of the old photography gallery in the late 1990s the Gallery is able to present a fully rounded photography program. The new 145 square metre gallery showcases Australian and international photography from its inception in the 19th century until now.

TRACEY MOFFATT

21 May – 18 September 2011

There will be three hangs in the new photography gallery each year of works from the Gallery's photography collection, the first being Tracey Moffatt's series of 25 photolithographs *Up in the sky* 1997. Moffatt's practice is as firmly entrenched in television and film culture as it is in literature and art history. *Up in the sky* focuses on the themes of race and violence, taking many of its visual cues from Pier Paolo Pasolini's influential 1961 film *Accattone*. As Moffatt noted in a 1998 interview: 'My work is full of emotion and drama, you can get to that drama by using a narrative, and my narratives are usually very simple, but I twist it ... there is a storyline, but ... there isn't a traditional beginning, middle and end.'

PHOTOGRAPHY & PLACE: AUSTRALIAN LANDSCAPE PHOTOGRAPHY 1970S UNTIL NOW

16 March – 29 May 2011

Unlike politically and conceptually informed landscape photography in Australia in the 1970s which was a tentative exploration of the idea of place and reclamation, some recent photographic work can be seen as an exploration of the idea of place in dynamic relation to culture and often despite the specificities of location.

This exhibition looked at the earlier work and compared and contrasted intention and effect in relation to more recent photography. It examined works that present specific views of locations and what that location or place can

be taken to represent. Nature, natural, and landscape are complex subjects and artists in the early 21st century are approaching them in an expanding number of ways.

There were 18 artists in the show, including Marion Marrison, David Stephenson, Wesley Stacey, Michael Riley, Lynn Silverman, Anne Ferran, Rosemary Laing, Ricky Maynard, Debra Phillips and Simryn Gill. Two thirds of the exhibition came from the Gallery's collection with major loans from the National Gallery of Australia, National Gallery of Victoria, Tasmanian Museum and Art Gallery and private collections.

A publication designed by Ricardo Felipe in the form of a *leporello* (accordion view) was produced, documenting all the artists in the exhibition and featuring a brief essay, reading list and checklist of works. The publication was enormously popular and sold out.

Launching the exhibition was the first in what will be an annual symposium dedicated to the critical discourse of contemporary photography. The theme of the symposium was 'Subject and object in 21st-century photography' with speakers including Martyn Jolly from the Australian National University; David Stephenson, an exhibition artist and professor at the University of Tasmania; Kyla McFarlane from the Centre for Contemporary Photography; and Daniel Palmer from Monash University. The papers and a transcript of the discussion are available on the Gallery's website: <http://feeds.feedburner.com/PhotographySymposium2011>

The Art After Hours program included celebrity talks by the author Michael Cathcart, Australian Greens senator Sarah Hanson-Young, *Sydney Morning Herald* photography editor Wade Laube and singer-songwriter Robert Forster.

A film series – *Journeys of discovery* – was held in conjunction with the exhibition, showcasing features and short films that follow characters through the Australian landscape. Moving beyond the exploitation of the Australian outback as a mere backdrop to human activity, these films position landscape as an active participant in the drama and are an important component of Australian cinematic culture.

With the appointment of a part-time coordinator of photography education programs, the Gallery was able to provide a range of enriching educational programs

and resources. A series of structured study mornings, free Friday 10.30am exhibition talks led by a Gallery educator and free Wednesday Art After Class education talks were offered. In addition, several Art Chat videos were produced, featuring *ARTEXPRESS* student artists interviewing some of the artists in the exhibition. A comprehensive education kit, available in both print and online, was developed to help kindergarten through to senior secondary school students engage with the issues and ideas in the exhibition. Finally, as part of Gallery Kids, new workshops enabled children and families to experiment with different photographic materials, such as digital cameras, Polaroids, photograms and sun prints to create their own landscape photographs.

AGNSW CONTEMPORARY PROJECTS

SAM SMITH: CAMERAMAN

21 May – 14 August 2011

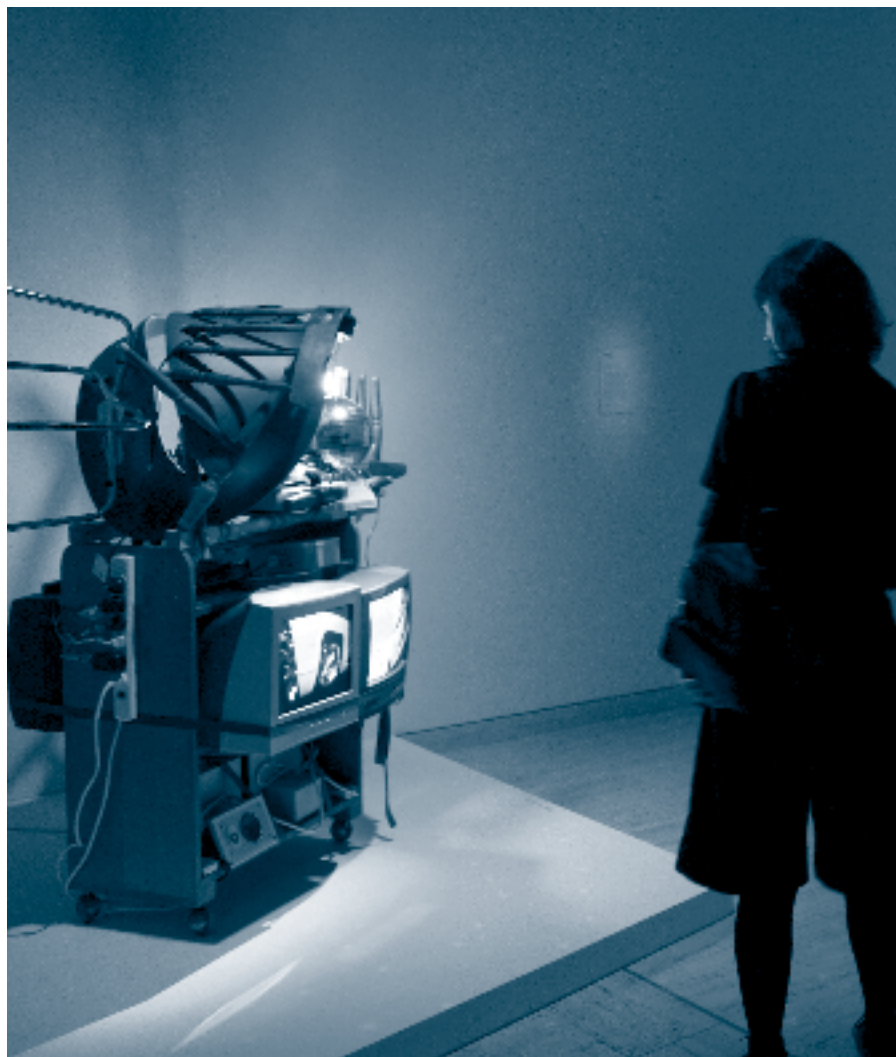
In May 2011, after a period of recess during the building works for the new contemporary galleries on lower level 2, the AGNSW Contemporary Projects resumed with the exhibition *Sam Smith: cameraman*. Smith is an artist based in Sydney and Berlin. His work, a two-channel video installation that considered the capacity of moving images to manipulate our sense of time and space, provided audiences with an immersive, cinematic experience.

The AGNSW Contemporary Projects are an important part of the Gallery's contemporary program. The projects respond to current ideas and material developments in art and provide an opportunity for artists working in Australia and internationally to create new work on a significant scale.

UNGUIDED TOURS: ANNE LANDA AWARD FOR VIDEO AND NEW MEDIA ARTS

5 May – 10 July 2011

This year's exhibition of the biennial Anne Landa Award for Video and New Media Arts offered viewers a series of 'unguided tours' through rich imaginative territory. Using video, computer animation, kinetic sculpture and even an immersive game environment, the works in *Unguided tours* explored the lure of other places, the anxieties and pleasures of travel and the



Ian Burns's *Well read 2010* in *Unguided tours*, the Anne Landa Award for Video and New Media Arts (May–July 2011).

unexpected rewards of getting lost.

Seven artists were featured in the exhibition – Ian Burns, David Haines and Joyce Hinterding, Rachel Khedoori, Jae Hoon Lee, Arlo Mountford and Charlie Sofo – and the guest curator was New Zealand curator and author Justin Paton.

The Anne Landa Award was the first biennial exhibition in Australia for moving-image and new media work, and has an acquisitive prize of \$25,000. The award was established in honour of Anne Landa, a former trustee of the Art Gallery of NSW who died in 2002. This year all of the artists in the exhibition were eligible for the award, which was won by David Haines and Joyce Hinterding for their interactive projection *The outlands*.

Public programs for *Unguided tours* included curator talks, as well as a variety

of exhibition talks by participating artists and Gallery staff. The exhibition was launched with a conversation between Justin Paton and the participating artists. Several of the artists returned for an exhibition talk during the Gallery's Open Weekend in May 2011. Justin Paton took visitors on a walking tour of the Gallery, exploring the theme of *Unguided tours* in relation to other works in the collection. As with the 2009 Anne Landa Award, a series of seven short videos were produced in which Justin Paton introduces viewers to the artists in the exhibition. He also recorded an iPod audio tour that visitors could listen to while viewing the exhibition. Finally, a Twitter account was created by public programs in association with the exhibition, attracting 1379 followers.

FUTURE EXHIBITIONS

THE MAD SQUARE: MODERNITY IN GERMAN ART 1910–37

6 August – 6 November 2011

This exhibition – curated in-house by Jacqueline Strecker – highlights the great aesthetic innovations that were made by artists throughout Germany in painting, sculpture, graphic art, photography, film and the decorative arts in the years 1910 to 1937. The exhibition features more than 200 works from museums around the world by leading artists of the period, including Ernst Ludwig Kirchner, George Grosz, Otto Dix, Max Beckmann, Christian Schad, Rudolf Schlichter, Karl Hubbuch, Käthe Kollwitz, Kurt Schwitters, Hannah Höch, August Sander and László Moholy-Nagy. These works reveal the fascinating and complex ways in which artists responded to the forces of modernity, as well as their passionate engagement with contemporary society, culture and politics. After showing at the Art Gallery of NSW the exhibition will tour to the National Gallery of Victoria.

PICASSO: MASTERPIECES FROM THE MUSÉE NATIONAL PICASSO, PARIS

12 November 2011 – 25 March 2012

The Art Gallery of NSW and Art Exhibitions Australia will present a landmark exhibition of the work of Pablo Picasso (1881–1973), arguably the most radical and influential artist of the 20th century. The exhibition presents iconic works from virtually every phase of Picasso's legendary career, documenting the full range of his unceasing inventiveness and creativity. Drawn from the collection of the Musée National Picasso in Paris – the world's largest and most important repository of Picasso's work – the exhibition will feature more than 200 extraordinary paintings, sculptures, drawings, prints and photographs. This unprecedented opportunity is possible because the Musée Picasso has recently closed for renovations, allowing a global tour of this full-scale survey for the first and, very likely, only time. This superb exhibition is exclusive to Sydney.



Advertising poster for *The mad square: modernity in German art 1910–37* exhibition in Martin Place, Sydney.

PUBLICATIONS



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Eight new book titles across a range of subjects were published in 2010–11. The catalogue for *The First Emperor: China's entombed warriors* sold out its print run of 15,000 copies and is one of two books published with cultural institutions in China. The visually stunning book on the John Kaldor Family Collection marked a milestone in the Gallery's history with the significant gift of more than 200 contemporary works of art from the Kaldor family and the opening of the new contemporary galleries. Several new titles were in the final stages of production at the time of writing, including *David Aspden: the colour of music and place* (July 2011) and *The mad square: modernity in German art 1910–37* (August 2011).

Most of the Gallery's book titles are distributed nationally and often internationally through its trade distributors. *Paths to abstraction 1867–1917* (June 2010) sold particularly well in Europe and the US.

PUBLISHED TITLES

1. ***David to Cézanne: master drawings from the Prat Collection, Paris***
Sept 2010, pb with flaps, 220pp, 119 colour images

Published in conjunction with the exhibition of the same name, *David to Cézanne* presents fine examples of 19th-century French drawing from the private Prat Collection. Works by 53 artists including Cézanne, Corot, Degas, Delacroix, Ingres, Manet, Millet, Redon, Rousseau and Seurat provide an extraordinary overview of style and subject. Coordinated by Art Gallery of NSW curator Peter Raissis, essays by Stéphane Guégan from the Musée d'Orsay and collector Louis-Antoine Prat reflect on the drawings and bring the collection to life. This title is now sold out.

2. ***The First Emperor: China's entombed warriors***

Dec 2010, flexibind, 204pp, over 190 images including 129 objects

Written by Gallery director Edmund Capon and curator Liu Yang with contributions by Jeffrey Riegel and Yuan Zhongyi, this bilingual publication supported the major exhibition held at the Gallery. *The First Emperor* reveals the fascinating story of a key figure in world history who unified China and left a legacy that has lasted more than 2000 years. The works are drawn from 13 institutions in Shaanxi Province, including the Museum of Terracotta Warriors and Horses. This title is now sold out.

3. ***Justin O'Brien: the sacred music of colour***

Dec 2010, pb, 184pp, over 125 colour images

Written by Art Gallery of NSW curators Barry Pearce and Natalie Wilson, this publication accompanied a survey exhibition celebrating the life's work of Australian artist Justin O'Brien (1917–96) who was best known for his colourful and exuberant depictions of religious themes. O'Brien was the inaugural winner of the Blake Prize for Religious Art in 1951 and his painting *The raising of Lazarus* was acquired by the Vatican. The book includes other key aspects of O'Brien's work, including his commanding use of colour and form, and the sumptuous detail of his still lifes, landscapes and portraits.

4. ***Homage to the ancestors: ritual art from the Chu kingdom***

Feb 2011, pb, 160pp, over 145 images

Written by Liu Yang with Edmund Capon, Wan Quanwen and Wang Jichao, this title was published in conjunction with the exhibition of the same name organised by the Art Gallery of NSW in partnership with the Hubei Provincial Museum. The book presents spectacular bronzes, lacquers, jades, musical instruments and ritual objects of ancient China dating from the 5th–3rd century BCE, mostly from two recently excavated sites. The design and production of the book were managed by the Hubei Provincial Museum.

5. ***Photography & place: Australian landscape photography 1970s until now***

Mar 2011, pb, 48pp, 19 images

Written by senior curator Judy Annear and featuring the work of 18 photographers, this publication takes the form of an old-style concertina



5

postcard book or *leprello*. Each of the photographers approach landscape as a dynamic subject and explore the relationship between people and place. This title is now sold out.

6. **Archibald 2011**

Apr 2011, pb, 64pp, 42 colour images

The seventh in the series of popular titles featuring this year's Archibald finalists.

7. **Unguided tours: Anne Landa Award for Video and New Media Arts 2011**

May 2011, pb, 56pp, 40 images

Written by guest curator Justin Paton, *Unguided tours* features the work of seven invited artists from Australia and New Zealand in the fourth instalment of the biennial Anne Landa Award for Video and New Media Arts. The works in the exhibition take us on journeys both real and imagined using a diverse range of new, and not so new, technologies.

8. **John Kaldor Family Collection I Art Gallery of New South Wales**

May 2011, hc, 344 pp, over 265 images

Edited by curator Wayne Tunnicliffe, this book was published in conjunction with the opening of the new contemporary galleries and the John Kaldor Family Gallery. While not a comprehensive survey, it documents contemporary art over the past 50 years through a personal journey in collecting. It features work by some 32 artists – including Richard Long, Robert Rauschenberg, Christo, Sol LeWitt, Jeff Koons, Ugo Rondinone, Name June Paik, Bill Viola and Shaun Gladwell – and includes essays by Art Gallery of NSW and international curators, as well as the author David Malouf. This research publication provides an analysis of the most important gift of artworks in the Gallery's history. It is lavishly illustrated



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and is an invaluable resource for those interested in the history of contemporary art since the early 1960s.

ONLINE PUBLICATIONS

Antonio Dattilo-Rubbo

May 2011

Written by Emma Collerton with the artist's grandson Mike Rubbo, this publication supports an Australian Collection Focus Room exhibition. Antonio Dattilo-Rubbo (1870–1955) is enshrined in Australian art history as the charismatic teacher and champion of the Sydney Moderns, a group of artists that included Grace Cossington Smith, Roy de Maistre and Roland Wakelin. See www.artgallery.nsw.gov.au/education/education-materials/online-catalogues/antonio-dattilo-rubbo/

OTHER MEDIA

The Gallery's first iPad app, *Contemporary*, was launched in May 2011 in association with the new contemporary galleries. Visually stunning and rich in content with text, images, audio and video, the app is now available for use in the gallery space and will be available as a free download on iTunes in late 2011. The app was produced by the Gallery in association with the digital agency The Nest.

Sam Smith: cameraman

May 2011

This is another title in the ongoing series of free booklets supporting the AGNSW Contemporary Projects, supported by UBS and Andrew Cameron. It includes nine images and an essay by Reuben Keehan, curator at Queensland Art Gallery and Gallery of Modern Art, Brisbane.

EDUCATION RESOURCES

A range of resources aimed at the education sector but also available to our general audience were published in 2010–11 in both print and online in association with exhibitions or on particular aspects of the collection. See www.artgallery.nsw.gov.au/education/education-materials/

This year education kits were published for the exhibitions *art + soul*, *The First Emperor*, the Archibald Prize, *Photography & place* and the new contemporary galleries. Collection notes were produced for *La Per: an Aboriginal seaside story* and *Stephen Vitiello: the birds*, and new childrens trails were created for *art + soul*, *The First Emperor* and *Justin O'Brien*, and for the Gallery's Chinese collection and new contemporary galleries.

