

ART GALLERY OF NEW SOUTH WALES
APPENDICES 2010–11

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SPONSORSHIP

Sponsors

as at 30 June 2011

ANZ Principal sponsor: *Archibald, Wynne and Sulman Prizes 2010*

Avantcard Support sponsor: general

City of Sydney Support sponsor: Archibald, Wynne and Sulman Prizes and *The First Emperor: China's entombed warriors*

Delta Electricity *Alfred Stieglitz: the Lake George Years* and *The First Emperor: China's entombed warriors*

Ernst and Young Principal sponsor: *Paths to abstraction 1867–1917*

Freehills Principal sponsor: Legal provider and Major sponsor: *David to Cézanne: master drawings from the Prat Collection, Paris*

Hyperion Asset Management conservation support for the William Strutt painting *David's first victory*

JCDecaux Media sponsor: *Paths to abstraction 1867–1917* and *The First Emperor: China's entombed warriors*

JP Morgan Principal sponsor: Brett Whiteley Studio

Macquarie Capital Principal sponsor: Art After Hours

Marsh Principal sponsor: Risk and Insurance Partner and sponsor *The poetry of drawing: pre-Raphaelite designs, studies and watercolours*

Optus Principal sponsor: Open Gallery program for priority-funded schools

Porter's Original Paints Official paint supplier

President's Council of the Art Gallery of NSW Major exhibitions program partner

Qantas Airways Principal sponsor: Yiribana Gallery of Aboriginal and Torres Strait Islander art. Official airline: *The First Emperor: China's entombed warriors*

Seven Network Media sponsor: *The First Emperor: China's entombed warriors*

Sofitel Sydney Wentworth Official hotel partner and support sponsor: Archibald, Wynne and Sulman Prizes; *Paths to abstraction 1867–1917* and *The First Emperor: China's entombed warriors*

The Sydney Morning Herald Media partner: *Paths to abstraction 1867–1917, Alfred Stieglitz: the Lake George years, David to Cézanne: master drawings from*

the Prat Collection, Paris and *The First Emperor: China's entombed warriors*

UBS Principal sponsor: Contemporary galleries Program Partner

VisAsia Council Asian exhibition program partner

WesTrac Support sponsor: *The First Emperor: China's entombed warriors*

President's Council

Members of the President's Council as at 30 June 2011:

Steven Lowy AM, **Westfield Holdings**, president

Michael Fraser, **AGL Energy Limited**; Nigel Williams, **ANZ Banking Group**; John Symond AM, **Aussie Home Loans**; Giam Swiegers, **Deloitte**; Greg Everett, **Delta Electricity**; Chum Darvall, **Deutsche Bank AG**; Damian Hackett, **Deutscher and Hackett**; Rob McLeod, **Ernst & Young**; Geoff Parmenter, **Events New South Wales**; Peter Fray, **Fairfax Media Limited**; Kim Williams, **FOXTEL**; Kathryn Everett, **Freehills**; Emmanuel Pohl, **Hyperion Asset Management**; David Clarke, **Investec Bank (Australia) Limited**; Stephen O'Connor, **JCDecaux Australia**; Rob Priestley, **JP Morgan**; Chris Jordan AO, **KPMG**; John Clayton, **Marsh**; Paul O'Sullivan, **Optus**; Kerr Neilson, **Platinum Asset Management**; Alan Joyce, **Qantas Airways**; Alfred Moufarrige OAM, **Servcorp**; Ryan Stokes, **Seven Group Holdings**; Virginia Mansell, **Stephenson Mansell Group**; Luca Belgiorno-Nettis AM, **Transfield Holdings**; Phillip Coleman, **UBS AG Australia**; Jeff Mitchell, **Westpac Banking Corporation**

VisAsia Council

Members of the VisAsia Council as at 30 June 2011:

Warwick Johnson, **Optimal Fund Management**, chair

Stephen Menzies, **Blake Dawson**; Su-Ming Wong, **CHAMP Ventures**; Philip Cox AO, **Cox Richardson**; Robyn Norton & Stephen MacMahon, **The George Institute**; Matthew Banks, **Macquarie Bank**; Seng-Huang Lee, **Mulpha Australia**; Hiroyuki Roy Nishikawa, **Nomura Australia Limited**; Stephen Knight, **NSW Tcorp**; Nick Curtis, **Riverstone Advisory Pty Ltd**; William Purcell, **University of Technology Sydney**; Michael Sternberg, **Valiant Hire**

Grants received

During 2010–11 the following funding was received:

Entity	Project	\$ amount
Arts NSW	NSW Aboriginal visual arts industry introduction program	106,000
Australia China Council	International symposium 'Innovations and creativity in ancient Qin'	5,000
Communities NSW	Aboriginal art education kit	25,000
Chang Ching-kuo	International symposium 'Innovations and creativity in ancient Qin'	19,817
Copyright Agency Limited	Aboriginal artist-in-residence research program	16,840
Goethe Institute	<i>The mad square</i> symposium	13,146
Gordon Darling Foundation	Travel grant	2,900
Meers Foundation	Aboriginal Collection Benefactors	5,000
TOTAL		193,703

PHILANTHROPY AND BEQUESTS RECEIVED

Life governors

as at 30 June 2011

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

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Ken Cowley AO; James Fairfax AO; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AM; Neville Wran AC QC; John Yu AC

Art Gallery of NSW Foundation

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2011, are listed below:

LIFE BENEFACTORS

James Agapitos OAM & Ray Wilson OAM; Art Gallery Society of New

South Wales; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM & Rowena Danziger AM; Sir William Dobell Foundation; Mr J O Fairfax AO; James Gleeson AO & Frank O'Keefe; Mollie & Jim Gowing; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; Yvonne Buchanan May & Hugh Buchanan May; News Limited; Margaret Olley AC; Kenneth R Reed; Mary Eugene Tancred; Peter Weiss AM; Beryl Whiteley OAM

GOLD BENEFACTORS

Geoff Ainsworth AM & Vicki Ainsworth; Jim & Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; Mervyn Horton; Nelson Meers Foundation; Alan & Jancis Rees; Lyn Williams AM; David George Wilson

BENEFACTORS

Kathleen Elizabeth Armstrong; Paul & Valeria Ainsworth; James Barker; Mr & Mrs P L Binnie; Jillian Broadbent AO; Andrew & Cathy Cameron; Francine de Valence; Patricia Englund; Vincent Fairfax Family Foundation; John M Gillespie; David Gonski AC & Orii Wargon OAM; Robert Quentin Hole; Fraser & Victoria Hopkins; Isa & Hal Jones; Andrew Klippel; Sophie Landa; Mr & Mrs Teck-Chiow Lee; Adrian Claude Lette; Mr C Lloyd Jones CMG; Frank Lowy AC; Jim Masselos; David Moore; Catriona & Simon Mordant; Lewis Morley OAM; Carole Muller; Judith & Kerr Neilson; Susan & Garry Rothwell; Charles & Denyse Spice; Isaac & Susan Wakil; Dr John Yu AC & Dr George Soutter AM

New bequests

The following bequests were received and/or notified this financial year:

- Molly Gowing – \$3,277,642
- Yasuko Myer – \$165,201
- Perpetual Trustee Co Ltd – \$16,659

ART PRIZES, GRANTS AND SCHOLARSHIPS

Art prizes

Competitions for the 2011 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in March 2011. A total of 2241 entries were received, 109 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in November 2010. Of the 635 entries received, 45 were selected for display.

ARCHIBALD PRIZE

The prize of \$50,000 for portraiture was awarded to Ben Quilty for his portrait of Margaret Olley. The People's Choice competition, in which the viewing public vote for their favourite entry in the Archibald, was won by Adam Chang for his portrait of J M Coetzee. Chang received \$2500 and a \$1000 ANZ Visa Debit Card, as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received one night's accommodation at the Sofitel Sydney Wentworth.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald the chance to vote for their favourite portrait. In 2011 the prize was awarded to Vincent Fantauzzo for his work *Matt Moran*, for which he received \$1000 and a \$500 ANZ Visa Debit Card.

WYNNE PRIZE

The prize of \$25,000 for an Australian landscape or figure sculpture was awarded to Richard Goodwin for his sculpture *Co-isolated slave*.

TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2011 the \$2000 prize was awarded to Graham Fransella for his work *Tree*.

SIR JOHN SULMAN PRIZE

The prize of \$20,000 was judged by artist Richard Bell and awarded to Peter Smeeth for his work *The artist's fate*.

DOBELL PRIZE FOR DRAWING

The \$25,000 prize, judged by Alun Leach-Jones, was awarded to Suzanne Archer for her work *Derangement*.

ANNE LANDA AWARD

This award has been established in honour of Anne Landa, a trustee of the Art Gallery of New South Wales, who died in 2002. This year's award was the fourth in a biennial series of exhibitions for moving image and new media work, each with an acquisitive award of \$25,000. The exhibition is by invitation only. This year New Zealand curator and author Justin Paton was appointed to curate a themed exhibition. The award was selected by a committee comprising Edmund Capon and Wayne Tunnicliffe from the Gallery. The 2011 recipients were David Haines and Joyce Hinterding for their video installation *The outlands*, which has now become part of the Gallery's collection.

Grants and scholarships

BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$4000 each, are available each year to fine art students attending recognised schools in NSW to assist with the costs of fees, materials and general living expenses. One scholarship was awarded to Caroline Karlsson.

ELIOTH GRUNER PRIZE

The 2010 prize of \$1000 for the best landscape in oil by an art student was awarded to Meredith Birrell.

ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2010 prize of \$800 was awarded to Mai Thi Tran.

DYASON BEQUEST

Administered under the terms of the will of the late Anthea Dyason, this bequest provides grants of \$5000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. In 2010 an award was made to Marissa Looby.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

Established to provide young artists with an opportunity to travel to Europe and further their artistic interests, this scholarship comprises \$25,000 and a three-month residency in the Gallery's Paris studio. It is a memorial to the artist Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Brett's mother, the late Beryl Whiteley, for providing the generous donation to fund the scholarship, which in 2010 was awarded to Belem Lett.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio – which it leases at the Cité Internationale des Arts in Paris. During the year the studios were occupied by Deborah Edwards, Nicole Kelly, Peter Spielsbury, Nathalie Hartog-Gautier, Tobias Richardson, Robert Malherbe, Stephanie Nova and Robert Milne, Emanuel Raft, Khanh Trinh and Jackie Menzies, and Guy Benfield.

AGNSW PUBLICATIONS FOR SALE

Bold denotes new titles in 2010–11

- *Adventures with form in space: fourth Balnaves Foundation Sculpture Project*, Tunnicliffe, softbound \$35
- *Alfred Stieglitz: the Lake George years*, Annear, softbound \$40
- *An incomplete world*, Tunnicliffe, softbound \$45
- *Anne Landa Award 2006*, Tunnicliffe, softbound \$25
- ***Anne Landa Award 2011: unguided tours***, Paton, softbound \$20
- *Archibald 05*, pb, \$16
- *Archibald 06*, pb, \$16
- *Archibald 07*, pb, \$16
- *Archibald 08*, pb, \$16
- *Archibald 09*, pb, \$16
- *Archibald 10*, pb, \$16
- ***Archibald 11***, pb, \$16
- *Asian collections*, Menzies, softbound \$45
- *Bertram Mackennal*, Edwards, hardbound \$80
- *Brett Whiteley: studio*, Pellow, softbound \$45
- *Buddha: radiant awakening*, Menzies, softbound \$35
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, softbound \$35
- *Brett Whiteley: Studio*, Pellow & George (eds), pb, \$45
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, pb, \$35
- *Contemporary: Art Gallery of New South Wales contemporary collections*, Tunnicliffe, flexibound \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins, softbound \$50
- *Giacometti: sculptures, prints and drawings*, Capon, softbound \$45
- *Half light: portraits from Black Australia*, Perkins, softbound \$45
- *Harold Cazneaux: artist in photography*, Bullock, softbound \$45
- *Highlights from the Gallery collection*, Capon, flexibound \$40
- ***Homage to the ancestors: ritual art from the Chi kingdom***, Liu, softbound \$35
- *Intensely Dutch: image, abstraction and the word: post-war and beyond*, Kolenberg, softbound \$40
- *Jeffrey Smart*, Capon & Pearce, softbound \$45, hardbound \$66
- ***John Kaldor Family Collection***, Tunnicliffe, hardbound \$89.95
- ***Justin O'Brien***, Pearce, softbound \$45
- *Let's face it: the history of the Archibald Prize*, Ross, softbound \$50
- *Lewis Morley*, Annear \$40
- *Man Ray*, Annear, softbound \$30
- *Monet and the Impressionists*, Shackelford, flexibound \$40
- *Monet and the Impressionists*, Shackelford, hardbound \$65
- *One sun one moon: Aboriginal art in Australia*, Perkins, hardbound \$120
- *Orientalism: Delacroix to Klee*, Benjamin (ed), softbound \$45
- *Paths to abstraction*, Maloon, softbound \$60
- *Photography collection*, Annear, softbound \$45
- *Robert Klippel*, Edwards, softbound \$50
- *Sidney Nolan: new retrospective*, Pearce, hard and softbound \$80 and \$50
- *Still life*, Tunnicliffe, softbound \$25

- *Tradition today: Indigenous art in Australia*, Perkins, softbound \$40
- *Victorian visions: nineteenth-century art from the John Schaeffer collection*, Beresford, softbound \$45
- *What colour is that?*, Keeler-Milne, softbound \$18.95
- *What number is that?*, Keeler-Milne, softbound \$18.95
- *Wilderness: Balnaves contemporary painting*, Tunnicliffe, hardbound \$40

Education kits

- *Adventures in Asia*, \$45
- *Art speaks Italian*, \$55
- *Art speaks Japanese*, \$55
- *Aspects of Australian art*, \$45
- *Country culture community*, \$45
- *Encounters with contemporary art*, \$45
- *Focus on photography*, \$45

VISITOR NUMBERS

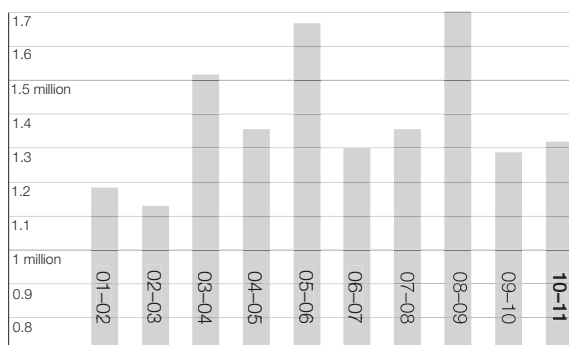
MONTHLY VISITORS

Month	2005–06	2006–07	2007–08	2008–09	Total visitors 2010–11	Domain 2009–10	BW Studio 2009–10	Touring 2009–10	Average daily Domain 2010–11
July	113,979	121,745	175,816	150,040	91,300	84,239	757	6,304	2,717
August	115,769	98,682	160,732	122,655	92,503	83,277	813	8,413	2,776
September	93,398	85,902	140,283	109,013	82,064	70,393	774	10,897	2,346
October	96,840	70,786	130,563	86,233	80,779	72,979	846	6,954	2,354
November	82,506	81,415	142,874	74,239	68,971	66,446	570	1,955	2,215
December	84,514	86,642	109,878	94,706	123,326	121,209	379	1,738	3,910
January	105,646	121,333	221,202	129,989	165,542	162,588	562	2,392	5,245
February	88,781	114,862	88,483	88,629	165,840	159,825	711	5,304	5,708
March	166,828	165,731	173,406	95,024	152,424	150,783	967	674	4,864
April	126,471	146,874	143,698	140,368	99,804	98,853	951	0	3,295
May	94,058	113,014	113,193	115,617	109,977	109,011	966	0	3,516
June	132,804	148,560	105,405	76,349	94,171	93,232	939	0	3,108
YTD TOTAL	1,301,594	1,355,546	1,705,533	1,282,862	1,326,701	1,272,835	9,235	44,631	

Paid exhibition program 2010–11

Exhibition	Months	Visitors
David to Cézanne: master drawings from the Prat Collection, Paris	Sept–Dec	22,245
The First Emperor: China's entombed warriors	Dec–Mar	305,621
Archibald, Wynne and Sulman Prizes 2011	Apr–June	146,816
The poetry of drawing: pre-Raphaelite designs, studies and watercolours	June	2,474
TOTAL		550,426

Annual total visitor numbers 2001–02 to 2010–11



EXHIBITIONS LISTING

Dates	Department	Exhibition	Ticketed	Tour	Catalogue
09.05.09–15.08.10	Australian: Indigenous	The dreamers			
10.07.09–24.10.10	Asian	Innovation and continuity – modern Japanese ceramics from the AGNSW collection			
12.09.09–22.08.10	Australian: Brett Whiteley Studio	Iconic Whiteley			
13.03.10–11.07.10	Australian	Colour, rhythm, design: wood and lino cuts of the 20s and 30s			•
12.05.10–01.08.10	Western: contemporary	17th Biennale of Sydney: the beauty of distance: songs of survival in a precarious age			
20.05.10–29.08.10	Western: European	Victorian visions: nineteenth-century art from the John Schaeffer Collection			•
27.05.10–18.07.10	Asian	Dadang Christanto: they give evidence			
17.06.10–05.09.10	Western: photography	Alfred Stieglitz: the Lake George years	•		•
26.06.10–19.09.10	Directorate	Paths to abstraction 1867–1917	•		•
04.07.10–04.07.11	Australian: Brett Whiteley Studio	Endlessnessism			
16.07.10–10.10.10	Australian: Indigenous	La Per: an Aboriginal seaside story			
11.08.10–12.09.11	Western: contemporary	Stephen Vitiello: the birds. A Kaldor Public Art Project			
19.08.10–03.01.11	Asian	The Indian empire: multiple realities			
28.08.10–13.06.11	Australian: Indigenous	art + soul			•
22.09.10–05.12.10	Western: European	David to Cézanne: master drawings from the Prat Collection, Paris	•		•
12.10.10–24.10.10	Directorate	Operation art 2010			
16.10.10–09.01.11	Australian	Nolan, Boyd, Fairweather, Rees: some recent acquisitions			
16.10.10–15.02.11	Western: European	Ken Reed Collection			
27.10.10–14.02.11	Asian	Homage to Rengetsu: Kevin Lincoln and Asian ceramics			•
06.11.10–30.01.11	Australian	Dobell Prize for Drawing 2010			
10.11.10–17.12.11	Research Library and Archive	13th Annual Exhibition of the Australian Bookbinders			
02.12.10–13.03.11	Asian	The First Emperor: China's entombed warriors	•		•
18.12.10–27.02.11	Australian	Justin O'Brien: the sacred music of colour			•
15.01.11–22.05.11	Australian	Rosemary Madigan, sculptor			•
04.02.11–26.04.11	Asian	Homage to the ancestors: ritual art from the Chu kingdom			•
09.02.11–10.04.11	Australian	ARTEXPRESS 2011			
16.03.11–29.05.11	Western: photography	Photography & place: Australian landscape photography 1970s until now			•
16.04.11 – 26.06.11	Australian	Archibald, Wynne and Sulman Prizes 2011	•	•	•
05.05.11 – 10.07.11	Australian	Unguided tours: Anne Landa Award for video and new media arts 2011			•
12.05.11–07.08.11	Asian	Eikoh Hosoe: theatre of memory			
21.05.11–14.08.11	Western: contemporary	Sam Smith: cameraman			
21.05.11–18.09.11	Western: photography	Tracey Moffatt: up in the sky			
21.05.11–02.05.12	Western: contemporary	New contemporary galleries featuring the John Kaldor Family Collection			•
28.05.11–14.08.11	Australian	Antonio Dattilo-Rubbo			•
18.06.11–04.09.11	Western: European	The poetry of drawing: pre-Raphaelite designs, studies and watercolours	•		
25.06.11–04.12.11	Australian: Indigenous	The new Australians			

Touring exhibitions

Dates	Venue	Location	Exhibition	Attendance
26.03.10–04.07.10*	National Gallery of Victoria	Melbourne, VIC	Rupert Bunny: artist in Paris	2,205
05.06.10–11.07.10*#	Goulburn Regional Art Gallery	Goulburn, NSW	Archibald Prize 2010	1,461
22.07.10–22.08.10#	Wagga Wagga Art Gallery	Wagga Wagga, NSW	Archibald Prize 2010	3,215
23.07.10–04.10.10	Art Gallery of South Australia	Adelaide, SA	Rupert Bunny: artist in Paris	12,777
30.08.10–24.09.10#	Tamworth Regional Gallery	Tamworth, NSW	Archibald Prize 2010	6,693
04.10.10–27.10.10#	Coffs Harbour Regional Gallery	Coffs Harbour, NSW	Archibald Prize 2010	6,217
04.11.10–05.11.10#	Muswellbrook Regional Arts Centre	Muswellbrook, NSW	Archibald Prize 2010	2,383
14.12.10–18.01.11#	Shoalhaven City Arts Centre	Shoalhaven, NSW	Archibald Prize 2010	2,818
27.01.11–03.03.11#	Albury Art Gallery	Albury, NSW	Archibald Prize 2010	6,862

* Total attendance figure for Rupert Bunny in Melbourne was 37,862; total attendance figure for Archibald Prize 2010 in Goulburn was 5456

Tour organised in association with Museums & Galleries NSW

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

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

Access programs

Access programs and services at the Gallery incorporate a range of programs for general and education audiences with special needs. In 2010–11 a total of 1457 people accessed these services.

The design of the Open Weekend program in October 2010 and May 2011 included selected Auslan-interpreted talks and audio tours. The Open Weekend programs were promoted through the various access networks and through Accessible Arts.

With the increased community awareness of the positive benefits of engagement with the arts on well being and life-long learning, the health and disability sector is increasingly viewing the Gallery as a valuable resource and a place that provides a stimulating and inspiring experience for groups with special needs. Enquiries about the Gallery's outreach programs from assisted living facilities and community organisations increased in 2010–11.

Seniors Week

From 21–27 March 2011 the Gallery participated in Seniors Week events funded and promoted by the NSW Department of Ageing, Disability and Home Care. A range of talks and exhibition tours were programmed across the week highlighting the contemporary collection and the exhibitions *art + soul, Homage to the ancestors: ritual art from the Chu kingdom* and *Photography & place: Australian landscape photography 1970s until now*. In association with *Homage to the ancestors* and to highlight Chinese cultural heritage, a calligraphy demonstration and traditional Chinese musical performance were programmed. The Seniors Week program also included two Mandarin-language

tours delivered by Community Ambassadors. The Seniors Week events attracted more than 220 visitors.

Education programs

Starting with Art is the Gallery's initiative for K–12 students with special learning needs. It presents innovative workshops that utilise the Gallery's collections for students with intellectual disabilities. The program attracted strong interest from both new and returning schools. In 2010–11 a total of 400 students (151 primary and 249 secondary) participated in 41 groups. Teachers were able to choose from five different permanent collection workshops based on the needs of their students. Tactile resources were also incorporated into the workshops to help students relate to and engage with the selected artworks.

For the exhibition *Paths to abstraction 1867–1917* an Understanding Abstraction tour was developed for students with special needs, using sensory and tactile materials and supported by an online education kit with pre-visit and post-visit classroom activities.

Several schools that were not able to make the journey to the Gallery were able to access education material online. The Gallery's coordinator of access programs made contact with schools to suggest strategies for engagement with art and the Gallery via the web.

Programs for gifted and talented students continued at the Gallery up until October 2010, with 105 students participating in art workshops. However, it was decided that in 2011 gifted and talented programming would be integrated into the mainstream education program, as the previous program was becoming cost prohibitive for many schools. Training was provided for the Gallery's volunteer childrens guides and teacher/lecturers to provide more in-depth tours for this audience.

Visitors with physical disabilities

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

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

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

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

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

Visitors who are deaf or hearing-impaired

Signing Art is the Gallery's longest running access program, providing Auslan-interpreted tours and events for deaf and hearing-impaired people. It attracts a loyal audience to regular and changing events. In 2010–11, 186 deaf and hearing visitors attended the Gallery's free tours at 1.30pm on the last Sunday of every month. The successful integration of Auslan interpretation into selected Art After Hours celebrity talks also continued this year.

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

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

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

Visitors who are visually impaired

In Touch, the Gallery's program of free sculpture touch tours for the blind or visually impaired, attracted 15 visitors. The extension of In Touch to include audio descriptions of two-dimensional artworks has led to increased interest in the program, attracting 34 blind or vision-impaired people and their 40 companions. Several audio-described tours of the exhibition *The First Emperor: China's entombed warriors* were requested. As well as being available to the general public, these tours are able to be adapted to meet the educational needs of K–12 school students.

Audio-described tours of the permanent galleries and temporary exhibitions are available for visitors

who are blind or vision impaired if booked at least two weeks in advance.

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

Visitors with intellectual disabilities

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

General

COMMUNICATIONS

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

INFORMATION AND PUBLICITY

The biannual *Highlights* brochure, which includes information for visitors with special needs, is available free at the information desk along with free brochures about our access programs.

HELPERS

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

STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular reference to serving visitors with special needs. Some guides and staff have undertaken introductory courses in Auslan. A designated education officer manages the access programs and facilities for people with disabilities.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 1.5% have a disability and 0.1% require some form of adjustment to the workplace.

ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

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

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

The Dreamers (9 May 2009 – 15 Aug 2010)

This exhibition celebrated the lives and work of eight distinguished Aboriginal artists who have contributed significantly to Australia's cultural landscape. Profiling major bodies of work by Kutuwulumi Purawarrumpatu (Kitty Kantilla), Ronnie Tjampitjinpa, Rusty Peters, Dr David Malangi, John Mawurndjul, Ginger Riley Munduwalawala, Judy Watson and Munggurrawuy Yunupingu from the Gallery's collection, the exhibition drew comparisons with key works by other artists with whom they share a synergy, each creating a new vision. They are the dreamers for the future.

art + soul and Open Weekend (28 Aug 2010 – 13 Jun 2011)

This exhibition highlighted the artists and art featured in the groundbreaking three-part ABC Television documentary series *art + soul*. The diversity of Indigenous culture was explored through three main themes: 'home and away', 'dreams and nightmares' and 'bitter and sweet'. Drawing on key works from the Gallery's collection, the exhibition revealed the myriad contemporary artistic expressions that evidence the enduring heritage of Indigenous Australia in all its diversity and complexity.

On the 2010 October long weekend the Gallery hosted an Open Weekend in conjunction with the launch of the *art + soul* exhibition and documentary. 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 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.

La Per: an Aboriginal seaside story (16 Jul – 10 Oct 2010)

This exhibition celebrated the Sydney Aboriginal community of La Per (La Perouse) by combining historical and contemporary works unique to this seaside community. Featuring the famous shell work made by generations of La Per women, including Esme Timbery, alongside carved boomerangs and shields made by men and photographs by Peter McKenzie, this exhibition told the distinct story of La Per.

NAIDOC Week 2010 (16 Jul – 10 Oct 2010) Family day and painting demonstration

Artists-in-residence Alfred Lalara and Alice Durilla gave a special painting demonstration in association with NAIDOC Week and the Gallery's collection of barks from Groote Eylandt in the Gulf of Carpentaria. The artists spoke about their art practice and life on Groote Eylandt and shared some of the techniques they use in their work.

NSW Aboriginal Visual Arts Industry Introduction 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 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 Craft Industry Support Professional Development Fund. It provides opportunities for arts workers to develop professional skills and experience, and career pathways in the Indigenous visual arts sector. It also supports arts workers in job-transition positions to secure full-time employment.

In May 2011 four emerging Indigenous arts practitioners (EIAPs) 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 departments, such as curatorial, conservation, installation, design, marketing, and collection storage and public programs. Artists' talks, studio visits, and visits to other organisations were 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 this program to contribute to the cultural development of the local community. EIAPs are supported in this process by ongoing contact with their mentor, staff from the Art Gallery of NSW and the host organisation.

Djumu: Indigenous art education

As a result of the successful completion of the initial Djumu Program for Indigenous Art Education in 2009, two new annual Indigenous art education programs were run at the Gallery in 2010 and

2011. The Gallery developed the programs in conjunction with the Sydney Region Aboriginal Education Unit, local schools and educators, and artists and elders in the community.