AWARDS

The Art Gallery of New South Wales annual report 2009–10 received the gold award at the Australasian Reporting Awards. This is the third year running that the Gallery has received a gold award for its annual report. A free copy of the report is available online. See www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/

The catalogue for *The First Emperor: China's entombed warriors* was shortlisted for the 2011 Galley Club Awards.



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ENGAGING

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ENGAGING

to continue finding new and better ways of engaging audiences with the visual arts

PRIORITY

Strengthen audience participation in and satisfaction with our programs, and improve our methods of gathering and utilising audience feedback

PERFORMANCE TARGETS

Attract over 1.3 million visitors per year to the Gallery and the Brett Whiteley Studio (BWS)

Attract an average of 1200 visitors to Art After Hours (AAH) each Wednesday night

Host over 90,000 school students each year, increasing to over 105,000 following an upgrade of the education entrance

Improve measurement of satisfaction and participation rates in Gallery programs and of economic benefits that accrue from Gallery activities

ACHIEVEMENTS IN 2010–11

Not achieved. Total attendance in 2010–11 at the Gallery and BWS was 1,282,070 (an increase of 268,006 on 2009–10)

Achieved. Total front door attendance figures for AAH was 45,519, which amounts to an average of over 1800 visitors per night on the 23 Wednesday evenings AAH was held in 2010–11

Achieved. Combined primary, secondary and tertiary students hosted by the gallery and the BWS in 2010–11 was 96,565

More information about the Gallery's education programs can be found on pages 53–54

Achieved. Economic impact data provided by Destination NSW for *The First Emperor: China's entombed warriors* exhibition has indicated a benefit valued in the tens of millions of dollars on the NSW economy from this Sydney-only show. Visitor research undertaken during the exhibition also revealed that 91% of visitors rated the show as representing value for money, and combined visitor response resulted in a very pleasing Overall Exhibition Experience rating of 8.4, on a scale of 0–10 where 0 is very poor and 10 is excellent

Develop and present public and education programs of the highest quality that extend existing audiences and build new audiences, particularly in under-represented groups

Continue delivery of our core suite of successful public and education programs

Achieved. This year the Gallery's public programs attracted over 212,000 participants (excluding education programs) to Open Weekends, access programs, guided tours for both adults and children and in community languages, AAH, exhibition and collection talks, films, lectures, forums, symposia, concerts and family programs

More information can be found on pages 47–52

Enhance delivery of education programs to disadvantaged schools in metropolitan Sydney and to regional NSW

Achieved. The Open Gallery program continued in 2011 with 1740 students and 87 teachers visiting the Gallery from low socio-economic status (SES) school communities in NSW. Schools included Hunter River High School, Bankstown Girls High School, Blacktown Boys High School and Miller Technology High School. With a shift in funding, the Gallery's regional outreach program Artside-In now focuses on supporting teachers from low SES school communities in a range of professional development opportunities

More information can be found on page 53

(previous) Education tour of the Sidney Nolan Room, featuring *First-class marksman* 1946, with students in Ned Kelly bushranger facemasks.

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Develop and present public and education programs of the highest quality that extend existing audiences and build new audiences, particularly in under-represented groups

Develop and implement new programs for:

- families and young audiences
- Indigenous Australians
- cultural and linguistically diverse communities
- audiences from outer metropolitan Sydney and regional NSW

Achieved. Some of the new programs developed and presented this year include Cantonese and Mandarin tours as part of Chinese New Year celebrations; a new performance commission for the Gallery Kids program; a new family tour character, Pertinos from the planet Boomdiddy Vostock, written and performed in conjunction with the new contemporary galleries; many new programs presented as part of the Indigenous exhibition *art + soul* and the new contemporary galleries; Open Weekend programs; and four emerging Indigenous arts practitioners drawn from Moree, Taree, Wreck Bay and Sydney, participating in an intensive two-week fully funded residency program in Sydney

More information can be found on pages 49–52

Develop and implement new education programs for:

- primary school students
- secondary school students
- tertiary students
- adult learning

Achieved. Several new programs for the Gallery’s education audience were implemented during the year, including *ARTEXPRESS Connects Out West*, an interactive videoconference that included a virtual tour of the exhibition; the first focused symposium on contemporary photography; and a new program for primary school students based on the Archibald Prize exhibition

More information can be found on pages 31 and 56

Through research and innovation, continue finding new and better ways to extend and deepen understanding and enjoyment of the visual arts

Develop and publish visual arts and collection research

Achieved. With the growing demand for online experiences and the availability of new digital resources at the Gallery, there has been a renewed focus on the production of quality videos. In the past year 64 videos were produced featuring artists, celebrity speakers at Art After Hours, and *ARTEXPRESS* student artists. This year the Gallery also became one of the first cultural institutions to offer educational content via an iPad app. Created in conjunction with the new contemporary galleries, the app was designed with the intention of bringing a curated group of artworks to life and offering a variety of entry points into learning more about them

More information can be found on pages 40–41

Nurture and develop a range of partnerships within regional NSW, across Australia and internationally

Continue collaboration with school representatives and the NSW Department of Education and Training to develop and implement our education programs

Achieved. Following a meeting with educators from the National Gallery of Art in Washington DC, and feedback from NSW teachers, a new revised tour program was implemented for secondary school Visual Art teachers. The Gallery also worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the Djamu programs for Indigenous art education

More information can be found on page 54

Continue collaboration with Museums & Galleries NSW and other arts organisations (including collection loans to other institutions, especially regional NSW galleries)

Achieved. Museums & Galleries NSW toured the Gallery’s 2010 Archibald Prize exhibition to seven venues in regional NSW

More information can be found on page 56

The Open Gallery program has continued to have a positive impact in 2011. This program highlights the Gallery's ongoing priority to make its collections accessible to diverse and emergent audiences. Through a range of imaginative and innovative activities, Open Gallery has provided inspired visual art experiences for Year 7 students from priority-funded schools who would not otherwise be able to visit the Gallery. With the support of Optus, students have had the opportunity to spend a day at the Gallery free of charge, directly engaging with original art objects.

The year 2010–11 was one of the most intensive and exciting in the Gallery’s history for education and public programs. With two Open Weekends, increased development in access and community programs, and a renewed focus on online learning experiences, the Gallery engaged a record number of visitors. This year the Gallery attracted more than 1.3 million visitors to our Domain and Brett Whiteley Studio sites, and to the seven regional NSW and two interstate venues for touring exhibitions. Of visitors to the Domain site, 308,792 participated in an education or public program. Of these 94,787 were students – ranging from primary school to tertiary students – who took part in an education program. This section of the report outlines some of the community programs, major initiatives, and education and outreach activities over the past year. More detailed information about the Open Weekend programs is included with the associated exhibitions in the Sharing section of this report.

AUDIENCES BY PROGRAM

PUBLIC or EDUCATION PROGRAM	%	Visitors
Art After Hours (celebrity talks; exhibition and collection talks; films; ArtBar; Art After Class)	12.1%	37,322
Exhibition and collection talks	0.2%	630
Lectures, forums and symposia	1.2%	3,623
Films	7%	21,499
Performances and workshops	3%	9,318
Sunday concerts	2.1%	32,150
Childrens and family programs	10.4%	32,150
Open Weekend (<i>art + soul</i>) *3 days	6.1%	18,960
Open Weekend (contemporary) *2 days	3.8%	11,845
Access programs	0.5%	1,457
Guided tours for adults	16.4%	50,509
Courses	6%	18,516
Primary schools (K–Y6)	7.9%	24,380
Secondary schools (Y7–12)	21.3%	65,905
Tertiary (universities and TAFE)	1.5%	4,502
Brett Whiteley Studio (education programs)	0.6%	1,778
TOTAL	100%	308,792



The Gurrir Gurrir ceremony, performed for the first time on the Australian east coast by community members from Warmun (Turkey Creek) in the East Kimberley as part of the *art + soul* Open Weekend at the Gallery.



VOLUNTEER GUIDES

By the end of June 2011 there were a total of 141 volunteer guides available to take visitors on tours of the collection and exhibitions. 74 guides specialise in childrens tours, 43 in adult tours, and 24 guide both adult and childrens groups. In the past year 49 new childrens guides were recruited, a process that occurs only every five years. These guides, who act as the Gallery's primary school educators, continued to receive up to 40 hours of ongoing training during the year, delivered by education coordinators and invited speakers from within the Gallery. Highlights of the year included tours for *Paths to abstraction 1867–1917*, which was a popular exhibition attracting 5091 visitors on 209 rostered tours, an average of 25 each tour. A large number of booked tours (93) also took place during this exhibition. *The First Emperor: China's entombed warriors* was the first time that we had booked tours only for an exhibition. Guiding was before 10am and after 5pm. There were 171 booked tours for this exhibition.

The Archibald, Wynne and Sulman Prize exhibitions again attracted large numbers, with 156 rostered tours for more than 3440 visitors, an average of 22 visitors per tour. There were 181 booked tours, which used 310 hours of guides' time. This year, for the first time, the Gallery ran separate tours of the Wynne and Sulman on Tuesdays and Thursdays.

All guided tours

	Adult	Child	TOTAL
Tours	3,068	2,075	5,143
Guided	32,618	14,955	47,573

COMMUNITY AMBASSADORS

Community Ambassadors took more than 1200 visitors on Mandarin, Cantonese, Japanese and Korean language tours. While the total number of tours is slightly down (by 7) on last year, there has been a 16% increase in participation in Mandarin and Cantonese language tours. Attendance for Japanese language tours is down by more than 50%, most likely as a result of decreased tourism following the Japan earthquake disaster in March 2011.

(opposite) Children dressed in the new interactive take-home and colour-in, wearable pop-up warrior armour breastplates during the 2011 Chinese New Year celebrations.

The selection and training of four new Chinese-speaking Community Ambassadors was completed in the first half of the year. A pilot program in the second half of the year saw the addition of five Korean-speaking volunteers. The latter were recruited through the Korean Consulate and given intense training on contemporary art and, in particular, the John Kaldor Family Collection. Their first tour took place on the Open Weekend for the new contemporary galleries in May 2011, attracting about 30 visitors and two articles in the Korean press.

Special tours by the Community Ambassadors included both Cantonese and Mandarin tours as part of Chinese New Year weekend events in February 2011. Mandarin-speaking Community Ambassadors also presented special tours for the opening of the new contemporary galleries in May 2011. Tours were held for various community organisations, including Cantonese tours for Respite NSW and ADMC Aged Care, and Mandarin tours for St George and Sutherland Community College, Australian Children Recital Class from Eastwood, and delegations from Shaanxi and Hubei provinces in China. Japanese Community Ambassadors conducted tours for community organisations and for international delegations, including the Lions Club Japan and Australia and Japan Cultural Exchange, Ritsumeikan University.

The Community Ambassadors have supported the Gallery by interpreting and hosting international guests and presenters, including a terracotta warrior performance artist from Taiwan, installation crews from Xi'an and Hubei, the deputy director of the Hubei Provincial Museum, an academic delegation from Shaanxi Province, Japanese lacquer artists from Wajima, visiting butoh artist Yoshito Ohno, and Korea's Minister for Culture and Sports with his accompanying delegation. They also provided assistance at Gallery events, including the VisAsia Hing Yiu Mok Mandarin language lecture in February 2011 and a one-day Japanese lacquer workshop and demonstration in March 2011.

In terms of media outreach, the Community Ambassadors continued to contribute monthly articles on art for the newsletter of the Japan Club of Sydney and initiated SBS radio programs about *The First Emperor* exhibition in Cantonese and Mandarin. A Chinese-language blog

was trialled and will be launched in the coming year.

Language tours 2010–11

Visitors on tour

Cantonese	332
Mandarin	695
Japanese	133
Korean	47
TOTAL	1,207

FAMILY AND CHILDRENS PROGRAMS

Gallery Kids family and childrens programs continued to be popular in 2010–11, with 32,150 people attending performances, workshops, special events and tours. Programming was linked closely to the Gallery's collection and exhibitions, and new family experiences were made available during *The First Emperor* exhibition and the Open Weekends for *art + soul* and the new contemporary galleries.

The regular 2.30pm Sunday performers and 1.30pm school holiday performers continued to attract audiences in 2010–11. New performances were commissioned for the Gallery Kids program to link directly with the temporary exhibition program. These included Kamilaroi artist and author Elaine Russell reading from her popular childrens books for five days in the 2010 July school holidays; Alex Norman performing as her character Ms Kandinsky in *Untitled by Ms Kandinsky*, an interactive, musical, storytelling drama linked to the *Paths to abstraction* exhibition in July 2010; The Etcetera Duo staging an illusion and magic show based on drawing for the exhibition *David to Cézanne: master drawings from the Prat collection*, Paris in October 2010, which was also accompanied by drawing demonstrations with childrens book illustrator David Legge and French music by the acoustic trio My Sauce Good; Chinese storytelling and dance in conjunction with Chinese New Year and *The First Emperor*, and again in the April school holidays for the *Homage to the ancestors: ritual art from the Chu kingdom* exhibition; and Open Stage Productions and Alex Norman-designed special performances for the new contemporary galleries and the John Kaldor Family Collection at the Open Weekend in May 2011. After the success of these commissioned performances, The Etcetera Duo will produce a new



performance based on contemporary art in October 2011.

Tours by Gallery characters continue to attract large audiences, including many repeat visitors to the permanent collections. Ngununy the fruit bat delighted the large crowds at the *art + soul* Open Weekend and also participated in the Open Gallery education program held every Friday in three of the school terms. The Gallery's tomb guardian character was rewritten and refreshed by the writer Geoffrey McSkimming for *The First Emperor* exhibition and led tours through the Asian gallery focusing on tomb sculptures, bronzes and calligraphy. The character also entertained crowds in exhibition queues and participated in the City of Sydney's Chinese New Year parade.

A new character – Pertinos from the planet Boomdiddy Vostock – was written and developed by Geoffrey McSkimming for the new contemporary galleries and John Kaldor Family Collection and debuted during the Open Weekend celebrations in May 2011. Pertinos will perform regularly throughout 2011 and 2012 with script rewrites for new collection hangs and exhibitions. Gert by Sea will also be reworked in 2012 to coincide with the Open Weekend for the Gallery's Australian collection.

Five childrens trails were produced in 2010–11 for temporary exhibitions,

including *art + soul*, *The First Emperor* and *Justin O'Brien*, and for the Chinese collection and new contemporary galleries. The trails were very popular, with between 5000 and 20,000 copies printed. New trails will be developed for other aspects of the Gallery's permanent collection, in particular the Australian collection Open Weekend in 2012.

A new interactive take-home activity was developed for *The First Emperor* in the form of wearable, pop-up warrior armour breastplates and paper warrior dolls for audiences to take home and colour. Over 70,000 of each were produced and all were used before the end of the exhibition run. A special event was held on the Chinese New Year weekend in the form of a mass warrior photograph of more than 150 children wearing their pop-up armour breastplates. After the success of this initiative, a pop-up was developed in May 2011 for the launch of the new contemporary galleries based on Sol LeWitt's *Wall drawing #1091: arcs, circles and bands (room)*. Further pop-ups will be designed in 2012 for the Picasso exhibition and the Gallery's collection.

Childrens holiday workshops were held in all four holiday periods in 2010–11. In some holidays more than one type of workshop was offered to increase opportunities and the variety of activities. In the July 2010 holidays

a weaving workshop led by Indigenous artist Rosealee Pearson was held in conjunction with *The dreamers* exhibition and NAIDOC Week, as well as abstract painting workshops for *Paths to abstraction*. Drawing workshops were held for the *David to Cézanne* exhibition in the September/October 2010 holidays, and warrior-armour and mask making workshops for *The First Emperor* in the January 2011 school holidays.

In the April 2011 school holidays the Gallery offered photography workshops for the first time. These workshops were linked to the *Photography & place: Australian photography 1970s until now* exhibition and explored the use of digital cameras, Polaroids and sun prints. Also in the April holidays were portrait-drawing activities organised in conjunction with the 2011 Archibald Prize.

The Gallery's workshops continue to attract large numbers, with many children participating in the school holiday programs. The drawing workshops in September and October 2010 were particularly successful and sold out before the holidays commenced.

(above) Visitors queuing for tickets to *The First Emperor: China's entombed warriors* exhibition.

(opposite) The Indigenous duo Microwave Jenny performing as part of the Gallery's Wednesday night ArtBar music program.

ART AFTER HOURS

Art After Hours continued to be one of the Gallery's most successful programs in 2010–11, drawing 37,322 participants from front door numbers of 42,519 across the extended opening hours. Of these participants, almost 30% attended the evenings' highlight event: the 6.30pm celebrity talks. Celebrity speakers this year were drawn from a range of backgrounds, including the arts, sciences and politics, and included the politicians Sarah Hanson-Young and Dr Meredith Burgmann, 2011 Archibald Prize winner Ben Quilty and his sitter Margaret Olley, theatre directors Ralph Myers and Simon Stone, and 2011 Australian of the Year Simon McKeon.

The celebrity talks were accompanied by an extensive range of exhibition and collection talks, providing expert perspectives on all of the exhibitions over the past year. The Gallery's series of film programs, including *New Hollywood*, *Journeys of discovery* and *Adventures in ancient China* – continued to be extremely popular, drawing more than 10,000 viewers, despite a reduced running season. The musical program in the ArtBar, featuring such acclaimed performers as Mr Percival, Microwave Jenny, The Stiff Gins and Stu Hunter, among others, was extended to two performances each evening and proved extremely popular. Other periodic events, such as drawing workshops, were similarly well attended.

Art After Hours continues to be at the forefront of innovative museum practice, leading the way for other Australian institutions in its category. As the City of Sydney continues to encourage late-night cultural events, it is certain that the Art After Hours program will remain one of the highlights of Sydney's cultural calendar.