DJAMU: JUNIOR

From 8–22 June, 18 Indigenous students in years 5 and 6 from schools in the Sydney local government area attended a three-week art education program at the Gallery. Students attended the program for one full day each week during this period, meeting a key Indigenous artist represented in the Gallery's collection and participating in an art making workshop led by the artist. The program was very successful, with anecdotal evidence from the participating schools indicating that there was a corresponding improvement in student attendance, behaviour and attitudes to school.

DJAMU: SENIOR

In November 2010 and February 2011 six Indigenous senior Visual Arts students in Years 10 to 12 participated in the six-day Djumu: Senior program. This intensive and immersive program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently underrepresented in a professional capacity. The program also provided professional development opportunities for the Gallery's Indigenous education staff who were involved in its planning, delivery and evaluation.

Students became familiar with the Gallery's collections, spaces and history, and with the staff of the Aboriginal and Torres Strait Islander art department. They developed their knowledge of Indigenous art practices and a range of other art movements, and participated in extensive and diverse educational sessions, including art workshops and visits to specialised areas of the Gallery such as conservation and the Prints and Drawings Study Room where they observed exhibition installation and met artists, curators, conservators and other staff. Offsite experiences included visits to artists' studios and to other museums, galleries and cultural sites. Students developed confidence in negotiating the Gallery spaces, discussing artworks and public speaking. The Gallery's Indigenous educators led all sessions.

Aboriginal Artist-in-Residence Research Program

The inaugural Aboriginal Artist-in-Residence Research Program was successfully run in July 2010. Artists Alfred Lalara and Alice Durilla from Groote Eylandt, as well as elder Jabani Lalara and art centre coordinator Vianetta Chapman, participated in the residency program, which was run in partnership with Artspace in Woolloomooloo.

The artists were selected because of their relationship to the Gallery's exhibition program and its collection of bark paintings from Groote Eylandt. During the residency the artists participated in a range of programs, including floor talks, childrens workshops, school talks, demonstrations and lectures. They researched and engaged with the Gallery's collection and that of other relevant Sydney institutions, met curators and artists and were introduced to the local Sydney art industry. They received specialised, tailored professional development training and had the opportunity to develop professional networks.

It was proposed that the 2010 program be used as the model for an annual residency during NAIDOC Week. Each year the Gallery will facilitate a two-week residency for an emerging artist (or artists) from a remote community. This program not only celebrates NAIDOC Week through current exhibitions and programs but also benefits community-based artists by providing them with an opportunity to share their experience and knowledge, and will further strengthen the Gallery's relationships with these communities.

Kamilaroi artist Elaine Russell from Sydney and Tasmanian artist Vicki West were the two artists chosen to participate in the 2011 Aboriginal Artist-in-Residence Research Program.

New Aboriginal art lecture series

A six-part lecture series developed for the Art Gallery Society of NSW providing an introduction to Aboriginal art and culture began in June 2010. The series explored the vast array of Australian Indigenous art – from the familiar bright acrylic paintings of Central Australia and the distinctive ochre on bark paintings of Arnhem Land to the contemporary mediums of photography, printmaking and installation used by artists living in urban areas.

Resources

Online education kits for secondary students were developed on collection-based hangs and special exhibitions, including *art + soul* and *La Per*. These kits are available as free downloads on the Gallery's website. The Gallery's major collection-based education kit, *Country culture community*, featuring the work of 32 Aboriginal and Torres Strait Islander artists and artist groups, can be purchased online and at the Gallery Shop.

A new childrens trail designed to engage young children aged 6 to 12 years with selected objects and images was produced in conjunction with *art + soul*.

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

The character of Ngununy, the cheeky fruit bat, was created to take visitors on a lively tour of the Aboriginal art collection and promote a greater understanding of some of the Gallery's key works. Ngununy performed as part of NAIDOC Week and in the school holidays.

This year the Aboriginal and Torres Strait Islander art department continued to add to its film archive of interviews with Indigenous artists, as well as collecting documentary materials on Indigenous art. The department also produced an eight-minute film documenting its residency program; the community is now considering its public release.

Indigenous employees

Aboriginal and Torres Strait Islanders represent 1.8% of the Gallery's workforce, which is below the NSW government's Making It Our Business public sector employment target of 2.2% (2.6% by 2015).

MULTICULTURAL POLICIES AND SERVICES PLAN

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

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

Priority outcomes for 2010–11

EXHIBITIONS

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2010–11 as reflected in these highlights from the exhibition program.

The Indian empire: multiple realities (19 Aug 2010 – 3 Jan 2011) Through prints, photographs, paintings and embroideries, this exhibition presented aspects of the Indian empire when patrons were as diverse as Indian maharajas, East India Company employees, and the military and administrative personnel of the British Raj.

David to Cézanne: master drawings from the Prat Collection, Paris (22 Sept – 5 Dec 2010) This exhibition of 100 drawings offered an in-depth exploration of the development of French art over the course of the 19th century. The defining movements of neo-classicism, romanticism, realism and impressionism were represented through works of outstanding quality by the greatest French draughtsmen: Jacques-Louis David, Jean-Auguste Dominique Ingres, Théodore Géricault, Eugène Delacroix, Jean-François Millet, Edouard Manet, Edgar Degas, Gustave Moreau, Georges Seurat and Paul Cézanne.

The First Emperor: China's entombed warriors (2 Dec 2010 – 13 Mar 2011) One of the greatest archaeological discoveries of the 20th century was the discovery of the terracotta army that protected

the tomb of China's first emperor, Qin Shihuang (259–210 BCE). Qin Shihuang was a key figure in world history who unified China, leaving a legacy that has lasted over 2000 years. These Chinese national treasures can normally only be viewed at a distance in the vast earthen pits where they were first discovered, so this exhibition was a rare opportunity for visitors to see the legendary warriors up close, to examine the details and intricacies of individual pieces and glimpse into the world of Qin Shihuang. The exhibition included ten of the world-famous life-sized warriors and horses.

Homage to the ancestors: ritual art from the Chu kingdom

(4 Feb – 26 Apr 2011) This exhibition was organised to coincide with the City of Sydney's 2011 Chinese New Year festival (held in conjunction with the Chinese government and Hubei province) and featured some 70 stunning ritual objects from the ancient Chu kingdom in the Warring States period (481–221 BCE). Most of the objects were from the treasure-filled tombs of the Marquis Yi of Zeng and an anonymous aristocrat at Julilandun, and rank among the most astonishing discoveries ever made in Chinese archaeology.

Eikoh Hosoe: theatre of memory

(12 May – 7 Aug 2011) This exhibition brought together four seminal series by Eikoh Hosoe, a leading figure in modern Japanese photography. Taken over five decades, these series – *The butterfly dream* 1960–2005, *Kamaitachi* 1965–68, *Embrace* 1969–70 and *Ukiyo-e projections* 2002–03 – are driven by Hosoe's longstanding fascination with the revolutionary dance movement butoh and its charismatic founders Tatsumi Hijikata and Kazuo Ohno.

EDUCATION AND PUBLIC PROGRAMS

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

Programs included Wednesday night events with multicultural artists, including musicians performing in the ArtBar; the 2011 lunchtime lectures series, including the Arts of Asia series *Innovasian: Asian art 1960s until now*; the Gallery's educational tomb warrior character who took children on tours through the Asian collection; and the film program which this year included *Romance and revolution for the David to Cézanne*

exhibition and *Adventures in ancient China* in conjunction with *The First Emperor*.

PROMOTION AND RESOURCES

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

David to Cézanne was promoted widely to the French community through direct marketing, including brochures and posters sent to cultural centres and community groups. The exhibition was also promoted in French-language newspapers and on SBS Radio's French programs.

The First Emperor was promoted to Asian-Australian audiences through advertisements in Chinese-language newspapers, and brochures and posters were distributed to Chinese cultural organisations and key community and arts groups. A strategic partnership was developed with Events NSW, which enabled diverse communities to be reached through their advertising schedule, including Arabic, Greek, Italian, Chinese and Vietnamese newspapers. A series of advertisements was also broadcast on Cantonese, Mandarin, Arabic and Vietnamese radio.

Coinciding with the City of Sydney's Chinese New Year festival was Chinese New Year at the Gallery, a special weekend of events that was advertised in the *Sydney Morning Herald* and *Timeout*, and through Avant Card. The Art Gallery of NSW also participated in the City of Sydney's Chinese New Year festival parade.

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

The Gallery's comprehensive collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There are 60 education kits and 14 collection notes available for download from the Gallery's website (artgallery.nsw.gov.au/education).

GALLERY EMPLOYEES

This year 17.4% of the Gallery's employees were identified as coming from a racial, ethnic or ethnic-religious minority group, which is below the NSW government's target of 20%. 16.5% of Gallery employees have advised that their first language spoken as a child was not English. A number of employees who speak community languages assist other staff and visitors, earning a Community

Language Allowance. As at 30 June 2011 the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

Priority goals for 2011–12

The Gallery's 2011–12 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions include *The mad square: modernity in German art 1910–37* (6 Aug – 6 Nov 2011), which brings together more than 200 works exploring the fascinating and complex ways in which artists sought to portray the modern world. Featuring leading artists such as Max Beckmann, Otto Dix, George Grosz, Hannah Höch and El Lissitzky, among others, this major exhibition is drawn from renowned international and Australian collections.

Picasso: masterpieces from the Musée National Picasso, Paris (12 Nov 2011 – 25 Mar 2012) will be a landmark exhibition of the work of Pablo Picasso (1881–1973), arguably the most radical and influential artist of the 20th century. The exhibition will present iconic works from virtually every phase of Picasso's legendary career, documenting the full range of his unceasing inventiveness and creativity.

The Gallery will present public and education programs and events to support these and other exhibitions in 2011–12, including symposia in conjunction with *The mad square* and *Picasso*, ongoing childrens and family programs, educational resources related to the exhibitions that are consistent with the NSW educational syllabus, and a variety of talks, performances, films, workshops and tours. Several of these programs, including the Open Gallery and Artside-In!, will continue to focus on culturally diverse groups.

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

ELECTRONIC SERVICE DELIVERY

Website and new media

In the second half of 2010 a combined website and new media unit was established at the Gallery with three new positions: web manager, new media manager and web producer.

Website upgrade project

On 20 September 2010 the new Art Gallery of NSW website was launched, with a new design, information architecture and underlying technology. Certain legacy content was preserved on a trimmed version of the previous website (archive.artgallery.nsw.gov.au). The Gallery Kids website was retired, its URL (gallerykids.com.au) redirecting to the equivalent content on the Gallery's new website. As of 30 June 2011 the Gallery Shop, Art After Hours, Asian art, Inside ARTEXPRESS and Brett Whiteley Studio websites were still running on the old system. These sites will all be migrated or rebuilt in 2011–12. MyVirtualGallery was spun off into its own website (myvirtualgallery.artgallery.nsw.gov.au) running on the old system and will also be overhauled and incorporated into the Gallery's new website.

New web and new-media content

Apart from regular updates to the principal website (particularly in the What's on and Media office sections), the following significant developments have occurred:

- *The First Emperor* iPhone app was released to correspond with the opening of the *The First Emperor: China's entombed warriors* exhibition. The app includes visitor information as well as in-depth information about the terracotta army. It was designed and produced jointly by the Art Gallery of NSW and The Nest, a company specialising in apps for cultural institutions. As of 30 June 2010 *The First Emperor* App had been downloaded 11,000 times and has a four-star rating on the Apple App Store
- The 2011 Archibald, Wynne and Sulman Prize exhibitions were incorporated into the Gallery's main website, with functionality equivalent to the stand-alone website, which has now been archived for every version since 2006. For the first time, images of finalists for the

Archibald, Wynne and Sulman were published online

- A new in-gallery iPad app, *Contemporary*, was launched to correspond with the opening of the new contemporary galleries in May 2011. The app features 32 works and 24 artists from the contemporary collection, as well as video and audio content, and was again built in collaboration with The Nest. The app is due to be released in the iTunes store in late 2011 and will undergo an intense usability testing period before release. This will be the first in a series of apps showcasing our collections
- The new contemporary galleries were one of the first galleries to incorporate an area, called the ArtZone, where visitors can interact with interactive content on iPads
- Inside ARTEXPRESS 2011 (insideartexpress.com.au/11) was launched in February 2011. This, and its predecessor, Inside ARTEXPRESS 10, were visited 103,702 times over the 12 month period, with 109,980 page views during 2010–11. This represents increases of 72% and 41% respectively on the previous year
- 64 videos were produced and uploaded to the Gallery's YouTube channel in the 2010–11 financial year. The two most popular were: *Ben Quilty, Archibald Prize 2011 winner* (youtube.com/watch?v=AP41QzGMY1A&feature=channel_video_title) with 6306 views; and *Living terracotta warrior out & about in Sydney* (youtube.com/watch?v=M8Hn3IDg8so&feature=channel_video_title) with 4726 views
- Audio guides continue to be produced in-house and are available for download on the Gallery's website and Apple iTunesU, and to onsite visitors on Gallery-supplied iPods.

Usability and accessibility review

In April and May 2011 the Gallery engaged Roger Hudson of Web Usability to undertake an accessibility and usability review of our online presence. An in-depth report was produced and presented to all relevant and interested staff in a workshop on 25 May 2011. The web team is now working through the recommendations.

Overall visitation

The total number of actual visits (to all websites) for the year was 1,924,395 (using Google analytics) or 5272 visits per day on average, peaking at 21,150 on 15 April 2011, which corresponds to the announcement of the winners for

the Archibald, Wynne and Sulman Prizes. Since the launch of the new website, online visitation has increased by between 20–50% when compared to the previous corresponding month. There was overall a 48% increase in online visitation.

What's on (including exhibitions, events, programs and prizes) was by far the most visited section of the website (49%), followed by Collection (17%), Visit us (10%), and About us (4%). The homepage received 8% of the traffic.

Roughly 80% of all online visitation is from Australia, with approximately 60% of this from Sydney metropolitan areas.

Messaging via the websites

The Contact us form on the Gallery's main website was used for 2159 messages by the general public, an increase of 184% on the previous year. General enquiries accounted for 45% of these, followed by 20% for all curatorial enquiries combined, 7% concerning the Archibald and other prizes, 7% for human resources, 5% for public programs or education and 4% for the Art Gallery Society of NSW.

A separate Contact Us form on the Gallery Shop website was used for 255 messages, an increase of 184%.

The Research Library enquiry form was used for 118 messages (54 less than the previous year), with 51% for personal interest, 33% for professional research and the rest from students.

The frequently asked questions form was used for 143 messages (a massive increase of 309% on the previous year) and the website feedback form for 52 messages (an increase of 41%).

A new online form for booking artwork appraisals, introduced on 1 July 2010, was used 364 times.

Online transactions

A total of 908 purchases (representing a turnover of over \$63,900, an increase of 26% on the previous year) were made using the online Gallery Shop.

Teachers used the education online booking form for 2035 booking requests, and downloaded 460 copies of the printable booking form (PDF).

Application forms for the Archibald, Wynne, Sulman and Dobell Prizes were downloaded 3059 times.

Other online resources

A total of 10,034 education kits and room brochures, 3468 childrens trails and 668 online catalogues were downloaded.

Social media

The Gallery has a presence in the following social-media sites:

- Facebook facebook.com/ArtGalleryofNSW: fans 15,000
- YouTube (videos): youtube.com/user/ArtGalleryNSW: dedicated Art Gallery of NSW channel, with a total of 277,389 views
- Twitter (instant, brief updates): twitter.com/ArtGalleryNSW: followers 9200

Email newsletters

Six email newsletters were published by the Gallery, as follows:

Title	Issues & frequency	List size
Artmail	22 (monthly, plus specials)	157,700
Art After Hours	48 (weekly)	9,700
Asian Art e-news	4 (quarterly)	3,700
Brett Whiteley Studio Artmail	2	3,100
Education Update (K–12)	3 (once per term)	880
Tertiary Update	7	2,200

In addition, 69 media releases were emailed as necessary to various segments of the media.

OVERSEAS TRAVEL

Liu Yang, senior curator of Chinese art
China 10–19 July 2010
Accompany the NSW Premier on travel to China

Edmund Capon, director
Europe 2–17 Sept 2010
Negotiate content for Picasso exhibition, Francis Bacon show and an exhibition of Spanish drawings

Richard Beresford, senior curator, European art
Italy 9–25 Sept 2010
Courier delivery of Bronzino's portrait of Cosimo I de' Medici to Florence; study Italian Renaissance art in various centres; and undertake research on works currently held by the Art Gallery of NSW

Amanda Green, acting collections registrar
Italy 30 Sept – 11 Oct 2010
Courier delivery of Vincent van Gogh's *Head of a peasant* to the Complesso del Vittoriano in Rome

Anthony Bond, assistant director, curatorial
Singapore, UK, Switzerland, France, USA 7 Oct – 2 Nov 2010
Pursue negotiations for painting loans for the Francis Bacon exhibition scheduled for 2012 at the

Art Gallery of NSW; present a paper in Singapore on Francis Bacon

Margaret Sawicki, head of frame conservation
New Zealand 19–23 Oct 2010
Keynote speaker at the New Zealand Conservators of Cultural Materials (NZCCM) conference

Charlotte Cox, exhibitions registrar
Paris 19–24 Oct 2010
Courier return of Rupert Bunny exhibition works

Charlotte Davy, senior registrar, exhibitions
China 23 Oct – 13 Nov 2010
Oversee packing and freight of loan of *The First Emperor* exhibition and assess display requirements for objects in *Homage to the ancestors* exhibition

Jackie Menzies, head curator of Asian art
Korea and China 25 Oct – 13 Nov 2010
Attend workshop for Korean art curators and attend ICOM conference in Shanghai

Lily Yang, assistant conservator, Asian art
China 25 Oct – 6 Nov 2010
Assist with translation during the packing and condition checking of loans for *The First Emperor* exhibition

Karen Hancock, graphic designer
Hong Kong and China 30 Oct – 6 Nov 2010

Oversee printing of Justin O'Brien catalogue

Emma Smith, senior collections registrar
Europe 1–11 Nov 2010
Courier delivery of the Pissarro painting *Peasants' houses, Eragny* to the Museo Thyssen-Bornemisza in Madrid and attend the European Registrar's Conference

Donna Hinton, head, objects conservation
Germany 1–14 Nov 2010
Courier delivery of works from the Art Gallery of NSW, Museum of Contemporary Art, National Gallery of Australia and National Museum of Australia to Museum Ludwig, Germany

Judy Annear, senior curator photographs
Tokyo, Seoul, Paris 10–23 Nov 2010
Attend photography fair Paris Photo and meet with museum staff and art dealers in Tokyo and Seoul

Liu Yang, senior curator of Chinese art
China 9–17 Nov 2010
Invited speaker at an international symposium at the Shanghai Museum; examine works for inclusion in the *Homage to the ancestors* exhibition

Barbara Dabrowa, frame conservator
Poland 19 Nov – 13 Dec 2010
Present paper at international

conference at Nicolaus Copernicus University in Torun, Poland

Peter Raissis, curator of European prints, drawings and watercolours
France 8–20 Dec 2010
Courier return of *David to Cézanne* exhibition

Frances Cumming, exhibitions and loans conservator
China 8–16 Jan 2011
Oversee packing and freight for loan of *Homage to the ancestors* exhibition

Charlotte Cox, exhibitions registrar
China 8–16 Jan 2011
Oversee packing and freight for loan of *Homage to the ancestors* exhibition

Anne Flanagan, deputy director
USA 9–15 Jan 2011
Attend Picasso exhibition opening and meet with key personnel at Seattle Art Museum to discuss future collaborations. Meetings to discuss the design and logistics of the Picasso exhibition scheduled for 2011–12

Caroline Geraghty, assistant registrar
UK, Italy, Hong Kong 13–27 Jan 2011
Courier Watteau's *Study of three male figures* to Royal Academy in London and oversee return of *Cosimo I de' Medici in armour* from an exhibition in Italy

Brent Willison, collections registrar
Seoul, Madrid, Amsterdam 10–18 Feb 2011
Courier return of *Pissarro's Peasants' houses, Eragny* from Museo Thyssen-Bornemisza, Madrid

Simon Ives, paintings conservator
Italy 19–26 Feb 2011
Courier return of Vincent van Gogh's *Head of a peasant* from the Complesso del Vittoriano in Rome

Peter Raissis, curator of European prints, drawings and watercolours
UK 5–14 Mar 2011
Meet and work with colleagues at the British Museum on the exhibition *Prints and drawings in Spain: Renaissance to Goya*

Donna Hinton, head, objects conservation
Mexico, Canada, Germany 11–31 Mar 2011
Courier delivery of work by Ron Mueck *Untitled (old woman in bed)* to Museo de Arte Contemporaneo de Monterrey, Mexico. Meet with conservators in Canada to discuss conservation of Brett Whiteley's sculpture *Almost once* and collect Gallery's loan to Museum Ludwig for return to Sydney

Charlotte Davy, senior registrar, exhibitions
China 19 Mar – 2 Apr 2011
Courier, unpack and sign off condition reports for objects

in *The First Emperor* exhibition on return to the Shaanxi Cultural Heritage Promotion Centre

Victoria Bramwell-Davis, objects conservator
China 19 Mar – 2 Apr 2011
Courier, unpack and sign off condition reports for objects in *The First Emperor* exhibition on return to the Shaanxi Cultural Heritage Promotion Centre

Lauren Parker, assistant exhibitions registrar
China 23 Mar – 2 Apr 2011
Courier, unpack and sign off condition reports for objects in *The First Emperor* exhibition on return to the Shaanxi Cultural Heritage Promotion Centre

Liu Yang, senior curator of Chinese art
China and Hong Kong 3–20 Apr 2011
Present papers at symposia in China and Hong Kong. Meet with peers in museums in China

Erica Drew, senior exhibitions manager
UK and France 5–14 Apr 2011
Attend Exhibition Managers' Conference in Paris and meet with international contacts for future collaborations. Contract negotiations and installation preparation for upcoming shows

Analiese Cairis, senior graphic designer
China 10–19 Apr 2011
Supervise printing of the *John Kaldor Family Collection* catalogue

Frances Cumming, exhibitions and loans conservator
China 5–14 May 2011
Courier, unpack and sign off condition reports for objects in the *Homage to the ancestors* exhibition on return to the Hubei Provincial Museum and Hubei Provincial Archaeological Institute

Charlotte Cox, exhibitions registrar
China 5–14 May 2011
Courier, unpack and sign off condition reports for objects in the *Homage to the ancestors* exhibition on return to the Hubei Provincial Museum and Hubei Provincial Archaeological Institute

Anthony Bond, assistant director, curatorial
UK and Europe 17 June – 16 July 2011
Continue selection and development for Francis Bacon exhibition. Research collection options for Art Gallery of NSW and investigate smaller-scale exhibition opportunities

Karen Hancock, graphic designer
China 19–27 June 2011
Supervise printing of *The mad square* exhibition catalogue

COLLECTION – PURCHASES

Australian art

Sydney Ball (Australia, b1933), *Infinex lumina #4* 2010, synthetic polymer paint on canvas. Purchased 2011

Charles Conder (England; Australia, 1868–1909), *Sunset, Sydney Harbour* c1888, oil on cardboard. Purchased with funds provided by the Australian Collection Benefactors 2010

Elisabeth Cummings (Australia, b1934), *Still life* 2010, monotype with overpainting, scraping out. Kathleen Buchanan May Bequest Fund 2011

Ian Fairweather (United Kingdom; Australia, 1891–74), *Last Supper* 1958, synthetic polymer paint and gouache on three sheets of laid paper on hardboard. Purchased with funds in memory of Patrick White, Norman Schureck and Susan Chandler 2010

Stephen Hall (Australia, b1962), *The limner and his steed rest* 2010, compressed charcoal, gouache, pastel primer on white paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010

Rew Hanks (Australia, b1958), *The hunter and collector* 2010, linocut, printed from one block in black ink on white BFK Rives paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011

Graham Kuo (Australia, b1948), *Delta mivia* 1976, colour screenprint, printed on Velin Arches paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010

Kevin Lincoln (Australia, b1941), *Rengetsu* 2009, oil on linen. Purchased with funds provided by the Australian Collection Benefactors 2011

Sidney Nolan (Australia; United Kingdom, 1917–92), *Mt Erebus* 1964, oil on hardboard. Sidney Nolan De-accession Fund 2011

John Passmore (Australia, 1904–84), *Jumping horse-mackerel no 4* 1959, pen and blue ink, wash on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011

Jim Paterson (Australia, b1944), *Chooks* 2009, charcoal. Purchased

with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011

Vaclovas Ratas (Australia; Lithuania, 1910–73), *The twelve ravens: a Lithuanian fairy tale* 1949, hardcover book containing nine woodcuts. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011

Vaclovas Ratas (Australia; Lithuania, 1910–73), **Paulius Augustinavicius** (United States of America; Germany; France; Lithuania, 1909–60), **Telesforas Valius** (Canada; Germany; Austria; Lithuania; Latvia, 1914–77) and **Paulius Jurkus** (United States of America; Germany; Lithuania, 1916–2004), *Forty woodcuts* 1946, hardcover book with English, French and Lithuanian text in letterpress and 40 woodcuts by four artists. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011

Jan Riske (Australia; Netherlands, b1932), *Perceptual blue* 1996, pencil, gouache on white wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010

William Rose (Australia, 1929–97), 2 drawings and 2 prints: *Infinity 10* 1990s, pen and black and coloured inks, pastel, watercolour on ivory wove paper; *Symphonic variations 10* c1996, pen and black and coloured inks on white wove paper; *Space 10* 1968, lithograph, printed in black ink on ivory wove paper; *Space 20* 1968, lithograph, printed in black, blue and red ink on ivory wove paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2011

SUBTOTAL 18 WORKS

Aboriginal and Torres Strait Islander art

Vernon Ah Kee (Australia, b1967), *Becauseitisbitter* 2009, synthetic polymer paint on linen. Purchased 2011

Richard Bell (Australia, b1953), *Pay the rent* 2009, synthetic polymer paint on canvas. Purchased 2010

Charlene Carrington (Australia, b1979), *Darrarloo from the Gurirr gurirr dance boards series*, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Timothy Cook (Australia, b1958),

Kulama 2009, natural ochres on linen. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mirdidingkingathi Juwarnda Sally Gabori (Australia, born c1924), *Dibirdibi country* 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mabel Juli (Australia, born c1931), *Woongool from the Gurirr gurirr dance boards series*, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Tristram Malbunka (Australia, b1982), *Untitled* 2010, drypoint etching. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Dickie Minyintiri (Australia, b1915), *Wati wiilu-ku inma Tjukurpa* 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Patrick Mung Mung (Australia, born c1948), 2 paintings from the *Gurirr gurirr dance boards series: Kelly's Knob (Kununurra)*, natural pigments on composite board; and *Bankalji*, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Peter Newry (Australia, b1939), *Jinamoom* 2010, triptych: natural pigments on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Tiger Palpatja (Australia), *Wati wanampi kutjara* 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Ivy Pareroultja (Australia, b1952), 2 paintings: *South east of Mt Sonder* 2010, watercolour on paper on board; *James Range* 2010, watercolour on paper on board. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Rusty Peters (Australia, b1935), *Ngoomooliwarra from the Gurirr gurirr dance boards series*, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mary Thomas (Australia, b1944), *Dawoorroorima from the Gurirr gurirr dance boards series*, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Phyllis Thomas (Australia, b1933), *Manjalji from the Gurirr gurirr dance boards series*, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Alison Walbungara (Australia, b1950), 2 prints: *Untitled* 2010, sugarlift etching; *The beautiful hills at Larapinta* 2010, sugarlift etching. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Gulumbu Yunupingu (Australia, born c1945), 2 bark paintings and 2 sculptures: *Ganyu* 2009, natural pigments on wood; *Garak, the universe* 2009, natural pigments on bark; *Garak, the universe* 2008, natural pigments on wood; *Garak, the universe* 2007, natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

SUBTOTAL 23 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 41 WORKS

Asian art

CHINA

Ducks and reeds Yuan dynasty 1279–1368, hanging scroll, ink and colours on silk. Purchased with assistance from the David Jones Fund 2010

Pair of ink rubbings of Qin imperial inscription carved on a stele in Mount Yi Northern Song 960–1127, Song dynasty 960–1279, ink on paper. Purchased 2010

TONG Yu (China, 1721–82), *Plum blossom*, Qing dynasty 1644–1911, hanging scroll, ink on paper. Edward and Goldie Sternberg Chinese Art Purchase Fund 2011

SUBTOTAL 3 WORKS

INDIA

Nathdwara, Rajasthan, *Sharad Purnima festival painting* mid 1800s, picchvai, painting on cotton ground. Purchased 2011

SUBTOTAL 1 WORK

JAPAN

Hizen ware (Japan), *Dish with design of garden plants* c1650–60, Edo (Tokugawa) period 1615–1868, porcelain with polychrome overglaze enamels. Purchased 2010

Kamisaka SEKKA (Japan, 1866–1942), *Birds, flowers and figures on scattered fans* 1920–40, Taishō period 1912–26, Shōwa period 1926–88, pair of six-fold screen, ink and colour on gold ground. Yasuko Myer Bequest Fund 2011

UNRYŪAN Kitamura Tatsuo

(Japan, b1952), *Portable tea box with design of 100 flowers and 100 insects* 2010, wood, diverse lacquer technique. Purchased with funds provided by Mrs Pauline Gandel 2011

YAMAMOTO Tarō (Japan, b1974), *Whose clothes?* 2005, six-fold screen, Japanese mineral pigments on paper with gold leaf. Asian Collection Benefactors 2011

SUBTOTAL 4 WORKS

PAKISTAN

Khadim Ali (Pakistan; Australia, b1978), 2 watercolours: *Rustram series #1* 2009–10, pencil, gouache, watercolour, gold leaf on Vasli paper; *Rustram series #2* 2010, pencil, gouache, watercolour, gold leaf on Vasli paper. Asian Collection Benefactors 2011

SUBTOTAL 2 WORKS

TOTAL ASIAN ART DEPARTMENT 10 WORKS

European art pre-1900

Jacques Bellange (France, c1575–1616), *The raising of Lazarus* c1610–16, etching and engraving. Purchased 2010

Philibert-Louis Debucourt (France, 1755–1832), *The public promenade* 1792, colour etching, engraving and aquatint. European Art Collection Benefactors 2011

Hendrick Goltzius (Netherlands, 1558–1617) after **Cornelis van Haarlem** (Netherlands, 1562–1638), *The dragon devouring the companions of Cadmus* 1588, engraving. European Art Collection Benefactors 2010

William Hogarth (England, 1697–1764), *Credulity, superstition and fanaticism* 1762, etching and engraving. European Art Collection Benefactors 2011

Jan Muller (Netherlands, 1571–1628), *Lot and his daughters* c1600, engraving. Purchased 2010

William Strang (England; Scotland, 1859–1921), *Poverty* 1885, etching. European Art Collection Benefactors 2011

SUBTOTAL 6 WORKS

Modern and contemporary art

Vernon Ah Kee (Australia, b1967), *Unwritten #9* 2008, charcoal on canvas. Contemporary Collection Benefactors 2011

Tony Clark (Australia, b1954), *Two half-sections from Clarke's Myriorama with Timon of Athens, Alcibiades, Timandra and Phrynia*

2011, synthetic polymer paint and permanent marker ink on canvas. Contemporary Collection Benefactors 2011

Chuck Close (United States of America, b1940), *Alex/reduction block* 1993, screenprint from reduction carved linoleum. Purchased 2010

Debra Dawes (Australia, b1955), *Complete?* 2010, oil on linen. Contemporary Collection Benefactors 2011

Tracey Emin (England, b1963), 2 prints: *The whole room moved* 2010, monotype on paper; *It was all outside* 2010, monotype on paper. Purchased 2010

Barry Flanagan (Wales; England, 1941–2009), *Hole in the sea (triptych)* 1967–70, three photo etchings. Mervyn Horton Bequest Fund 2011

Shaun Gladwell (Australia, b1972), *Double balancing act* 2009–10, dual channel HD, 16:9 ratio, silent, colour channel I – 7:32 min, channel II – 5:04 min. Contemporary Collection Benefactors 2011

Anselm Kiefer (Germany; France, b1945), *für Jean Genet* 1969, bound artist's book, 16 pages, 14 gelatin silver photographs, 2 dried roses, gouache and graphite on bound cardboard. Purchased with assistance from Geoff and Vicki Ainsworth 2010

Ross Mellick (Australia, b1934), *Raft III* 1993–96, 5 type C photographs. Purchased 2011

Tracey Moffatt (Australia; United States of America, b1960), *Other* 2009, DVD, colour, sound, 7 min continuous loop. Contemporary Collection Benefactors 2011

Jenny Watson (Australia, b1951), *Classic black 1* 2010, synthetic polymer paint on Italian nursery paper. Contemporary Collection Benefactors 2010

SUBTOTAL 12 WORKS

Photography

Charles Bayliss (England; Australia, 1850–97), 12 photographs: *Oriental Bank, Spring & Pitt streets, Sydney* 1874–75, albumen photograph; *Bank of NSW, cnr Wynyard & George streets, Sydney* 1874–75, albumen photograph; *Royal Exchange offices, Bridge street, Sydney* 1874–75, albumen photograph; *Union Bank of Australia, Pitt & Hunter streets, Sydney* 1874–75, albumen photograph; *Georges Head Battery* 1874–75, albumen photograph; *View of New South Head road, looking down towards Watsons Bay*

paper; *reclining female nude*, pencil on cream paper; *reclining female nude*, pencil on cream paper; *two reclining nudes*, pencil on cream paper; *squatting female nude*, pencil on cream paper; *seated female nude*, pencil on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *female nude*, blue ballpoint pen on cream paper; *reclining female nude*, red ballpoint pen on cream paper; *reclining female nude*, red ballpoint pen on cream paper; *reclining female nude*, red ballpoint pen on cream paper; *reclining female nude*, blue ballpoint pen on cream paper; *seated female nude*, blue ballpoint pen on cream paper; *seated female nude*, blue ballpoint pen on cream paper; *standing female nude – hand on hip*, blue ballpoint pen on cream paper; *standing female nude – hands clasped at rear*, blue ballpoint pen on cream paper; *seated female nude – chin resting on hand*, blue ballpoint pen on cream paper; *standing female nude – hands on thighs*, blue ballpoint pen on cream paper; *seated female nude*, blue ballpoint pen on cream paper; *nude seated on chair*, blue ballpoint pen on cream paper; *seated female nude*, blue ballpoint pen on cream paper; *standing female nude*, blue ballpoint pen on cream paper; *seated female nude*, blue ballpoint pen on cream paper; *seated female nude – hand on knee*, blue ballpoint pen on cream paper; *standing female nude from rear*, blue ballpoint pen on cream paper; *seated female nude*, black conté on cream paper; *seated female nude*, black conté on cream paper; *deer*, pen and black ink on cream paper; *horse study*, blue ballpoint pen on cream paper; *goanna*, black conté on cream paper; *tiger*, pencil on cream wove paper; *man seated in room*, pen and blue ink on cream paper; *man seated by mirror*, pencil on canvas, squared; *bull – head study*, pencil on cream paper; *bull – head study*, pencil on cream paper; *bull – head study*, pencil on cream

paper; *still life with clock*, pencil on cream paper; *caricature head with bow tie*, pen and black ink on ivory paper; *caricature head in profile with hooked nose*, pen and black ink on ivory paper; *vessel with lid*, pen and black ink on cream paper; *two goblets*, pen and black ink on cream paper; *goat study*, pen and black ink on blue paper; *vessel with arms and ladder*, pen and black ink on cream paper; *owl*, orange fibre-tipped pen on ivory paper; *goose*, orange fibre-tipped pen on ivory paper; *swan*, orange fibre-tipped pen on ivory paper; *owl*, orange fibre-tipped pen on ivory paper; *rabbit*, orange fibre-tipped pen on ivory paper; *snail*, orange fibre-tipped pen on ivory paper; *rabbit*, orange fibre-tipped pen on ivory paper; *elephant*, orange fibre-tipped pen on ivory paper; *butterfly*, orange fibre-tipped pen on ivory paper; *figure*, orange fibre-tipped pen on ivory paper; *flower and bees*, orange fibre-tipped pen on ivory paper; *platypus*, orange fibre-tipped pen on ivory paper; *flower and bee*, orange fibre-tipped pen on ivory paper; *rabbit*, orange fibre-tipped pen on ivory paper; *rooster*, orange fibre-tipped pen on ivory paper; *cat*, orange fibre-tipped pen on ivory paper; *cat*, orange fibre-tipped pen on ivory paper; *abstract figure*, black fibre-tipped pen on ivory paper; *Jon Molvig album* 1948–50, bound sketchbook: 54 leaves, 58 drawings glued in, mixed media; *Noteпад*, bound sketchbook: 37 leaves, 37 drawings, blue ballpoint pen and sanguine on cream paper; *reclining female nude*, pencil on cream paper

BEQUEST OF MOLLIE AND JIM GOWING

Arthur Boyd (Australia, 1920–99), 1 painting and 1 print: *River bank and four rocks* 1993, oil on canvas; *Nude and beast (Europa)* 1962–63, drypoint printed in black ink with plate tone on white wove paper
Cressida Campbell (Australia, b1960), 2 prints: *Glebe* 1985, colour woodblock print; *Nasturtiums* 1993, colour woodblock print
Gunter Christmann (Germany; Australia, b1936), *With cola* 1981, oil on canvas
William Dobell (Australia, 1899–1970), 2 paintings: *Koki Bay* 1951, oil on hardboard; *Study for ‘Giluwe’* c1953, oil on board
Ian Fairweather (United Kingdom; Australia, 1891–1974), 2 paintings: *Composition II* 1969, synthetic polymer paint and gouache on cardboard on hardboard; *Three heads* c1971–74, synthetic polymer

paint and gouache on cardboard on hardboard

John Firth-Smith (Australia, b1943), 1 drawing and 1 painting: *untitled* 1982, synthetic polymer paint on paper; *abstract: grey, black & white*, oil on canvas

Donald Friend (Australia, 1915–89), *The abduction of Sita, Bali* c1969, pen and black ink, pastel, gouache on board

Guy Grey-Smith (Australia, 1916–81), *Break-away country* 1974, oil on canvas on hardboard

Frank Hinder (Australia, 1906–92), 3 drawings and 1 watercolour: *Toast rack tram* 1946, pen, brush and black ink on ivory wove paper; *Mother and child* 1955, conte on paper; *Flight* 1944, pencil on paper; *Constellation* 1976, watercolour, sanguine on paper

Michael Johnson (Australia, b1938), *Estavation* 1992, gouache, pastel on paper

Roger Kemp (Australia, 1908–87), *Direction from centre* 1985, synthetic polymer paint on canvas

Robert Klippel (Australia, 1920–2001), 1 drawing and 1 watercolour: *Collage* 1993, collage, synthetic polymer paint on paper; *Untitled* 1986, pencil, watercolour on paper

Richard Larter (England; Australia, b1929), *Bou Saada* 1981, synthetic polymer paint on canvas

David Larwill (Australia, 1956–2011), 2 watercolours: *Woman* 1987, gouache on white wove paper; *Man* 1987, gouache on white wove paper

Janet Laurence (Australia, b1949), *Fool moon*, gouache, wash on paper

Kevin Lincoln (Australia, b1941), *Still life with ginger pot* 2009, etching, printed in black ink with plate tone on grey wove BFK paper

Sydney Long (Australia; England, 1871–1955), 2 watercolours: *Bruges* 1913, pencil, watercolour on paper; *Landscape with house* 1919, watercolour on paper

Francis Lyburner (Australia, 1916–72), 1 drawing and 1 painting: *Striptease bending* c1960, pencil and black ink, wash; *Dark by the harbour*, oil on plywood

Euan MacLeod (New Zealand; Australia, b1956), *Red Blue Mountains* 1988, oil on paper

Bea Maddock (Australia, b1934), *Four finger exercise for two hands Darwin* 1981, photo-relief etching on lino, printed on sumi paper

Godfrey Miller (Australia, 1893–1964), *Nude figure* c1958, pencil on paper

John Olsen (Australia, b1928), *Rain squall and desert* 1978, watercolour, pastel, gouache on card

Oliffe Richmond (Australia; United Kingdom, 1919–77), 2 drawings: *Preliminary drawing for Caveat* 1958, pen and black ink on paper; *Four male figures; drawings for sculptures* 1964, black fibre-tipped pen on paper

William Robinson (Australia, b1936), *Farmyard scene* c1982, oil on canvas

Ellis Rowan (Australia, 1848–1922), *Apple blossom*, gouache on paper

Ken Searle (Australia, b1951), *Composition sketch for west number 4* 1991, pencil on white wove paper

Martin Sharp (Australia, b1942), *Blue chair no 87* c1970, colour screenprint on perspex

Ann Thomson (Australia, b1933), *Tribal beat* 1990, oil on linen canvas

Aida Tomescu (Romania; Australia, b1955), *Marea Neagră* 2002, oil on linen canvas

Vicki Varvaressos (Australia, b1949), 2 prints: *Spotted scarf* 1984, linocut, printed in black, purple and blue/green ink on thin white tissue; *Mirror* 1984, colour linocut, printed in black, brown and mustard inks on thin white tissue

attrib Eugene von Guérard (Australia; Germany, 1811–1901), *Figures on a cliff*, oil on cardboard

Fred Williams (Australia, 1927–82), 1 painting, 1 print and 1 watercolour: *Upwey Valley* 1965, oil on canvas; *Circle landscape*, Upwey 1965–66, etching, flat bite, engraving, drypoint, mezzotint rocker on zinc, printed in black ink on Arches paper; *Hillside* 1966, gouache on paper

John Walter Wolseley (England; Australia, b1938), 2 drawings: *Study no 1 for a honey increase centre with specimen* 1990, pen and black, grey and purple inks, watercolour, gouache, colour photograph, twig, adhesive tape on paper; *Sand storm* 1992–93, watercolour, pastel and pencil on white Aquarelle Arches paper

STEPHEN HALL

Stephen Hall (Australia, b1962), *The little book of tom* 2010, hand-made Indian sketchbook, 80 pages

FRANK HINDER

Frank Hinder (Australia, 1906–92), 2 drawings: *Untitled – geometric shapes* 1944, pencil, watercolour on cream wove paper; *Ambivalent* 1938, pencil, watercolour on thick ivory watercolour paper

REX IRWIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Rah Fizelle (Australia, 1891–1964), *Seated nude* c1935, pencil on paper

KEVIN LINCOLN

Kevin Lincoln (Australia, b1941), *Untitled (Rengenetsu's tea bowl)* 2007, pencil, watercolour on sketchbook page

ROSS MELLICK

Ross Mellick (Australia, b1934), 7 portfolios of drawings: *Suite no 1* 1995–2006, mixed-media on paper; *Suite no 2* 1995–2006, mixed-media on paper; *Suite no 3* 1995–2006, mixed-media on paper; *Suite no 4* 1995–2006, mixed-media on paper; *Suite no 5* 1995–2006, mixed-media on paper; *Suite no 6* 1995–2006, mixed-media on paper; *Suite no 7* 1995–2006, mixed-media on paper

ALAN AND JANCIS REES

Lloyd Rees (Australia, 1895–1988), 7 drawings: *Self portrait* c1914, pencil on pale grey paper; *Mother* c1914, pencil on pale grey paper; *Mother reading, wearing spectacles* c1914, pencil on pale grey paper; *Father reading* c1914, pencil on pale grey paper; *Father, and a study of flowers in a vase* c1914, pencil on pale grey paper; *Amy and Merlin* c1914, pencil on pale grey paper; *Two studies of mother reading, hand to brow* c1914, pencil on pale grey paper

SERIOSO PTY LTD IN MEMORY OF JAMES AGAPITOS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

James Gleeson (Australia, 1915–2008), *Sunset in a subduction zone* 1986, oil on canvas

ESTATE OF PATRICIA WAKELIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Roland Wakelin (Australia, 1887–1971), 24 drawings: *standing male nude* 1910, pencil on cream wove paper; *seated female nude, leg study* 1913, pencil on cream paper; *reclining male nude with sword – the model McMahon* 1913, pencil on cream paper; *seated male nude – McMahon again* 1913, pencil on cream wove paper; *standing male nude* 1913, pencil on cream wove paper; *boatshed study* c1918, pencil, watercolour on thick cream paper; *seated male, reading* 1933, pencil on cream laid paper; *seated female figures* c1930s, pencil on

cream paper; *seated girl, shredding beans* 1930s, pencil on cream paper, squared; *standing female nude* 1948, pen and brown ink, wash on reddish/brown laid paper; *standing male nude* c1948, pen and brown ink, wash, gouache on reddish/brown laid paper; *reclining male nude* c1948, pen and brown ink, chalk on reddish/brown laid paper; *standing male nude, hand on hip* c1948, pen and brown ink wash, gouache on reddish/brown laid paper; *reclining male nude, leaning forward* c1948, pen and brown ink on reddish/brown laid paper; *female nude, from rear* 1949, pencil on cream paper; *standing female nude* c1940s, pen and blue ink on cream paper; *female head study* 1930s?, pencil on cream paper; *self portrait, seated*, pencil on cream paper; *self portrait*, pencil on cream paper; *male head studies – self portrait*, pen and blue/black ink, wash, gouache on cream paper; *hand study and womans head* 1940s?, pen and grey ink on cream paper; *seated woman* 1920s–30s?, pencil on thin cream paper; *seated boy*, pencil on cream paper, squared; *cow studies* 1948, pen and brown ink on cream paper; *tree study*, pencil on cream wove paper

SUBTOTAL 263 WORKS

Aboriginal and Torres Strait Islander art

ANONYMOUS GIFT

Unknown (Australia), *Heart shaped box* c1940s, assorted shells, fabric, cardboard

Esme Timbery (Australia, b1931), *Centrepoin Tower* 2002, assorted shells, fabric, cardboard

PETER FAY

Lola Ryan (Australia, 1925–2003), 7 sculptures: *Sydney Harbour Bridge* 2000, assorted shells, fabric, cardboard; *Sydney Harbour Bridge* 2000, assorted shells, fabric, cardboard; *Kooka* 2000, assorted shells, fabric, cardboard; *Kooka* 2000, assorted shells, fabric, cardboard; *Kooka* 2000, assorted shells, fabric, cardboard; *Ship* 2000, assorted shells, fabric, cardboard; *Ship* 2000, assorted shells, fabric, cardboard

Lola Ryan (Australia, 1925–2003), 2 sculptures from the *Bird* series, *untitled bird (galah)* 2000, assorted shells, fabric, cardboard; *untitled bird (cockatoo)* 2000, assorted shells, fabric, cardboard

Lola Ryan (Australia, 1925–2003), 2 sculptures from the *Feather* series, *untitled* 2000, assorted shells, fabric, cardboard; *untitled*

2000, shell decorated tile, white

BEQUEST OF MOLLIE AND JIM GOWING

Robert Ambrose Cole (Australia, 1959–94), *untitled* c1993, synthetic polymer paint on paper on canvas

George Milpururru (Australia, 1934–98), *untitled*, natural pigments on bark

Eubena Nampitjin (Australia, born c1925), *untitled* 2000, synthetic polymer paint on canvas

Tatali Nangala (Australia, c1925–99), *untitled* 1999, synthetic polymer paint on canvas

Lucy Yukenbarri Napanangka (Australia, 1934–2003), *untitled* early 1990s, synthetic polymer paint on canvas

Makinti Napanangka (Australia, born c1930–2011), *untitled* 1999, synthetic polymer paint on canvas

Josephine Napurrula (Australia), *untitled* 2001, synthetic polymer paint on linen canvas

Emily Kam Ngwarray (Australia, 1916–96), 4 paintings: *untitled*, synthetic polymer paint on canvas; *untitled*, synthetic polymer paint on canvas; *untitled*, synthetic polymer paint on canvas; *untitled*, synthetic polymer paint on canvas

Gloria Tamerre Petyarre (Australia, b1938), *untitled*, synthetic polymer paint on canvas

Conrad Tipungwuti (Australia, b1966), *untitled* 1998, natural pigments on paper

Charlie Ward Tjakamarra (Australia, c1932–2005), *untitled* 2000, synthetic polymer paint on canvas

Boxer Tjampitjin (Australia, born c1935), *untitled* 1998, synthetic polymer paint on canvas

Billy Stockman Tjapaltjarri (Australia, born c1927), *Ilpitirri* 1985, synthetic polymer paint on canvas

attrib John Mosquito Tjapangarti (Australia, c1920–98), *untitled* 1995, synthetic polymer paint on canvas

attrib Taracarijimo Freda Warlapinni (Australia, born c1928–2003), *untitled* 1998, natural pigments on paper

AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Daniel Boyd (Australia, b1982), *Niveus Tergum ...* 2005, pencil

Judy Watson (Australia, b1959), *deadly bloom* 1997, pigment and pastel on canvas

GENEVIEVE O'CALLAGHAN

Esme Timbery (Australia, b1931),

4 sculptures: *Sydney Harbour Bridge* 2002, cardboard, shells, fabric; *Sydney Harbour Bridge* 2002, cardboard, shells, fabric; *Sydney Harbour Bridge* 2002, cardboard, shells, fabric; *Heart shaped box* 2006, cardboard, shells, fabric

DR MILTON ROXANNAS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Nyakul Dawson (Australia, c1935–2007), *Irrana* 2002, synthetic polymer paint on canvas

SUBTOTAL 38 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 301 WORKS

Asian art

CHINA

DR JAMES HAYES

6 calligraphies: *Couplet in running script* early 1900s, pair of carved wooden panels; *Decorative panels carved with flowers and calligraphy* early 1900s, four carved wooden panels; *Couplet in regular script* early 1900s, pair of carved wooden panels; *Couplet in regular script* early 1900s, pair of carved wooden panels; *Couplet in regular script* early 1900s, pair of carved wooden panels; *Couplet in regular script* early 1900s, pair of carved wooden panels; *Couplet in regular script* early 1900s, pair of carved wooden panels

QI Gong (China, 1912–2005), *Poem in running script* 1992, ink on paper

ZHANG Yutang (China, 1794–1870), *Calligraphy in cursive script*, carved wooden panels

ZHOU Yan (China, 1832–1905), *Elegant gathering* 1902, fan, ink and colours on paper

LIU JIANHUA AND THE BEIJING COMMUNE WITH FINANCIAL ASSISTANCE FROM THE PETER JOHN MCBURNEY FUND 2010

LIU Jianhua (China, b1962), *Container series* 2009, porcelain and glaze, 37 pieces

NANCY AND TERRY LEE

XU Beihong (China, 1895–1953), *A cat* 1944, ink and colour on paper

DR DAVID LING

8 textiles: *Dragon roundel*, imperial consort of third ran, embroidered silk, extensive gold thread; *Civil rank badge, seventh rank (mandarin duck)* c1750, embroidered silk; *Military rank badge, second rank (lion)*, exceptionally fine gold thread kesi silk weave; *Civil rank badge, first rank (crane)*, kesi silk weave; *Censor's badge (xiezhi)* c1790, gold and silver wrapped silk couching;

Boy's black satin surcoat with a blue 'nei tao' under robe mid 1800s, silk; Pair of children's civil rank badges, fourth rank (goose) c1860, embroidered silk on black satin background; Military rank badge, third rank (leopard) c1860, kesi silk weave

MAX AND CYNTHIA LOVEDAY

Fujian kilns (China), **Guangdong kilns** (China), *Shallow bowl with a stacking ring in the cavetto and block-printed flower baskets and hand-painted flower scrolls* 1800s, stoneware with underglaze blue decoration

Guangdong kilns (China), **Export ware** (Southeast Asian market), *Covered box with carved, floral, biscuit decoration*, stoneware with brown glaze and areas of biscuit

Southern kilns (China), 7 ceramics: *Covered box with legs, floral decoration, and a bird in landscape motif* c1600s, porcellanous ware with underglaze cobalt blue decoration; *Bowl with celestial beings* 1600s?–1700s?, porcelain with underglaze blue decoration; *Bowl with imagery of Su Shi visiting the Red Cliff region and a poem* 1600s–1700s, porcelain with underglaze blue decoration and a metal band along the rim; *Bowl with landscape painting and poem* 1700s–1800s, porcelain with underglaze blue decoration and a metal band around the rim; *Plate with a landscape scene of building, boats, and mountains* 1700s?–1800s?, porcelain with underglaze blue decoration and a metal rim; *Plate with a landscape scene late* 1600s–early 1800s, porcelain with underglaze blue decoration; *Plate with man and attendant in a landscape setting* 1600s–1700s, porcelain with underglaze blue decoration

Southern kilns (China), **Export ware** (China), 3 ceramics: *Octagonal covered box with floral motifs*, porcellanous ware with underglaze cobalt decoration; *Pair of narrow, stemmed vases with cloud and dragon patterning* c1600s–1700s, porcelain with underglaze blue decoration; *Covered jar with lotus petal and floral designs* late 1800s?–1900s?, porcelain with underglaze blue decoration

Swatow ware (China), *Covered box with floral patterning* 1600s, porcelain with underglaze blue decoration

SUBTOTAL 32 WORKS

JAPAN

DR JAMES HAYES

Ikedo EISEN (Japan, 1790–1848),

Courtesan with an umbrella 1815–42, colour woodblock print

Utagawa KUNISADA /TOYOKUNI III (Japan, 1786–1865), 4 prints: *Actor Ichikawa Goemon* from the series *Thirty actors paired with plants and flowers* 1844–47, colour woodblock print; *Boating excursion on the Sumidagawa* 1856, colour woodblock print, 2 prints from a triptych or pentaptych; *Actors Segawa Rokō, Nakamura Tōzō and Sawamura Tanosuke boarding a boat amidst a lotus pond* 1815–42, colour woodblock print, 2 prints from a triptych or pentaptych; *Miho in Suruga province from the series Comparison of beauties liken to famous places in Japan* 1830, colour woodblock print

Utagawa KUNIYOSHI (Japan, 1797–1861), *Actor Iwai Hanshirō as courtesan ... noyame* 1852, colour woodblock print

Utagawa TOYOKUNI (Japan, 1769–1825), 2 prints: *Onnagata Baiga (Iwai Hanshirō V) and Rokō (Segawa Kikunō IV) on a boat in snow* 1810s, colour woodblock print; *Actor Ichikawa Monnosuke III as the fox woman Kuzunoha* c1820, colour woodblock print

Utagawa school (Japan), *Pleasure of the contemporary three string instruments* 1850–1900, colour woodblock print, part of a double page from a book

KIMI SEAGE IN HONOUR OF HER MOTHER MRS IDE KIMIKO

Round dish with peony design and geometric patterns late 1800s, porcelain, underglaze enamels

3 items of lacquerware: *Set of three footed lacquer tray with décor of autumn grasses and flowers* late 1800s–early 1900s, wood, lacquer, gold maki-e; *Set of five footed lacquer trays with décor of birds and flowers* late 1800s–early 1900s, wood, black lacquer, maki-e in gold and red lacquer, nashiji-ground on underside of trays; *Four-tiered food storage box in shape of five petalled plum blossom* late 1800s–early 1900s, wood, black lacquer, maki-e in gold and red lacquer, nashiji-ground on the inside of each tier

4 items of personal clothing: *Comb with décor of peonies* late 1800s–early 1900s, tortoise shell, gold maki-e, mother-of-pearl inlays; *Comb* late 1800s–early 1900s, tortoise shell; *Comb* late 1800s–early 1900s, tortoise shell; *Hairpin* late 1800s–early 1900s, tortoise shell

2 textiles: *Kimono for first presentation of baby at Shinto shrine (Miyamairi kimono) with design of cranes over waves and auspicious instruments* c1909,

silk, hand painted; *Kimono for first presentation of baby at Shinto shrine (Miyamairi kimono) with design of fan-shaped cartouches containing pines, aoi leaves and Samurai battle scenes* c1909, silk, hand painted

Arita ware/Daishoji-Ko-Imari style (Japan), *Dish in shape of 16-petal chrysanthemum* 1800s, porcelain, overglaze enamels

Arita ware/Ko-Imari (Japan), 2 sets of ceramics: *Set of two abalone shaped dishes with décor of prawn and pine leaves* late 1800s, porcelain, overglaze enamels; *Tea pot for 'sencha' with décor of playing Chinese children and pine leaves* 1800s, porcelain, overglaze enamels