Art After Hours program

	Visitors
Celebrity talks	11,090
Exhibition and collection talks	2,815
Films	10,225
ArtBar	11,015
Art After Class	488
Special events	1,689
TOTAL	37,322



SUNDAY CONCERTS

The Sunday concerts, presented by students from the Australian Institute of Music (AIM), were held in three series between July 2010 and June 2011. The concerts were inspired by the Gallery's temporary exhibition program and attracted 6398 people. Each Sunday an average of 300 people enjoyed the free performances in the ambience of the Gallery's Grand Courts. The students, staff and associates of AIM enjoyed being at the Gallery and found the opportunity to perform for large audiences on a regular basis extremely beneficial to their development as musicians.

PHOTOGRAPHY SYMPOSIUM

This year the Gallery received funding for the development of education and public programs focusing on photography. As part of this, the Gallery held its first symposium – *Subject and object in 21st-century photography* – dedicated

to the critical discourse of contemporary photographic theory. The symposium was held at the Gallery on 9 April 2011 and was attended by secondary and tertiary students, teachers and lecturers, as well as people interested in learning more about photography. It featured papers by prominent Australian scholars of photography and concluded with a roundtable discussion. The symposium will continue as an annual event, promoting debate on topical issues in the field. Papers and discussion from this year's symposium are published on the Gallery's website. In total, 217 people attended the inaugural program.

ACCESS PROGRAMS

The Gallery's access programs and services incorporate a range of programs for general and education audiences with special needs. In 2010–11 a total of 1457 people used these services. This year there was an increase in enquiries from



Curator Jonathan Jones discussing H J Wedge's *Stop and think* 1993 during his exhibition talk in *art + soul* as part of the Open Weekend.

community organisations about access programs and information relating to ticketing and group booking discounts. *The First Emperor* and Archibald Prize were two exhibitions where an increased demand for information was noted by the bookings office, ticketing and access coordinator.

With the redesign of the Gallery's website, individuals, community organisations and assisted-living facilities have been able to more easily locate information relating to access. 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 National Companion Card, an increased number of people are presenting the card on visiting the Gallery.

More information about the specific access programs run by the Gallery in 2010–11 can be found in this report in the Aged and disability appendix [p 98].

ADULT LEARNING COURSES AND LECTURES

Three adult learning lecture series were offered this year, focusing on different collection areas and providing an enriching and specialised opportunity for adult learning and discussion. The 2010–11 period covered two terms of the exciting Arts of Asia lecture series, including term 2 of *Powerful patrons* and term 1 of *Innovasian: Asian art 1960s to now*. Term 2 of the *Powerful patrons*

series featured 11 lectures following a trajectory from the passions of emperors and kings to the colonial world and the dawn of the modern era. Through a biographical lens, speakers discussed the outstanding individuals in Asia who have shaped their people's arts, culture and sense of identity.

In March 2011 William Yang gave the first lecture in term 1 of *Innovasian: Asian art 1960s to now*. This series investigates innovation and transformation across traditional Asian art forms, contemporary art movements and individual practice throughout the region. Each lecture presents the broader sociopolitical context for a specific movement or artist, as well as cultural highlights of the period and the reception of the work both locally and globally. Topics covered included a survey of Asian art from 1960 to 2000, the Asian diaspora, post-colonialism and war painting.

Another lecture series, *Art since the 1960s: why the art of today looks the way it does*, was an eight-session fortnightly program held in conjunction with the Art Gallery Society of NSW Contempo group and the launch of the new contemporary galleries. Designed to introduce key concepts and movements in art since the 1960s, the series covered time-based art, pop art, minimalism, conceptual art, photography, installation art and land art. For the first time the Gallery provided an associated online discussion forum on which participants could discuss the critical ideas raised in the lectures with

each other and the Gallery's educators. A total of 537 people attended the series.

Aboriginal art lecture series: an introduction to Aboriginal art and culture was a course of six lectures presented in July and August 2011 by Jonathan Jones, the Gallery's curator of Aboriginal and Torres Strait Islander art. The course was offered to members of the Art Gallery Society of NSW and covered a vast array of Australian Indigenous art from the familiar bright acrylic paintings of Central Australia to the distinctive ochre on bark paintings of Arnhem Land. It also considered the contemporary mediums of photography, printmaking and installation used by artists living in urban areas. A critical understanding of the varied cultural, political and historical forces that have influenced the development of Australian Indigenous art was developed in this course, as well as the concepts surrounding the positive and negative popular placement of Indigenous art and culture within broader Australian society. These ideas were considered within the context of specific works, traditions and movements by leading Indigenous artists held by the Gallery to encourage deeper understanding of its rich collection. The course was extremely successful, selling out immediately and with a waiting list of more than 400 people.

The guides also gave 20 hours of service at the Brett Whiteley Studio, stationed to answer visitors' questions, and made 20 visits to retirement homes as part of an outreach initiative.

The participation rate for primary, secondary and tertiary audiences (including students, teachers and lecturers) remained strong in 2010–11, with a total of 104,005 education visitors to the Gallery. Compared to last year, student engagement numbers alone increased by 18%. As in previous years, interest in the Gallery's temporary exhibition program continued to draw the largest proportion of visitation.

The Gallery was successful in registering as an endorsed provider of registered professional development in June 2011 by the NSW Institute of Teachers, which means that all professional development programs offered by the Gallery can be promoted through their networks and should lead to increased participation in 2011–12.

A positive initial experience with original artworks has the potential to lead to a sustained, life-long engagement with the visual arts. Current outreach programs provide tailored and empowering learning experiences for teachers and students from low Socio-Economic Status (SES) school communities. The challenge for the Gallery is to assist this diverse audience to become informed and active participants in the visual arts and contemporary culture.

Early morning starts for schools were introduced for *The First Emperor*. This proved popular, with many schools benefitting from the opportunity to see the exhibition at 9am, before the public arrived. This initiative will be continued for future major exhibitions.

OPEN GALLERY

The Open Gallery program has continued to have a positive impact in 2011. This program highlights the Gallery's ongoing priority to make its collections accessible to diverse and emergent audiences. Through a range of imaginative and innovative activities, Open Gallery has provided inspired visual art experiences for Year 7 students from priority-funded schools who would not otherwise be able to visit the Gallery. With the support of Optus, students have had the opportunity to spend a day at the Gallery free of charge, directly engaging with original art objects.

From June 2010 to June 2011, 1740 students and 87 teachers visited the



A student plugs into the Gallery's new app, *Contemporary: Art Gallery of NSW*, available free from the Apple Store and iTunes.

Gallery from SES school communities across NSW, including Hunter River High School, Bankstown Girls High School, Blacktown Boys High School and Miller Technology High School.

In 2010 a DVD was created documenting the experience of visiting the Gallery from the perspective of students participating in the Open Gallery program. This DVD is an effective promotional tool and highlights student engagement and will be used in 2011–12 to draw attention to this important program. Open Gallery will continue to run into 2012 with a different school attending each week of the school year.

ARTSIDE-IN!

Now in its eighth year, Artside-In – a unique three-stage outreach program designed for senior secondary Visual Arts students (Y10–12) and supported by the Caledonia Foundation – continued to offer novel experiences for students. A total of 80 students and 28 teachers participated in Artside-In in 2010–11. In March 2011, 12 students were invited to participate in the stage 3 master class held over two days. This exciting and inspiring stage included a tour and workshop at the Gallery, an intensive practical session at the Brett Whiteley Studio, as well as visits to key Sydney art-world destinations, including the artist Colin Lanceley's studio and home, and Ray Hughes Gallery. The participating students were from four schools: Fairvale High School, Wiley

Park Girls High School, St Johns Park High School and Ashcroft High School.

With a shift in funding, the Artside-In program now focuses on supporting teachers from low SES school communities with a range of professional development opportunities that bring together resources and establish network links. This training offers teachers the opportunity to refresh and enhance their knowledge and skills in teaching Visual Arts, and has the added advantage of reaching a wider number of students from low SES schools. In November 2010 a successful HSC Teachers Day was held, which explored approaches to the HSC Visual Arts exam and essay writing techniques, as well as the practice of the artist Marco Luccio.

PRIMARY EDUCATION PROGRAMS (K–Y6)

Primary school visitation was strong in 2010–11 and Art Adventure Tours for K–6 students continued their popularity, with 14,228 students participating in these specially designed exhibition and collection tours. New tours were developed for the Archibald Prize, including a portrait tour through the Gallery's collections, and for the new contemporary galleries. Both of these new tours were popular, with the portrait tour providing a model for future planning for major exhibitions in 2011–12.

SECONDARY EDUCATION PROGRAMS (Y7–12)

In 2010 a revised program was introduced for secondary audiences, giving them an opportunity to custom-make their tours. This new approach was developed after discussions among the Gallery's education team and with educators at the National Gallery of Art in Washington, and feedback from secondary Visual Arts teachers. The tours have changed from being very specific to allowing teachers to design a tour so that it enhances their classroom practice. A stronger emphasis on the specialisation of the Gallery's teachers and lecturers is an added benefit of this new initiative, allowing schools to select different approaches to learning. Tour types range from discussion tours to a three-hour master class. The tours have been very successful and a positive experience for teachers, students and teacher/lecturers, and will continue to be developed in 2011–12.

ART AFTER CLASS

A new initiative was developed in 2010–11 to offer students and the general public an opportunity to engage with exhibitions and the collection in an informal discussion tour with the Gallery's educators. These special tours were developed as a direct response to the increased visitation of secondary students on Wednesdays (due to the Gallery's late-night opening hours) and are held in conjunction with exhibitions at 4.30pm. The exhibitions included in this new program were *Justin O'Brien: the sacred music of colour, art + soul*, *Photography & place*, the Archibald Prize 2011, and the new contemporary galleries. The tours are popular and will continue in 2011–12.

YEAR 10 WORK EXPERIENCE

The Year 10 work experience program was revised in 2010–11 to support greater learning outcomes for students. Responsibility for the program within the Gallery shifted from the human resources department to public programs in February 2011. Students applying for a work experience placement need a written reference from their Visual Arts teacher and school year coordinator. Two separate weeks were allocated for the program: one in May 2011 and the other in August 2011.

Four students were chosen to participate in the program and were assigned to different areas within the

Gallery, including the research library, conservation, public programs, web development and front of house. They also observed outreach, primary and secondary programs. One of the highlights of the week for students was attending the media launch of the new contemporary galleries. The program was organised and led by the coordinator of secondary programs, resulting in a more focused and relevant experience for students, and will be continued in 2011–12.

TERTIARY EDUCATION PROGRAMS (UNIVERSITIES AND TAFE)

This year, visiting university and TAFE students have come from a range of disciplines, including art history and theory, visual arts practice, architecture, design, engineering, Australian studies, Indigenous studies, history and other humanities areas, as well as groups studying English as a second language.

While several tertiary visits were self-guided by lecturers, many were facilitated by Gallery staff free of charge. This included talks and critical discussions in the galleries and auditoriums with accompanying slides. Over the year, 4502 people booked into tertiary groups came to the Gallery.

This year the Gallery again hosted students from the Master of Art Curatorship course at the University of Sydney. As in 2010, Gallery staff gave talks on various aspects of the Gallery's collection and operations, including conservation, curatorship and education.

Apart from free discussion tours led by Gallery experts, one of the most important programs the Gallery offers tertiary groups is internships. There were more than 20 interns this year from institutions including the University of Sydney, the National Art School and University of NSW, to name a few. Intern projects ranged from sourcing archival images and information for the new contemporary art iPad app, assisting with conservation work and Art After Hours, to contributing to the management system for storing video and new-media art. Facilitated and managed by public programs, the internship program provides valuable first-hand experience in a gallery setting. As a result, there is an overwhelming demand for internship placements.

More information about this year's interns can be found in this report in the Staff, volunteers and interns appendix [p 118].

TEACHERS PROFESSIONAL DEVELOPMENT

Teachers professional development continues to be a priority for the Gallery's education programs, with high demand for a range of programs and experiences across the primary, secondary and tertiary areas. In 2010–11, 589 teachers, lecturers and tertiary students participated in these events. K–6 staff development days were again sold out, with bookings already filled for the 2011–12 sessions. A K–6 enrichment day was held in August 2010 for the *Paths to abstraction* exhibition and included tours with the curator and volunteer guides, and practical workshops based on artworks in the exhibition.

In July 2010 a professional development day was held for K–12 teachers focusing on engagement with Indigenous art in the classroom and featuring a program of talks by artists, curators and Gallery educators. It was attended by 57 teachers from the Sydney region. A master class was run in August 2010 focusing on the *art + soul* exhibition and was attended by 44 teachers. In May 2011 the Gallery hosted the Association of Independent Schools (AIS) Visual Arts conference.

The annual ARTEXPRESS teachers day, as well as Focus Fest, the annual two-day visual arts teachers conference, attracted a large audience of secondary visual arts teachers and trainee teachers. This year's Focus Fest explored the topic of *Human traces*. Artists, collectors, art educators, curators and writers presented lectures discussing this theme to an enthusiastic audience. Following evaluation of this year's program, Focus Fest will be held in a different time slot in 2011–12 to enable more teachers to attend outside of end-of-term commitments and marking.

A new program for teachers was developed in January 2011 comprising exclusive early morning viewings of exhibitions as well as lectures and presentations by the Gallery's education team. Two of these events were held in 2011 for *The First Emperor* exhibition and the new contemporary galleries. Due to the success of this program, more will be offered for major exhibitions in 2011–12.

(opposite) Gallery guide talking with students about Grace Crossington Smith's 1915 painting *The sock knitter*.



OUTREACH REGIONAL NSW

In 2010–11 several Gallery staff travelled to venues in regional NSW to deliver lectures, open exhibitions, judge art prizes, select artworks for local exhibitions, promote the Gallery's resources and exhibitions and work with committees from local communities. Some of these activities are highlighted below.

COLLECTION LOANS

In 2010–11, following the lifting of the previous year's moratorium on loans while the collection was transferred to its new offsite collection store, the Gallery lent 398 works from its collection to 43 institutions, including 19 works to nine international venues.

Significant collection loans to regional NSW included the loan of works by Elioth Gruner, often regarded as the 'last of the Australian impressionists'. The first of these was the loan of eight Gruner works, including the masterpiece *Spring frost* 1919, to the New England Regional Art Museum in Armidale for their exhibition *Elioth Gruner: light and landscape* (30 Oct 2010 – 6 Feb 2011). The second was the loan of a single Gruner work, the magnificent *Valley of the Tweed* 1921, to the Tweed River Art Gallery at Murwillumbah. This work depicts a sublime view of the Tweed Valley as interpreted by the artist at the time of his visit to the region during the early part of last century. Commissioned by the trustees of the Art Gallery of NSW in 1921, it was fitting that *Valley of the Tweed* be shown to mark the occasion of its 90th anniversary.

ARCHIBALD PRIZE REGIONAL TOUR

Each year, in addition to its community outreach, the Art Gallery of NSW tours the Archibald Prize exhibition to venues in regional NSW. In 2010–11 it toured to seven venues: Goulburn (June–July 2010), Wagga Wagga (July–Aug 2010), Tamworth (Aug–Sept 2010), Coffs Harbour (Oct 2010), Muswellbrook (Nov–Dec 2010), Shoalhaven (Dec 2010 – Jan 2011) and Albury (Jan–Mar 2011). The 2011–12 tour will see this ever popular show travel to another seven venues, including another five regional NSW galleries.

REGIONAL GALLERIES PROFESSIONAL DEVELOPMENT DAY

The Gallery again hosted a special professional development day on 15 June 2011 for educators and curators from the regional galleries that hosted the touring 2011 Archibald Prize. Organised by the Gallery in partnership with Museums & Galleries NSW, Gallery staff shared their expertise across the range of programming and resources that are produced annually for the Archibald. Discussions included guiding for the exhibition, strategies for education groups, using the online education kit, programming ideas and sessions on sharing ideas and networking. Participants included Moree Plains Gallery, Orange Regional Gallery, Tweed River Art Gallery, Manning Regional Art Gallery, Lake Macquarie Regional Gallery and Casula Powerhouse. The program will be held again in 2012.

ARTEXPRESS CONNECTS OUT WEST

On 16 March 2011 the Art Gallery of NSW and the DET Arts Unit piloted the first-ever virtual visual arts venture. 80 students from six schools across western NSW came together via video conferencing to be a part of an ARTEXPRESS virtual experience. The project enabled isolated students and teachers to go on a virtual walk through the ARTEXPRESS exhibition and to engage with the artwork in an encouraging and supportive environment. Participants included Broken Hill High School, Coonamble High School, Menindee Central School, Cobar High School, Willyama High School at Broken Hill and Parkes High School. Another videoconference with additional schools will be held in 2012.

NURA GILI WINTER SCHOOL

In 2010–11, 180 Indigenous senior high school students from around Australia visited the Gallery for guided tours of the Indigenous art collection as part of the Nura Gili Winter School program at the University of NSW.

INDIGENOUS ARTS WORKERS RESIDENCY PROGRAM

In 2010 the Aboriginal and Torres Strait Islander art department secured \$106,000 to create a professional development program for Indigenous arts workers. The program – the NSW Aboriginal Visual Arts Industry Introduction Program – is a strategic initiative in which the Art

Gallery of NSW works with key partners in the NSW visual arts sector to provide a tailored program to address professional development needs in the NSW Aboriginal visual arts sector.

The program provides opportunities for arts workers to develop professional skills and experience; career pathways for Indigenous people seeking a career in the Indigenous visual arts sector; and support for arts workers in job transition positions to secure full-time employment.