Arita ware/Nabeshima style (Japan), 6 sets of ceramics: *Set of five three-lobbed dishes with décor of Japanese rhodea (rhodea japonica)* 1800s, porcelain, underglaze cobalt blue and red; *Set of two square 'mukozuke' with décor of landscape* 1800s, porcelain, underglaze cobalt blue; *Set of two round dishes with décor of phoenix and clouds* 1800s, porcelain, underglaze cobalt blue and red; *Set of five crab-shaped dishes with peony design* late 1700s, porcelain, underglaze cobalt blue; *Set of five round dishes with Paulownia design* late 1700s, porcelain, underglaze cobalt blue; *Set of two round dishes with décor of hibiscus and garden rock* 1800s, porcelain, underglaze cobalt blue

OKUGAWA Chûemon I (Japan, 1901–75), *Sake set with two bottles and five cups with incised décor of peonies* 1960s–70s, porcelain

OKUGAWA Chûemon II (Japan, b1931), *Set of five round plates with décor of auspicious flowers and fruits* 1970s, porcelain, overglaze enamels

NORMA SPARNON

YASUHARA Kimeï (Japan, 1906–80), *Large black slab pot for ikebana* 1900s, stoneware, black glaze

BARBARA VYDEN IN HONOUR OF JOHN K VYDEN

YAMAGUCHI Susumu (Japan, 1897–1983), *Mt Hotaka at daybreak* 1957, colour woodblock print

SUBTOTAL 32 WORKS

TIBET

ALEX AND VIVIENNE KONDOS
Mahakala 1800s, pigment on cloth with cloth cover (*thang-khebs* [picture cover] or *zhal-khebs* [cover of respect]) and ribbons (*thang-dzar*)

SUBTOTAL 1 WORK

INDIA

JIM MASSELOS

4 textiles: *Hat* 1900s, embroidered cotton; *Jain panel* early 1900s, embroidered cotton, Jain motifs of central medallion and surrounding motifs; *Jain manuscript cover* early 1900s, embroidered cotton, embroidered Jain motifs in 2 rows of 7 motifs each; *Mirror work choli (blouse)* 1960s, embroidery on cotton and appliqué, deep red ground with black and maroon tie-dye backing on bottom

Andhra Pradesh, *Kalamkari narrative cloth* 1970s, cotton, dye, cloth arranged in three horizontal registers or bands

Bansali, Gujarat, *Jacket* mid 1900s–late 1900s, embroidered cotton

Bhirandiyara, *Short embroidered choli (blouse)* mid 1900s–late 1900s, embroidered cotton, long sleeves

Gujarat, 3 textiles: *Sari* 1940s, tie-dye silk; *Hindu devotional glove* 1800s, embroidered fabric; *Overhead shawl (odhni)* late 1800s–early 1900s, embroidered cotton

Kutch, Gujarat, 20 textiles: *Embroidered cover (dharaniyas)* 1900s, embroidered cotton; *Embroidered cover (dharaniyas)* 1900s, embroidered cotton; *Embroidered cover (dharaniyas)* 1900s, embroidered cotton; *Embroidered cover (dharaniyas)* 1900s, embroidered cotton; *Embroidered cover (dharaniyas)* 1900s, embroidered cotton; *Pair of hangings for either side of door* 1900s, embroidery on cotton; *Door hanging (toran)* 1900s, embroidery on cotton; *Door hanging (toran)* 1900s, embroidery on cotton; *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, dusty red ground with bright red and orange work; *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, lemon yellow ground with ultramarine blue strip, thick purple tie-dye backing on side; *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, green ground; *Mirror work choli (blouse)* mid 1900s–late 1900s, embroidery on cotton and appliqué; *Ganesha panel* 1960s, embroidery on cotton; *Ganesha panel* 1960s, embroidery on cotton; *Ganesha panel* 1960s, embroidery on cotton; *Ganesha panel* 1960s, embroidery on cotton; *Ganesha panel* 1960s, embroidery on cotton; *flute player* 1960s, embroidery on cotton; *Rabari style blouse* 1980s, embroidered cotton, orange ground; *Hat* 1900s, embroidered cotton; *Pair of mirrorwork curtains* late 1800s–early 1900s, embroidered satin silk, tan ground with pink and green work; *Shawl*, cotton, black ground with bright pink, green, yellow motifs;

Odhni (woman's veil and head covering), cotton, tie-dye and embroidered sections; *Embroidered and mirrorwork odhni (veil and head cover)* late 1800s–early 1900s, embroidered cotton, mirrorwork, deep red and green

Punjab, 6 textiles: *Phulkar with figurative design* 1900s, woven cotton embroidered with surface satin stitch in silk threads; *Phulkari with figurative design* 1900s, woven cotton embroidered with surface satin stitch in silk threads; *Phulkari with abstract design* 1900s, woven cotton embroidered with surface satin stitch in silk threads; *Phulkari with abstract design* 1900s, woven cotton embroidered with surface satin stitch in silk threads; *Phulkari with abstract design* 1900s, woven cotton embroidered with surface satin stitch in silk threads; *Phulkari with abstract design* 1900s, woven cotton embroidered with surface satin stitch in silk threads

Rajasthan, 2 textiles: *Patkar man's bands (shoulder?)* 1900s, embroidered cotton; *Patkar man's bands (shoulder?)* 1900s, embroidered cotton

Saurashtra, Gujarat, *Embroidered cover (dharaniyas)* 1900s, embroidered cotton, with pair of lions above central medallion, elephants and riders below, women churning butter below that, assorted scorpions

Hira Achu (India), *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, ultramarine blue ground with bright pink strip and floral printed sleeves

The Calcutta Art Studio (India), 2 prints: *Durga slaying the buffalo demon Mahishasura* late 1800s, chromolithograph; *Jagadhatri* late 1800s, chromolithograph

Chitrashala Press (India), 2 prints: *Rani of Jhansi Lakshmi Bai* late 1800s–early 1900s, chromolithograph; *Siddhi Vinayak (a form of Ganesha)* late 1800s–early 1900s, chromolithograph

Harijan (untouchable) community (India), 2 textiles: *Mirror work choli (blouse)* mid 1900s–late 1900s, embroidery on cotton and appliqué, black ground; *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, pink ground with bright green strip, tie-dye dark blue and maroon backing on side

Kaya Kana (India), *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, dusty red ground with overall pattern, purple and maroon tie-dye backing on side

Mahajan (untouchable) community (India), *Door hanging (toran)* 1900s, embroidery on cotton comprising wide horizontal panel

with magenta work and seven embroidered pennants

Ravi Varma Press (India), 2 prints: *Lakshmi* 1894, chromolithograph; *Durga killing the buffalo demon* late 1800s, chromolithograph

Bharu Sumar (India), *Mirror work bag* 1982, embroidered cotton, bright blue ground with red edging

Vella Ugar (India), *Mirror work choli (blouse)* 1900s, embroidery on cotton and appliqué, mauve-purple ground, purple and mauve tie-dye backing on side

SUBTOTAL 56 WORKS

INDONESIA

CHRISTOPHER WORRALL
WILSON

Alor, *Sword* late 1800s, buffalo horn, horsehair, iron, wood and rattan, with traces of lime in the decoration

Borneo, 3 items of arms and armour, 1 woodwork and 1 ceremonial object: *Mandau (sword)*, deer horn, iron, wood and rattan; *Mandau (sword)*, deer horn, iron, wood, rattan, leaf fibre, glass bead; *Mandau and piso raout handles*, deer horn and rattan, deer horn; *Charm*, wood; *Medicine container*, bamboo with carved stopper in shape of figure (on a stand)

Central Borneo, *Rice cutter*, deer horn

Central Sulawesi, 1 metalwork and 1 item of jewellery: *Sanggori (head ornament)*, brass in form of eel; *Bracelet*, dual strands of silver discs with cylindrical clasps

Kalimantan, 2 items of woodwork, 3 items of jewellery and 2 ceremonial objects: *Lime container*, wood and metal; *Poison dart container*, bamboo, wood rattan; *Bracelet*, ivory; *Bracelet*, solid silver alloy circle; *Pair of earrings*, brass with stylised human figures; *Bowl*, monkey skull with finely carved edge decoration; *Dance mask*, wood

Lembata, *Pair of earrings*, silver, in crocodile form

Nias, 1 woodwork and 1 arms and armour; *Bark cloth beater*, wood; *Baluse (shield)*, oval, leaf-shaped wooden shield, made of single piece of wood, decorated with horizontal cords of rattan

North Nias, 2 ceremonial objects: *Adu Horo, protective figure* late 1800s, wood; *Adu Zatua, ancestor figure* late 1800s, wood

North Sumatra, 2 items of jewellery: *Mandaka (ear pendant)*, gold plated heirloom; *Pair of earrings*, silver

Southern Nias, 3 ceremonial objects: *Kalabubu or headhunter's*

necklace, highly polished discs of coconut shells with three brass rings and brass clasp; *Kalabubu or headhunter's necklace*, highly polished discs of coconut shells with three brass rings and brass clasp; *Balatu Sebuva (sword with sheath)*, wood, iron brass, rattan, crocodile teeth and pigs' tusks

Sumatra, 3 items of arms and armour: *Musket ball holder* 1800s, superbly carved male face with elongated chin, stylised ears, rattan cap, highly polished, dark patina; *Musket ball holder* 1800s?, buffalo horn; *Piso Sanalenggam (sword)* 1800s, buffalo horn, iron, brass and wood

Sumatra, 1 ceremonial object, 1 woodwork and 4 items of jewellery: *Amulet on chain for bag*, brass; *Betel nut tools set*, silver (?); *Golang Tangan (bracelet)*, silver; *Golang Tangan (bracelet)*, bronze; *Golang Tangan (bracelet)*, cast brass; *Finger ring*, brass

Sumba, 1 woodwork, 1 ceremonial object and 1 item of jewellery: *Kris handle*, ivory; *Man's mantle hingga* 1800s–1900s, evenly faded; *Gold Taka*, pendant in double axe shape

Timor, 1 sculpture and 1 arms and armour: *Spoon*, buffalo horn with finely carved decoration on the handles, 1 with aso motif; *Gunpowder container*, dugong tooth, wooden neck and stopper, shell discs

West Irian Jaya, *Seated figure holding a shield (korvar)* 1800s, wood

West Kalimantan, *Hudoc mask with stand and hat*, wood

West Timor, 1 woodwork and 1 ceremonial object: *Comb in form of bird with stand*, wood; *Pilu Salif (headhunter's apron)*, cotton and beads

SUBTOTAL 44 WORKS

MALAYSIA

CHRISTOPHER WORRALL
WILSON

Sarawak, *Weaving shuttle* 1800s, wood

SUBTOTAL 1 WORK

THAILAND

MAX AND CYNTHIA LOVEDAY

Sawankhalok ware (Thailand), 10 ceramics: *Covered box with incised and glazed floral decoration and floral knob* 1300s–1500s, stoneware with brown and cream glaze; *Jar with lid and floral decoration* 1300s–1500s, stoneware with underglaze iron designs and a bluish glaze, as well as carved designs with a brown glaze and a shaped knob on the lid;

Covered jar with floral decoration 1300s–1500s, stoneware with underglaze iron patterns with a bluish glaze and a brown and cream glaze on the lid; *Covered box with high waisted foot and a bird-form knob* 1300s–1500s, stoneware with floral and lattice motifs with bluish glaze over the underglaze iron decorations and brown glaze on the foot and lid; *Covered jar with floral and geometric decoration* 1300s–1500s, stoneware with incised patterning and brown and cream glaze; *Covered jar with floral and geometric patterning post* 1500s?, stoneware with incising and brown and cream glazes; *Footed jar with lid and carved decoration, as well as floral and geometric patterning* 1300s–1500s, stoneware with brown and cream glazes and carving on the lid and foot, as well as underglaze iron decoration covered by a faintly green glaze; *Covered box* 1300s–1500s, stoneware with brown glaze; *Covered box with lattice and floral patterns* 1200s–1500s, stoneware with underglaze iron decoration covered with a bluish glaze, the lid with an additional area of brown glaze; *Footed covered box with painted floral and geometric decoration and carved designs* 1300s–1500s, stoneware with underglaze iron patterns and a greenish glaze, as well as a brown glaze on the lid and foot

SUBTOTAL 10 WORKS

VIETNAM

MAX AND CYNTHIA LOVEDAY

5 ceramics: *Covered box with floral patterns in panels* 1300s–1500s, stoneware with underglaze cobalt blue decoration; *Covered box with floral decoration and green spots* c1800s, stoneware with underglaze cobalt blue and overglaze green enamel decoration; *Jarlet with a carved shape and floral motifs* 1300s–1500s, stoneware with underglaze blue decoration; *Covered box with a carved shape and floral decoration* 1600s?–1700s?, stoneware with underglaze blue decoration; *Covered box with a landscape scene on the lid*, stoneware with underglaze blue decoration

Export ware (Vietnam) (China), *Covered box with floral decoration and striations*, porcelain with carved decoration and a white glaze

Hanoi, 2 ceramics: *Bowl with fluting* 1300s–1500s, stoneware with carved fluting and a green glaze; *Octagonal covered box decorated with a crab on the lid* 1300s–1500s, porcellanous ware with underglaze

blue decoration and a thick white glaze

SUBTOTAL 8 WORKS

TOTAL ASIAN ART DEPARTMENT
182 WORKS

European art pre-1900

BEQUEST OF MOLLIE GOWING

Jean-Baptiste-Camille Corot (France, 1796–1875), *Dante and Virgil* 1858, cliché verre

JOHN SCHAEFFER

Edward Onslow Ford (England, 1852–1901), *Peace* 1887 this reduced cast 1890, bronze

SUBTOTAL 2 WORKS

Modern and contemporary art

BRAM BOGART

Bram Bogart (Netherlands, b1921), *Daybreak* 1997, pigment and oil on jute

ANDREW CAMERON

James Angus (Australia; United States of America, b1970), *Palazzo della Cività Italiana* 2004, laser cut aircraft plywood and MDF

John Beard (Wales; Australia, b1943), *Hilarie Mais* 2005, oil and wax on linen

Rosemary Laing (Australia, b1959), 5 photographs: *brumby mound #6* from the series *one dozen unnatural disasters in the Australian landscape* 2003, type C photograph; *one dozen unnatural disasters in the Australian landscape #2* 2003, type C photograph; *flight research #2a* 1998, type C photograph; *bulletproofglass #1* 2002, type C photograph; *weather #3* 2006, type C photograph

Tracey Moffatt (Australia; United States of America, b1960), 26 photographs: *Fourth #1*; *Fourth #2*; *Fourth #3*; *Fourth #4*; *Fourth #5*; *Fourth #6*; *Fourth #7*; *Fourth #8*; *Fourth #9*; *Fourth #10*; *Fourth #11*; *Fourth #12*; *Fourth #13*; *Fourth #14*; *Fourth #15*; *Fourth #16*; *Fourth #17*; *Fourth #22*; *Fourth #23*; *Fourth #24*; *Fourth #25*; *Fourth #26*, all 2001, all colour prints on canvas

Callum Morton (Canada; Australia, b1965), *Door door too* 2007, wood, enamel paint

COFFEY FAMILY

Sean Scully (Ireland; England; United States of America, b1945), *Doric brown* 2009, oil on alu-dibond

DEBRA DAWES. DONATED THROUGH THE AUSTRALIAN

GOVERNMENT'S CULTURAL GIFTS PROGRAM

Debra Dawes (Australia, b1955), *Clock wise August* 2004, oil on canvas

FRANCIS DOUGLAS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Michael Johnson (Australia, b1938), *Matthew's cavern* 1974, synthetic polymer paint on canvas

RICHARD DUNN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Richard Dunn (Australia, b1944), *Wittgenstein's colour* 2002, synthetic polymer paint on canvas, 10 panels

CHARLES GENOCCHIO ON BEHALF OF THE CHIU AND GENOCCHIO FAMILIES IN MEMORY OF SAMUEL GENOCCHIO. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Susan Norrie (Australia, b1953), *Ensemble* 1990, three wall units: oil, wood and canvas

MOLLIE AND JIM GOWING

Rosalie Gascoigne (New Zealand; Australia, 1917–99), *Gazette* 1994, synthetic polymer paint on sawn wood on plywood

JOHN KALDOR FAMILY COLLECTION

Carl Andre (United States of America, b1935), *Crucis* 1981, hot-rolled steel

Christo (Bulgaria; United States of America, b1935), 2 sculptures: *Wrapped Paintings* 1968, stretched canvases, tarpaulin, rope; *Two Wrapped Trees* 1969, two Eucalyptus trees, polyethylene, tarpaulin, rope

Donald Judd (United States of America, 1928–94), *Untitled* 1975, Douglas Fir plywood in six units

Ugo Rondinone (Switzerland, b1963), 1 painting and 2 sculptures: *siebterjulizweitausendundnull* 2000, synthetic polymer paint on canvas, plexiglass plaque with caption; *if there were anywhere but desert. wednesday* 2000, fibreglass, paint, clothing; *what do you want?* 2002, wood, mirror, plaster, speakers, sound

Bill Viola (United States of America, b1951), 5 multimedia: *Six heads* 2000, colour video on plasma display mounted on wall, 20 min; *Bodies of light*, from the series *The passions* 2006, black-and-

white video diptych on plasma displays mounted on wall, 21:27 min; *Incrementation* 1996, video/sound installation, black-and-white video image on monitor mounted on a white wall in a darkened room, custom LED display sign mounted on wall to the upper right of monitor, one channel amplified sound, continuous running; *Memoria* 2000, black-and-white video projection on silk cloth suspended from ceiling, continuous running; *Observance* 2002, colour high-definition video on plasma display mounted on wall, 10:14 min.

AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Tracey Emin (England, b1963), *Hard* 2008, neon (red and blue)

Shaun Gladwell (Australia, b1972), 2 multimedia: *Hikaru: fast food sequence* 2001, DV/DVD; *Yokohama untitled* 2005, DVD, 19:23 min and print

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

The Kingpins (Australia), 2 multimedia: *This is my remix baby* 2000, digital video transferred to DVD, 3:34 min; *Versus* 2002, digital video transferred to DVD, 5:15 min

TV Moore (Australia, b1974), *Escape carnival* 2008, DVD and CD

John Nixon (Australia, b1949), *Brown and blue cross* 1985, enamel on hessian

Susan Norrie (Australia, b1953) and **David MacKenzie** (Australia), *Kasodo* 2007, single-channel DVD, 13:55 min

Julie Rrap (Australia, b1950), 3 photographs and 1 multimedia: *Persona and shadow: puberty* 1984, Cibachrome photograph; *Non-portraits (Julie Rrap)* 1990–92, photo-emulsion on glass, synthetic polymer paint on canvas; *Non-portraits (Wim Delvoye)* 1990–92, photo-emulsion on glass, synthetic polymer paint on canvas; *Porous bodies* 6 1999, VHS

Peter Tyndall (Australia, b1951), *detail A Person Looks At A Work Of Art/someone looks at something ...* 1995, screenprint

Louise Weaver (Australia, b1966), 2 sculptures and 2 photographs: *Moonlight becomes you (otter)* 2002–03, hand crocheted polyamide thread over high density foam, silver thread, sequins, aluminium chain, cotton embroidery

thread, 1/5 metre delustrated nylon carpet, artificial rock, hand-pulled rug; *Snowballs (to soften the blow)* 1997, hand crocheted cotton thread over granite (three pieces); *Crown* 1999, inkjet print, cotton thread on paper; *Destiny* 1999, inkjet print, cotton thread on paper

SUBTOTAL 71 WORKS

Photography

GEOFF AND VICKI AINSWORTH

Rosemary Laing (Australia, b1959), *Burning Ayer no 1* 2003, type C photograph

ANONYMOUS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Michael Riley (Australia, 1960–2004), *untitled from the series flyblown* 1998 (printed 2004), pigment print

BEQUEST OF MOLLIE AND JIM GOWING

Max Dupain (Australia, 1911–92), *Bodenweiser* 1939 (printed 1979), gelatin silver photograph [printed on Agfa Brovira paper]

AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Pat Brassington (Australia, b1942), *Drink me* 1997 (printed 2002), inkjet print

Aaron Seeto (Australia, b1978), *The one thousand other things* 2001, unique gold-toned, silver salt photograph on salt-preserved duck egg

Glenn Sloggett (Australia, b1964), 4 photographs: *Empty* 1996, type C photograph; *Cheaper & deeper* from the series *Abandon* 1996, type C photograph; *Mum killers* 2001, type C photograph; *Flats* 1998, type C photograph

Glenn Sloggett (Australia, b1964), 2 photographs from the series *Cheaper & deeper* 1998–2000: *Hope Street* 2000, type C photograph; *Kong's 1 hour dry cleaning* 1998, type C photograph

Justene Williams (Australia, b1970), 2 photographs from the series *Bunny boy* 1997: *Bunny boy* 5 1997, type C photograph; *Bunny boy* 13 1997, type C photograph

Anne Zahalka (Australia, b1957), 2 photographs from the series *Lexicon* in the portfolio *Gesture* 1993: *Allure* 1993, dye sublimation print; *Rhetoric* 1993, dye sublimation print

GAEL NEWTON, FOUNDATION CURATOR OF PHOTOGRAPHS, IN MEMORY OF HER ART GALLERY OF NEW SOUTH WALES COLLEAGUES, URSULA PRUNSTER AND LINDA SLUTZKIN

Laure Albin-Guillot (France, 1879–1962), *Algiers* c1936, Fresson photograph

Charlotte Bertrand (France; Belgium, active 1960s–70s), 3 photographs: *untitled* 1968–70, gelatin silver photograph; *untitled* 1968–70, gelatin silver photograph; *untitled* 1968–70, gelatin silver photograph

Philiberte de Flaugergues (France, 1885–1977?), *untitled* c1930, gelatin silver photograph

W Grancel Fitz (United States of America, 1894–1963), *untitled* 1939–45, gelatin silver photograph

DAVID STEPHENSON

David Stephenson (United States of America; Australia, b1955), *The zinc works and Mount Wellington from Store Point, Tasmania* from the series *Marking time 2003–05* 2004, type C photograph

ELINOR WROBEL TO COMMEMORATE THE PERMANENT PHOTOGRAPHY GALLERY AT ART GALLERY OF NEW SOUTH WALES, AND IN MEMORY OF FRED WROBEL

Kerry Dundas (Australia, 1931–2010), 6 photographs: *Sand smothered trees* 1952 (printed 1980s), gelatin silver photograph; *Rock forms, South Head of Sydney Harbour* c1960s, gelatin silver photograph; *Centerpoint Tower in construction* 1976–80 (printed 1980s), gelatin silver photograph; *Strenella dolphins, Cape Guardafui, Africa* 1958 (printed 1980s), gelatin silver photograph; *Sand dunes and lovers* 1952 (printed 1980s), gelatin silver photograph; *Cameleers near the Great Pyramid, Egypt* (printed 1980s), gelatin silver photograph

SUBTOTAL 28 WORKS

TOTAL WESTERN ART DEPARTMENT 101 WORKS

TOTAL ALL DEPARTMENTS 586 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2010–11: 687

COLLECTION – LOANS

* Renewed loans

Works lent to the Gallery

*SATIS ARNOLD

ZHANG Daqian, *Homeward passing through the stone gate at dusk* 1974, colour lithograph; *Mountain monastery by the waterfall* 1974, colour lithograph; *Peonies* 1974, colour lithograph; *Shrike amidst the autumn leaves* 1974, colour lithograph; *Hanging gibbon over the autumn stream* 1974, colour lithograph; *Cinnabar lotus* 1974, colour lithograph; *Lotus* 1973, colour lithograph; *Persimmons* 1973, colour lithograph; *Village in the mountains* 1973, colour lithograph; *Village in the mountains* 1973, colour lithograph; *Temple in the mountains* 1973, colour lithograph; *Lotus* 1973, colour lithograph

*AUSTRALIAN MUSEUM

Quiver 18th century, lacquer and mother-of-pearl inlay on wood

HELMUT BRINKER

ZHONG Bi, *Four immortals drinking in a cave 18th century*, hanging scroll, ink and colour on paper

*GEORGINA CARNEGIE

Betel-nut container 19th century, carved silver

Jar with design of wave lines and horizontal line design, stoneware with natural ash glaze

Jar with design of wave lines and horizontal line design, stoneware with natural ash glaze

Jar with horizontal relief line design, stoneware with natural ash glaze

Tall jar 5th century, earthenware, covered in natural wood ash glaze

Kanō Tanshin, *Landscape* 19th century, single six-fold screen, ink on paper

Thai Ban Chiang pot with box, earthenware

The peacock king c1903, woodblock print, framed

Torso of Buddha, limestone, carved in the round with a narrow waist and rounded hips

White vase, porcelain with white glaze

BENITA COURTENAY COLLECTION

Dame Elisabeth Frink, *Running man* 1985, bronze

DROGA 8 COLLECTION

HONG Hao, *My things* 2004, type C photograph

LI Songsong, *Life* 2010, oil on canvas

ZHANG Xiaogang, *'In-Out' series no 12* 2006, oil on canvas; *Description of a day of 16/12/2008* 2008, silver ink and oil on colour photograph

*STEPHEN EARLE

Figure of Doumu (Tou-mu) with eighteen arms early 19th century, blanc-de-chine porcelain

*NORMAN GOODSIR

Agnes Goodsir, *Self portrait* 1912, oil on hardboard

REVEREND AND MRS GROSS COLLECTION

Rex Battarbee, *Ampitheatre near Palm Valley* 1936, watercolour

Albert Namatjira, *Haast's Bluff*, watercolour

Oscar Namatjira, *Untitled (Central Australian landscape)*, watercolour

*JOHN KALDOR FAMILY

Francis Alÿs, *New York triptych* 1995–96, triptych: oil on canvas, enamel on metal, series consisting of one painting by Alÿs and two sign paintings by Enrique Huerta and Emilio Rivera; *Three men in cravats triptych* 1995, triptych: oil on board, enamel on metal, series consisting of one painting by Alÿs and two sign paintings by Juan Garcia and Emilio Rivera; *Untitled (man asleep with hand on head)* 2000, chalk; *Untitled (man curled asleep)* 2000, chalk; *Railings* 2004, three single-channel videos, stereo sound, colour, 6:30 min; *The last clown* 2001, 60 min video animation; *Untitled (study for The modern procession)* 2002, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession, and Girl with skeleton)*, 2001, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession II)* 2002, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession III)* 2000, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession – Frida Kahlo)* 2001, collage, oil and pencil on tracing paper; *Sleepers II* 2001, 80-slide carousel projection; *Untitled* 1999, mixed-media on tracing paper; *Untitled* 2005 mixed-media on tracing paper

Carl Andre, *Steel-copper plain* 1969, steel and copper; *The way north, south and west (uncarved blocks)* 1975, Western red cedar

Vanessa Beecroft, *VB40.070*.

VB.POL 1999, digital type C photograph

Bernd Becher, Hilla Becher, *Coal mines and steel plants* 1988 (printed), four unique gelatin silver photographs; *Cooling towers, Germany* 1964–93 (printed later), nine gelatin silver photographs; *Quenching towers: Zeche Hugo, Gelsenkirchen, D* 2003 (printed), gelatin silver photograph; *Blast furnaces, Germany, France, Luxembourg, United States* 1978 (printed later), 12 gelatin silver photographs; *Quenching towers: Zeche Emscher-Lippe, Datteln, D* 2004–05 (printed), gelatin silver photograph; *Framework houses* 2000 (printed), 15 gelatin silver photographs

Christian Capurro, *Compress (pit of doublivores)* 2006–07, 14 works on paper drawn under the pressure of erasing other images, then corrected, magazine pages with erasure, correction fluid, ink and pins

Paul Chan, *A free press (formerly Ursa Minor)* 2005, archival inkjet print; *A jury of peers (formerly Aquarius)* 2005, archival inkjet print; *Democracy to come (formerly Ursa Major)* 2005, archival inkjet print; *Distributive justice (formerly Orion)* 2005, archival inkjet print; *Freedom of speech (formerly Centaurus)* 2005, archival inkjet print; *No cruel and unusual punishment (formerly Perseus)* 2005, archival inkjet print; *No taxation without representation (formerly Andromeda)* 2005, archival inkjet print; *Right to keep and bear arms (formerly Cancer)* 2005, archival inkjet print; *Right to peaceably assemble (formerly Cassiopeia)* 2005, archival inkjet print; *Separation of church and state (formerly Gemini)* 2005, archival inkjet print; *Beginning of love, end of war III* 2006, charcoal on paper; *Beginning of love, end of war V* 2006, charcoal on paper; *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; *1st light* 2005, digital video projection, 14 min

Christo, *The Gates, Project for Central Park, NYC* 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, ballpoint pen, perspex; *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs; *The Umbrellas*,

Project for Japan and Western USA 1986, collage: wax crayon, pastel, fabric, pencil; *Package* 1967, polyethylene, fabric, rope, staples; *Running Fence, Project for Sonoma and Marin Counties, State of California* 1974, collage: fabric, staples, cardboard, brown paper, pencil, charcoal, crayon, ballpoint pen; *Wrapped Island, Project for South Pacific Ocean* 1970, collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel; *Show Window* 1966, galvanised metal, aluminium, wood, fabric, perspex

Daniel Crooks, *Static no 6* 2003, DV/DVD, 16:9, colour, stereo, 3:04 min; *Elevator no 3* 2002, DV/DVD, 4:3, colour, silent, 3:52 min

Aleks Danko, *Just one more light work* 1974, chair, light sockets, bulbs, electrical flex, wheels, Traffolyte panels; *Log dog* 1970, wood, metal, chain, leather, casters; *Art stuffing* 1970, synthetic polymer paint on paper-stuffed hessian bag

Thomas Demand, *Flare* 2002, 28 type C photographs/Diasec; *Gangway* 2001, type C photograph/Diasec; *Modell/Model* 2000, type C photograph/Diasec; *Recorder* 2002, 35mm film/loop, 2:17 min; *Rolltreppe/Escalator* 2000, 35mm film/animation, Dolby SR, 2 min

Urs Fischer, *Lamp* 2000–05, cast aluminium, enamel paint, light bulb, electric cable; *Crisis* 2000–05, cast aluminium, enamel paint

Gilbert & George, *Dig* 2005, mixed media

Shaun Gladwell, *Approach to Mundi Mundi* 2007, HD/DVD, 16:9, colour, silent, 8:37 min

Andreas Gursky, *Centre Georges Pompidou* 1995, type C photograph; *Untitled XII* (no 3) 2000, type C photograph mounted on Plexiglass in artist's frame; *Meersbusch, Krefeld* 1989, type C photograph; *Dusseldorf, Flughafen II* 1994, type C photograph; *Chicago Mercantile Exchange* 1997, type C photograph

Garry Hill, *Liminal objects #5* 1996, single-channel video installation, black and white, silent modified 14-inch black and white monitor, metal stand, one laserdisc player and one laserdisc

Jeff Koons, *Art Ad Portfolio* 1988–89, four lithographic prints on paper; *Basketball* 1985, bronze; *Split-rocker (green/blue)* 1999, polychromed aluminium; *White terrier* 1991, polychromed wood; *Vase of flowers* 1988, mirror

Michael Landy, *Common dandelion* 2002, etching; *Feverfew* 2002, etching; *H2NY Self-destroying work of art* 2006, oil stick on paper; *Michael Landy's*

(lifestyle) destruction of personal property 1998, pen and ink on paper; *Michael Landy's (lifestyle) household contents* 1998, pen and ink on paper; *Drawing (2)* 2007, charcoal on paper; *Painting (1)* 2007, paint on metal; *Sculpture 2007*, paint on metal; *Singing of the fairies I* 2004, crayon on paper; *Print* 2007, ink on paper; *Shelf life* 2004, 16mm film transferred to DVD, 16:9, colour, sound, 49:37 min; *Four walls* 2004, DVD, 4:3, colour, sound, 34:57 min; *The consuming paradox* 1999, mixed-media collage

Sol LeWitt, *Three-part variations on three different kinds of cubes – elements for serial projects: 2 2 3 (4 parts)* 1975, baked enamel on steel; *Pyramid* 2005, painted wood; *Rectangle – open* 1977, painted wood; *All two part combinations of arcs from four corners, arcs from four sides, straight, not-straight and broken lines in four directions* 1977, ink and pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Irregular grid* 2001, gouache on paper; *Tangled bands 2002*, gouache on paper; *Tangled bands 2002*, gouache on paper; *Wall drawing #23: drawing series A on aluminium box. One series on each face* 1969, painted aluminium box with pencil; *Incomplete open cube 4/5* 1974, baked enamel on aluminium; *Incomplete open cube 5/6* 1974, baked enamel on aluminium; *Incomplete open cube 5/8* 1974, baked enamel on aluminium; *Incomplete open cube 7/21* 1974, baked enamel on aluminium; *Wall structure 123454321* 1979, baked enamel on brass with black line (nine pieces); *Non-geometric form (splotch) #1* 1999, painted fibreglass; *Non-geometric form (splotch) #2* 1999, painted fibreglass; *Non-geometric form (splotch) #3* 1999, painted fibreglass; *Non-geometric form (splotch) #4* 1999, painted fibreglass; *Non-geometric form (splotch) #5* 1999, painted fibreglass; *Non-geometric form (splotch) #6* 1999, painted fibreglass; *Wall structure 54321* 1979, baked enamel on brass with black line (five pieces); *Wall drawing #870: a black wall divided horizontally by a wavy line. Top: flat; bottom: glossy* 1998, synthetic polymer paint; *Wall drawing #1091: arcs, circles and bands (room)* 2003, synthetic polymer paint; *Wall drawing #303: two part drawing. 1st part: circle, square, triangle, superimposed (outlines). 2nd part: rectangle, parallelogram, trapezoid, superimposed (outlines)* 1977, black crayon; *Wall drawing #337: two part drawing. The wall*

is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: lines in four directions, one direction in each quarter. 2nd part: lines in four directions, superimposed progressively. 1971, pencil; *Wall drawing #338: two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: lines in four directions, one direction in each quarter. 2nd part: lines in four directions, superimposed progressively.* 1971, coloured pencil

Richard Long, *A moved line in Japan*, 1983, text work in red and black; *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; *Sydney Harbour driftwood* 1977, driftwood, 16 pieces; *A straight hundred mile walk in Australia* 1977, three gelatin silver photographs, pencil on board; *River Avon mud circle* 1983, mud on paper; *Southern gravity* 2011, mud; *Spring showers circle* 1992, delabole (Cornish) slate; *Stone line* 1977, blue metal stone

Barry McGee, *Untitled (man with baseball hat)* 2000, housepaint on metal, 70 panels

TV Moore, *The dead zone* 2003, two-channel DV/DVD, colour, sound, each 3:30 min

Saskia Olde Wolbers, *Placebo* 2002, video for projection, colour, sound, 6-min loop; *Trailer* 2005, video for projection, colour, sound, 10-min loop

Nam June Paik, *TV cello* 1976, transparent synthetic polymer resin, television monitors, video tape and player, wood, mixed media; *Kaldor candle* 1996, closed-circuit camera, tripod, three empty metal TV shells, two 27-inch TV monitors, candles; *TV birds* 1976, coloured pencil on paper, 12 panels; *TV faces* 1976, coloured pencil on paper, 12 panels; *Video design* 1985, type C photograph; *TV Buddha* 1976, television monitor, video camera, painted wooden Buddha, tripod, plinth

Paul Pfeiffer, *Corner piece* 2004, digital video loop, 2:10 min, metal armature, monitor, DVD player; *Goethe's message to the New Negroes* 2001, digital video loop, 0:30 min, metal armature, LCD monitor, DVD player; *Goethe's message to the New Negroes* 2002, digital video loop, 0:39 min, metal armature, LCD monitor, DVD player

Richard Prince, *Untitled* 1989–90, synthetic polymer paint and silkscreen on canvas; *Untitled (cowboy)* 1980–89, Ektacolor photograph; *Untitled (sunset)* 1981, Ektacolor photograph; *Untitled*

(protest painting) 1994, synthetic polymer paint on canvas; *Untitled (hippie drawing)* 2000–05, ink and synthetic polymer paint on paper

Robert Rauschenberg, *Nugget* 1976, fabric, bamboo pole, string, tin cans; *Air ration winter glut* 1987, riveted metal parts; *Dylaby* 1962, rubber tyre, oil on packing case timber, iron nails

Ugo Rondinone, *siebenundzwanzigsterjanuarzweitausendundnull* 2000, ink on paper, wooden frame, plexiglass plaque with caption; *fuenfzehnterfebruarzweitausendundzwei* 2002, ink on paper, wooden frame, plexiglass plaque with caption; *fuenfzehnterdezemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *sechszwanzigsterseptemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *sechszwanzigsterseptemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *siebterdezemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *sechszwanzigsteraugustzweitausendundnull* 2000, synthetic polymer paint on polyester, plexiglass plaque with caption; *all MOMENTS stop here and together we become every memory that has ever been.* 2002, plexiglass; *for oracles* 2011, mirror, colour plastic gel, wood, paint, mixed media

Peter Rostovsky, *Epiphany model: the painter* 2004, oil on linen, super-sculpey, wood, plastic, paper, flocking, synthetic polymer paint

Frank Stella, *Untitled* 1965, synthetic polymer paint on canvas

Thomas Struth, *Chicago Board of Trade I, Chicago* 1990, type C photograph; *Chiesa dei Frari* 1995, type C photograph; *Stanze di Raffaello II, Roma* 1990, type C photograph

Ricky Swallow, *Picture a screaming sculpture* 2003, piezo pigment print on hahnemuhle paper, moulded frame, museum glass

Meyer Vaisman, *Not just shelf* 1986, process inks, polyester on canvas

Bill Viola, *Bodies of light* 2006, black-and-white video diptych on plasma displays mounted on wall, 21:27 min; *Memoria* 2000, black-and-white video projection on silk cloth suspended from ceiling, continuous running; *Six heads* 2000, colour video on plasma display mounted on wall, 20 min; *Incrementation* 1996, video/sound installation, black-and-white video image on monitor mounted on a white wall in a darkened room, custom LED display sign mounted on wall to the upper right of monitor, one channel amplified

sound, continuous running

Daniel von Sturmer, *The truth effect* 2003, installation of five-single channel videos, 4:3, colour, sound, five screens, plans for table and base, and installation; *The truth effect (sequence 1)*, colour, sound, 1.34 min; *The truth effect (sequence 2)*, colour, silent, 4.17 min; *The truth effect (sequence 3)*, colour, silent, 2.06 min; *The truth effect (sequence 4)*, colour, sound, 1.42 min; *The truth effect (sequence 5)*, colour, silent, 1.58 min; *Limits of the model (sequence 3)* 2006, single-channel digital video, 16:9, colour, silent, 13:36 min

COLIN MCDONALD

Chu-Mihara school, *Tachi and koshirae* late 14th century–early 15th century, steel

Goto school, *Menuki with design of playing chinese lions* late 18th century

Ishigoro ICHIJU, *Tsuba with design of Nabeshima style crest* 19th century

Kawamura JAKUSHI, *Tsuba with design of Chinese landscape* 17th century; *Fuchi-gashira with design of dragons in clouds* 17th century

Hachizaemon JINPO, *Kozuka with design of a samurai on a tiger* 18th century

Hamano school, *Menuki with design of guardian deities (Nio)* 18th century

Kaga style, *Kozuka with design of flying cranes* 19th century

Kunitoshi, *Tanto and koshirae* 1830–76, steel

Shodai MASAHIRO, *Sword* post-1628, steel

Ozaki Masataka, *Ko-wakizashi and koshirae* 1830–76, steel

MURAKAMI Michimasa, *Sword* May 1941, steel

Hamano NAOYUKI, *Kozuka with design of tiger and bamboo* 1781–89; *Tsuba with design of Kanzan, Jittoku and tiger* 1781–89

Yamato-Mino SENSUIN, *Sword and koshirae* 1331–34, steel

Ozaki SUKETAKA, *Ko-wakizashi* 1802, steel

Satsuma TADASHIGE, *Sword* 1688–1704, steel

Waki-Goto school, *Menuki with design of playing chinese lions* 1830–44

WILLIAM NEWELL

Gengai or Genge, *Two warriors on horses* early 20th century, hanging scroll, ink and colour on silk

*POWERHOUSE MUSEUM

Jingdezhen ware, *Armorial plate*

bearing the arms of Booth impaling Irvine of Drum c1723, porcelain with 'rouge de fer' enamel, gilt

Altar vase ('zun') 1796–1820, porcelain, monochrome blue enamel glaze

*PRIVATE COLLECTION

Buddha c18th century, bronze and polychrome

Shaivite Saint Chandেশa c17th century, bronze

*PRIVATE COLLECTION

Green Tara 15th century, gilt bronze

Shiva & Parvati on the bull, Nandi (Vrishabhavahana) 11th century, pink sandstone

PRIVATE COLLECTION

Jeffrey Smart, *Boats at St Ives, Cornwall* 1949, pen and grey ink, wash on ivory paper; *Ros Wednack's farm, Cornwall* 1949, pen and blue ink, wash on two sheets of ivory paper; *Study for 'Spiaggia pescatore'* 1949 1949, pen and brown ink, watercolour on cream paper; *Porto d'Ischia* 1950, pen and brown ink on cream paper; *Renmark* 1951, pen and brown and black ink, watercolour on white paper; *Hackney Terrace, Adelaide* 1951, pen and brown ink, wash on cream paper; *Dawn* 1951, pen and brown ink on white wove paper; *Noel reading* 1951, pen and brown ink, watercolour on white paper; *The Trades Hall, Sydney* 1957, pen and black ink on cream paper; *Studies for 'Clown in the ruins'* 1957 1957, pen and blue ink on cream paper; *Study for 'Sunstrip baths, Coogee'* 1961–62 1961, pen and brown ink, wash on cream paper; *Guiseppina* 1964, pen and black ink on white paper; *Study for 'In the art gallery'* 1965 1965, pencil, watercolour on ivory paper; *Filomena* 1966, pen and brown ink, wash on white paper; *Study for 'Civitavecchia'* 1968 1968, pencil, watercolour on white paper; *Detail drawing* 1968, pen and brown ink on white paper; *Fiumicino Port* 1968, pencil on white paper; *Study for 'Motor dump, Pisa I'* 1971

1971, pen and brown ink, wash on white paper; *Study for 'Ventilators, The Domain'* 1981 1980, pencil on white paper; *Study for 'The city bus station'* 1985–86 1985, pencil on white paper; *Study for 'The reservoir, Centennial Park'* 1988 1987, pen and red and brown ink on white paper; *Study for 'The reservoir, Centennial Park'* 1988 1987, pencil, watercolour on white paper; *Truck and tractor* 1989, pen and black ink, watercolour on white paper; *Study I for 'The morning paper'* 1993–94 1992, pencil on white paper; *Study II for 'The morning paper'* 1993–94

1992, pencil on white paper; *Study III for 'The morning paper'* 1993–94 1992, pencil on white paper; *Nude II* c1993, charcoal, pastel on pink paper

*PRIVATE COLLECTION

Kannon Bosatsu and Seishi Bosatsu 15th century, pair of gilt-lacquered wood figures with openwork mandorla and loose metal jewellery

Luminous Buddha 10th century, gilt copper

Marichi c16th century, gilt bronze

Nakajima SHUNKŌ, *Beauties of modern day* 1895, 12 woodblock prints bound in a concertina album *Walking Buddha*, metalwork

*PRIVATE COLLECTION

Sir Thomas Lawrence, *Richard Meade, 3rd Earl of Clanwilliam*, oil on canvas

*PRIVATE COLLECTION

James Archer, *The parting of Burns and Highland Mary* 1858, oil on canvas

James Collinson, *For sale* c1857, oil on canvas; *To let* c1857, oil on canvas

Evelyn De Morgan, *An angel piping to the souls in Hell* c1910–15, oil on canvas

Sir Frank Dicksee PRA, *Chivalry* 1885, oil on canvas

Thomas Faed, *Worn out* 1868, oil on canvas

Lord Frederic Leighton, *An athlete wrestling with a python*, white marble; *The sluggard*, bronze; *Study for 'Flaming June'* c1895, oil on canvas

John Linnell Snr, *The return of Ulysses* 1847–48, oil on canvas

Daniel Maclise RA, *The wrestling scene in 'As you like it'. Scene – lawn before the Duke's palace: Orlando about to engage with Charles, the Duke's wrestler* 1854, oil on canvas

Richard Redgrave RA, *The sempstress* 1846, oil on canvas

Solomon J Solomon, *Eve* c1908, oil on canvas

John Waterhouse, *Marianne* 1887, oil on canvas

Artus Wolffort, *Christ and the pool of Bethesda* c1620–30, oil on canvas

PRIVATE COLLECTION

Larry Bell, *Cube #9 (amber)* 2005, coloured glass coated with inconel

PRIVATE COLLECTION

Sean Cordeiro, Claire Healy, *Primary producers* 2007, 30 picnic blankets, 3600 oysters

and performance photographs

*PRIVATE COLLECTION

William Kentridge, *Walking man turning into a tree* 2000, linocut

*PRIVATE COLLECTION

Tracey Moffatt, *Something more* 7 1989, Cibachrome photograph

PRIVATE COLLECTION

Serge Spitzer, *Molecular (SYDNEY)* 2010, recycled steel

*PRIVATE COLLECTION

Tracey Emin, *I do not expect* 2002, mixed media, appliqué blanket

Anish Kapoor, *Untitled* 2002, stainless steel and lacquer

Anselm Kiefer, *Wege Der Weltweisheit: Die Hermannsschlacht* 1978, mixed media, woodblock print, synthetic polymer paint, varnish

Tony Oursler, *Mo* 2003, fiberglass, DVD projection, sound

Neo Rauch, *Marznacht* 2000, oil on paper; *Gebot* 2002, oil on canvas

Dieter Roth, *Insel (Schokoladenpyramide)* c1971, chocolate, iron and plaster on wooden board in plexiglass box, mounted to wooden board

SUGITO Hiroshi, *Elephant & buckle* 1999, diptych: acrylic, pigment and graphite on paper on canvas

*PRIVATE COLLECTION

Abraham Bloemart, *Cymon and Iphigenia* late 1620s, oil on panel

Hans Bollongier, *Vase of flowers with a snail and a caterpillar* 1634, oil on panel

Andrea Camassei, *St Peter in prison baptising Sts Processus and Martinian* c1630–31, oil on canvas

Francesco Fontebasso, *Rachel hiding the idols from Laban* c1740–60, oil on canvas

Giacinto Gimignani, *Time revealing truth* 1668, oil on canvas

John Hoppner, *Mademoiselle Hilligsberg* c1781, oil on canvas

Antonio Joli, *Venice: the Dogana and San Giorgio Maggiore* c1744–49, oil on canvas

Jacques de Lajoue, *Landscape with pyramid* c1740, oil on canvas

Sir Peter Lely, *Portrait of Dorothy Mason* c1675–80, oil on canvas

Corneille de Lyon, *Portrait of John Calvin* c1540?, oil on panel

Alessandro Magnasco, *Landscape* c1710–49, oil on canvas

Sir Joshua Reynolds, *The Holy family* c1790, oil on canvas

Hubert Robert, *Landscape with temple* c1765, oil on canvas

George Romney, *Portrait of William Hamilton* 1779–80, oil on canvas

Giuseppe Salviati, *The entombment* early 1540s, oil on canvas

Sassoferrato, *The Virgin in prayer* post 1640, oil on canvas

Andrea Schiavone, *Mythological subject* c1560?, oil on panel

Francesco Solimena, *Noli me tangere* 1718–20, oil on canvas

David Teniers II, *Landscape with a man feeding chickens* 1634, oil on panel

Abraham van Beyeren, *Still life with fruit, a glass and a Chinese Wanli porcelain bowl* 1656, oil on panel

Quiringh van Brekelenkam, *Man cleaning fish with two children* c1660, oil on panel

Jan van Goyen, *Landscape with a monastery* 1642, oil on panel

Cornelis van Haarlem, *Christ triumphant* 1632, oil on panel

Maria van Oosterwyck, *Flowers and grapes hanging from a ring*, oil on panel

Salomon van Ruysdael, *River scene with a fort, sailing ships and figures* 1659, oil on panel
Globular jar, maiolica

Albarelllo, maiolica
Drug bottle, maiolica

Plate: Europa and the Bull c1552–60, maiolica

Broad-rimmed bowl c1490–1520, maiolica

Dish, Hercules and Cretan bull c1550, maiolica

Dish: woman with a basket of fruit mid 16th century, maiolica

Dish: figures on horseback c1550, maiolica

Two-handled vase circa 1530–40, maiolica

Fluted dish: the death of Socrates c1545, maiolica

Sprouted drug-jar c1500–25, maiolica

Albarelllo c1570–90, maiolica

Albarelllo early 17th century, maiolica

Globular jar, maiolica

Plate: warrior c1560–80, maiolica

One of a pair of Albarelli c1620–40, maiolica

One of a pair of Albarelli c1620–40, maiolica

Albarelllo c1600?, maiolica

Albarelllo c1550, maiolica

Dish: conversion with a heathen c1655–65, maiolica

Plate: Gaius Popilius Laenas before the King of Syria c1545, maiolica

Plate: Orpheus clubbed to death by the frenzied Maenads of Ciconia mid 16th century, maiolica

Meissen, *Teapot with gilded chinoiserie* c1730, porcelain; *Tureen, cover and stand decorated with gelber Lowe pattern* 1730–40, porcelain; *Tea caddy with Japanese-inspired decoration* c1740, porcelain; *The Spanish lovers* c1740, porcelain; *Snuff box* c1750–60, porcelain

Du Paquier, *Ollio pot and cover* c1735–40, porcelain

Vincennes, *Quadrilobe cup and saucer* c1745–50, porcelain; *Pair of miniature vases* 1754, porcelain; *Teapot and cover* 1754, porcelain

Manufacture National de Sevres, *Triangular tea service* 1762, porcelain; *Tea caddy and cover with pink ground and flowers* 1759, porcelain; *Cup and saucer with 'Point d'Hongrois' decoration* 1765, porcelain; *Cup and saucer with dark blue ground* 1775, porcelain; *Pair of figurines* c1760?, porcelain; *Cup and saucer with black ground* c1790–93, porcelain

Capodimonte, *A fisherman and companion* c1750, porcelain

Chelsea porcelain, *Goat and bee jug* c1745–49, porcelain; *Figure of a pheasant* c1750–52, porcelain; *Cup and saucer decorated with flowers* c1755, porcelain; *Cup and saucer decorated with scenes from Aesop's fables* 1752, porcelain; *Tureen decorated with birds and flowers* c1756–58, porcelain

Bow porcelain, *Piping shepherd and shepherdess (pair)* c1755, porcelain

Worcester, *Tureen in the shape of a partridge* c1760–65, porcelain; *Pair of cups and saucer* c1770, porcelain

Longton Hall, *Plate* c1755–60, porcelain

PRIVATE COLLECTION

Julian Ashton, *Mosman's Bay* 1888, pencil, watercolour on paper

MICHAEL RILEY FOUNDATION

Michael Riley, *cloud series*, 10 inkjet prints on banner paper

*DEREK SICKLEN AND VICTORIA BRIEN
Confucius and his seventy-two disciples 15th century–17th century, handscroll, ink and colour on silk

Works lent by the Gallery

ARTSPACE MACKAY

Paolozzi and Kitaj 16.07.10–12.09.10

Sir Eduardo Paolozzi, *Evadne in green dimension* 1972, colour photo screenprint, collage; *Will man outgrow the earth* 1972, colour photo lithograph; *Fun helped them fight* 1972, colour photo lithograph; *The ultimate planet* 1972, colour photo screenprint; *See them? A baby's life is not all sunshine* 1972, photo lithograph; *Sack-o-sauce* 1972, colour photo screenprint, colour photo lithograph, collage; *Take-off* 1972, colour photo lithograph; a) *Hazards include dust, hailstones and bullets* b) *Survival* 1972, diptych: photo lithograph; *Was this metal monster master or slave* 1972, colour photo screenprint; *Meet the people* 1972, colour screenprint, colour photo lithograph, collage; *Improved beans* 1972, photo lithograph; *Refreshing and delicious* 1972, colour photo lithograph; *You'll soon be congratulating yourself!* 1972, photo lithograph; *Goering with wings* 1972, photo lithograph; *Real gold* 1972, colour photo screenprint; *Fantastic weapons contrived* 1972, photo lithograph; *Has Jazz a future?* 1972, colour photo screenprint, colour photo lithograph; *Vogue gorilla with Miss Harper* 1972, photo lithograph; *Electric arms and hands also shaving love is better than ever* 1972, photo screenprint, photo lithograph; *It's daring it's audacious* 1972, colour photo lithograph; *North Dakota's lone sky scraper* 1972, colour photo lithograph; *Will alien powers invade the earth?* 1972, photo screenprint; *Windtunnel test* 1972, colour photo screenprint, colour photo lithograph; *New life for old radios* 1972, colour photo lithograph; *2000 horses and turbo-powered* 1972, colour photo screenprint; *I was a rich man's plaything* 1972, colour photo screenprint, collage; *Never leave well enough alone* 1972, colour photo lithograph; *No one's sure how good it is* 1972, colour photo screenprint, colour photo lithograph; *Man holds the key* 1972, colour photo screenprint; *Merry Xmas with T-1 space suits* 1972, photo lithograph; *A new brand of brilliance* 1972, colour photo lithograph; *Hi-ho* 1972, colour screenprint, colour photo lithograph, collage; *You can't beat the real thing* 1972, colour photo screenprint; *It's a psychological fact pleasure helps your disposition* 1972, colour photo lithograph; *Mother goose goes Hollywood* 1972, colour photo screenprint; *Shots from peep show* 1972, photo screenprint; *Lessons of last time* 1972, colour photo

screenprint, colour photo lithograph; *A funny thing happened on the way to the airport* 1972, colour photo lithograph; *The dynamics of biology* 1972, colour photo lithograph; *Poor Eleanor knows them by heart* 1972, photo lithograph; *Write Dept P-1 for beautiful full-colour catalog* 1972, colour photo screenprint; *Folks always invite me for the holidays* 1972, colour photo screenprint; *What a treat for a nickel!* 1972; colour photo screenprint; *Yours till the boys come home* 1972, colour photo screenprint; *Headlines from horrors ville* 1972, colour photo lithograph; *Trigger assembly removal* 1972, colour photo screenprint, colour photo lithograph

R B Kitaj, *Workers in the dawn* by George Gissing 1969, colour screenprint, collage; *With Scott to the Pole* 1969, colour screenprint; *Edward Weston* 1969, colour screenprint; *Industrial camouflage manual* 1969, colour screenprint; *Articles and pamphlets* 1969, colour screenprint; *Towards a better life* 1969, colour screenprint; *Max and the white phagocytes* 1969, colour screenprint; *Bub and Sis (Rimes no 3)* 1969, colour screenprint; *Short takes* 1969, colour screenprint, collage; *The pursuit of the houseboat* 1969, colour screenprint; *The Caliph's design* 1969, colour screenprint; *How to read* 1969, colour screenprint; *Albyn or Scotland and the future* 1969, colour screenprint; *The people of the abyss* 1969, colour screenprint; *Coming of age in Samoa* 1969, colour screenprint; *Partisan Review* 1969, colour screenprint; *The wording of police charges* 1969, colour screenprint; *City of Burbank, California, Annual Budget 1968–1969* 1969, colour screenprint; *Zeppelin nights* 1969, colour screenprint; *The prevention of destitution* 1969, colour screenprint; *XYZ – photo eye* 1969, colour screenprint; *The Congo and other poems* 1969, colour screenprint; *Battle songs of the International Brigade* 1969, colour screenprint; *The Jewish question* 1969, colour screenprint; *Die Donau* 1969, colour screenprint; *The Bronxville portfolio* 1969, colour screenprint; *Lou Gehrig – pride of the Yankees* 1969, colour screenprint; *Mark Rothko* 1969, colour screenprint; *China of today: the yellow peril* 1969, colour screenprint; *Transition act* 1927 1969, colour screenprint; *Der Russische Revolutions film* 1969, colour screenprint; *London by night* 1969, colour screenprint, collage; *Vampyr* 1969, colour screenprint, collage; *Hollywood: wie es Wirklich ist* 1969, colour screenprint; *Fighting the traffic in young girls: or the white slave trade* 1969, colour screenprint,

collage; *Four in America* 1969, colour screenprint; *Intelligence Bulletin June 1944* 1969, colour screenprint; *The defence of terrorism* 1969, colour screenprint; *O'Neill* 1969, colour screenprint; *We have not forgotten* 1969, colour screenprint; *Songs of a sour-dough* 1969, colour screenprint, collage; *Edward Hopper* 1969, colour screenprint; *Plague: a manual for medical and public health workers* 1969, colour screenprint; *Hanging in chains* 1969, colour screenprint; *Reklame: durch das Schaufenster* 1969, colour screenprint; *La lucha del pueblo español por su libertad* 1969, colour screenprint; *Benia Krik* 1969, colour screenprint; *Permit me voyage* 1969, colour screenprint