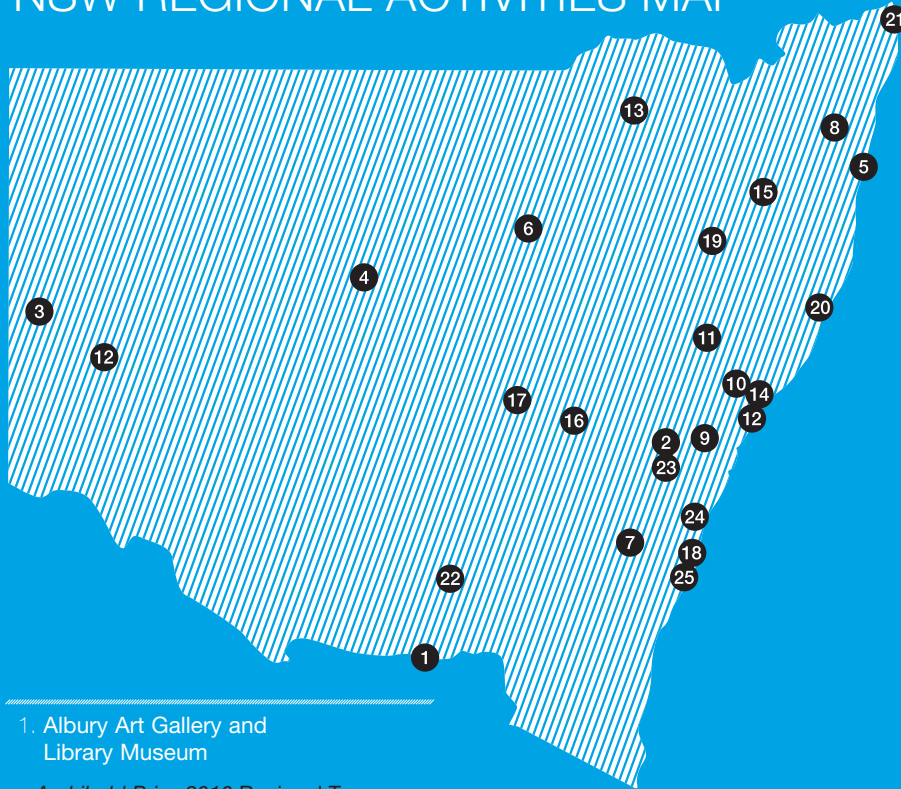
The program was initiated by the Australian Government's Department of the Prime Minister and Cabinet, Office for the Arts and Arts NSW as part of the National Arts and Crafts Industry Support professional development fund.

In May 2011 four emerging Indigenous arts practitioners (EIAPs) from Moree, Taree, Wreck Bay and Sydney participated in an intensive two-week fully funded residency program in Sydney. Speakers from a range of institutions and disciplines presented information, ideas and experiences that encompass the broad and diverse landscape of visual arts practice in NSW.

The Gallery featured as a case study through which the EIAPs investigated the role of the museum and its different areas, including curatorial, conservation, installation, design, marketing, and collection storage and public programs. Artists' talks, studio visits, and visits to other organisations were also included.

From mid to late 2011 each EIAP will be placed in a regional or metropolitan gallery or organisation for an extended traineeship program for a maximum of four weeks on a full- or part-time basis. During this period they will develop and deliver a major project on their area of interest, such as curatorial, art practice, public programs or education. EIAPs may develop an exhibition, artwork, education program or event that will be funded by the program to contribute to the cultural development of the local community. EIAPs will be supported in this process by ongoing contact with their mentor, staff from the Art Gallery of NSW and the host organisation.

NSW REGIONAL ACTIVITIES MAP



1. Albury Art Gallery and Library Museum

- Archibald Prize 2010 Regional Tour 27.01.11–03.03.11

2. Blackheath

- Judge: Art prize and open exhibition 11.06.11

3. Broken Hill High School

- ARTEXPRESS Connects out West 16.03.11

3. Willyama High School (Broken Hill)

- ARTEXPRESS Connects out West 16.03.11

4. Cobar High School

- ARTEXPRESS Connects out West 16.03.11

5. Coffs Harbour Regional Gallery

- Archibald Prize 2010 Regional Tour 04.10.10–27.10.10

6. Coonamble High School

- ARTEXPRESS Connects out West 16.03.11

7. Goulburn Regional Art Gallery

- 3 works lent for the *Australian modernists: their response to the building of the Sydney Harbour Bridge* exhibition 10.02.11–25.03.11
- 1 work lent for *Lineage: David Fairbairn selected portraits 1999–2010* exhibition 12.04.11–07.05.11
- Archibald Prize 2010 Regional Tour 05.06.10–11.07.10

8. Grafton Regional Gallery

- 1 work lent for the *John Philippides* exhibition 27.10.10–12.12.10

9. Hawkesbury Regional Gallery

- 1 work lent for the *Sydney Ure Smith: Hawkesbury* exhibition 10.12.10–02.02.11

10. Maitland Regional Art Gallery

- Lecture on exhibition 12.02.11

11. Muswellbrook Regional Arts Centre

- Archibald Prize 2010 Regional Tour 04.11.10–05.12.10

12. Menindee Central School

- ARTEXPRESS Connects out West 16.03.11

13. Moree Plains Gallery

- Archibald Prize Regional Professional Development 15.06.11
- EIAP in the NSW Aboriginal Visual Arts Industry Introduction Program

14. Newcastle Region Art Gallery

- 4 works lent for the *Less is more: Giorgio Morandi and Gwyn Hanssen Pigott* exhibition 05.03.11–08.05.11

14. Newcastle University

- Lectures: AGNSW collections

15. New England Regional Art Museum (Armidale)

- Member: Acquisitions committee
- 8 works lent for the *Elioth Gruner: light and landscape* exhibition 30.10.10–06.02.11

16. Orange Regional Gallery

- 1 work lent for *Lineage: David Fairbairn selected portraits 1999–2010* exhibition 11.02.11–27.03.11
- Archibald Prize Regional Professional Development 15.06.11

17. Parkes High School

- ARTEXPRESS Connects out West 16.03.11

18. Shoalhaven City Arts Centre

- Archibald Prize 2010 Regional Tour 14.12.10–18.01.11

19. Tamworth Regional Gallery

- Archibald Prize 2010 Regional Tour 04.10.10–27.10.10

20. Taree

- EIAP in the NSW Aboriginal Visual Arts Industry Introduction Program

20. Manning Regional Art Gallery (Taree)

- Archibald Prize Regional Professional Development 15.06.11

21. Tweed River Regional Art Gallery (Murwillumbah)

- 1 work lent for *Valley of the Tweed* exhibition 13.05.11–04.12.11
- Lecture: 'Elioth Gruner: Australia's laureate of landscape' 11.05.11
- Archibald Prize Regional Professional Development 15.06.11

22. Wagga Wagga Art Gallery

- Archibald Prize 2010 Regional Tour 22.07.10–22.08.10

23. Wentworth Falls

- Judge: Bent art prize and open exhibition 10.06.11

24. Wollongong City Art Gallery and Wollongong University

- Lectures: AGNSW collections

25. Wreck Bay

- EIAP in the NSW Aboriginal Visual Arts Industry Introduction Program





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STEWARDING

to nurture and develop the Gallery's people, resources and assets, as well as the artistic heritage and life of NSW

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Encourage and support staff development to maximise the talents, skills and scholarship of our employees and to acknowledge the valuable contribution of our volunteers

From 2009–10 award a professional development scholarship (valued at \$10,000) annually to a Gallery employee by the Art Gallery of NSW Trust

Achieved. The Trust's scholarship was award to Sheona White, head of public programs, for travel to Singapore, Germany, the UK and USA to undertake research into learning in art galleries in the 21st century

Continue to provide a Professional Development Scholarship from the Art Gallery Society of NSW valued at \$12,500 to an Art Gallery of NSW employee

Achieved. The Society's scholarship was award to Natalie Wilson, assistant curator, Australian art, for travel to Papua New Guinea to undertake research on the Gallery's Pacific Islands art collection

Recognise the important role of volunteers and the range of their activities, and ensure the value of this support is calculated in the financial statements published in the Gallery's annual report

Achieved. New recruitment and training programs were undertaken with volunteers this year. The financial value of the services as reported in the financial statements [note 3(b)] totals over \$1.9 million in the 2010–11 financial year

More information about volunteers can be found on pages 49 and 77

Continue to reach for new standards of excellence across the full range of our activities

Benchmark comparable KPIs against other Australian and international art museums to provide a relevant guide to our performance

Achieved. The Gallery submitted exhibitions/attendance data for international benchmarking reported annually in *The Art Newspaper* (no 223, Apr 2011) and for the 2010 calendar year the Gallery's overall ranking was 48th in the world. This was down 20 places from 28th in the world for 2009, and also resulted in the Gallery falling behind the National Gallery of Australia in Canberra and Queensland Art Gallery/GoMA in Brisbane

Seek appropriate external/peer review of our programs and publications, e.g. competitions and awards

Achieved. The Gallery's publications were submitted to various peer reviews and competitions. The Gallery's 2009–10 annual report won the gold award at the Australasian Reporting Awards, the third time the Gallery has won gold. *The First Emperor: China's entombed warriors* publication was shortlisted for the 2011 Galley Club Awards; and the Gallery's registration department was the recipient of the 2010 Museums & Galleries NSW *IMAGiNE* award for collection management

Through effective forward planning, ensure the Gallery remains viable and relevant

Sustain the 2008–09 level of sponsorship support/funding by way of new and continuing agreements with key partners

Partly achieved. Sponsorship totalled \$2.26 million in 2010–11 (compared to \$2.3 million in 2008–09). Four new sponsor partnerships were contracted in 2010–11

Approve and fund each year of a 10-year total asset management (TAM) plan to enable essential maintenance and timely upgrades of Gallery facilities and equipment

Partly achieved. The level 2 study room for prints, drawings, watercolour and photography was refurbished with work completed in time for the opening of the level 2 contemporary galleries in May 2011. However, because of design and development approval processes, the accessible ramp project was held over to the end of the financial year for completion by the end of 2011

(previous) Construction of the new contemporary galleries on lower level 2.

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Through effective forward planning, ensure the Gallery remains viable and relevant

Deliver the approved annual component of the TAM plan on time and on budget

Achieved. The budget for ongoing building maintenance in 2010–11 was \$2.37 million and was fully expended

Contribute to the health of the broader NSW economy

Achieved. The Gallery continued its participation in the City of Sydney’s Chinese New Year celebrations; Art Month; and the Vivacity, Vivid and Crave festivals presented by Destination NSW. *The First Emperor: China’s entombed warriors* exhibition, a Sydney-only show, contributed tens of millions of dollars to the NSW economy

Continue best-practice financial and operational management to ensure the efficient, safe and healthy operation of the Gallery

Consolidate our financial viability by managing the Gallery’s finances within the annual budget and without government supplementation

Achieved. Overall the Gallery’s operating surplus for the year was \$3.8 million, which mainly reflects the success of *The First Emperor* exhibition and the ever-popular annual Archibald Prize which this year attracted over 147,000 visitations

More information about the Gallery’s financial position can be found on pages 132–61

Manage industrial relationships cooperatively with the union to ensure no time is lost to disputes

Achieved. There were no disputes at the Gallery in 2010–11 and accordingly no time was lost to disputes

Ensure there are no OH&S incidents involving serious injury or death to staff, volunteers, contractors or visitors. Regular meetings of the Gallery’s OH&S Committee

Achieved. There were no incidents involving serious injury or death; and the Gallery’s OH&S Committee continued to meet regularly throughout the year

Agree to annual internal audit program with Communities NSW and implement it fully each year

Achieved. There were three internal reviews conducted in 2010–11 and their recommendations were reported to the Audit & Risk Committee of the Trust

More information about the audit program can be found on page 70

Maintain, replace, upgrade and acquire sufficient assets to underpin the operations of a busy public gallery

Achieved. The Gallery’s major asset – our art collection – increased by 685 works valued at over \$16.7 million. Total assets valued at 30 June 2011 were over \$1.07 billion

Focus efforts to achieve a sustainable environmental footprint and responsible waste management

Establish base-line utilities operations for the Gallery’s buildings

Partly achieved. The full-year consumption levels for the Lilyfield offsite collection store, which opened in February 2010, are now known and a new electricity supply contract was negotiated this year. However, the impact on gas supply levels of the new contemporary galleries that opened in May 2011 will not be fully known until late in the 2011–12 financial year. A new gas supply contract will be negotiated to commence on 1 July 2012

The business development department is pleased to report a high increase in sponsorship retention and the addition of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery. In 2010–11 the Gallery raised more than \$2.26 million through sponsorship.

On 20 May 2011 the Gallery opened its new contemporary galleries, including the John Kaldor Family Gallery, and a Prints and Drawings Study Room. It was the grand finale to a major three-year capital building project.

The emotional heart of the Gallery is its collection, and this had been stored in exceedingly cramped and inefficient conditions. With the promise of the generous gift of the John Kaldor Family Collection, the idea was conceived to purpose-build an offsite collection store and release 1900 square metres of onsite collection space for the new John Kaldor Family Gallery. It was a brilliant solution and the last major building project in the current Gallery footprint. The project, completed over three years, was made possible with funding from the NSW government and from the Belgiorno-Nettis family.

NEW CONTEMPORARY GALLERIES AND JOHN KALDOR FAMILY GALLERY

Andrew Andersons from PTW Architects was commissioned to convert the collection store into the new contemporary galleries. Forty years earlier Andrew Andersons designed the Gallery's 1972 wing, including the collection store. Design continuity is one of the hallmarks of the Gallery's architectural style and is exemplified in this project.

The 1972 wing used pre-stressed beams to create a modern suite of spaces. This structure was deployed in both the public galleries and collection store, therefore making it possible to transform the store into an eloquent gallery. By expressing the pre-stressed beams the new galleries have a monumental scale, with 4.2 metre high walls. Fortuitously, the Gallery was able to reengage the structural and mechanical consultants who had worked on the 1972 design. The air-conditioning was reengineered brilliantly, with concealed ducts ensuring uninterrupted spaces, and state-of-the-art technologies were installed to provide display flexibility. Travertine stone was sourced from the same quarry that supplied the stone for the 1972 wing.

The major construction challenge was the removal of 1000 tonnes of sandstone. The removal was isolated to reduce any vibration impact and the work carefully

monitored with vibration detectors. Excavation took place between 11pm and 6am so that the Gallery could remain open during the day and for evening functions. Visitors were unaware of the building work as the construction site was located at the rear of the building. The Gallery removed (and replaced) a large section of sandstone wall to enable materials to be brought in and out. This provided a self-contained site adjacent to a fully operational gallery.

The new contemporary galleries and John Kaldor Family Gallery were delivered on time and on budget and were overseen by the Building Project Control Group chaired by Guido Belgiorno-Nettis (trustee), John Morschel (past trustee) and Anne Flanagan (deputy director). De Bruin Projects were project managers and Anne Tregeagle managed the relocation of the Gallery's security and information-technology services. The project included major upgrades, such as the relocation of the information-technology hub to a climate-controlled space and the construction of a transit space for works moving in and out of the collection store, offices for audiovisual and photography staff and well needed storage space for equipment.

PRINTS AND DRAWINGS STUDY ROOM

With private funds, and as part of the level 2 building project, the Gallery refurbished the Prints and Drawings Study Room. This is now the best facility in Australia for researching works on paper that form the largest numerical component of the Gallery's collection. The study room is visible from the contemporary galleries and now has a greater public profile and increased visitor numbers. The curatorial offices for the prints and drawings staff were also refurbished.

ACCESSIBLE ENTRANCE RAMP

In 2010–11 the NSW government provided funding of \$1.17 million to address the longstanding issue of a lack of access at the entrance to the Gallery's heritage building for people with mobility restrictions. The construction of a new access ramp is to be completed by the end of 2011 and will provide easy access through the front door for all visitors. Entry into the building via the front door will also enable visitors to purchase

tickets for major temporary exhibitions at the ground-floor ticketing desk before proceeding to other levels of the building.

ENERGY MANAGEMENT

The opening of the Gallery's collection store at Lilyfield has resulted in an overall increase in energy use. The Gallery will carefully monitor energy consumption to ensure ongoing efficiency and, where possible, reduction in energy use.

In 2010–11 the Gallery's building services were engaged at close to capacity for long peak periods due to our extensive programs, which attracted 1.27 million visits, a 21% increase on the previous year. Energy use, with the exception of electricity, reflected this increased number of visitors in the building throughout the year. In March 2011 the Gallery again participated in Earth Hour.

ELECTRICITY

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored closely to achieve minimum consumption while maintaining the required conditions.

This year the Gallery negotiated a new 30-month electricity contract commencing 1 July 2011. The energy unit pricing achieved from this new contract will represent a cost saving of approximately \$75,000 across the term of the contract and will significantly assist in offsetting the rising costs of electricity generation and supply. As part of the new contract the Gallery has continued its commitment to the purchase of a 6% green energy component.

The average daily electricity consumption at the Domain site has been reduced from 22,495 kilowatt hours in 2009–10 to 21,182 in 2010–11, which is a 6% reduction. This equated to a reduction in the Gallery's carbon footprint of 461 tonnes of greenhouse gas emissions, which would cost \$9,698.50 to offset and is equivalent to 50 return flights to Sweden.

Our computer network has been configured to automatically switch off any computers left on by employees at 9.30pm every night, potentially saving hours of wasted electricity.

GAS

The average daily consumption of gas increased slightly from 102 gigajoules in 2009–10 to 111 gigajoules in 2010–11, which is only a 9% increase compared to the 21% increase in total visitor numbers. The gas usage mainly relates to powering the chillers used to manage humidity and temperature controls, which are required to stay within specific environmental ranges for the long-term presentation of artworks. The environmental conditions within the building are significantly impacted by the volume of people onsite at any one time.

WATER

Average water usage this year increased from 97.78 kilolitres per day in 2009–10 to 110.35 kilolitres per day in 2010–11. Again, this 12% increase compared favourably to the 21% increase in visitor numbers.

MOTOR VEHICLE FLEET

The Gallery has a permanent small fleet of seven motor vehicles, including two sedans, a station wagon, utility truck, van, two-tonne truck and a 4.5 tonne truck, four of which run on E10 petrol and three on diesel. In mid 2010 the Gallery increased its fleet size to support the offsite collection store, resulting in a slight increase in use on the previous year. This year was the first full year of reporting on the additional fleet and there has been a 39% increase in diesel usage and 18% in E10, which is commensurate with the increase in the size of the fleet and the expanded use of the vehicles.