HISTORIC HOUSES TRUST

Painting The Rocks: the loss of old Sydney

Museum of Sydney
07.08.10–28.11.10

Julian Ashton, *Back of old house, Clyde St Miller's Point* c1895, pencil and watercolour on paper; *Clyde St, Miller's Point* 1901, watercolour and pencil on paper; *Old houses, Cumberland Street* c1901, pencil, watercolour, opaque white on white watercolour paper; *Cambridge St, looking towards the Argyle Cut* 1901, watercolour and pencil on paper

Harold Cazneaux, *Self portrait – Harold Cazneaux* 1904, platinotype; *Old cottages, The Rocks* c1912, bromoil photograph; *Argyle Cut (looking west)* c1912, gelatin silver photograph

George W Lambert, *Julian Ashton* 1928, oil on canvas

STATE LIBRARY OF QUEENSLAND

The Lindsays

State Library of Queensland
14.08.10–28.11.10

Toowoomba Regional Art Gallery
18.02.11–01.04.11

Ruby Lind, *Illustration for 'Naughty Sophia'*, pen and black ink on paper

Daryl Lindsay, *Dancer combing her hair* 1937, pen and black ink, pen and blue ink, wash on ivory wove paper; *Waiting their turn*, charcoal, wash, watercolour on cream wove watercolour paper

Norman Lindsay, *The embarkation* c1908, pen and ink; *The Roman soldier* 1908, pen and ink; *Tom O'Bedlam* 1918, etching, engraving, printed in brown ink on paper; *The picnic god* 1907, pen and black ink on white wove paper

MUSEUM OF CONTEMPORARY ART

Primavera 2010

Museum of Contemporary Art
19.08.10–11.11.10

Queensland University of Technology Art Museum
04.02.11–03.04.11

Tasmanian Museum and Art Gallery
07.10.11–20.11.11

Fremantle Arts Centre
30.07.11–24.09.11

Julie Fragar, *Looking for d-rection* 2009, oil on board; *JUMP SHIP JUMP* 2009, oil on board; *Filling in the blanks* 2009, oil on board; *Lie to me* 2008, oil on board; *The sculptor made quite a good woman (get up)* 2008, oil on board

PALAZZO STROZZI, FLORENCE, ITALY

Bronzino
23.09.10–23.01.11

Agnolo Bronzino, *Cosimo I de'Medici in armour* c1545, oil on poplar

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Mortality
07.10.10–28.11.10

Giulio Paolini, *L'altra figura* 1984, plaster

COMPLESSO DEL VITTORIANO, ROME, ITALY

Vincent van Gogh: timeless country – modern city
07.10.10–20.02.11

Vincent van Gogh, *Head of a peasant* 1884, oil on canvas

BENDIGO ART GALLERY

Looking for faeries: the Victorian tradition
16.10.10–28.11.10

John Batten, *Snowdrop and the seven little men* 1897, tempera on gesso on canvas

Harold Cazneaux, *Grecian dance* 1924, gelatin silver photograph

Alfred Chambers, *Child and roses* c1920, gelatin silver photograph; *Untitled (children at window)* 1921, gelatin silver photograph

Thomas Gotch, *My crown and sceptre* 1891, oil on canvas

William Howells, *The goblin's curtain* c1929, bromoil photograph

John Kauffmann, *Fantasy* c1920, carbon photograph

Sydney Long, *Fantasy* c1916–17, oil on canvas

Arthur Streeton, *A bush idyll* 1896, oil on wood

J W Tristram, *A sea fantasy* 1905, watercolour

GRAFTON REGIONAL GALLERY

John Philippides
27.10.10–12.12.10

John Philippides, *Portrait study of the artist's mother* 2008, pencil on white Canson paper

NEW ENGLAND REGIONAL ART MUSEUM

Elioth Gruner: light and landscape
30.10.10–06.02.11

Elioth Gruner, *Spring frost* 1919, oil on canvas; *Morning light* 1916, oil on canvas on cardboard; *Milking time (Araluen Valley)* 1922, oil on canvas on paperboard; *New England* 1921, oil on canvas; *Frosty sunrise* 1917, oil on canvas on wood; *Summer morning* 1916, oil on canvas; *Snappedragons* 1927, oil on wood; *Daffodils* 1927, oil on wood

TARRAWARRA MUSEUM OF ART

Brett Whiteley – connections
06.11.10–19.03.11

Brett Whiteley, *Untitled painting* 1961, oil, tempera and collage on hardboard; *Untitled painting II* 1961, oil, pencil, collage on hardboard; *Sigean drawing IV* 1960, charcoal, pencil, white chalk on white laid paper on card; *Sigean* 1963, charcoal on white wove J Annonay paper; *Woman in bath* 1963, pencil, charcoal on paper; *Bathroom drawing* 1963, charcoal on paper; *Matches* 1985, wood, plaster, synthetic polymer paint on white rectangular base; *Self portrait in the studio* 1976, oil, collage, hair on canvas; *Self portrait after three bottles of wine* 1971, oil and ink on board; *Self portrait drawing calligraphically* 1975, black ink on brown paper; *The balcony 2* 1975, oil on canvas; *Lavender Bay in the rain* 1978, oil, synthetic polymer paint on canvas on hardboard; *Study for 'Summer at Sigean'* 1962, charcoal, collage, graphite on paper; *Somewhere in summer* 1961, oil, tempera, collage, string and canvas on board

Brett Whiteley, *John Dellow, Leaves* 1984–85, ceramic vase with blue and white glaze

MUSEO THYSSEN-BORNEMISZA, MADRID, SPAIN

Jardines impresionistas
16.11.10–14.02.11

Camille Pissarro, *Peasants' houses*, Eragny 1887, oil on canvas

MUSEUM LUDWIG, COLOGNE, GERMANY

Remembering forward: An exhibition of Major Australian Indigenous artists
20.11.10–20.03.11

Rover Thomas, *Ngarin Janu Country* c1988, earth pigments in synthetic polymer resin on canvas

Binyinyuwuy, *Yirritja honey bee*

design (Niwuda) c1960, natural pigments on bark

Queenie McKenzie, *Ridge Country on the way to Banana Springs* 1998, natural pigments and binder on canvas

Ronnie Tjampitjinpa, *Untitled* 1994, synthetic polymer paint on linen canvas; *Untitled* 2001, synthetic polymer paint on linen canvas

Clifford Possum Tjapaltjarri, **Tim Leura Tjapaltjarri**, *Warlugulong* 1976, synthetic polymer paint on canvas

Binyinyuwuy, *Djeritmingin Spirit – Woolen River* 1960, (collected) natural pigments on bark

Tom Djawa, *Bark painting (Teredo worms in the mangroves)* circa 1960, natural pigments on bark

Gunguyuma, *The thunder man. Cliffs NW of Yirrkala* c1960, natural pigments on bark

Samuel Lipundja, *Bark painting (diamond pattern)* c1959, natural pigments on bark

Nanyin Maymuru, *Sacred dance ground of the Mungallii (Manggalijji) group* c1960, natural pigments on bark

Binyinyuwuy, *Trees and flying fox camp* c1950s, natural pigments on bark

MUSEUM OF CONTEMPORARY ART

Wamud Namok
08.12.10–20.03.11

Wamud Namok AO, *Bolung Kaberrekuan kare Sydney* 2003, natural pigments on mounted paper; *Bulandjalarnlan* 2004, natural pigments on eucalyptus bark; *Four catfish* c1959, natural pigments on bark; *Kabirriyalyolme (the discussion)* 2003, natural pigments on paper

NATIONAL MUSEUM OF AUSTRALIA

Yalangbara

National Museum of Australia
09.12.10–31.07.11

Museum and Art Gallery of the Northern Territory
25.11.11–17.06.12

Western Australian Museum
17.11.12–24.02.13

Mawalan Marika, **Mathaman Marika**, **Wandjuk Marika**, **Woreimo**, *Djan'kawu creation story* 1959, natural pigments on bark

Mawalan Marika, *Djan'kawu creation story* 1959, natural pigments on bark; *Djan'kawu creation story* 1959, natural pigments on bark; *Djan'kawu creation story* 1959, natural pigments on bark; *Djan'kawu*

creation story 1959, natural pigments on bark; *Figure of Djan'kawu, ancestral being of the Dhuwa moiety* 1960, (collected) wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments; *Figure of Djan'kawu, ancestral being of the Dhuwa moiety* 1960, (collected) wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments

Wandjuk Marika, *Djan'kawu story (The sun rising)* 1959, natural pigments on bark

HAWKESBURY REGIONAL GALLERY

Sydney Ure Smith: Hawkesbury 10.12.10–02.02.11

Sydney Ure Smith, *Ah Lum's farm Windsor* c1923, etching, printed in black ink with plate tone on cream laid paper

HISTORIC HOUSES TRUST

An Edwardian summer: the photography of Arthur Wigram Allen Museum of Sydney 11.12.10–26.04.11

Grace Cossington Smith, *Reinforcements: troops marching* c1917, oil on paper on hardboard

A Henry Fullwood, *Wet evening, George Street, Sydney* 1889, charcoal, white pastel and stump

QUEENSLAND ART GALLERY

21st century: art in the first decade 18.12.10–26.04.11

Ricky Swallow, *Killing time* 2003–04, laminated Jelutong, maple

STATE THEATRE CENTRE OF WESTERN AUSTRALIA

Opening of the Heath Ledger Theatre

State Theatre Centre of Western Australia 20.01.11–30.01.11

Western Australia Museum 01.03.11–31.05.11

Vincent Fantauzzo, *Heath* 2008, oil on canvas

GOULBURN REGIONAL ART GALLERY

Australian modernists: their responses to the building of the Sydney Harbour Bridge 10.02.11–25.03.11

Grace Cossington Smith, *Circular Quay from Milson's Point* 1929, coloured pencil, crayon

Margaret Preston, *Sydney Bridge* c1932, woodcut, printed in black ink, hand coloured with gouache on cream Japanese laid paper

Roland Wakelin, *The bridge* 1958, oil on hardboard

CAMPBELLTOWN ARTS CENTRE

Lineage: David Fairbairn selected portraits 1999–2010

Orange Regional Gallery 11.02.11–27.03.11

Goulburn Regional Art Gallery 12.04.11–07.05.11

Maitland Regional Art Gallery 01.07.11–21.08.11

Mosman Art Gallery 03.09.11–09.10.11

Caloundra Regional Art Gallery 27.10.11–05.12.11

Coffs Harbour Regional Gallery 20.01.12–18.03.12

Campbelltown Arts Centre 31.03.12–27.05.12

David Fairbairn, *Portrait of Tao Triebels* 1998, etching, charcoal, black ink and white chalk

NATIONAL ART SCHOOL

Erased: contemporary Australian drawing 24.02.11–26.03.11

Jonathan Jones, *untitled (graphite g)* 2005, charcoal, graphite on paper; *untitled (graphite b)* 2005, charcoal, graphite on paper; *untitled (graphite d)* 2005, charcoal, graphite on paper; *untitled (graphite c)* 2005, charcoal, graphite on paper

SH ERVIN GALLERY

Wendy Sharpe: the imagined life 26.02.11–10.04.11

Wendy Sharpe, *Red dress* 2007, charcoal, pastel on paper

INSTITUTE OF CONTEMPORARY ARTS, SINGAPORE

Collection display loan 01.03.11–28.03.11

William Kentridge, *Tide table* 2003, animated film, 35mm film, video and DVD transfer with sound, 8:53 min

NEWCASTLE REGION ART GALLERY

Less is more: Giorgio Morandi and Gwyn Hanssen Pigott 05.03.11–08.05.11

Giorgio Morandi, *Still life* 1933, etching in black and brown ink; *Still life with five objects* 1956, etching; *Still life* 1949, oil on canvas; *Still life* 1957, oil on canvas

ROYAL ACADEMY OF ARTS, LONDON, UK

Watteau's drawings: virtuosity and delight 12.03.11–05.06.11

Jean-Antoine Watteau, *Study of three male figures* c1713, red chalk

MUSEO DE ARTE CONTEMPORÁNEO DE MONTERREY (MARCO), MEXICO

Ron Mueck 17.03.11–31.07.11

Ron Mueck, *Untitled (old woman in bed)* 2000–02, mixed media

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM

Scottish Painters in Australia 02.04.11–08.05.11

Robert Campbell, *Avenue du Maine, Paris* c1930, oil on canvas

John Mather, *A woolshed*, Victoria 1889, oil on canvas

UNIVERSITY ART GALLERY, UNIVERSITY OF SYDNEY

Japan in Sydney: Professor Sadler and modernism 1920–30s 03.04.11–24.07.11

Dorrit Black, *Music* 1927, colour linocut, printed in colour from five blocks on thin cream laid tissue; *Nocturne, Wynyard Square* 1932, linocut, printed in black ink on thin ivory mulberry laid paper

Lovis Corinth, *The kiss* 1921, drypoint

Adrian Feint, *The goddess and the aspidistra* 1934, wood engraving, printed in black ink on cream Japanese (kozo) paper

Erich Heckel, *On the shore* 1923, woodcut

Ernst Ludwig Kirchner, *Portrait of Ludwig Schames* 1918, woodcut

Max Klinger, *Bookplate of Walter Giesecke* 1857–1920, etching

Käthe Kollwitz, *The mothers* 1919, lithograph; *Maria and Elisabeth* 1928, woodcut

Edvard Munch, *The sick girl* 1896, etching with drypoint

Sir William Nicholson, *J for Jockey* 1897, hand coloured woodcut

ONCHI Kôshirô, *A face* 1914, colour woodcut; *Lyric I* 1914, woodcut

Max Pechstein, *Conversation* 1910, woodcut

Adelaide Perry, *The Bridge, October 1929* 1930, linocut, printed in black ink on thin ivory laid paper

Margaret Preston, *Harbour foreshore* 1925, woodcut, printed in black ink, hand coloured with gouache on thin cream laid tissue; *Nude 2* c1925, woodcut, printed in black ink on thin ivory tissue

Thea Proctor, *Summer* 1930, woodcut, printed in black ink, hand-coloured on thin ivory mulberry paper

Mabel Pye, *The mountain* 1930s, colour linocut on cream laid paper

Ethel Spowers, *Wet afternoon* 1929–30, linocut, printed from four blocks on thin ivory laid tissue

QUEENSLAND UNIVERSITY OF TECHNOLOGY CULTURAL PRECINCT, QLD

William Robinson: the transfigured landscape

Queensland University of Technology Art Museum 15.04.11–14.08.11

William Robinson, *Creation series – man and the spheres* 1991, triptych: oil on linen; *Untitled* 1981, pencil

NATIONAL GALLERY OF VICTORIA

Eugene von Guérard: artist and traveller

Ian Potter Centre: NGV Australia 15.04.11–14.08.11

Queensland Art Gallery 17.12.11–25.03.12

National Gallery of Australia 27.04.12–15.07.12

Eugene von Guérard, *Waterfall, Strath Creek* 1862, oil on canvas; *Mount Abrupt, the Grampians, Victoria* 1856, oil on paper on canvas; *Milford Sound, New Zealand* 1877–79, oil on canvas; *A fig tree on American Creek near Wollongong, NSW* 1861, oil on canvas

QUEENSLAND ART GALLERY

Art, love and life: Ethel Carrick and E Phillips Fox 16.04.11–14.08.11

Ethel Carrick, *La marée haute a Saint-Malô (High tide at St Malô)* c1911–12, oil on canvas; *Flower market, Nice*, oil on canvas

E Phillips Fox, *Art students* 1895, oil on canvas

TWEED RIVER REGIONAL ART GALLERY

Collection display loan 13.05.11–04.12.11

Elioth Gruner, *Valley of the Tweed* 1921, oil on canvas

HAYWARD GALLERY, LONDON, UK

Tracey Emin: love is what you want 18.05.11–29.08.11

Tracey Emin, *I do not expect* 2002, mixed media, appliqué blanket

AUSTRALIAN GALLERIES, MELBOURNE

Pam Hallandal: disaster series 02.06.11–26.06.11

Pam Hallandal, *Tsunami* 2007–09, ink, charcoal, pastel on paper

NATIONAL GALLERY OF VICTORIA

Vienna: art and design. Klimt, Schiele, Hoffmann, Loos

NGV: International
18.06.11–09.10.11

Berthold Löffler, *Arts Review, Vienna* 1908, colour lithograph poster

POWERHOUSE MUSEUM
(renewed long term loan)

Les Blakebrough, *Covered storage jar* 1962, stoneware, reduced iron glaze; *Bowl* 1967, stoneware with grey celadon type glaze, also motifs

Anne Dangar, *Tobacco jar with lid* 1937, earthenware, painted, glazed

Harry Davis, *Dish* 1970, stoneware

May Davis, *Bowl* 1964, stoneware with wax resist and wood ash glaze

Anne Douglas, *Covered jar with cane handle* 1964, stoneware

Mollie Douglas, *Decanter* 1961, stoneware, wax resist decoration, glaze

Ivan Englund, *'The unlimited' vase* 1966, stoneware; *'Form' vase* 1965, stoneware, glazed

Patricia Englund, *Bowl* 1963, carved mangrove wood

Toni Carver Farley, *Plate* 1963, stoneware, pine ash and temmoko glaze

Wanda Garnsey, *Float prop* 1968, earthenware, enamel

Bill Gregory, *Teapot* 1962, stoneware, with cane handle, brown glaze

Gwyn Hanssen Pigott, *Bottle* 1962, glazed stoneware

H R Hughan, *Covered jar with cut sides* 1969, stoneware, tea dust glaze; *Dish* 1968, stoneware, tenmoku glaze with wax resistant decoration; *Vase* 1962, glazed stoneware

Eileen Keys, *'Ancient symbols' covered jar* 1963, stoneware

Alex Leckie, *Wine jar* 1964, glazed stoneware

Col Levy, *Bowl* 1977, stoneware, bizen ware; *Bowl* 1964, stoneware, iron glaze, magnesia glaze

Carl McConnell, *Vase* 1963, stoneware, white feldspathic glaze

Ivan McMeekin, *Vase*, stoneware; *Vase* 1962, glazed stoneware with brush decoration

Milton Moon, *Bottle* 1962, glazed stoneware

Frederick Olsen, *Wine bottle* 1970, stoneware, high iron glaze

Alan Peascod, *Casserole with cover* 1960, stoneware, feldspathic iron glaze

Peter Rushforth, *Jar* 1960, glazed stoneware; *Bottle jar* 1964, glazed stoneware; *Bowl* 1962, glazed stoneware

Bernard Sahn, *Bottle vase* 1963, stoneware; *Bowl* 1963, glazed earthenware

Tom Sanders, *Bowl* 1968, stoneware

Derek Smith, *Copper plaque (round centre with dragon design, flat octagonal rim)* 1912, beaten copper

Elizabeth Söderberg, *On the wing* 1981, stoneware

Hiroe Swen, *'Ovaloid' pot* 1967, stoneware

Peter Travis, *'Round flanged form' jar* 1964, stoneware

Robin Welch, *Ash-tray* 1965, glazed stoneware

Furnishing loans

GOVERNMENT HOUSE – HISTORIC HOUSES TRUST

Robert Johnson, *Macleay River* 1958, oil on canvas; *Out west*, oil on canvas

Tom Roberts, *Harrow Hill* c1910–12, oil on canvas on plywood

NEW SOUTH WALES PARLIAMENT HOUSE

James R Jackson, *Summer day, Mona Vale* 1937, oil on canvas on paperboard

Sydney Long, *Reflections, McDonald River* c1931, oil on canvas

Dora Meeson, *Ville Franche-Sur-Mer* 1927, oil on linen

SUPREME COURT OF NEW SOUTH WALES

Jean Appleton, *Landscape* c1955, oil on hardboard; *Bush landscape with rocks* 1952, oil on hardboard

Will Ashton, *Pont Philippe IV, Paris*, oil on canvas

Douglas Dundas, *Chianti country* 1929, oil on canvas

George Lawrence, *Autumn morning, Hyde Park* 1948, oil on paperboard

Sidney Nolan, *Ned Kelly at the river bank* 1964, oil on hardboard; *Policeman floating in the river* 1964, oil on hardboard; *Kelly and policeman* 1964, oil on hardboard

Desiderius Orban, *Village church in Hungary* c1925–26, oil on canvas on paperboard on plywood

Lloyd Rees, *Dusk at North Ryde* 1948, oil on canvas

Jeffrey Smart, *Alma Mahler feeding the birds* 1968, oil on canvas

Tony Tuckson, *Interior with figures* 1954, oil on canvas

Fred Williams, *Lal-Lal Falls* 1976, oil on canvas

THE HON NICK GREINER

Kenneth Green, *Fallen tree* 1968, oil on hardboard

Wallace Thornton, *Landscape Binnia Downs* 1946, oil on canvas

Rhys Williams, *Ripples in the bay* 1948, oil on canvas on plywood

INDUSTRIAL RELATIONS COMMISSION

Sir Arnesby Brown, *August morning* 1920, oil on canvas

Frederick McCubbin, *Landscape* 1914, oil on canvas

Michael Shannon, *Autumn landscape, Heathcote no 1* 1985, oil on canvas

Roland Wakelin, *Richmond landscape, Tasmania* 1944, oil on paperboard

Fred Williams, *Landscape* 1969, oil on canvas

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as at 30 June 2011

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Luke James

Ram Mudaliar

Display technicians, painting

Daniel Green

Alan Hopkinson

Theodore Tsanidis

Assistant director, curatorial services

Head curator, Western art

Curator, international modern and
contemporary art

Anthony Bond OAM B Ed (Hons)

Curatorial assistant

Macushla Robinson

Collection systems manager

Jesmond Calleja BA

Coordinators, study room

Deborah Jones BA, Grad Dip
(Museum Studies)

Matt Cox BA (Indonesian Studies),
MA (Art History and Theory)

Senior curator, European art,
pre-1900

Richard Beresford BA (Hons),
MBA, PhD

Curator, European prints, drawings
and watercolours

Peter Raissis BA (Hons)

Assistant registrar (curatorial),
western art

Judy Peacock BA, Grad Dip App
Sc, M Art Admin

Curator, contemporary art

Natasha Bullock BA (Hons), Grad
Dip (Art Curatorship and Museum
Management), MA (on maternity
leave)

Assistant curator, contemporary art

Anneke Jaspers BA(Th), MA
(Museum Studies)

Senior curator, photographs

Judy Annear BA

Assistant curator

Vigen Galstyan MA

Head curator, Asian art

Jackie Menzies OAM, BA (Hons),
MA

Curator, Japanese art

Khanh Trinh Pompili BA, MA, PhD

Curator, South and Southeast

Asian art

Alexandra Green BA, MA, PhD,
MBA

Senior coordinator, Asian programs

Ann MacArthur BA (East Asian
Studies), M Intl Mgmt

Assistant registrar (curatorial),
Asian art

Natalie Seiz BA (Hons), M Art
Admin

Coordinator, Asian programs
and coordinator Community

Ambassadors

Chye Lim PhD (Phil)

Head curator, Australian art

Wayne Tunnicliffe BA (Hons),
MA, M Art Admin

Senior curator, Australian art
(19th century and modern collection
to 1960)

Deborah Edwards BA (Hons),
M Phil

Assistant curators, Australian art

Helen Campbell BA (Hons), Grad
Dip (Museum Studies)

Denise Mimmocchi BA (Hons),
MA (Art History and Theory)

Natalie Wilson BA (Visual Arts), MA
(Art History and Theory)

Assistant registrar (Curatorial),
Australian art

Emma Collerton BA (Visual Arts),
M Mus Studies

Senior curator, Australian works
on paper

Hendrik Kolenberg

Curator, Australian prints

Anne Ryan BA (Hons), M Art
Admin (on maternity leave)

Senior curator, Aboriginal and Torres
Strait Islander art

Hetti Perkins BA

Curators, Aboriginal and Torres
Strait Islander art

Cara Pinchbeck BA (Visual Arts),
MA (Visual Arts)

Jonathan Jones BA (Fine Arts)

Coordinators, Aboriginal programs

Amanda Peacock BA (Visual Arts),
Dip Ed

Ashlie Hunter BCA (Visual and
Performing Arts) (on maternity leave)

Head, librarian services

Steven Miller BA (Hons), B Theol,
Grad Dip IM (Arch)

Senior librarian/technical services

Kay Truelove BA, Dip Lib

Librarians

Claire Eggleston

Vivian Huang B App Sc, LIM

Assoc Dip Arts

Robyn Louey BL Arch, Grad Dip
IM (Lib)

Archivist

Eniko Hidas BA (Fine Arts), BVA,
Dip Lib Tech, MA (Art History and
Theory)

Head, public programs

Sheona White BA, Post Grad Prof
Art Studies and Visual Arts

Senior coordinator, public and
tertiary programs and Art After
Hours

Josephine Touma

Public programs coordinator

Andrew Yip BA (Hons) (Art History),
PhD

Coordinator, contemporary art
public programs

Alexandra Gregg

Coordinator, photography education
programs

Amanda Peacock BA (Visual Arts),
Dip Ed

Art After Hours coordinator

Ashlie Hunter BCA (Visual and
Performing Arts) (on maternity leave)

Senior coordinator, education
programs

Victoria Collings MA, BA (Hons),
PGCE, Nat Dip

Coordinator, 7–12 education
programs

Leeanne Carr B Ed (Visual Arts)

Senior coordinator, online public
programs

Jonathan Cooper Dip Art Ed

Access and K–6 programs
coordinator

Danielle Gullotta

Coordinator, Open Gallery and
Artside-In

Louise Halpin

Clerical manager

Camilla Shanahan

Bookings officers

Amber Reid

Karen-Anne Coleman

Rachael Hallinan

Image librarian researcher

Eric Riddler

Coordinator, Brett Whiteley Studio

Alec George Dip Ed

Administrative assistant, Brett
Whiteley Studio

Emma Collerton BA (Visual Arts),
M Mus Studies

Senior conservator, paintings

Paula Dredge B App Sc (Cons),
BA (Fine Arts) (on leave)

Conservators, paintings

Simon Ives

Katherine Wilson

Andrea Nottage

Head, works on paper conservation

Carolyn Murphy BA, Grad Dip
(Museum Studies), B App Sc
(Cons), MA (Writing)

Conservator, works on paper

Analiese Treacy BA (Hons), MA
(Fine Art Conservation)

Conservator

Sarah Bunn

Head, objects conservation

Donna Hinton MA App Sc (Cons),
Dip Museum Tech

Conservator, objects

Kerry Head

Head, frames conservation

Malgorzata (Margaret) Sawicki
BA (Cons), MA App Sc (Mat Cons),
PhD

Conservators, frames

Barbara (Basia) Dabrowa

MA (Cons)

David Butler

Senior conservator, Asian art

Yang Yan Dong

Conservator

Lisa Charleston

Assistant conservators

Thomas Langlands

Paul Solly

Nick Strike MA (Visual Arts)

Senior registrar, collections

Emma Smith BA, Grad Dip
Dec Arts

Registrar, collections

Amanda Green BA, Dip (Prehistoric
and Historical Archaeology),
Grad Dip (Museum Studies)

Registrar

Brent Willison BA (Visual Arts)

Assistant registrars

Caroline Geraghty BA (Art History
and Criticism), MA (Administration)

Graeme Robinson

Paul Solly

Nick Strike MA (Visual Arts)

Head, photographic studio

Jenni Carter

Photographers

Felicity Jenkins

Diana Panuccio

Mim Stirling

Carley Wright BA (Photography)

Assistant director, finance
and resources

John Wicks FCPA, B Bus
(Accounting)

Project officer

Jackie Bullions

Financial controller

Surangani Kulasinghe B Bus,
FCMA, CPA, AIB, IMS Dip

Accounts payable supervisor

Graeme Callaghan

Accounts payable clerk

Maria Montenegro

Management accountant

Bernadine Fong B Bus
(Banking and Finance)

Accounting clerks

Rita Briguglio

Viva Chelvadurai

Manager, information and
technology

Maurice Cirnigliaro M Bus
(Information Technology)

Manager, network operations

Theo Papalimperi

Front of house systems manager

Deepak Duhan B Mc (IT), MBA

Help desk officers

Adam Dunn

Roseann Papalimperi

Manager, web

Brooke Carson-Ewart

Manager, new media

Francesca Ford

Online producer, content
and projects

Kirsten Tilgals BA (Comm)

Managers, human resources

Donna Grubb

Jenny Albert (on maternity leave)

Human resources coordinators

Kimberley Milicevic (on maternity
leave)

Fane Kite

Daniel Shean B App Ec, B Mgt
(Employment Relations)

Human resources officer

Yingying Mai M Art Admin, M Art
and Design Education

Manager, administration
and strategy

Trish Kernahan

Administration services supervisor

Louise Fischer BA, MA

Administrative support officer

Deborah Spek

Manager, retail and publishing

Richard Harling BA (Hons)

Retail operations manager

Rebecca Allport

Book buyer and stock control

Denise Faulkner BA (Fine Arts)

Product developer

Maryanne Marsh

Wholesale and childrens books

Cassandra Willis

Wholesale stock and sales officer

Lynne Barwick BA (Visual Arts),
MA (Writing)

Stock and sales officer

Daniel McCready

Stores officer

Bevynn Wilkerson

Venue manager

Caroline Harvey

Venue coordinator

Karen Shapiro-Lee

Assistant director, marketing,
development and membership

Kirsten Downie

Media relations managers

Susanne Briggs Assoc Dip B

Studies, Dip Counselling

Claire Martin BA (Hons), Dip

Marketing

Marketing executive

Sangeeta Chandra

Head of business development

Leith Brooke BA (Comm)

Business development executives

Penny Cooper BA (Art History)

Clare Temple

Business development assistant

Susie Rugg

Information officers

Minette Brewin

Lucinda Chambers

Kate Dorrough

Tracey Keogh

Lisbeth Star

Head, security and Gallery services

Anthony Morris

Security supervisor

Bryan Reynolds

Security officers

David Anderson

Matthew Bates

Emilio Cruz

Thomas Fielding

Simon Gavaghan

Karandeep Gill

Telly Linakis

Milorad Linjakovic

Valita Manu

Dane Mcintosh

Peter Shepherdson

Robert Partridge

Hudson Qureshi BE

John Saleh

James Utatao

Lorraine Xuereb

Team leaders, Gallery services

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Janak Kadian BA

Robert Milne

Sheila Weir

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Arian Arghandewal

Jerome Aurelio

Samih Baket

Ian Bolt

Arthur Boucas

Alan Boyd

Kevin Callope

Anthony Caracoglia

Ana Crespi

Romeo Domingo

Terry Forde

Kathryn Glasgow

David Grech

Brian Hope-Johnstone

Sheraj Hudaib

Rita Ibrahim

Carlos Kacanas

Peter Karamanis

John Kavallaris

Rajesh Kodwani

Juan Lira

Ramon Lozada

Rashed Mahmud

Manish Malik

Stuart Matheson

Jamil Mati

Emil Matrijan

Kevin Nguyen

Ray Nguyen

Tom Pang

Gregory Petterson

Dominique Pirrie

Stephen Ransome

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Debasish Ray

Sharat Sharma

Martin Smyth

Lisa Siale

Joan Standfield

Russell Ward

Gisela Weber

Volunteers

AGS VOLUNTEER GUIDES

Shirley Lilienthal, volunteer guides
coordinator 2011

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AGS TASK FORCE

Sue Dadswell, task force coordinator 2011

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Wilson; Jenni Wood; Lois Wollams; Barbara Worrall; Jill Wunderlich

CONTEMPO

Andrea Brown, president; Valerie Marteau, senior vice president; Renee Siros, vice president; Anita Prabhu, treasurer; Michelle Cottrell, secretary; Ooma Khurana, co-volunteers coordinator; Prudence McKiernan, co-volunteers coordinator; Lynn McColl; Alison McDonald; Lynleigh McPherson; Leona Ng; Gaston Nguyen; Lynn Oxford; Alicia Pariby; Olivia Pascoe; Gemma Ward

Lorena Alvarez; Leah Appleby; Shan Auellano; Anastassia Balachova; Eva Ballai; Domenico Baudille; Olivia Bolton; David Brennan; Michelle Cao; Laura Chan; Cynthia Chia; Rebecca Chippington; Kathy Coller; Myriam Corrie; Grace Chung; Laura Desouza; Janet Diep; Alissa Duke; Louise Farrar; Renee Flood; Julie Flowers; Candice Gillmore; Kylie Goedee; Leandro Gomez; Ralph Green; Aaron Harpley-Carr; Tully Holleley; Rhian Humphreys; Michelle James; Bronwyn Kaspura; Nicole Kedorri; Victoria Kim; Grace Kingston; Lynne Lancaster; Pia Larsen; Claire Lawley; Amy Lee; Grace Lee; Zhe Li; May Lin; Sharon Luxford; Nicky McGann; Rosalind McKelvey-Bunting; Simon-Pierre Malliate; Nikki Marinovic; Yvonne Maule; Jessica Murphy; Ann Nhan; Yaeli O'Hara; Kate Papieruack; Laurel Parker; Blanca Perera; Marina Raymond; Catalina Santa; Emily Sinclair; Monique Simmons; Sophie Smyth; Dianna Solek; Linda Starke; Alana Stepanovska; Jodi Stiles; Karla Sumera; otello Teremzi; Holly Vale; Suzie Watt; Tracey Wedderburn; Veronique White; Laura Williams; Lauren Wright; Janie Xiang; Samuel Xiang; Jihee Yoon

CURATORIAL SUPPORT

Elizabeth Callanan; Emma Collerton; Ciara Heidenreich; Patricia James; Clementine Abby Walker

Tertiary internships

(AGNSW supervising staff member)

Amy Bambach, University of NSW, public programs (Leeanne Carr); Cait Burgoyne, University of Melbourne, conservation (Carolyn Murphy); Celia Cramer, University of Canberra, conservation (Simon Ives); Natalie Dean, University of NSW, public programs (Ashlie Hunter); Paula Dredge, University of Melbourne, conservation (Carolyn Murphy); Katrina Dunn-Jones, University of NSW, curatorial and public programs (Anneke Jaspers and Josephine Touma); Meghan Ellis, University of Queensland, curatorial (Judy Annear); Samantha

Ferris, University of Sydney, public programs (Alexandra Gregg); Madhulika Ghosh, Australian National University, curatorial (Alexandra Green); Rachel Helmore, University of NSW, public programs (Victoria Collings); Stephanie Limoges, University of Melbourne, conservation (Margaret Sawicki); Alexandra Lucas, University of Sydney, public programs (Ann MacArthur); Bridget Macleod, University of Sydney, curatorial (Judy Annear); Stephanie Maxwell, University of Sydney, marketing (Sangeeta Chandra); Prudence McKiernan, University of NSW, public programs (Andrew Yip); Rebecca Midgley, University of Reading, public programs (Victoria Collings); Natasha Mikitas, University of NSW, public programs (Ashlie Hunter); Rosemary Nunes-Silva, University of Sydney, Brett Whiteley Studio and public programs (Alec George and Alexandra Gregg); Joanna Osborn, University of Sydney, curatorial (Natalie Wilson); Desirae Peters, University of Texas at Austin, conservation (Margaret Sawicki); Krystal Seigerman, University of NSW, curatorial (Judy Annear); Dominic Shanahan, University of Canberra, registration (Brent Willison); Guillermo Tayrako-Gomez, Queensland University of Technology, engineering services (Raymond Cunico)

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Abbreviations:

AAANZ: Art Association of Australia and New Zealand

AGNSW: Art Gallery of NSW

AGS: Art Gallery Society of NSW

AGSA: Art Gallery of South Australia

AICCM: Australian Institute for the Conservation of Cultural Material

DAAO: Design and Art Australia Online

NAS: National Art School

NGV: National Gallery of Victoria

NZCCM: New Zealand Conservators of Cultural Materials

UMelb: University of Melbourne

USyd: University of Sydney

Judy Annear (senior curator, photographs)

Exh curator: *Alfred Stieglitz: the Lake George years*, AGNSW, 17 June – 5 Sept 2010

Exh curator: *Yanagi Miwa: windswept women 2*, AGNSW, 16 Oct 2010 – 20 Feb 2011

Exh curator: *Photography & place: Australian landscape photography 1970s until now*, AGNSW, 16 Mar – 29 May 2011

Exh curator: *Tracey Moffatt: Up in the sky*, AGNSW, 21 May – 18 Sept 2011

Author: *Photography & place: Australian landscape photography 1970s until now*, AGNSW, 2011

Article: 'Clouds to rain – Stieglitz and the equivalents', *American Art*, vol 25, no 1, spring 2011, pp 16–19

Article: 'Thomas Demand: lift to the scaffold', *Art-it Asia*, www.art-it.asia, Sept 2010, np

Article: 'Things worth remembering 2010', *Art-it Asia*, www.art-it.asia, Dec 2010, np

Article: 'Shannon Ebner: photography as thinking', *Art-it Asia*, www.art-it.asia, May 2011, np

Article: 'New photography gallery', *Look*, June 2011, pp 14–15

Cat essay: 'Vale St', *Up close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang*, Heide

MOMA & Schwartz City, Melbourne 2010, pp 128–35

Cat essay: 'Recent German photography', *John Kaldor Family Collection: Art Gallery of New South Wales*, AGNSW, 2011, pp 217–54

Media interviews: print and TV for *Alfred Stieglitz*, 2010

Media interviews: print for *Photography & place*, 2011

Media interview: on street photography for Art Nation, ABC TV, 2011

Lecture: 'Alfred Stieglitz', AGSA, Oct 2010

Chair: 'In conversation with Thomas Demand', AGNSW, Feb 2011

Lecture: 'Bill Henson, Tracey Moffatt and the new photography program', Macquarie University, Sydney, May 2011

Lecture: 'Photography & place and the new photography program', USyd, May 2011

Paper: 'Introduction', *Subject and object in 21st-century photography*, AGNSW, Apr 2011

Member: Photography Collection Benefactors committee, AGNSW

Richard Beresford (senior curator, European art, pre-1900)

Lecture: British and Dutch paintings from the Reed collection, AGNSW, 17 Nov 2010

Lecture: French and Italian paintings from the Reed collection, AGNSW, 24 Nov 2010

Lecture: 18th-century porcelain from the Reed collection, AGNSW, 7 Dec 2011

Lecture: Italian maiolica from the Reed collection, AGNSW, 14 Dec 2011

Lecture and tutorial: USyd students, 'Questioning appearance', 24 Mar 2011

Lecture and tutorial: USyd students, 'Questioning the frame', 31 Mar 2011

Donna Brett (manager, copyright)

Exh curator: *The stranger's eye*, Peloton Gallery, Sydney, 1–24 July 2010

Manager: *Charles Darwin: the art of evolution*, AAANZ (NSW) conference, COFA and AGNSW, Sept 2010

Lecture: 'Post-photography', NAS, Apr 2011

Paper: 'The view from the edge: photographing history after the fact', AAANZ conference, Adelaide, Dec 2010

Paper: 'The event horizon' (with Ann Shelton), *Contained Memory* conference, Museum of New Zealand Te Papa Tongarewa, Wellington, NZ, 9–11 Dec 2010

Recipient: Deutscher Akademischer Austauschdienst (DAAD) travel scholarship

Committee: International Art Critics Association, Australia (AICA)

Committee: AAANZ

Committee: Museums Australia – Art, Craft and Design National Network

Committee: Peloton Gallery, Sydney

Committee: Regional and Public Galleries Association, NSW

Committee: Visual Arts Reference Committee, Museums & Galleries NSW, DAAO reviewer

Sarah Bunn (conservator)

Lecture: 'Paintings on paper from the 1948 Arnhem Land Expedition: a conservator's perspective', PARADISEC Sydney Research Forum, USyd, May 2011

Lecture: 'A further investigation of the paintings on paper from the 1948 American-Australian Scientific Expedition to Arnhem Land', AICCM Book, Paper & Photographic Materials Symposium, NGV, 17–19 Nov 2010

Paper: 'People, places and stories: deciphering a collection of paintings from the 1948 Arnhem Land Expedition', AICCM national conference, Fremantle, Western Australia, Sept 2009 (published 2011)

Jesmond Calleja (collection systems manager)

Paper: 'Peeling back the data: new ways to explore and interact with collections', *Peeling back the layers*, Interpretation Australia national conference, Launceston, Tasmania, Nov 2010

Paper: 'Data quality for an effective web presence', *Data Quality 2011 Asia Pacific Congress*, Citigate Central, Sydney, Mar 2011

Leeanne Carr (coordinator, 7–12 education programs)

Exh curator: *ARTEXPRESS 2011*, AGNSW, 9 Feb – 10 Apr 2011

Media interview: Fenella Kernebone,

Art Nation, ABC TV, 18 Mar 2011 (*ARTEXPRESS*)

Media interview: Adam Spencer, 702 ABC, 15 Feb 2011 (*ARTEXPRESS*)

Exh opening speech: St Ives High School art exhibition, 1 Sept 2010

Exh opening speech: Loreto Kirribilli art exhibition, 2 Sept 2010

Exh opening speech: Mosman Youth Art Prize, 6 May 2011

Judge: Mosman Youth Art Prize, 28 Apr 2011

Lecture: 'An introduction to the Gallery: education programs and resources', *Divergent points, convergent forms and other possibilities*, Association of Independent Schools (AIS) conference, 2011, May 2011

Lecture: 'AGNSW education programs for the visual arts secondary education audiences and an overview of *Artexpress*', UTS Bachelor of Teaching Visual Arts postgraduate students and COFA Making curriculum course, 'AGNSW education programs for the visual arts secondary education audience'

Lecture: 'A curator's insight: *Artexpress 2011*', USyd Master of Art Curatorship

Member: Visual Arts Consortium: Australian Curriculum committee

Emma Collerton (assistant registrar, curatorial, Australian art)

Exh curator: *Antonio Dattilo-Rubbo*, Australian Collection Focus Room, AGNSW, 28 May – 14 Aug 2011

Cat essay: 'Antonio Dattilo-Rubbo' (online), Australian Collection Focus Room, AGNSW, 2011

Victoria Collings (senior coordinator, education programs)

Judge: Operation Art, Leura Public School, 16 Sept 2010

Judge: Northbridge Children's Art Prize, Gallery 307, Northbridge, 9 Sept 2011

Jonathan Cooper (senior coordinator, online public programs)

Judge: MUSE Awards (audio tours and podcasts division), Australian Museum, 21 Apr 2011

Entry: 'Robin Carl Norling: biography', DAAO, daao.org.au/bio/robin-carl-norling/

Lecture: 'Online resources for secondary teachers', Dulwich High

School staff development day, 27 Apr 2011

Member: Art Advisory Committee, William Fletcher Foundation, Sydney

Barbara Dabrowa (senior conservator, frames)

Paper: 'Gilded frame for *The defence of Rorke's Drift, 1879*, by Alphonse de Neuville, AGNSW, International conference, 'Technical, technological and conservation aspects' (in English), Nicolaus Copernicus University, Torun Poland, 25-26 Nov 2010

Paper: 'Gilded frame for *The defence of Rorke's Drift, 1879*, by Alphonse de Neuville, AGNSW, presentation and discussion of practical usage of some techniques in conversation of gilded surfaces (in Polish), Conservation Laboratory, Royal Castle, Warsaw, Poland, 3 Dec 2010

Committee member: AICCM, NSW Branch, Sydney

Research: publications regarding conservation of gilded surfaces and finishes, Conservation Department Library, Nicolaus Copernicus University, Torun, Poland, 24 Nov 2010

Paula Dredge (senior conservator, paintings)

Paper: 'Collections of paint colour charts, paint tins and paintings as a source for developing an understanding of paint making history', *Interesting times, new roles for collections*, Museums Australia national conference, UMelb, 28 Sept – 2 Oct 2010

Paper: 'Sidney Nolan and house paint (1941–53)', *Dialogues with artists*, 12th AICCM Paintings Special Interest Group Symposium, Adelaide, 21–22 Oct 2010

Paper: 'Lifting the lid on a collection of Ripolin® paint from Sidney Nolan's studio', *From can to canvas, early uses of house paints by Picasso and his contemporaries in the first half of the twentieth century*, Interregional Centre for Heritage Preservation and Restoration, CICRP, Marseille; Art Institute of Chicago (AIC); and Musée Picasso, Antibes, 25–27 May 2011

Paper: 'Ripolin® and Sidney Nolan', *Scoping the future of cultural enrichment*, Cultural Materials Conservation Symposium, UMelb, 16 June 2011

Deborah Edwards (senior curator, Australian art)
Exh curator: *Rupert Bunny: artist in*

Paris, AGSA, 23 July – 4 Oct 2010

Exh curator: *Rosemary Madigan, sculptor*, AGNSW, 15 Jan – 22 May 2011

Exh curator: *Australian modern masterpieces from the AGNSW*, Ballarat and Newcastle Art Galleries, Sept 2010 – Mar 2011

Exh cat: *Rosemary Madigan: sculptor*, 2011

Article: 'Australian modern masterpieces from the AGNSW', *Artemis*, 2011.11

Research grant: Moya Dyring Studio, Cité International, Paris, July – Sept 2010

Research grant: Balnaves Foundation research grant (ongoing)

Research grant: AGNSW curatorial support grant (ongoing)

Judge: Marten Bequest Travelling Scholarship, Mar–Apr 2011

Judge: Wesley Art Prize, 21 May 2011

Judge: Society of Sculptors annual prize, 2011

Exh launch: Marten Bequest Travelling Scholarship, 3 June 2011

Lecture: 'Australians in Paris', AGS, 20–21 Oct 2010

Lecture: Master of Art Curatorship, USyd, 10 Mar 2011

Lecture: 'Colour in art – revisiting 1919', AGS, 9–10 Feb 2011

Lecture: masters class, UNSW, 5 May 2011

Committee: National Art School, Sydney Acquisitions Committee

Committee: USyd, Fine Arts alumni

External examiner: PhD examiner, University of Tasmania, 2010, 2011

Vigen Galstyan (assistant curator, photographs – from Nov 2010)

Assistant exh curator: *Photography & place: Australian landscape photography 1970s until now*, AGNSW, 16 Mar – 29 May 2011

Article: 'Earth scans & bush relevances: Australian landscape photography from 1970s until now', *Look*, Mar 2011, pp 26–29

Artists' texts: *Photography & place: Australian landscape photography 1970s until now*, AGNSW, 2011

Lecture: 'Photography & place', Task Force lecture, AGNSW, Mar 2011

Lecture: 'History of photography from 1960s to now', Contempo lecture series, AGNSW, Apr 2011

Research: Masters of Arts in Art Curatorship, USyd (graduated Feb 2011)

Alexandra Green (curator, South and Southeast Asian art)

Article: 'Earning merit: Burmese temple wall paintings', *TAASA Review*, vol 20, no 2, June 2011, pp 7–9

Lecture: 'Tradition and innovation: Burmese wall paintings from the 17th to 19th centuries', Australian Centre for Asian Art and Archaeology, USyd, Mar 2011

Lecture: 'The renovation of the upper Asian galleries,' USyd, May 2011

Paper: 'From gold leaf to apocryphal stories: influences from the east on central Burmese murals', International Burma Studies Conference, Marseille, July 2010

Book review: Christophe Munier & Myint Aung, *Burmese Buddhist murals: volume 1 – epigraphic corpus of the Powin Taung caves*, White Lotus Press, Bangkok, 2007, reviewed in *Bulletin École Française d'Extrême-Orient*, vol 94, 2010, pp 351–56

Exh launch: *Tai to Katu: Laotian and Vietnamese textiles*, Nomadic Rug Traders, Sydney, Apr 2011

Member: American Council for Southern Asian Art

Member: Association of Southeast Asian Studies UK

Member: Center for Burma Studies, Northern Illinois University

International Secretary and Board Member: European Association of Southeast Asian Archaeologists

Alexandra Gregg (coordinator, contemporary programs)

Lecture: 'Installation art: art that doesn't fit in your living room', *Art since the 1960s* lecture series, AGNSW, June 2011

Paper: 'Tropes of travel: exploring globalism as the new universal through popular iconographies in contemporary art', *Tradition and transformation*, AAANZ annual conference, Adelaide, Dec 2010

Donna Hinton (head, objects conservation)

Lecture: 'Conserving contemporary art: processes, challenges and behind-the-scenes at the Gallery',

State of the arts lunchtime lectures, AGNSW, 10 June 2011

Presentation: 'Old friends, new places. Relocation and conservation of two decorated doors by Australian artist, Donald Friend and Balinese carver, I Made Jojo', talk for AICCM, AGNSW, 22 June 2010

Lim Chye Hong (coordinator, Asian programs and coordinator Community Ambassadors)

Exh curator: *Memories of silk: selections from the Roger Grellman Collection*, Wollongong City Gallery, 10 Dec 2010 – 20 Feb 2011

Exh curator: *Structure+Pattern+Rhythm*, Art Atrium, 19 Oct – 6 Nov 2010

Lecture: 'New literati painting and the art of reFusing Chinese tradition', *Arts of Asia* lecture series, AGNSW, 31 May 2011

Lecture: 'Decoding Chinese landscape painting', UNSW, 11 Jan 2011

Talk: 'Memories of silk: selections from the Roger Grellman Collection', Wollongong City Gallery, 22 Jan 2011

Essay: 'Structure+pattern+rhythm: reviewing photography', in *Structure+Pattern+Rhythm*, Art Atrium, 19 Oct – 6 Nov 2010

Essay: 'Revealing beauty', *Memories of Silk: selections from the Roger Grellman Collection*, Wollongong City Gallery, 10 Dec 2010 – 20 Feb 2011

Translation: 'The discovery of the terracotta warrior pits', in *The First Emperor: China's entombed warriors*, AGNSW, pp 112–23

Translation: 'The tomb of the Marquis Yi of Zeng and bronze art', in *Homage to the ancestors: ritual arts from the Chu Kingdom*, AGNSW, pp 24–26

Judge: Arts Speaks Japanese Comes Alive, Japan Foundation, Sydney, Oct 2010

Simon Ives (paintings conservator)

Paper: 'Breathing life back into forgotten art', AICCM national conference, Fremantle, WA, Sept 2009 (published 2011)

Paper: 'The Sydney Moderns and Australian colour field paintings', *Dialogues with Artists*, AICCM paintings symposium, Oct 2010

Article: 'High tide for the belle époque', *Look*, Jul 2010, pp 15–17

Article: 'Learning to love Sol', *Look*,

Apr 2011, pp 13–15

Media interview: Robby Buck, 702 ABC, Feb 2010

Anneke Jaspers (assistant curator, contemporary art)

Exh curator: *Sam Smith: cameraman*, AGNSW, 21 May – 14 Aug 2011

Ass curator: *Unguided tours: Anne Landa Award for video and new media arts 2011*, AGNSW, 5 May – 10 July 2011

Chapter: 'Bill Viola', *John Kaldor Family Collection: Art Gallery of New South Wales*, AGNSW, 2011, pp 254–65

Article: 'Brown Council: critical comedy', *runway*, issue 18, autumn 2011, pp 14–17

Article: 'Sam Smith: cameraman', *Look*, May 2011, pp 28–29

Lecture: '1960s to now: time-based art', *Art since the 1960s* lecture series, AGNSW, June 2011

Member: *runway* magazine editorial board

Hendrik Kolenberg (senior curator, Australian prints, drawings and watercolours)

Article: 'Clan Rodda; unusual name, rare drawings', *Look*, Sept 2010, pp 34–35

Article: 'A kookaburra in the studio ... or *Intensely Dutch* revisited', *Look*, Feb 2011, pp 14–16

Article: 'The return of *Daybreak*; gift from a renowned Dutch artist', *Look*, July 2011, pp 14–15

Cat essay: 'John Philipides: portrait studies 2008 to 2010', Grafton Regional Art Gallery, NSW, 2010

Cat essay: 'Paterson's place & his drawings', *Jim Paterson: drawing imagination*, Place Gallery, Melbourne, 2010

Elizabeth Maloney (assistant curator, photography – until Nov 2010)

Exh curator: *David Moore – collection hang*, AGS, 5 Dec 2010 – 28 Jan 2010

Steven Miller (head, Research Library and Archive)

Exh: *Australian Bookbinders Exhibition*, AGNSW, 8 Nov – 17 Dec 2010

Article: 'Art Gallery of New South Wales Research Library and Archive', *Imprint*, vol 46, no 2,

winter 2011, p 21

Exh opening speech: *Cecil Bostock*, Manly Art Gallery, Sydney, 11 Feb 2011

Lecture: 'Australian art and culture between the two world wars', Blackheath History Forum, Blackheath, Aug 2010

Lecture: 'The founding years of the AGNSW', NSW History Society, Sydney, Sept 2010

Lecture: 'Degenerates and perverts: the legendary 1939 Herald exhibition', Art and Australia diploma lecture series, AGNSW, Mar 2011

Lecture: 'The modernist myth', Sydney Grammar School, Sydney, May 2011

Lecture: 'The Blake Prize', Art and Australia diploma lecture series, AGNSW, May 2011

Lecture: 'Holman Hunt's Light of the World and pre-Raphaelite art in Sydney at the turn of the 20th century', AGNSW, June 2011

Research (current): Master of Theology, Sydney College of Divinity, USyd

Secretary: Arts Libraries Society/ Australia and New Zealand

Member: Australian Society of Archivists

Denise Mimmocchi (curator, Australian art)

Opening talk: 'Rupert Bunny: artist in Paris', AGSA Foundation, Adelaide, 24 July 2010

Judge: Tattersall's Landscape Art Prize, Tattersall's Club, Brisbane, 7 Sept 2010

Lecture: 'The real and the imagined: the art of Rupert Bunny', Rupert Bunny Symposium, AGSA, 24 July 2010

Lecture: 'Nature's rhythms: symbolism and art nouveau', Art and Australia diploma lecture series, AGNSW, 15–16 Sept 2010

Lecture: 'The body as nation: Australian sculpture in the 1920s and 1930s', Art and Australia diploma lecture series, AGNSW, 16–17 Mar 2011

Carolyn Murphy (head, paper conservation)

Paper: 'The photographic collages of Bill Henson: materials, techniques and conservation', AICCM Book, Paper & Photographic Materials Symposium, NGV, 17–19 Nov 2010

Talk: 'The photographs of Alfred Stieglitz: history, identification and conservation', floor talk for AICCM, AGNSW, 11 Aug 2010

Talk: 'Display and storage of photographs at the AGNSW', Regional Services Stakeholders Day, Powerhouse Museum, Sydney, 22 Nov 2010

Barry Pearce (head curator, Australian art)

Exh co-curator (with Natalie Wilson): *Justin O'Brien: the sacred music of colour*, AGNSW, 18 Dec 2010 – 27 Feb 2011

Co-author: *Justin O'Brien: the sacred music of colour*, AGNSW, 2010

Cat essay: 'Jeffrey Smart: master of stillness', Australian Galleries, Perth, May 2011

Cat essay: 'Outside the square: new paintings by Michael Johnson', Tim Olsen Gallery, Sydney, May 2011

Lectures: 'Weird melancholy: Von Guérard and Piguénit' (1 July), 'The big picture' (18–19 Aug), 'Whistler and his influence' (8–9 Sept) and 'Australians at war' (3–4 Nov), Art and Australia diploma lecture series, AGNSW, Feb–Nov 2010