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 when refuelling.

REDUCTION OF WASTE

The development of the Gallery's intranet to replace previously paper-based systems continued in 2010–11. The 'Log a job' feature enables staff to book work or report problems to the building services, graphics and AV services departments. The information available in the intranet's policy and procedures

section was increased again during the year, giving staff easy online access to information relevant to their work.

The main Gallery printer/photocopiers are set to default double-sided printing. This printer also functions as a scanner and staff are now increasingly scanning rather than photocopying documents, such as plans and contracts, and sending them via the post office.

This year the Gallery started a new initiative using rechargeable batteries and recycling older used batteries with a specialist supplier. Used CDs are sent to a recycling facility.

RESOURCE RECOVERY INITIATIVES

A designated mini-skip is located on the loading dock for recycling 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 offcuts internally.

Used toner cartridges are sent for recycling, with approximately 100 cartridges recycled in 2010–11. This was a slight decrease in consumption as the Gallery is phasing out stand-alone printers in favour of more efficient network multifunction machines (combined printers, copiers, scanners and faxes). The Research Library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contract caterers, Trippas White, who ensure that all glass bottles from food outlets and functions are appropriately recycled. Recycling bins for glass and plastic have been installed in the staff kitchens.

The IT department participates in the ReConnect.NSW program, a whole-of-government initiative in which redundant computers are donated to not-for-profit organisations and disadvantaged individuals. This year the Gallery donated 33 superseded but working IT items, including computers, faxes and scanners, to the Technical Aid to the Disabled Charity.

RECYCLED CONTENT

Environmentally friendly takeaway cardboard cups are used in the Gallery instead of Styrofoam cups. We continue to use other recycled paper products, including toilet paper. We use plain A4 paper with 50% recycled content and envelopes made from recycled stock. Toner cartridges purchased for printers have recycled components. Our 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.

(opposite) Staff and volunteers preparing the wall leading down into the new contemporary galleries for the installation of Ugo Rondinone's *clockwork for oracles* 2011.



CORPORATE GOVERNANCE



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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 that currently fulfil this requirement are the Australian artists John Beard and Lindy Lee.

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

1. Mr Steven M Lowy AM

B Comm (Hons)

Steven Lowy was appointed managing director of Westfield Holdings in 1997 and currently serves as Co-Chief Executive Officer. Prior to joining Westfield in 1987, he worked in investment banking in the USA. Mr Lowy is chairman of the Victor Chang Cardiac Research Institute; a director of the Lowy Institute for International Policy; a member of the Prime Minister’s Business–Government Advisory Group on National Security; and chairman of the Board of Management for the Associate Degree of Policing Practice in New South Wales.

Initial date of appointment 1 January 2006; expiry of current term 31 December 2011.

VICE PRESIDENT

2. Ms Sandra McPhee

Dip Ed, FAICD

Sandra McPhee has extensive experience as a non-executive director and senior executive in a range of consumer-oriented industries, including utilities, retail, tourism and aviation, most recently with Qantas Airways Limited. Ms McPhee is a director

of AGL Energy Limited, Fairfax Media Limited, Westfield Retail Trust and Tourism Australia; a member of the Advisory Council of JP Morgan, Mercer, Marsh McLennan Companies and St Vincents and Mater Health; a former deputy chairman of South Australian Water; and a former director of Coles Group Limited, Australia Post, Perpetual Limited, Primalife Corporation and CARE Australia.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2013.

MEMBERS

3. Mr Geoff Ainsworth AM

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

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

Initial date of appointment 10 February 2010; expiry of current term 31 December 2012.

4. Mr David Baffsky AO

David Baffsky is honorary chairman of Accor Asia Pacific, 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 January 2006; expiry of current term 31 December 2011.

5. Mr John Beard

ADAE, MA RCA

John Beard is a renowned Australian artist whose work has been collected by public museums around the world. In 1967 he co-produced and appeared in a series of art programs for BBC Television. From 1972 to 1978 he sat on the board of studies for art education at Oxford University. He has taught extensively throughout England and lectured internationally. He was head of art at Curtin University in Perth from 1983 to 1989 and was awarded an Australia Council fellowship in 1989. Solo exhibitions between 1998 and 2005 include shows at Tate St Ives in the UK, the Art Gallery of NSW and the Gulbenkian Centro de Arte Moderna in Lisbon, Portugal. In 2006 Mr Beard was awarded a grant from the Pollock Krasner Foundation in New York City, won the Wynne Prize and the Kedumba Drawing Award and was made a visiting Professorial Fellow of Fine Arts at the University of NSW. In 2007 he won the Archibald Prize.

Initial date of appointment 10 February 2010; expiry of current term 31 December 2012.

6. 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



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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 January 2007; expiry of current term 31 December 2012.

7. Ms Anne Fulwood

Anne Fulwood established her career in television journalism before moving into corporate and media consultancy. She has previously served on the Council for Australian Honours, the Film and Literature Board of Review, the National Film and Sound Archive (ScreenSound Australia) and the Luna Park Reserve Trust. Ms Fulwood is a current board member of The Eye Foundation, a research funding initiative within the Royal College of Ophthalmologists. In 2007 she was appointed by the then prime minister to the role of Commonwealth spokesperson for the APEC 2007 Taskforce.

Initial date of appointment 1 January 2002; expiry of final term was 31 December 2010.

8. 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



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a former board member of Artspace and the Australian Centre for 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 January 2006; expiry of current term 31 December 2011.

9. Ms Samantha Meers

BA, LLB, M Litt

Samantha Meers is executive director and trustee of the Nelson Meers Foundation. She is currently deputy president of Philanthropy Australia; a director of the State Library of NSW Foundation, the Documentary Australia Foundation and The Climate Institute; and a member of the advisory councils of the Centre for Social Impact and the Sydney Women's Fund. Previously, Ms Meers practised as a specialist media lawyer, holding senior management positions in the media sector. She is a former deputy chair of the Australian Subscription Television & Radio Association and a former board member of the Belvoir St Theatre and the Power Institute for Art and Visual Culture, University of Sydney.

Initial date of appointment 1 January 2011; expiry of current term 31 December 2013.

10. Dr 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 Foundation; and governor of the Florey Neuroscience Institutes.

Initial date of appointment 10 February 2010; expiry of current term 31 December 2012.

11. Professor Janice Reid AM

FASSA, B Sc, MA, MA, PhD

Janice Reid is vice-chancellor of the University of Western Sydney. She is a member of the board of UniSuper Ltd, the NSW Clinical Excellence Commission and the Agency for Clinical Innovation;



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a member of the National Cultural Heritage Committee; and vice-chair of the Steering Committee of The Talloires Network of international universities. She is a former member of the board of Integral Energy, the Salvation Army Greater Western Sydney Advisory Board, the Kedumba Drawing Award Trust, the Federal Council on Australia-Latin American Relations (COALAR); a former vice-chair of the governing board of the OECD program on Institutional Management in Higher Education (IMHE); a former trustee of the Queensland Museum; a former deputy chair of the Queensland Institute of Medical Research; and a former chair of the National Review of Nursing Education. Professor Reid is a recipient of the Wellcome Medal and Centenary Medal and a fellow of the Australian Academy of Social Sciences.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2012.

12. 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 ANZ Private Bank and *Art & Australia* Contemporary Art Award, the Gertrude Contemporary Art Spaces and *Art & Australia* Emerging Writers Program, an annual 25/25 mini-magazine with Noise, and the New Word Order writing competition for secondary school students 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 July 2008; expiry of current term 31 December 2013.

TRUSTEE MEETINGS

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2010 to June 2011. Trustee attendances were as follows: Steven Lowy (6/6); Sandra McPhee (5/6); Geoff Ainsworth (6/6); David Baffsky (6/6); John Beard (5/6); Guido Belgiorno-Nettis (3/6); Anne Fulwood (3/3); Lindy Lee (6/6); Sam Meers (3/3); Mark Nelson (6/6); Janice Reid (5/6); Eleonora Triguboff (5/6).

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 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.

Trust members: Janice Reid (chair); Geoff Ainsworth; John Beard; Anne Fulwood; Lindy Lee; Sam Meers; Eleonora Triguboff. Staff: Edmund Capon, director; Anthony Bond, assistant director, curatorial services; Barry Pearce, head, Australian art (to February 2011); Jackie Menzies, head, Asian art; Hendrik Kolenberg, acting head, Australian art; Wayne Tunnicliffe, head, Australian art.

There were five meetings of the Acquisitions and Loans Sub-Committee between July 2010 and June 2011. Attendances were as follows: Janice Reid (4/5); Geoff Ainsworth (3/5); John Beard (4/5); Anne Fulwood (2/2); Lindy Lee (4/5); Sam Meers (1/2); Eleonora Triguboff (4/5); Edmund Capon (3/5); Anthony Bond (5/5); Barry Pearce (1/2); Jackie Menzies (3/4); Hendrik Kolenberg (2/2); Wayne Tunnicliffe (1/1).

FINANCE SUB-COMMITTEE

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

Trust members: Mark Nelson (chair); Geoff Ainsworth; Steven Lowy. Staff: Edmund Capon, director; Anne Flanagan, deputy director; John Wicks, assistant director, finance and resources.

There were six meetings of the Finance Sub-Committee between July 2010 and June 2011. Attendances were as follows: Mark Nelson (6/6); Geoff Ainsworth (5/6); Steven Lowy (3/6); Edmund Capon (6/6); Anne Flanagan (3/6); John Wicks (6/6).

STRATEGY AND DEVELOPMENT SUB-COMMITTEE

The Strategy and Development Sub-Committee considers strategies for the long-term objectives of the Gallery as a major NSW cultural institution.

Trust members: Guido Belgiorno-Nettis (chair), Steven Lowy, David Baffsky. Staff: Edmund Capon, director; Anne Flanagan, deputy director.

There were three meetings of the Strategy and Development Committee in 2010–11. Attendance was as follows: Guido Belgiorno-Nettis (3/3); David Baffsky (3/3); Steven Lowy (3/3); Edmund Capon (3/3); Anne Flanagan (3/3).

BUILDING PROJECT CONTROL GROUP

This temporary committee continued to operate in 2010–11 due to the extent of the Gallery's major capital works projects being finalised this year. The committee has provided an additional level of assurance to the Trust that the building projects were being managed effectively, on time and on budget.

Trust member: Guido Belgiorno-Nettis (chair). External members: John Morschel, former trustee and chairman of Leighton Holdings Limited; Jason de Bruin, De Bruin Projects, project manager; Chris Bylett, Chris Bylett & Associates, cost planner. Staff: Anne Flanagan, deputy director. Other Gallery building services and project staff attended as required.

There were five meetings of the Building Project Control Group between July 2010 and June 2011. Attendance was as follows: Guido Belgiorno-Nettis (5/5); John Morschel (5/5); Jason de Bruin (5/5); Chris Bylett (5/5); Anne Flanagan (5/5).

SPONSORSHIP SUB-COMMITTEE

The Sponsorship Sub-Committee is responsible for supporting the Gallery's efforts in raising funds for its various activities.

Trust members: Sandra McPhee (chair), David Baffsky; Sam Meers; Eleonora Triguboff. Staff: Edmund Capon, director; Belinda Hanrahan, marketing director; Leith Brooke, head, business development; Penny Cooper, business development executive.

There were two meetings of the Sponsorship Sub-Committee held between July 2010 and June 2011. Attendances were as follows: David Baffsky (2/2); Sandra McPhee (2/2); Sam Meers (1/2); Eleonora Triguboff (2/2); Edmund Capon (2/2); Belinda Hanrahan (1/1); Leith Brooke (2/2); Penny Cooper (1/1).

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. This sub-committee oversees all audit matters. The sub-committee submits reports and makes recommendations to the main board to enable it to discharge its responsibilities with regard to these matters.

Trust members: David Baffsky (chair); Guido Belgiorno-Nettis; Sandra McPhee. External members: Kathryn Everett (Freehills); Chris Jordan (KPMG). Staff: Edmund Capon, director; Anne Flanagan, deputy director; John Wicks, assistant director, finance and resources; Trish Kernahan, manager, administration and strategy; Tony Morris, head, security and gallery services (ex-officio).

There were five meetings of the Audit and Risk Sub-Committee between July 2010 and June 2011. Attendances were as follows: David Baffsky (5/5); Guido Belgiorno-Nettis (3/5); Sandra McPhee (4/5); Kathryn Everett (3/5); Chris Jordan (5/5); Edmund Capon (4/5); Anne Flanagan (3/5); John Wicks (4/5); Trish Kernahan (5/5); Tony Morris (5/5).

RISK MANAGEMENT

Risk management is essential to good corporate governance. The Gallery is committed to a risk management approach when implementing activities under our corporate plan's four key strategic areas of operation. 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: funding strategy; competition and marketing; corporate governance; and strategic planning. The operational risks are: exhibition management; damage to artworks; building maintenance; physical security; business continuity/disaster recovery; capital works management; environment controls; loan management; records management; meeting customer expectations; security of surrounding precinct; contract and procurement management; staff performance and dependence on key staff; financial management; IT strategy; IT security; intellectual property; occupational health and safety; and legislative compliance.

The Gallery's risk management framework is managed through the Trust's Audit and Risk Sub-Committee and is consistent with Australia/New Zealand ISO 31000:2009 Risk Management – principles and guidelines.

In 2010–11 the Audit and Risk Sub-Committee reviewed the role of its committee members and allocation of specific risk areas, the committee's risk review calendar and the committee's charter. The committee confirmed the setting of the Gallery's internal audit program for 2010–11 and regularly reviewed the Gallery's OH&S reports and the quarterly human resources reports. Policy and procedure areas reviewed included progress on the Gallery's submission to a federal government public inquiry on the matter of Immunity from Seizure; succession planning for Gallery employees and key positions; staff leave liability levels; a new Deed of Gift for collection artworks; a revised Collection Loan Agreement; and confirmed the depreciation and amortisation rates for the Gallery's assets. This committee oversees the Gallery's annual financial statements and their certificates of compliance from the Audit

Office of NSW. The committee meets each year with the senior manager of the external audit team to discuss their findings from their review of these statutory accounts.

The committee also reviewed the external consultant's report on the crisis management desktop testing undertaken by the Gallery's disaster recovery and business continuity team.

The committee undertook security inspections of both the newly constructed collection store at Lilyfield and the refurbished contemporary art galleries at the Domain site.

STATEMENT OF RESPONSIBILITY

As director and chief curator of the Art Gallery of NSW, I have worked with my executive team, senior managers and other employees to have in place risk management and internal control processes designed to provide transparency and accountability and ensure the Gallery operates to the highest standards applicable, uses resources efficiently and meets its objectives.

These processes include strategic planning, organisation performance monitoring, controls on the use of monetary and physical resources, division of responsibilities, engaging external assessment and advice where appropriate, and managing an outsourced internal audit function that focuses on financial and operational risks.

To the best of my knowledge, this system of risk management and internal control operated satisfactorily during the year.



Edmund Capon
Director and chief curator

4 August 2011

INTERNAL AUDITS IN 2010–11

The Gallery’s internal auditors, Deloitte – appointed independently and funded by Communities NSW – undertook a detailed business-wide risk analysis to determine the Gallery’s risk matrix. This informed the Executive decision-making and enables priority setting in the annual audit program.

There were three reviews undertaken by Deloitte during the year:

Information security: The objective of the review was to assess current policies and procedures that govern the approach to information security.

Business continuity management: The objective of the review was to assess the maturity of the Gallery’s business continuity management activities, processes and documentation.

Catering agreement: The objective of the review was to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with the management of the Gallery’s catering contract.

The recommendations from the reviews will be implemented by management on an agreed timeframe, as resources allow. The implementation of the reviews’ findings will be monitored by the Trust’s Audit and Risk Sub-Committee.

OCCUPATIONAL HEALTH AND SAFETY

Number of work-related injuries resulting in workers compensation claims: 10
 Number of time lost from injuries: 8
 Number of work-related illnesses: 0
 Prosecution under the OH&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. Preventative measures such as influenza injections and exercise classes 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 Occupational Health and Safety (OH&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 OH&S workplace risks. Bi-monthly reports on the incidence of accidents and workers compensation claims are reviewed by the OH&S Committee and the Trust’s Audit and Risk Sub-Committee.

Occupational health and safety comparative data

	2007–08	2008–09	2009–10	2010–11
Number of work-related injuries resulting in workers compensation claims	9	9	9	10
Number of work-related illnesses	0	0	0	0
Prosecutions under the <i>Occupational Health and Safety Act 2000</i>	0	0	0	0

INSURANCE

As a NSW statutory authority, the Gallery’s insurable risks are covered under the Treasury Managed Fund (TMF), a government self-insurance scheme. There were no new major claims during the 2010–11 year.

POLICY DEVELOPMENT

During the year, the Gallery refreshed its de-accessioning policy. The financial delegations schedule was also updated for increased limits in specific areas, including the purchasing of artworks and to reflect new positions created within the organisation structure.



A gallery officer directs visitors to the exhibitions ticketing desk during *The First Emperor: China’s entombed warriors* exhibition.

OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of NSW 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 NSW Foundation

also has a Finance Sub-Committee, which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

Art Gallery of NSW Trust

President: Steven Lowy Director: Edmund Capon
Staff: 236 (FTE) Net assets: \$1.074 billion as at 30 June 2011

Art Gallery of NSW Foundation

Chairman: Rowena Danziger
Value: \$28.1 million as at 30 June 2011
Established in 1983
5 AGNSW representatives on the Board

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:
Art Gallery of NSW representatives: Rowena Danziger (chair); Jillian Broadbent (deputy chair – term ended May 2011); Anne Fulwood, former Art Gallery of NSW trustee (appointed February 2011); John Masters; Julien Playoust; Denyse Spice.
NSW government representatives: Mark Nelson, Art Gallery of NSW trustee (term ended December 2010); Alison Tarditi (appointed March 2011); Ray Wilson.
Donor representatives: Geoff Ainsworth (term ended December 2010); Andrew Cameron (appointed July 2010); Vicki Clitheroe; Fraser Hopkins; Catriona Mordant; Reg Richardson (term ended November 2010); Susan Rothwell (term ended November 2010); John Schaeffer, former Art Gallery of NSW trustee (appointed July 2010); John Sharpe.
Finance Sub-Committee: Jillian Broadbent (chair – term ended May 2011); Geoff Ainsworth, Art Gallery of NSW trustee (term ended December 2010); Andrew Cameron (appointed July 2010); Mark Nelson (term ended December 2010); Julien Playoust (chair from May 2011); Alison Tarditi (appointed March 2011).

Brett Whiteley Foundation

Chairman: John Meacock
Value: \$0.3 million as at 30 June 2011
Established in 1994
2 AGNSW representatives on the Board

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:
Art Gallery of NSW representatives: John Yu (chair), former Art Gallery of NSW trustee; Edmund Capon, director; Jackie Menzies, head curator, Asian art.
Director/member representatives: Steve Burdon; Philip Cox; Sandra Forbes; Warwick Johnson; Stephen Menzies; Judith Rutherford.
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 Art Gallery of NSW.

VisAsia

Chairman: John Yu
Value: \$1.6 million as at 30 June 2011
Established in 1999
8 AGNSW representatives on the Board

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).
Art Gallery of NSW representatives: Brian Ladd, former AGNSW head, public programs; Jane Wynter, AGNSW benefaction manager.
Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley.
The Brett Whiteley Foundation has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC).

Art Gallery Society of NSW

President: John Martins
Executive Director: Craig Brush
Value: \$1.6 million as at end December 2010
Established in 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. Edmund Capon and Janice Reid are Art Gallery of NSW Trust representatives on the Society's Council.



Jane Wynter



Craig Brush



Penny Cooper

ART GALLERY OF NSW 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 more than \$28 million in funds under investment. With the income from these investments the Foundation has contributed over \$30 million out of a total purchase price of \$47.5 million to acquire 28 works for the collection. These 28 works have a current value of over \$90 million, which is astounding value for the Gallery as a result of the tireless efforts of Foundation donors and benefactors, particularly the Foundation trustees, past and present.

The acquisition of Paul Cézanne's *Bords de la Marne* c1888 in 2008, the largest single acquisition by the Gallery to date, was only made possible by the extraordinary support of the Foundation, including \$5 million contribution from income and substantial pledges from trustees and Foundation supporters. As a result, the Foundation's board was reluctant to return so soon to its supporters with a further request for support, but it did so in 2010 for the stunning 13th-century Nepalese statue of *The Luminous Lord of Infinite Compassion*. Once again the Foundation's contribution of \$1 million from income, together with pledges from its supporters, enabled the Gallery to acquire this treasure.

The Foundation publishes its own bi-annual newsletter where details of its arts-based activities can be found.

COLLECTION BENEFACTOR AND OTHER SUPPORT GROUPS

Many departments within the Gallery have their own support groups to help raise funds either for their collection or, in the case of the Research Library and Archive and conservation, for special projects. Members of all groups who pledge a minimum commitment of \$1500 per year for four years are deemed to be members of the Foundation. Acquisitions made or projects undertaken by these groups are reported in detail in the Foundation newsletters.

Jane Wynter BA LLB
Benefaction manager
Email: janew@ag.nsw.gov.au
Telephone: (02) 9225 1818

ART GALLERY SOCIETY OF NSW

The Art Gallery Society continued to provide the Gallery with its core audience through its almost 30,000 members. More than 400 social and educational events were held for Society members, attracting more than 40,000 attendees – an extraordinary level of engagement.

The Society presented lectures by three international speakers at the Gallery in 2011: Gary Tinterow, Engelhard Chairman of 19th century, modern and contemporary art at the Metropolitan Museum of Art, New York who spoke on 'Picasso in the Metropolitan Museum of Art'; Neil MacGregor, director of the British Museum, London who gave a lecture on his book *History of the world in 100 objects*; and Nicholas Penny, director of the National Gallery, London who delivered the inaugural Inge Grant Memorial Lecture. This new lecture series is in memory of the late Inge Grant who was associated with the Gallery for more than 30 years as a volunteer guide, Art Gallery Society of NSW Councillor, and president and member of the Art Gallery of NSW Foundation.

In 2010–11 the Society fulfilled its commitment of \$1 million, through its Collection Circle donation program, towards the acquisition of the 13th-century Nepalese bodhisattva *The Luminous Lord of Infinite Compassion*.

The 2010 Art Gallery Society Professional Development Scholarship of \$12,500 was awarded to Natalie Wilson, assistant curator of Australian art, to further her research on the Gallery's Pacific Island collections.

The Society was approached by the Gallery to develop a software program to coordinate and manage its public programs and events. The resulting product, named EVE by the Gallery, is currently being implemented and will enable the Gallery to manage its busy schools program and extensive public events. EVE replaces two outdated applications and streamlines the inter-departmental communication necessary to run events.

Craig Brush
Executive officer
Art Gallery Society of NSW

BUSINESS DEVELOPMENT

The business development department is pleased to report a high increase in sponsorship retention and the addition of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery. In 2010–11 the Gallery raised more than \$1.98 million through sponsorship.

We were delighted to welcome four new sponsors: Marsh, the Gallery's risk and insurance partner; Freehills, who provide legal advice to the Gallery and were major sponsors of the *David to Cézanne* exhibition; and the Seven Network and WesTrac, who supported *The First Emperor*.

This year also saw a new strategic partnership with Destination NSW (formerly Events NSW) and the launch of the Sydney International Art Series – a four-year agreement to bring the world's most outstanding exhibitions to Australia.

I would like to make special mention of our principal sponsors: ANZ for their second year of sponsorship for the Archibald, Wynne and Sulman Prize exhibitions; Delta Electricity for their ongoing commitment; Ernst & Young for their sponsorship of *Paths to abstraction*; JP Morgan's fifth year of sponsorship for the Brett Whiteley Studio; Macquarie Capital for their third year as sponsors of the Gallery's Art After Hours program; Optus for their second-year association with the Open Gallery Program; Qantas, who completed their 16th year as official airline and principal sponsor of the Yiribana Gallery; and UBS for supporting the new contemporary galleries and UBS ArtZone.

In addition, we thank our generous and loyal supporters: the City of Sydney, JCDecaux, Porter's Paints, Sofitel Sydney Wentworth and the *Sydney Morning Herald*.

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 exhibition program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support.

The Art Gallery of NSW 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 staff and clients in a style that sets them apart from their competitors. The Art Gallery of NSW 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 entertaining and corporate relations requirements.

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

With the major new building development and the exciting program of upcoming exhibitions there has never been a better time to be involved with the Art Gallery of NSW. For more information please contact:

Penny Cooper
Business development
Email: pennyc@ag.nsw.gov.au
Telephone: (02) 9225 1792

EXECUTIVE

as at 30 June 2011



Mr Edmund Capon AM, OBE M Phil

Director and chief curator

Edmund Capon has been director of the Art Gallery of NSW since November 1978. For the previous five years he held the position of Assistant Keeper, Far Eastern Section, Victoria and Albert Museum. He attained his Master of Philosophy in Chinese art and archaeology, including language, from London University's Department of Oriental and African Studies with his thesis entitled 'The interdependence of Chinese Buddhist sculpture in bronze and stone from AD 386 to 581', and is a recognised world expert in his field.

Mr Capon is a visiting fellow in the School of Languages and Linguistics, Faculty of Arts and Sciences, at the University of NSW; has curated exhibitions encompassing Asian, European and Australian art; written extensively on Chinese art and archaeology and on artists such as Jeffrey Smart, Caravaggio and Giacometti; written and presented a three-part BBC Television documentary entitled *Meishu: travels in Chinese art*, which has been distributed worldwide; and developed the Art Gallery of NSW as a centre for Asian art display and education. He is a member of the Council of Australian Art Museum Directors (CAAMD) and is on the board of Melbourne University Press. In 2000 he was awarded a Doctor of Letters (honoris causa) from the University of NSW, and has been honoured by the French, Italian, British and Australian governments for his contribution to art and culture.



Ms Anne Flanagan Dip Int Design, Dip Ed, Dip Vis Arts

Deputy director

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 three key areas: building and facility management including major capital projects such as the collection store and the upgrade of the lower level 2 display galleries for contemporary art, and building maintenance and mechanical services; exhibitions, including exhibition management, exhibitions registration, installation, audiovisual, workshop, stores, graphic and multimedia design, publishing and copyright, information and ticketing; and security and gallery services.



Mr Anthony Bond B Ed (Hons)

Assistant director, curatorial services

Anthony Bond is assistant director at the Art Gallery of NSW where he has been responsible for collecting international contemporary art since 1984. In 1995 he was appointed to the executive. Mr Bond is responsible for curatorial services and oversees the Gallery's curatorial departments, conservation, registration, public programs, Research Library and Archive, photography studio/digitisation and copyright. He is also the Gallery's head curator, international art, with special responsibility for 20th-century and contemporary international collections.

Selected major exhibitions and publications include *The British show* (1985), *Australian Perspecta* (1985, 1987 and touring to Germany in 1989); *Boundary rider*, the 9th Biennale of Sydney (1992–93); *Tony Cragg* (1997); and *TRACE*, the inaugural Liverpool Biennial (1999). He has also curated historical exhibitions, including *Body* (1997), for the Art Gallery of NSW; *Self-portrait: renaissance to contemporary* (2005–06), for the National Portrait Gallery, London and Art Gallery of NSW; *Anselm Kiefer – Aperiatur terra* (2006–07) for White Cube London and the Art Gallery of NSW; and *Mike Parr: the tilted stage* (2008) for the Tasmanian Museum and Art Gallery and Detached, Hobart. He was closely involved in the development of the new level 2 space and John Kaldor Family Gallery at the Art Gallery of NSW and is currently curating *Francis Bacon: five decades* for the Art Gallery of NSW in 2012.



Mr John Wicks B Bus, FCPA

Assistant director, finance and resources

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 before joining the Gallery's executive 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 human resources, strategic planning, legal services, government relations and records management, information communication technology, website and visitor services, which include the Gallery shop, management of the restaurant and cafe contract, and venue hire.



Ms Kirsten Downie

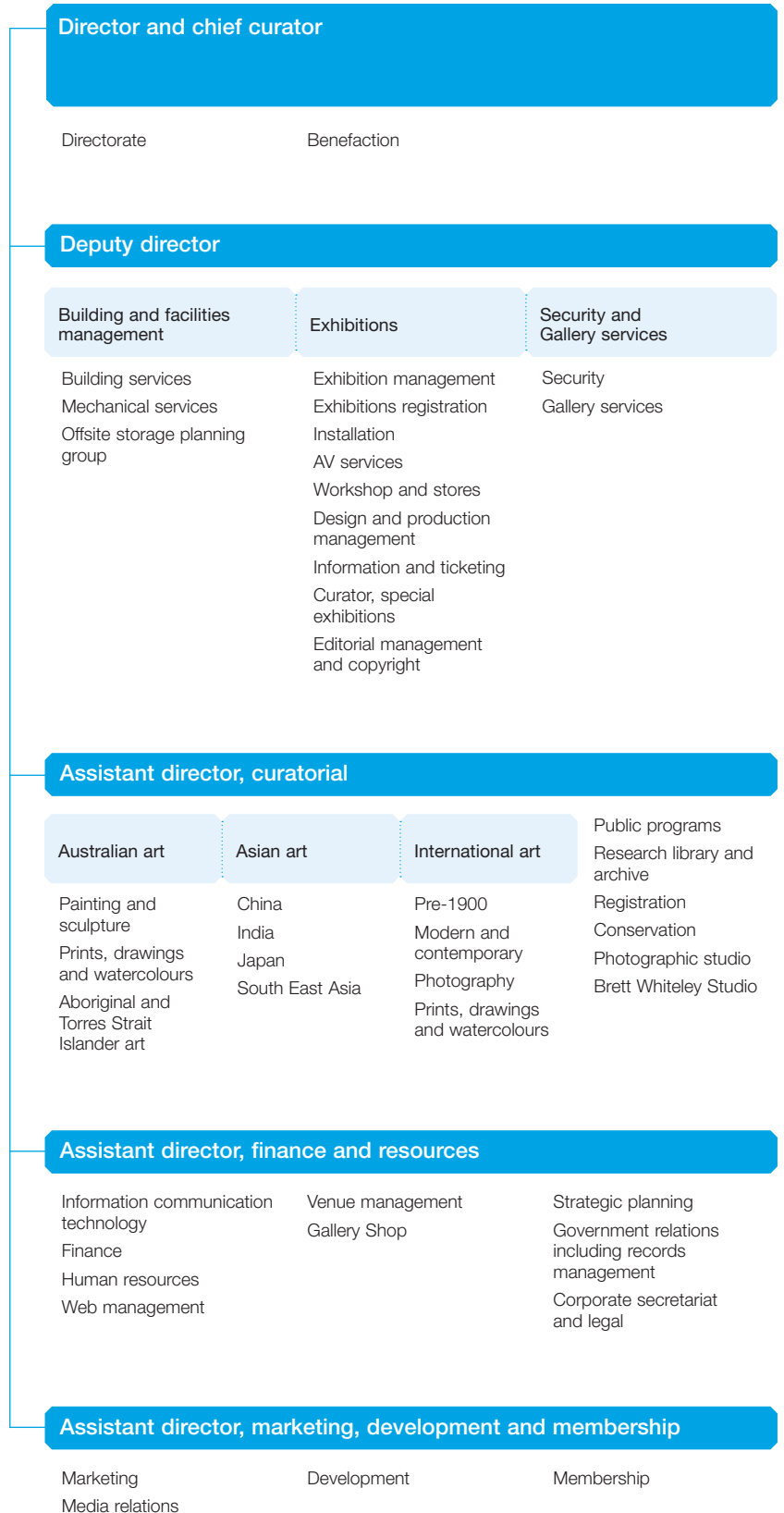
Assistant director, marketing, development and membership

Kirsten Downie joined the Gallery in 2011. Her background is in marketing, public relations and business development in the arts, cultural and media industries. Before joining the Gallery, she held positions at the National Gallery of Australia in Canberra as the head of marketing and communications, at Sydney Opera House as marketing manager, performing arts, and at the specialist arts and entertainment marketing agency Millmaine Entertainment. Ms Downie has over two decades experience working in marketing, advertising and communications roles in Sydney, Melbourne and Canberra. She has worked on a diverse range of projects from contemporary dance to large stadium rock concerts, outdoor cinema, theatre, musicals and the visual arts.

Ms Downie is responsible for marketing, media relations, business development and working strategically with the Art Gallery Society to enhance the membership program.

ORGANISATION STRUCTURE

The Gallery's executive management team comprises the director, deputy director and three assistant directors. Each division of the Gallery reports to a member of the executive. The executive management team meets every fortnight.



STAFF PROFILE

FTEs average over 12 months	30 June 2007	30 June 2008	30 June 2009	30 June 2010	30 June 2011
Building services, security and Gallery officers	60.09	63.48	62.94	60.70	66.40
Curatorial services	47.68	55.82	62.82	58.10	48.70
Curatorial	31.76	32.52	29.53	27.24	27.60
Exhibition/display	23.21	25.14	36.41	37.36	47.00
Finance and management services	18.03	18.09	19.35	18.00	20.90
Commercial services	14.00	14.56	17.66	15.17	18.50
Marketing and business development	12.80	10.58	7.15	10.44	9.50
Total	207.56	220.19	235.86	227.01	238.60

There are three main reasons for the increase in staff numbers this year:

- six female staff members had maternity leave with all these positions requiring replacement staff and thereby effectively duplicating the positions during the paid period of their leave;
- a full financial year of staffing is reflected in 2010–11 for the new collection store at Lilyfield – this facility was only operational for part of the year in 2009–10; and
- the Gallery received additional recurrent funding from the NSW government enabling the creation of up to 10 temporary positions with varying hours of duty and engagement dates throughout the reporting period.

MANAGEMENT COMMITTEES

General Gallery Management Committee

The General Gallery Management Committee oversees the operations of the Gallery and is charged with ensuring all Gallery responsibilities and activities are properly fulfilled. Members of the committee also ensure that information from the committee's deliberations is delivered to all staff. The committee meets six times per year, following each of the main Board of Trustees meetings.

Members: director; deputy director; assistant director, curatorial services; assistant director, finance and resources; head curator, Australian art; head curator, Asian art; assistant director, marketing, development and membership; head, public programs; head, security and Gallery services; senior manager, exhibitions; Art Gallery Society of NSW executive director; manager, retail and publishing; senior registrar, collections; benefaction manager; head of business development; manager, information and technology; and a minute secretary.

Curatorial Committee

The Curatorial Committee is a broad-based forum for more general discussion and debates covering all curatorial

matters, with special reference to exhibition performance and priorities, as well as acquisitions, programming and conservation. The committee meets four times per year.

Members: director; deputy director; assistant director, curatorial services; head curator, Australian art; senior curator, Australian prints, drawings and watercolours; senior curator, Aboriginal and Torres Strait Islander art; senior curator, Australian art; curator, Australian prints; senior curator, European art, pre-1900; senior curator, photography; senior curator, contemporary art; curator, European prints, drawings and watercolours; head curator, Asian art; senior curator, Chinese art; curator, Japanese art; curator, special exhibitions; head, public programs; and a minute secretary.

EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Public Sector Salaries Award was implemented in July 2008 delivering a 12% pay increase to Gallery staff with three 4% instalments to be paid over the following three years – 2008, 2009 and 2010. The final instalment was paid this financial year on 9 July 2010. The Gallery is currently awaiting advice from the

NSW government regarding salary increases for 2011–12.

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 of NSW, the restaurant and cafe. The Gallery has also negotiated arrangements for staff and volunteers to access discounted parking at the Domain Car Park.

INDUSTRIAL RELATIONS

There were no industrial disputes at the Art Gallery of NSW during 2010–11.

EMPLOYEE ASSISTANCE PROGRAM

For many years the Gallery has offered employees a confidential counselling service, external to the Gallery. The counselling service is available to all staff and their immediate family and provides 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 PPC Worldwide.

STAFF TRAINING

The Gallery is an active supporter of professional development of its employees. Staff are supported through the provision of study leave to enhance their academic qualifications. Indigenous teacher/lecturers 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. Ongoing training was provided to ensure the quality of teaching and learning experiences.

The coordinator of secondary programs also ran a series of training sessions for all teacher/lecturers to enhance their skills and to ensure the ongoing professionalism of this important group of educators. Sessions on life drawing and drawing techniques were run at the Brett Whiteley Studio with further sessions at the Gallery on making connections, the use of narratives on tours, and techniques for engaging with the new contemporary galleries.



Staff from the conservation department received training in radiation safety in order to obtain a licence prior to operating the department's new x-ray equipment.

The more than 30 staff who are the primary content providers for the Gallery's website attended a half-day Writing for the Web training course taught by write-minded. The course included writing for the online environment, search engine optimisation, PDF accessibility and social media.

In 2010–11 the Gallery provided online training on a variety of topics, including bullying prevention, ethics and conduct, OH&S in the office, OH&S emergency management and asbestos awareness.

VOLUNTEER TRAINING

The current volunteer childrens guides (the Gallery's primary school educators), continued to receive ongoing training of up to 40 hours annually delivered by the education coordinators and invited speakers from within the Gallery. The training was organised as a series of fortnightly workshops throughout the school year. In 2010–11 workshops were presented on the exhibitions *Paths to abstraction*, *art + soul*, *Victorian visions*,

David to Cézanne, *The First Emperor*, *Homage to the ancestors*, *Photography & place*, the Archibald Prize, and the new contemporary galleries featuring the John Kaldor Family Collection. All sessions were linked to strategies developed for the exhibition education kits and childrens trails and included practical ideas for engagement and interaction.

The senior coordinator of education presented a series of lectures to guides focused on developing their skills in art appreciation and covering art terms, technical information and interpretation. The series was popular with the guides and enhanced their ability to discuss a wide range of art forms, with the aim of increasing the visual literacy skills of students visiting the Gallery.

Throughout the year volunteer guides received ongoing training on the Aboriginal and Torres Strait Islander art collection. The training goes beyond the Gallery's collection to introduce guides to the many social and political issues surrounding the production of Indigenous art in Australia. This important training aims to ensure that the volunteer guides are aware of the dynamic nature of

Indigenous art and culture. In addition, access-awareness training was provided to volunteer guides, trainee volunteer childrens guides and Community Ambassadors in several sessions in 2010–11.

The selection and training of a new intake of four Chinese-speaking Community Ambassadors was completed in the first half of the year, while a pilot program for Korean-speaking volunteers took place in the second half of the year. The five Korean-speakers were recruited through the Korean Consulate and given intense training on contemporary art and the John Kaldor Family Collection.

(left to right) A staff member recreating Sol LeWitt's *Wall drawing #303* 1977 in the John Kaldor Family Gallery; Gallery installers hanging works for the opening of the new contemporary galleries in May 2011.



04 COLLECTING

Major collection acquisitions	83
Other collection activity	92



COLLECTING

to strengthen and safeguard our collection through targeted acquisitions and best-practice collection management, research and conservation

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Continue to strengthen and consolidate our collection through a targeted and focused acquisitions program, including the acquisition of iconic master works

Acquire significant works across the main collection areas, including iconic works

Achieved. 687 additional works were acquired through purchase and gift in 2010–11. Major acquisitions include *Last Supper* 1958, an indisputable masterwork by Australian artist Ian Fairweather, as well as key works by Brack, Conder, Gleeson, Passmore and Nolan. The Asian collection was strengthened by an important piece by Japanese artist UNRYŪAN Kitamura Tatsuo; a Chinese Yuan dynasty painting; and a Sharad Purnima festival painting from the mid 1800s. The international collection was significantly enhanced through gifts from the John Kaldor Family Collection, which this year included works by Rauschenberg, Viola, Christo, Andre, Rondinone and Judd. Key works were also acquired for the photography collection and the Australian and European prints, drawings and watercolours collections

More information about key collection acquisitions can be found on pages 83–88 and a full list of works acquired can be found in the Collection appendices on pages 103–10

Grow the dedicated funding sources that enable collection acquisitions

Ensure adequate funding is available to support the acquisition program

Achieved. \$16.7 million in artworks were acquired for the Gallery's collection in 2010–11

Increase the capital balance of the Gallery's Foundation by more than \$1 million

Achieved. The capital base for the Art Gallery of NSW Foundation had increased by over \$1.3 million as at 30 June 2011

Aim for contributions by the Society towards collection acquisitions to total more than \$750,000

Achieved. This year the Art Gallery Society fulfilled its forward commitment of \$1 million towards the Nepalese sculpture *Luminous Lord of Infinite Compassion* acquired by the Gallery in 2009–10

Maintain collection benefactor groups to support the acquisition of artworks for the photography, contemporary, Australian prints, drawings and watercolours, and Indigenous art areas

Achieved. The benefactor groups continued to raise funds to acquire works for the Gallery's collection with several works purchased this year by both the Contemporary Collection Benefactors (CCB) and Photography Collection Benefactors (PCB)

(previous) The new contemporary galleries and John Kaldor Family Gallery on lower level 2 featuring works by Carl Andre, Thomas Demand, Donald Judd and Sol LeWitt.

PRIORITY

PERFORMANCE TARGETS

ACHIEVEMENTS IN 2010–11

Implement best-practice collection management systems to ensure access to and security of our collection

Continue to upgrade the collection management system (CMS) for better management of collection information

Achieved. An application programming interface (API) with Vernon (CMS) database and the website collection pages was implemented this year, thereby allowing the database to be sent in real-time to the website ensuring the Gallery's collection data is always up-to-date and available to the public

Provide free public access to collection information via the Gallery's website

Partly achieved. As at 30 June 2011 there were 28,477 collection works searchable online and of these 18,766 have a digital image of the work attached to the database record

Ensure the Gallery's collection is accessible and supports the endeavours of NSW regional museums and galleries

Continue to make the collection available for loans and research

Partly achieved. In 2010–11 the Gallery loaned 398 works from its collection to 43 venues, including regional NSW galleries, other NSW government cultural institutions, other major national art galleries and nine international institutions

A full list of loans can be found in the Collection loans appendix on pages 111–17

Continue to strengthen our knowledge base through scholarship and research to ensure the continuing relevance and meaning of our collection, and its contribution to the cultural wealth and heritage of NSW

Staff to research, write and have published papers/articles on the Gallery's collection

Achieved. Many Gallery staff members have written, presented and/or published lectures, papers and articles (including media interviews) on collection works and exhibitions. Several staff members were successful in obtaining grants from both Australian and international institutions to further their research

A full list of Staff publications, presentations and related activities can be found in the appendix on pages 121–25

The late Mollie and Jim Gowing, of the renowned Gowing retail family, were generous art patrons who had a long association with the Gallery. In the early 1970s Mollie became one of the Gallery's first volunteer guides and over the following decades was a tireless volunteer assistant to the senior curator of Australian art. Mollie became the Gallery's most significant patron of Aboriginal and Torres Strait Islander art with the establishment in 1992 of the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art. With more than 380 Indigenous artworks acquired under this fund during her lifetime, Mollie's contribution is one of the most significant private benefactions for Indigenous art in Australia.

MAJOR COLLECTION ACQUISITIONS

In 2010–11 the Gallery acquired, through purchase and gift, 687 works of art for the collection valued at \$16.1 million. This year, following the lifting of the moratorium on collection loans during the relocation of the collection to its offsite store, the Gallery loaned 298 works to 43 venues including NSW regional galleries, other NSW government cultural institutions, other major national art galleries and nine international institutions. A full list of collection activity (purchases, gifts, loans) is included as an appendix in this report.

This section, divided into our main collection areas, highlights some of the major works acquired this year that have strengthened our holdings of artists already represented in the collection, or have filled gaps in the Gallery's holdings through targeted acquisitions.

AUSTRALIAN ART

JOHN BRACK THE TELEPHONE BOX 1954

The telephone box is a fine example of the powerful statements on urban experience that John Brack exhibited in his initial solo exhibitions in 1953 and 1955 which established him as a significant presence in Australian art. The work was presented to the Gallery in late 2010 as a generous gift from anonymous donors and is an exceptional contribution to our holdings of postwar modernist painting, while also significantly augmenting the Gallery's collection of Brack paintings. *The telephone box* illustrates Brack's strategy of drawing the viewer into his work by positioning them as direct and close observers of his subjects. His ingenuity lay in his ability to take seeming innocuous details of everyday life and present them as a complex and perplexing vision of human existence.

CHARLES CONDER SUNSET, SYDNEY HARBOUR c1888

The Gallery added to its fine collection of panel paintings by the Heidelberg school with the purchase of an extremely rare example by Charles Conder: the Whistler-

inspired *Sunset, Sydney Harbour*. With its subtle greys and delicate foreground touches, counterpointed by a shimmering yellow palette-knife passage, this portrayal of the effects of fading light on sea and sky evidences a Japoniste refinement of composition that Conder would carry into the celebrated 9 x 5 *Impression* exhibition of 1889 in Melbourne. Formerly in the collection of the renowned anthropologist Sir Baldwin Spencer, and from 1944 owned by the painter Douglas Watson, *Sunset, Sydney Harbour* is the first landscape painting of this particular genre by Conder to enter the collection.

JAMES GLEESON SUNSET IN A SUBDUCTION ZONE 1986

James Gleeson was Australia's finest and most committed surrealist painter and a distinguished critic, author, curator and philanthropist. *Sunset in a subduction zone* is a superb example of Gleeson's mature oeuvre, in which his continued engagement with surrealism found new expression in large-scale paintings of great visual and psychological complexity. This work was generously donated by Gallery trustee Geoff Ainsworth AM through Serioso Pty Ltd in memory of James Agapitos OAM, a close friend and supporter of the Gallery. Agapitos, along with his partner Ray Wilson OAM, put together the most important collection of surrealist art in Australia and the gift of this work is a fitting tribute.

IAN FAIRWEATHER LAST SUPPER 1958

The acquisition in late 2010 of *Last Supper*, an indisputable masterwork by Ian Fairweather, has provided the Australian collection with one of its most memorable pairings with its display of this new purchase alongside its existing mural-scale work by Fairweather, *Anak Bayan* 1957. More spatially constrained and overtly cubist than *Anak Bayan*, *Last Supper* is also a more mysterious painting. In a characteristically dense composition of pinks, creams and browns held taut by a web of ultramarine, Fairweather embarks on a complex re-reading of one of the great religious subjects. Viewers are tantalised by the work's painterly invitation to decipher its elements, both literal and poetic, from the pressed bodies, waving hands and sandaled feet of disciples to the

location or absence of the figure of Christ himself. In so doing, by means of what he called art's 'tightrope act' between 'representation and the other thing', Fairweather has created a near perfect painterly balance.

JOHN PASSMORE JUMPING HORSE-MACKEREL NO 4 1959

The Gallery has added a stunning drawing by John Passmore to its already significant collection of drawings and paintings by the artist. It is the largest and arguably most authoritative drawing by Passmore to enter the collection, double the size of another study for the painting of the same title already in the collection, *Jumping horse-mackerel no 2*. With its considerable graphic and emotional impact, the drawing confirms Passmore's undeniable place as both a painter and teacher in the evolution of postwar modernism in Sydney.

SIDNEY NOLAN MT EREBUS 1964

Over the last decade the Gallery has placed a primary focus on enhancing its representation of work by Sidney Nolan, one of Australia's most important 20th-century artists. Judicious de-accessioning has taken place to enable us to buy more important works and to fill gaps in our holdings. By de-accessioning the Gallery was able to purchase *Mt Erebus*, which Nolan painted after touring to US naval and scientific bases in Antarctica in early 1964 as part of Operation Deep Freeze. Overwhelmed by the eight days he spent on the ice and exploring adjacent areas by helicopter, Nolan produced a staggering 68 paintings between April and September 1964 with *Mt Erebus* the masterpiece of the Antarctic series.

LOVE GIFT

Amanda and Andrew Love very generously gifted to the Gallery 31 contemporary Australian artworks from their collection. The Loves have long been involved in the arts and have put together an important contemporary Australian and international collection. They have supported the Gallery through the Contemporary Collection Benefactors and Photography Collection Benefactors programs, and by contributing to the acquisition of works by artists including Patricia Piccinini, Adam Fuss and Ricky Maynard. The Love gift includes paintings by John Nixon and Judy

Watson, sculptures by Louise Weaver and Jonathan Jones, works on paper by Daniel Boyd and Peter Tyndall and a large group of photomedia works by Pat Brassington, Julie Rrap, Aaron Seeto, Glenn Sloggett, Justene Williams and Anne Zahalka. There are also impressive video works by Shaun Gladwell, The Kingpins, TV Moore and Susan Norrie. A fine neon sculpture by the British artist Tracey Emin was also part of the gift.

ANDREW CAMERON GIFT

A generous gift from Andrew Cameron has significantly enhanced the Gallery's representation of certain key contemporary artists. Cameron has supported the Gallery for many years, initially as a committee member of the Contemporary Collection Benefactors and more recently as a Foundation trustee and co-funder of the AGNSW Contemporary Projects. This gift from his own collection includes a complete set of Tracey Moffatt's *Fourth* 2001, Callum Morton's *Door door too* 2007, James Angus's *Palazzo della Cività Italiana* 2004, John Beard's 2005 portrait of Hilarie Mais and five photographs by Rosemary Laing, including *one dozen unnatural disasters in the Australian landscape #2* 2003 and *brumby mound #6* 2003. The latter two works are from a series photographed in the Central Desert of Australia, in an area belonging to the Wirrimanu community near Balgo in north-east Western Australia.

DEBRA DAWES COMPLETE? 2010

Debra Dawes is one of Australia's most committed and significant contemporary abstract painters. Since the mid 1980s she has developed a distinctive practice in which pattern and shifts in colour are gridded and repeated to produce an almost physical visual effect. *Complete?*, an impressive example of her recent practice, is the final work in her series *Double dealing*. As with all of Dawes's paintings the trace of the artist's hand is important to the experience of the finished work. From a distance, the work appears hard-edged and flat, but up close the brushstrokes – oil on canvas – and mark-making are deliberately apparent. Dawes works with a flat plane and perspectival space, creating an extraordinary haptic optical effect where the eye and the paint dance with each other, making it hard to still the act of looking to focus on the picture.

SHAUN GLADWELL DOUBLE BALANCING ACT 2009–10

Over the last decade Shaun Gladwell has established himself as one of Australia's most important video artists. *Double balancing act* is one of two dual-screen works that he made after his term as an official war artist in Afghanistan. Based at Tarin Kowt in Oruzgan province, Gladwell was embedded with Australian troops for three weeks in October 2009. Apart from experiencing the reality of daily life for the soldiers participating in Operation Slipper, Gladwell was overwhelmed by the local landscape, which he describes as 'vast and enormous and grand'. *Double balancing act* presents two performers – one a soldier who repeatedly balances his gun on the open palm of his hand while standing on the sand dunes of the Afghani desert; the other a man on the graffiti-covered streets of New York, who attempts a range of balancing acts on his crutches. The latter suggests the real dangers of war and the fact that the war in Afghanistan has resulted in the greatest loss of Australian troops since the Vietnam War.

LA PEROUSE SHELL WORKS

The Gallery was gifted a major collection of shell work from Sydney's La Perouse community, comprising 17 artworks by four donors. Significantly, Peter Fay donated 11 works by Lola Ryan. The majority of these works, along with those by Esme Timbery who featured in the Gallery's focus exhibition *La Per: an Aboriginal seaside story* (16 July – 10 Oct 2010), range from the 1940s to 2006. La Per women artists have been working with and earning an income from shell work for generations, with one of the earliest reports of this practice dating to 1882. Families would go on shell-collecting trips at local beaches on their traditional lands, with their strong family connections along the South Coast of NSW – including the sister community of Wreck Bay – providing another important source of materials. This gift provides the Gallery with a comprehensive collection of this unique work and recognises its artistic and historical importance.

RICHARD BELL PAY THE RENT 2009

Richard Bell is one of Australia's most renowned and controversial Indigenous artists. Born in 1953 in Charleville, Queensland, Bell is a member of the Kamilaroi, Kooma, Jiman and Gurang

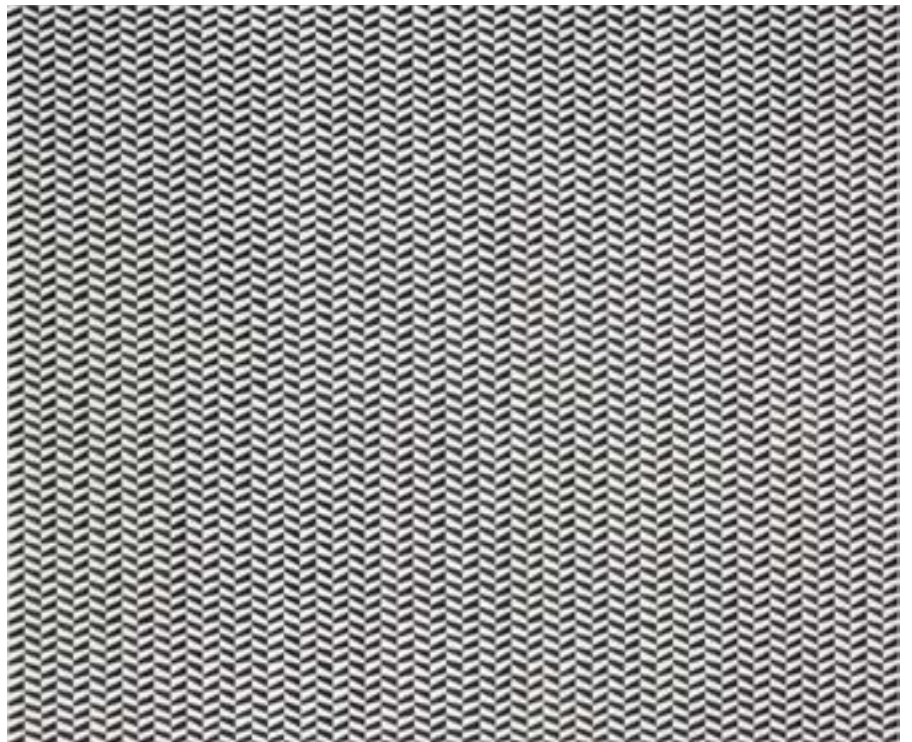
Gurang communities and a founding member of the Brisbane-based Aboriginal artists collective proppaNOW. With a penchant for sarcasm, Bell explores stereotypes and racism through his self-titled 'liberation art'. In his painting *Pay the rent*, Bell demands that the Aboriginal population be paid all that would be owed in rent since the European invasion of Australia in 1788. Like the persona of Bell himself, this large-scale work is brash, confronting and contentious with an incisive political edge.

MOLLIE AND JIM GOWING BEQUEST

The late Mollie and Jim Gowing, of the renowned Gowing retail family, were generous art patrons who had a long association with the Gallery. In the early 1970s Mollie became one of the Gallery's first volunteer guides and over the following decades was a tireless volunteer assistant to the senior curator of Australian art. Mollie became the Gallery's most significant patron of Aboriginal and Torres Strait Islander art with the establishment in 1992 of the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art. With more than 380 Indigenous artworks acquired under this fund during her lifetime, Mollie's contribution is one of the most significant private benefactions for Indigenous art in Australia.

After Mollie's death in December 2009 the Gallery was extremely fortunate to receive the Mollie and Jim Gowing Bequest, comprising the Gowings' important collection of Indigenous and non-Indigenous paintings and works on paper. Highlights among the works brought into the permanent collection in 2011 include Ian Fairweather's *Composition II* 1969 and *Three heads* c1971–74, Fred Williams's *Upwey Valley* 1965 and Aida Tomescu's *Marea Neagră* 2002, as well as works on paper by Donald Friend, Frank Hinder, Robert Klippel, Michael Johnson, John Olsen, John Firth-Smith, Janet Laurence and Bea Maddock. The Aboriginal collection includes Billy Stockman Tjapaltjarri's *Ilpitirri* 1985, Eubena Nampitjin's *Untitled* 2000 and four works by Emily Kam Ngwaray.

Mollie also left the Gallery a monetary legacy of \$5 million on behalf of herself and Jim to establish two endowment funds: one for Indigenous art acquisitions and the other for general art purchases. This extraordinary contribution was a major highlight of the Gallery's



(clockwise from top) John Passmore, *Jumping horse-mackerel no 4* 1959; James Gleeson, *Sunset in a subduction zone* 1986 (detail); Esme Timbery, *Sydney Harbour Bridge* 2002 (three works) and Lola Ryan, *Sydney Harbour Bridge* 2000 (two works); Debra Dawes, *Complete?* 2010; John Brack, *The telephone box* 1954.



benefaction year. Along with the works acquired through the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art and the Mollie and Jim Gowing Bequest, this endowment ensures that the Gowings' association with the Gallery will continue in perpetuity.

ASIAN ART

UNRYŪAN KITAMURA TATSUO JAPAN b1952

Portable tea box with design of 100 flowers and 100 insects 2010

Purchased through the generosity of Mrs Pauline Gandel, this *Portable tea box with design of 100 flowers and 100 insects* is an important addition to the Japanese collection. Unryūan is one of Japan's leading contemporary lacquer artists. Working in the tradition of the Koami family, Unryūan's works preserve sophisticated traditional lacquer techniques but are imbued with a contemporary sense of aesthetics.

The box contains the implements necessary for an outdoor tea ceremony, such as an incense container, tea whisk container, tea scoop, tea container and sweet container. Each of the accessories have been created in lacquer using the dry lacquer technique (*kanshitsu*) and decorated with diverse lacquer techniques imitating various materials such as ceramics, bamboo and metal.

This work complements many other pieces in the Japanese collection, which have a relationship to the important practice and beauty of Japanese tea making. As a contemporary work it adds to our understanding of traditional artisan techniques in Japanese art.

CHINA

UNKNOWN, DUCKS AND REEDS YUAN DYNASTY 1279–1368

Purchased with the generous assistance of the David Jones Fund 2010, the hanging scroll *Ducks and reeds* depicts a pair of ducks on a bank next to a cluster of reeds. The painting is realistic, revealing the most painstaking observation. The technique consists of careful, fine-line drawings of outlines followed by shading and colour. The setting is a secluded sanctuary, evoking a feeling of the inviolability of wildlife in its natural habitat.

On the basis of its style, brushwork and colouring, Japanese scholars have dated the painting as belonging to the Yuan



(top to bottom) Emily Kam Ngwararay, *untitled* nd; unknown artist (China), *Ducks and reeds*, Yuan dynasty 1279–1368



(left to right) Unknown artist, *Sharad Purnima festival painting* 1850s; Bill Viola, *Observance* 2002



dynasty (1279–1368). It reflects the style of precise, accurate realism and colourful presentation that became the standard of the Song dynasty (960–1279) and its academy school for more than a century.

INDIA

SHARAD PURNIMA FESTIVAL PAINTING MID 1800s

A *picchvai* is a large-scale painting hung in a Pushti Marg shrine. The Pushti Marg (Path of Grace) is a Hindu sect that focuses on the worship of Krishna. This *picchvai* depicts the Sharad Purnima festival, which takes place during the autumn full moon. It is the time for *rasalila*, when Krishna and the *gopis* (cowgirls) dance and play together in the forest. This festival was popular as a *picchvai* subject, being considered an instance of a soul's ecstatic union with god. This image would probably have been hung several days prior to the festival night, as it does not show the dancing itself.

This large-scale painting is a considerable addition to the Gallery's Hindu holdings, which are primarily

sculptures and miniatures, and will complement the multiple miniature paintings of the god Krishna that the Gallery already owns.

INTERNATIONAL ART

JOHN KALDOR FAMILY COLLECTION

John Kaldor is one of Australia's foremost patrons of contemporary art. Built up over the past 50 years, the John Kaldor Family is a cross-section of international contemporary art and extends and complements the Gallery's existing contemporary collection. Comprising some 215 works, the entire Kaldor Collection will be gifted to the Gallery over a number of years. In 2010–11 the Kaldor Family gifted 16 works to the Gallery by artists including Robert Rauschenberg, Bill Viola, Chisto, Carl Andre, Ugo Rondinone and Donald Judd.

ROBERT RAUSCHENBERG

Four works by Rauschenberg gifted by the Kaldor Family include *Yellow visor glut* 1989, *31100/new born/Indian river/*

planters/snow 1971, *Bologna frost* 1975 and *Tampa collage* 1974. Together these works are a strong representation of Rauschenberg's later practice, in which he took dada collage and assemblage to new levels. Rauschenberg's work combines fine art with materials from the everyday world and these works have a palpable material presence.

BILL VIOLA

Five video works by Bill Viola were gifted to the Gallery by the Kaldor Family: *Six heads* 2000, *Bodies of light* 2006, *Incrementation* 1996, *Memoria* 2000 and *Observance* 2002. Viola explores the specific characteristics of his medium, such as light and linear time, by speeding up, slowing down and reversing footage. Each of the moving-image works in this collection is emotionally charged and point to our ephemeral existence on Earth.



Sean Scully, *Doric brown* 2009

CHRISTO

Wrapped Paintings 1968 and *Two Wrapped Trees* 1969 draw on the tradition of surrealism. Wrapping has the paradoxical effect of concealing an object while accentuating its larger geometry and heightening our curiosity about it, encouraging us to make an imaginative leap in order to interpret what we see.

CARL ANDRE

Crucis 1981 is a sculptural floor work made up of component metal plates. Andre nearly always works in a grid, with the dimensions of his finished works determined by multiples of a basic module – such as a brick, metal plate or house beam. The shape of each work depends entirely on the number and configuration of modules. The works are laid out on the floor like carpet and can be walked on.

UGO RONDINONE

Spanning a broad array of material practices and media, Rondinone's works

are often unsettling and deal with themes of isolation and disenchantment. At once distinct and interrelated, the array of works installed in the John Kaldor Family Gallery cross-pollinate, shaping a single narrative.

DONALD JUDD

Untitled 1975 is a series of horizontal rectangular units. Sometimes the boxes appear irregular, but this is an illusion of perspective and of the light falling into and around each box. The way an object contains space or casts shadow is part of Judd's work.

CONTEMPORARY PAINTING INTERNATIONAL

SEAN SCULLY DORIC BROWN 2009

Gifted by the Coffey family, *Doric brown* exemplifies Sean Scully's rigorous dedication in his late work to abstract painting. These works draw inspiration

from the colours and forms Scully observed during his visits to Mexico in the early 1980s and are characterised by their scale, luminous palette and rich and subtle layering of colour. Spanning more than four metres, *Doric brown* is infused with warmth and energy. Scully's recent adoption of aluminium as a ground, instead of traditional linen or canvas, has tangibly increased the glossiness and luxuriance of his painted surface. Paint strokes are more fluid and rapid on aluminium than on canvas, which gives this work additional freshness and spontaneity. The barely visible layers of paint beneath the surface connect the painting with the tangible world of vision and tactility, and also with the invisible world of metaphor and, indeed, faith.

(opposite) Robert Rauschenberg, *Yellow visor glut* 1989





(top) Rosemary Laing, *brumby mound #6* 2003

(bottom) Morimura Yasumasa, *A requiem: spinning a thread between the light and the earth/1946, India* 2010

PHOTOGRAPHY INTERNATIONAL

ROSEMARY LAING

EDDIE FROM THE SERIES LEAK 2010

This work was purchased in 2011 with funds provided by Andrew and Cathy Cameron. Rosemary Laing's importance as an artist lies in her assiduous concern with the history and depiction of the Australian landscape. Indeed, if not for her work of the mid 1990s, the reinvigoration of Australian photography of the land might not have occurred. Laing's work is performative, from idea through to realisation, and the photograph is the record.

The series *leak* marks a bold return by Laing to the landscape and how people intervene in it. The titles of each of the five works in the series are based on characters in Patrick White's 1979 novel *The Twyborn affair*, part of which is set on a sheep station near the Snowy Mountains. The idea of change and the fluidity of identity pervades *leak*: three of the five works can be hung either way; in some the ground tilts vertiginously; and in others the larger than normal frame of a house rears out of the land like a ship tossed about on the ocean. Forgoing digital manipulation, Laing willed this surreal vision into being by actually constructing the house frame (in 1.8:1 scale). In this work, the suburban house, long the cornerstone of the Australian dream, is literally turned upside down.

MORIMURA YASUMASA

A REQUIEM: SPINNING A THREAD BETWEEN THE LIGHT AND THE EARTH/1946, INDIA 2010

Morimura Yasumasa is one of Japan's most significant contemporary artists and his work *A requiem: spinning a thread between the light and the earth/1946, India* is a major acquisition for the Gallery, supported by Geoff and Vicki Ainsworth.

In this work Morimura has shifted his interest in self-portraiture and inhabiting the feminine persona to focus on the masculine, in particular masculinity's influence over recent history. The work represents a history of the 20th century through its most important political and artistic (male) figures, moments and themes.

This acquisition complements two existing works by Morimura in the Gallery's collection: the DVD *Seasons of passion* 2007, from the first chapter

of *Requiem*, and *Slaughter cabinet II* 1991, which was the first work by Morimura to be based on a news photograph, in this case the 1969 Pulitzer Prize-winning 'Saigon execution' photograph.

Spinning a thread between the light and the earth is the final photograph in the final chapter, which commemorates the year in which the Second World War ended. After the violence of these events, Morimura chooses to depict himself as Gandhi, the symbol of non-violent national independence and passive resistance.

EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS INTERNATIONAL

The Gallery purchased three rare and outstanding examples of mannerist printmaking: Jan Muller's *Lot and his daughters* c1600, Jacques Bellange's *The Raising of Lazarus* c1610–16 and Hendrick Goltzius's *The dragon devouring the companions of Cadmus* 1588. These impressive engravings demonstrate the technical and aesthetic brilliance of late mannerist printmaking and raise the overall quality of the Gallery's small but fine collection of graphic art from the late 16th to early 17th century.

The Gallery's 18th-century holdings were enhanced with an engraving by William Hogarth, *Credulity, superstition and fanaticism* 1762, and a rare and famous colour engraving by Philibert-Louis Debucourt, *The public promenade* 1792. From the 19th century, William Strang's etching *Poverty* 1885 was added to the already excellent holdings by this artist.

JOHN SCHAEFFER GIFT

An important addition to the gallery's holdings of Victorian sculpture is the beautiful bronze statuette of *Peace* by Edward Onslow Ford given by John Schaeffer. The piece occupies an important position in the history of the British New Sculpture movement. The Gallery already owns a marble bust by Onslow Ford acquired in 1897. The new acquisition adds an example of the artist's equally important contribution as a sculptor of small-scale bronzes. A reduction of a full-scale figure (known in a bronze version in Liverpool), *Peace* was exhibited at the seminal *Small bronzes* exhibition organised by Arthur Collie in 1890. As well as belonging to a remarkable revival of bronze-casting skills in late 19th-century Britain, the work also represents a revolutionary naturalism in the treatment of the nude, steering a course that had been controversially pioneered in France by Auguste Rodin.



Hendrick Goltzius (after Cornelis van Haarlem), *The dragon devouring the companions of Cadmus* 1588

OTHER COLLECTION ACTIVITY

CONSERVATION

The opening of the John Kaldor Family Gallery in May 2011 saw the culmination of a sustained effort by the conservation department in the preparation and installation of works for display. Other major exhibitions requiring conservation input included *The First Emperor: China's entombed warriors*, *Homage to the ancestors: ritual art from the Chu kingdom*, *The Indian Empire: multiple realities*, *Justin O'Brien: the sacred music of colour* and *David Aspden*.

The loans program involved detailed treatments of frames, paintings, and works on paper and bark paintings. A major conservation treatment was undertaken on Eugene von Guerard's painting *Milford Sound, New Zealand 1877–79* before its loan to the National Gallery of Victoria. Object conservators developed a new method for the safe transport of bark paintings. A Watts-style frame was made for William Strutt's *David's first victory 1868* and conservation of the painting was completed, sponsored by Hyperion Asset Management.

RESEARCH LIBRARY AND ARCHIVE

The Research Library and Archive was the recipient of a number of important donations in the last financial year, including the diaries of Jack Noel Kilgour; a group of 30 illustrated letters written during the Great War by the artist and architect John D Moore; the personal papers of gallery director Robert Haines; and archival papers related to the Gallery's former director Hal Missingham. The photography archive was greatly enriched by the addition of Cecil Bostock's archive, donated by the artist's family. Although Bostock was a key figure in the pictorialist movement and trained the young Max Dupain, very little of his work survives.

PRINTS AND DRAWINGS STUDY ROOM

In May 2011 the refurbished study room for prints, drawings and photographs reopened after a four-month closure. This year, despite its temporary closure for renovations, the study room had a record number of approximately 1600 visitors request and view works on paper by Australian and international artists from the Gallery's collection.



Director Edmund Capon overseeing the unpacking of the terracotta warriors for *The First Emperor* exhibition.

REGISTRATION

In 2010–11 the Gallery lent 19 works from its collection to nine international venues and 279 works to 34 national venues with a further 54 works loans formally renewed. The registration department also processed 606 internal collection objects movement requests. Registration facilitated 36 tours of the new collection store at Lilyfield, predominantly for trustees, Gallery benefactor groups, tertiary students and staff from other cultural institutions. The registration department also arranged the viewing of selected works in storage for 47 members of the public. The registration department was the recipient of the 2010 Museums & Galleries NSW IMAGinE Award for collection management.

PHOTOGRAPHY STUDIO

Major projects in the photography studio in 2010–11 included catalogue photography for the John Kaldor Family Collection of over 200 works, and photography of works by Justin O'Brien from the Gallery's collection and from private lenders in NSW and Victoria. Over 70 paintings, ceramics and sculptures and sculptures from Ken Reed's collection were photographed for research and future publication.

In addition, new acquisitions for the Gallery's collection were photographed and uploaded to the digital asset

management software Fotoware, linking images to collection management system metadata to make them easily searchable.

In addition to the larger photography studio at the Gallery's Lilyfield collection store, the photography studio partially relocated to the Domain site building, utilising a small studio space to photograph works on paper and smaller artworks.

IMAGE LIBRARY

The image library has continued to be an ongoing source of research and support to Gallery staff, visiting lecturers, volunteer guides and, in particular, to the Art Gallery Society of NSW's diploma lecture series. The project of digitising the Gallery's slide collection has progressed at a steady and consistent rate this year. Of the library's holding of approximately 140,000 slides, over 30,000 have now been scanned. The enthusiasm and commitment of Task Force volunteers in contributing to the running of the image library is invaluable.

A number of Gallery installation slides have been published in the catalogue of the *Tell me tell me: Australian and Korean art 1976–2011* exhibition, organised by the Museum of Contemporary Art, National Art School and National Museum of Contemporary Art, Korea.

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