Lectures: 'Modernism, liberation and a new way of seeing' (2–3 Feb), 'The narrative impulse: Arthur Boyd and Sidney Nolan' (1–2 June) and 'Australians in London 1950–70' (29–30 June), Art and Australia diploma lecture series, AGNSW, Feb–Nov 2011

Lecture: 'Justin O'Brien', volunteer guides, AGNSW, 22 Nov 2010

Lecture: '9 shades of Whiteley', Brett Whiteley Studio touring exhibition, TarraWarra Museum of Art, Victoria, 12 Feb 2011

Judge: Brett Whiteley Travelling Scholarship, 17 Aug 2011

Judge: Inaugural William Fletcher Foundation Fellowship for young artists, National Art School, Sydney, 11 Sept 2010

Judge: Gallipoli Art Prize, Sydney, 30 Mar 2011

Member: Acquisition Committee, New England Regional Art Museum, Armidale

Cara Pinchbeck (curator, Aboriginal and Torres Strait Islander art)
Curatorial producer: *art + soul*

documentary, *Hibiscus Films* and ABC Productions, 2010

Interview editor: *art + soul*, The Miegunyah Press, Melbourne, 2010

Entry: 'Mervyn Bishop', *Aboriginal and Torres Strait Islander collection highlights*, National Gallery of Australia, Canberra, 2010

Peter Raissis (curator, European prints, drawings and watercolours)

Exh curator: *David to Cézanne: master drawings from the Prat Collection, Paris*, AGNSW, 22 Sept – 5 Dec 2010

Coordinating curator: *The poetry of drawing: pre-Raphaelite designs, studies and watercolours*, AGNSW, 18 June – 4 Sept 2011

Catalogue compilation: *David to Cézanne: master drawings from the Prat collection, Paris*, AGNSW, 2010

Article: '19th-century French drawing: examples of the best and some unknown artists', *Look*, Aug 2010, pp 28–31

Article: 'Pre-Raphaelites from Birmingham: intellectually ambitious, visually rich', *Look*, June 2011, pp 24–27

Lecture: 'Making modern history: Gros, Girodet and Géricault', AGNSW, 15 Oct 2011

Lecture: 'Looking at old master prints and drawings', Masters of Art Curatorship, USyd, 12 May 2011

Media interview: ABC Radio National, Sept 2010 (Prat Collection)

Media interview: 'Drawing the line', *Qantas Magazine*, Sept 2010

Media interview: 'David to Cézanne', *Time Out*, Sept 2010

Media interview: 'The pre-Raphaelites are back!', *Daily Telegraph*, June 2011

Media interview: 'A post-mediaeval brotherhood', *Australian Art Review*, July–Aug 2011

Eric Riddler (image librarian)

Lecture: 'Subject and status in the Archibald Prize', AGNSW, Apr 2011

Paper: 'Aimed aggressively at Sydney's sober dullness: the trans-Tasman story of Sydney's art world', *Tradition and transformation*, AAANZ annual conference, Adelaide, Dec 2010

Dr Malgorzata Sawicki (head, frames conservation)

Publication: *Non-traditional gilding techniques in gilded objects conservation: research into loss compensation in water-gilded*

surfaces using synthetic polymers, VDM Verlag Dr Müller, Germany, 2010

Co-author article: 'Laser cleaning from a practical perspective: cleaning tests of varied gilded-wood surfaces using Nd: YAG Compact Pheonix laser system', *AICCM Bulletin*, vol 32, 2011, pp 44–54

Media interview: SBS, Polish Radio and Radio 2000FM (Archibald Prize 2011; *Justin O'Brien*; Kenneth Reed Bequest; *The First Emperor*)

Lecture: 'Loss compensation in gilding conservation: past and present methods and practices', keynote lecture at *Making miracles happen: the art of the conservator*, NZCCM annual conference, Christchurch, NZ, 20–22 Oct 2010

Lecture: 'Loss compensation in gilding conservation: past and present methods and practices', lecture for AICCM, Apr 2011

Coordinator: ICOM-CC Wood, Furniture & Lacquer Working Group

Natalie Seiz (assistant registrar, curatorial, Asian art)

Paper: 'Re-entry from abroad: four generations of contemporary Taiwan women artists', Taiwan Studies Postgraduate Symposium: Taiwan Studies in 2010 – the State of the Field, UMelb, 7–8 Dec 2010

Judge: S-An Cultural Foundation Taiwan, Artistic Assistance Art Award, Taipei, 8 Nov 2010

Conference referee: Impact 7: Multidisciplinary Printmaking Conference 2011, Monash University, Melbourne, 2011

Research: PhD candidate, *Contemporary women artists in Taiwan*, Art History & Film Studies, USyd

Emma Smith (senior registrar, collections)

Talk: 'The role and responsibility of a registration department', TAFE Museum Practice students, June 2011

Josephine Touma (acting senior coordinator, public programs)

Article: 'From the playhouse to the page: some visual sources for Watteau's theatrical universe', *Studies in Eighteenth-Century Culture*, vol 40, 2011

Lecture: "'She has a body on her dress": Sonia Delaunay's abstract foray into fashion', USyd, 2010

Paper: 'Monkeys and Momus:

tradition and transformation in Watteau's Hôtel de Nointel decorations', AAANZ annual conference, Adelaide, Dec 2010

Analiase Treacy (paper conservator)

Conference poster: 'The methods behind monotypes', AICCM Book, Paper & Photographic Materials Symposium, NGV, 17–19 Nov 2010

Conference poster: 'Digital handheld microscopes and their applications in examining artworks', AICCM Book, Paper & Photographic Materials Symposium, NGV, 17–19 Nov 2010

Talk: 'David to Cézanne: master drawings from the Prat Collection, Paris – materials and techniques', floor talk for AICCM, AGNSW, 27 Oct 2010

Talk: 'David to Cézanne: master drawings from the Prat Collection, Paris – materials and techniques', floor talk for Friends of Conservation, AGNSW, 6 Oct 2010

Khanh Trinh (curator, Japanese art)

Exh curator: *Homage to Rengetsu: Kevin Lincoln and Asian ceramics*, AGNSW, 27 Oct 2010 – 14 Feb 2011

Exh curator: *Eikoh Hosoe: theatre of memory*, AGNSW, 12 May – 5 Aug 2011

Cat essay: 'Meiro Koizumi – the power of the moving images', in *Last words*, 4A Centre for Contemporary Asian Art, Sydney, 2010, pp 62–67

Book review: 'Pleasure and play in Edo Japan' [Richard Bullen, with David Bell, Geraldine Lummis and Rachel Payne, *Pleasure and play in Edo Japan*, Canterbury Museum/College of Arts, University of Canterbury, Christchurch, NZ, 2009], *New Zealand Journal of Asian Studies* (NZJAS), vol 12, no 2, Dec 2010, pp 110–13

Media interview: Diana Plater, *Canberra Times*, 3 May 2011 (Eikoh Hosoe)

Media interview: Fenella Kernebone, Art Nation, ABC TV, 13 May 2011 (Eikoh Hosoe)

Wayne Tunnicliffe (head, Australian art)

Cat essay: Kathy Temin, *Unmonument*, AGNSW, 2011

Chapter: 'Stephen Bush', *Vitamin P2: contemporary painting*, Phaidon, London 2012 (forthcoming)

Editor: *John Kaldor Family Collection: Art Gallery of New South Wales*, AGNSW, 2011

Chapters and artist texts: 'John Kaldor in conversation with Wayne Tunnicliffe'; 'Robert Rauschenberg'; 'Ideas and actions'; 'Nam June Paik'; 'Gilbert & George'; 'Aleks Danko'; 'Frances Aljys'; 'Michael Landy', in *John Kaldor Family Collection: Art Gallery of New South Wales*, AGNSW, 2011

Exh cat: 'Brook Andrew in conversation' and 'Exploding Plastic Inevitable', *Brook Andrew: the cell*, Sherman Art Foundation, Sydney & Institute of Modern Art, Brisbane, 2010

Selection panel: Churchill Fellowship, Mar 2011

Judge: Redlands Westpac Art Prize, Nov 2010

Judge: Anne Landa Award for Video and New Media Arts, AGNSW, May 2011

Exh opening speech: *Erased*, National Art School, Feb 2011

Award speech: Redlands Westpac Art Prize, Nov 2010

In conversation: Lindy Lee in conversation, AGNSW, Dec 2010

Chair: Collectors Forum, AGNSW, May 2011

Lecture: 'Robert Rauschenberg', AGNSW, May 2011

Media interview: *Monster Children* magazine, May 2011 (Kaldor Collection)

Media interview: FBI Radio, May 2011 (contemporary galleries and Kaldor Collection)

Media interview: Scott Cara, 'Take a magical mystery tour', *NZ Herald*, 25 June 2011

Media interview: *Daily Telegraph*, June 2011

Sheona White (head, public programs)

Lecture: 'Environmental art/ sculpture: out of the studio', *Art since the 1960s* lecture series, AGNSW, May 2011

Lecture: 'Archibald Wynne and Sulman Prizes', corporate talk, AGNSW, May 2011

Lecture: 'Archibald Wynne and Sulman Prizes', corporate talk, AGS, June 2011

Media interview: 2UE Radio, 28 Nov 2010 (*The First Emperor*)

Media interview: 2CCRFM, 12 Mar 2011 (*The First Emperor*)

Media interview: Where magazine (UK), 14 Mar 2011 (Archibald, Wynne and Sulman Prizes)

Media interviews: 2HD FM Newcastle, TCN 9 TV News, ABC TV News, 29 Mar 2011 (Archibald, Wynne and Sulman Prizes)

Media interviews: Channel 10 TV News, ABC QLD Radio, 11 Apr 2011 (Archibald, Wynne and Sulman Prizes)

Media interviews: Perth Radio, CNN Radio, 12 Apr 2011 (Archibald, Wynne and Sulman Prizes)

Media interview: Eastside Radio, 9 May 2011 (Archibald, Wynne and Sulman Prizes)

Media interview: Channel 7 TV News, Its Academic, 11 May 2011 (Australian collection)

Media interview: 2RRR Community Radio, 14 May 2011 (Archibald, Wynne and Sulman Prizes)

Media interview: 2CCR FM, 18 June 2011 (Archibald, Wynne and Sulman Prizes)

Natalie Wilson (assistant curator, Australian art)

Exh co-curator (with Barry Pearce): *Justin O'Brien: the sacred music of colour*, AGNSW, 18 Dec 2010 – 27 Feb 2011

Co-author: *Justin O'Brien: the sacred music of colour*, AGNSW, 2010

Lecture: 'Elioth Gruner: Australia's "laureate of landscape"', Tweed River Regional Art Gallery, Murwillumbah, 11 May 2011

Award: AGS staff development scholarship 2010

Member: Art advisory committee, SH Ervin Gallery, Sydney

Dr Andrew Yip (public programs coordinator)

Cat essay: 'Some settled sunlight: the Foxes in the Orient', in *Art, love and life: Ethel Carrick and E Phillips Fox*, QAG, 2011, pp 111–22

Paper: 'A familiar enemy:

appropriation and cultural contest at the 1918 Vienna Exhibition of Ottoman-Turkish Art', College Art Association Annual Conference, New York, Feb 2011

Panel chair: *Subject and object in 21st-century photography*, AGNSW, Apr 2011

Lecture: 'George Lambert's *Across the black soil plains*', AGNSW, June 2011

Lecture: 'Orientalism: call and response', USyd, May 2011

Lecture: 'The Foxes in the Orient', *New Voices*, QAG, May 2011

Lecture: 'Australian art: colony to nation', USyd, May 2011

Lecture: 'An introduction to modernism and the avant-garde', *Art since the 1960s* lectures series, AGNSW, Mar 2011

Lecture: 'Relocating peripheral modernisms: the Ottoman-Turkish generation of 1914', USyd, Oct 2010

CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register.

More than 1.28 million people visited the Art Gallery of NSW at its Domain and Brett Whiteley Studio sites in 2010–11. In this period 292 comments were received in writing and via email. Comments are responded to by Information officers and, where appropriate, referred to a relevant senior staff member or the Gallery's Executive for further action.

In the past year the majority of positive remarks were directed towards the volunteer guides who provide free daily tours of the permanent collections and temporary exhibitions. As in 2009–10, the breadth and quality of the education and public programs were also highly praised, as were the Gallery's film screenings. There was significant positive comment regarding the opening of the new contemporary galleries featuring the John Kaldor Family Gallery.

The majority of complaints reflected the highly active nature of the Gallery's business and the limitations of operating in a heritage building. While all complaints are taken seriously and given due consideration, the level of complaints relative to overall visitor numbers remains low, reflecting a high level of overall visitor enjoyment and satisfaction.

Areas of major concern to visitors in 2010–11 were:

Comments and requests regarding art on display

Many comments, both positive and negative, were received about major temporary exhibitions and the Gallery's collection in general.

A large number of positive and negative comments were received in relation to *The First Emperor: China's entombed warriors* exhibition. With more than 305,600 people visiting the exhibition, however, the criticisms numbered less than 130. There was praise and criticism of the installation design relating primarily to what visitors considered unnecessarily low lighting levels, too small label type and lack of crowd control leading to overcrowding. The issue of crowd control is being addressed with the

Gallery's forthcoming *Picasso: masterpieces from the Musée National Picasso, Paris* exhibition through the trial of time ticket sales through the external provider Ticketek.

Major criticism was expressed to Gallery officers regarding the no-photography policy in *The First Emperor* exhibition. This policy is standard for all temporary exhibitions containing works on loan and has been implemented to protect contractual obligations and to prevent infringements of lenders' copyright. Additionally, as the light levels in the exhibition were low, photographs were impossible without the use of flash, which would have interfered with the experience of other visitors wishing to view the exhibition unimpeded.

Labels featured as a complaint in the Archibald, Wynne and Sulman Prize exhibitions in 2011, with suggestions that the numbering and text on the wall labels was too faint. Concern was raised regarding the graphic nature of two paintings in the Sulman, however signage was installed warning patrons of their content, thereby allowing visitors to decide for themselves whether to avoid the works in question.

Guided tours

By far the largest number of positive remarks was directed to the free tours of the collection, led by the Gallery's volunteer guides, which visitors enjoyed and appreciated.

Mobility-impaired access

Access for mobility impaired people is via the rear of the building. There were a number of complaints regarding the ability of people with mobility issues, and with wheelchairs and prams, to access the building via the front door.

The NSW government has provided \$1.17 million for an accessible entrance ramp at the front of the building, which is currently under construction and scheduled for completion in November 2011. Additionally, there were new requests for motorised scooters to be provided free of charge inside the Gallery.

Seating

The lack of sufficient seating in the Gallery's public spaces remains an issue. New bench seating has been provided in the Grand Courts, however these were criticised for being too low for elderly patrons. The refurbishment of the 20th-century Australian galleries will incorporate a new seating

plan. Existing concerns have been referred to the Executive for consideration.

Food service

During well-attended exhibitions, such as *The First Emperor* and the Archibald Prize, increased pressure is placed on the Gallery's food and beverage service due to high customer numbers. The main areas of concern related to slow service in the cafe and the related issue of hot dishes that were cold on delivery.

The new queuing barrier system at the cafe seemed to improve the flow of people waiting to order food, however concerns were still expressed over the length of the time taken to order. Complaints regarding waiting times have been forwarded to our contract caterers to assist them in future planning.

The restaurant has received favourable comments, and good support for the exhibition viewing and lunch special offers. A discount on food services is already available to members.

COMPLIANCE REPORTING

2009–10 annual report production

The total external costs incurred in the production of the Gallery's 2010–11 annual report are approximately \$30,000 (including text editing, print management and print production). The report, printed in hard copy on recycled paper, is provided free to key stakeholders and other interested parties. It is also available as free downloadable PDF files, divided into three key segments (main text, appendices, financial statements), in the About Us section on the Gallery's website (www.artgallery.nsw.gov.au/aboutus). The annual report team this year was: report coordinator: Trish Kernahan; editor: Claire Armstrong; designer: Matt Nix; photographers: Jenni Carter, Felicity Jenkins; copyright clearance: Donna Brett.

Credit card usage

The director certifies that credit card usage in the Art Gallery of NSW has been conducted in accordance with relevant Premier's Memorandums and Treasury Directions.

Consultants

There were 18 consultancies costing a total of \$218,549. No single contract was valued at greater than \$50,000.

Heritage management

The Gallery's museum building located in the Domain Parklands of Sydney's CBD is listed on the NSW government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The building is maintained to serviceable standards via an annual capital grant of \$2.37 million from the NSW government. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Land holdings and disposals

The only land owned by the Gallery as at 30 June 2011 is located at:

Art Gallery Road
The Domain Sydney NSW 2000

The Gallery did not acquire or dispose of any land during the reporting period.

Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery. An order under the *Public Sector Employment and Management Act 2002* established a new principal Department of Trade and Investment, Regional Infrastructure and Services (DTIRIS) on 1 April 2011. Communities NSW was abolished on the same date and the Art Gallery of NSW, along with four other NSW cultural institutions, was transferred as a division to the newly created Ministry for Tourism, Major Events, and Arts under DTIRIS.

Major assets

The Gallery's two major assets categories, as at 30 June 2011, are its artwork collection valued at \$840.9 million; and the perimeter land and building in the Domain, Sydney, and the building at Lilyfield valued at \$194.1 million.

Privacy management

During 2010–11 there were no internal reviews conducted by or on behalf of the Art Gallery of NSW under Part 5 of the *Privacy and Personal Information Protection Act 1998* (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the *Privacy and Personal Information Protection Act 1998*, can be contacted at:

Manager, Human Resources
Art Gallery of NSW
Art Gallery Road
The Domain Sydney NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9225 1622
Email: privacy@ag.nsw.gov.au

IMAGE DETAILS AND CREDITS

Cover and p 15: **Ian Fairweather**, *Last Supper* 1958, purchased with funds in memory of Patrick White, Norman Schureck and Susan Chandler 2010. © Ian Fairweather/DACS. Licensed by Viscopy, Sydney

pp 2–3: **Howard Arkley**, *Superb + solid* 1998, Contemporary Collection Benefactors 1998. © The Estate of Howard Arkley. Licensed by Kalli Rolfe Contemporary Art

p 7 (left to right): **John Mawurndjul**, *Njaljod: the rainbow serpent* 1985, purchased 1985; *Lorrkkon* 2003, purchased 2004; *Yawkyawk* 1985, purchased 1985; *Lorrkkon* c1986, purchased 1986; *Lorrkkon* 2003, purchased 2004. © John Mawurndjul. Licensed by Viscopy, Sydney

p 17: **Sol LeWitt**, *Wall drawing #1091: arcs, circles and bands (room)* 2003, gift of the John Kaldor Family Collection 2011. © Estate of Sol LeWitt/ARS. Licensed by Viscopy, Sydney

p 18: **Sol LeWitt**, *Incomplete open cube 4/5* 1974; *Incomplete open cube 5/6* 1974; *Incomplete open cube 7/21* 1974; *Pyramid* 2005, gifts of the John Kaldor Family Collection 2011, except *Pyramid*, John Kaldor Family Collection. © Estate of Sol LeWitt/ARS. Licensed by Viscopy, Sydney; **Carl Andre**, *Crucis* 1981, gift of the John Kaldor Family Collection 2011. © Carl Andre. Licensed by Viscopy, Sydney

p 21: **William Dobell**, *Margaret Olley* 1948, purchased 1949. © Courtesy Sir William Dobell Art Foundation. Licensed by Viscopy, Sydney

p 22: **Margaret Olley**, *Portrait in the mirror* 1948, gift of the artist 2001; *Ranunculus and pears* 2004, Edward Stinson Bequest Fund 2005; *Still life with leaves* c1960,

Sali Herman Gift Fund 1982. © Estate of Margaret Olley

pp 24–25 (featured artists/works): **Richard Bell**, *Pigeonholes* 1992, purchased 1993 and *Devine inspiration* 1993, Contemporary Collection Benefactors 1993. © Richard Bell; **Djirirra**

Wunungmurra, *Buyku* 2008, Don Mitchell Bequest Fund 2008. © Djirirra Wunungmurra, courtesy Buku-Larrnggay Mulka Art Centre; **Mulkun Wirrpanda**, *Dhudi Djapu Miny'tji* 2007, purchased with funds provided by the Aboriginal Collection Benefactors Group 2008. © Mulkun Wirrpanda, courtesy Buku-Larrnggay Mulka Art Centre;

Djambawa Marawili, *Dhanbarr (Burrut'tji)* 2005, purchased with funds provided by the Aboriginal Collection Benefactors Group 2005. © Djambawa Marawili, courtesy Buku-Larrnggay Mulka Art Centre;

Ginger Riley Munduwalawala, *Limmen Bight River Country* 1992, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1992. © Estate Ginger Riley Munduwalawala, courtesy Alcaston Gallery, Melbourne; **Malaluba**

Gumana, *Garimala* 2007, purchased with funds provided by the Aboriginal Collection Benefactors Group 2008. © Malaluba Gumana, courtesy Buku-Larrnggay Mulka Art Centre; **Gulumbu Yunupingu**, *Garak, the universe* 2008, purchased with funds provided by the Aboriginal Collection Benefactors Group 2010. © Gulumbu Yunupingu, courtesy Buku-Larrnggay Mulka Art Centre

p 36: **Pierre Paul Prud'hon**, *Psyche carried off by the zephyrs* c1804, Prat Collection, Paris

pp 42–43: **Sidney Nolan**, *First-class marksman* 1946, purchased with funds provided by the Gleeson O'Keefe Foundation 2010. © The Trustees of the Sidney Nolan Trust

p 52: **H J Wedge**, *Stop and think* 1993, 5 panels, purchased 1994. © H J Wedge

p 55: **Grace Crossington Smith**, *The sock knitter* 1915, purchased 1960. © Estate of Grace Crossington Smith

pp 78–79 (featured artists/works): **Carl Andre**, *Crucis* 1981; *The way north, south and west (uncarved blocks)* 1975; Steel-copper plain 1969. © Carl Andre. Licensed by Viscopy, Sydney; **Donald Judd**,

Untitled 1975. © Judd Foundation/VAGA. Licensed by Viscopy, Sydney; **Sol LeWitt**, *Pyramid* 2005. © Estate of Sol LeWitt/ARS. Licensed by Viscopy, Sydney;

Thomas Demand, *Flare* 2002. © Thomas Demand/Bild-Kunst, Bonn. Licensed by Viscopy, Sydney. All gifts of the John Kaldor Family Collection 2011, except Sol LeWitt

Pyramid, John Kaldor Family Collection

p 85: **John Passmore**, *Jumping horse-mackerel no 4* 1959, purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011. © John Passmore Museum of Art; **James Gleeson**, *Sunset in a subduction zone* 1986, gift of Serioso Pty Ltd in memory of James Agapitos 2010, donated through the Australian Government's Cultural Gifts Program. © Gleeson O'Keefe Foundation; **Esme Timbery**, *Sydney Harbour Bridge* 2002 (three works), gift of Genevieve O'Callaghan 2010. © Esme Timbery and Estate Lola Ryan; **Lola Ryan**, *Sydney Harbour Bridge* 2000 (two works), gift of Peter Fay 2010. © Lola Ryan; **Debra Dawes**, *Complete?* 2010, Contemporary Collection Benefactors 2011.

© Debra Dawes; **John Brack**, *The telephone box* 1954, anonymous gift 2010, donated through the Australian Government's Cultural Gifts Program. © Helen Brack

p 86: **Emily Kam Ngwarray**, *untitled nd*, bequest of Millie and Jim Gowing 2011. © Emily Kam Ngwarray. Licensed by Viscopy, Sydney; **Unknown artist** (China), *Ducks and reeds*, Yuan dynasty 1279–1368, purchased with assistance from the David Jones Fund 2010

p 87: **Unknown artist**, *Sharad Purnima festival painting* 1850s, purchased 2011; Bill Viola, *Observance* 2002, gift of the John Kaldor Family Collection 2011. © Bill Viola

p 88: **Sean Scully**, *Doric Brown* 2009, gift of the Coffey Family 2011. © Sean Scully

p 89: **Robert Rauschenberg**, *Yellow visor glut* 1989, gift of the John Kaldor Family Collection 2011, donated through the Australian Government's Cultural Gifts Program. © Robert Rauschenberg/VAGA. Licensed by Viscopy, Sydney

p 90: **Rosemary Laing**, *brumby mound #6* 2003, gift of Andrew Cameron 2011, donated through the Australian Government's Cultural Gifts Program. © Rosemary Laing; **Morimura Yasumasa**, *A requiem: spinning a thread between the light and the earth/1946, India* 2010, purchased with funds provided by Geoff and Vicki Ainsworth and the Photography Collection Benefactors Program 2010. © Yasumasa Morimura

p 91: **Hendrick Goltzius** after Cornelis van Haarlem, *The dragon devouring the companions of Cadmus* 1588, European Art Collection Benefactors Fund 2010

Summary of senior officer positions as at 30 June 2011

Position level	No of senior positions	Positions held by women
2009–10		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 1	2	1
2010–11		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 2	1	1
Senior officer 1	2	1

Major capital works

Capital works project	Costs 2010–11 \$'000	Completion date	Overruns \$
Artworks purchased	4619	ongoing	nil
Building works	12,033	ongoing	nil
Plant & equipment replacement	278	ongoing	nil
Total	16,930		

Payment performance

Aged creditor analysis at the end of each quarter 2010–11

Quarter ended	Current (ie within due date) \$	Less than 30 days overdue \$	Less than 60 days overdue \$	Less than 90 days overdue \$	More than 90 days overdue \$
Sept 2010	592,796	4,906	1,220	-75	-11,658
Dec 2010	475,124	-458	-2,547	0	-10,408
Mar 2011	659,123	1,317	158	-658	-11,670
June 2011	947,094	71,417	303	625	140,724

Accounts paid on time each quarter 2010–11

Quarter	Total accounts paid on time			Total paid
	Target %	Actual %	Amount \$	Amount \$
Sept 2010	90.00	99.85	10,189,163	10,204,210
Dec 2010	90.00	99.97	13,095,673	13,098,970
Mar 2011	90.00	99.81	6,456,521	6,468,706
June 2011	90.00	99.92	5,802,762	5,807,274
Total	90.00	99.90	35,544,119	35,579,160

EEO statistics

Parliamentary annual report tables

A. Trends in the representation of EEO groups

EEO group	Benchmark or target	% of total staff		
		2009	2010	2011
Women	50%	53%	53%	53%
Aboriginal and Torres Strait Islander people	2.6%	2.1%	2.1%	1.6%
People whose first language was not English	19.0%	16.4%	15.8%	17.1%
People with a disability	N/A	2.0%	2.1%	2.5%
People with a disability requiring work-related adjustment	1.5%	0.4%	0.4%	0.4%

B. Trends in the distribution of EEO groups

EEO group	Benchmark or target	Distribution index		
		2009	2010	2011
Women	100	116	108	124
Aboriginal and Torres Strait Islander people	100	na	na	na
People whose first language was not English	100	89	88	86
People with a disability	100	115	na	na
People with a disability requiring work-related adjustment	100	na	na	na

Notes:

1. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels.
2. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.
3. Employee numbers as at 30 June 2010.
4. Excludes casual employees.

Government Information (Public Access) Act 2009

The Gallery has reviewed information available to the public under Section 7(3) of the Act. No new information has been identified as appropriate for public access.

The Gallery received one access application which was provided with all information requested.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

Table A: Number of applications by type of applicant and outcome*

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Media	0	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B

Table B: Number of applications by type of application and outcome

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information applications*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	0	0	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

*A personal information application is an access application for personal information (as defined in clause 4 of schedule 4 of the the Act) about the applicant (the applicant being an individual)

Table C: Invalid applications

Reason for invalidity	No of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in schedule 1 of the Act

Reason for invalidity	No of times consideration used*
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

Table E: Other public interest considerations against disclosure: matters listed in section 14 of the Act

Reason for invalidity	No of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	0
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

Table F: Timeliness

Reason for invalidity	No of applicants
Decided within the statutory timeframe (20 days plus any extension)	1
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
TOTAL	1

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

	Decision varied	Decision upheld	Total
Internal review	0	0	0
Review by Information Commissioner*	0	0	0
Internal review following recommendation under section 93 of the Act	0	0	0
Internal review	0	0	0
TOTAL			

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

Reason for invalidity	No of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0