

Art Gallery of NSW Appendices 07–08

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SPONSORSHIP AND PHILANTHROPY

Sponsors

at 30 June 2008

Avant Card: Support sponsor: general

City of Sydney: Support sponsor: *Archibald 08, Sidney Nolan retrospective*

Clayton Utz: disability access programs partner

Delta Electricity: Support sponsor: *Sidney Nolan retrospective, Harold Cazneaux*

Ernst & Young: Principal sponsor: *Sidney Nolan retrospective*

Host: Support sponsor: general

JCDecaux: Media sponsor: *The arts of Islam, Sidney Nolan retrospective*

Johnson Pilton Walker: Exhibition design partner: *The arts of Islam*

JPMorgan: Principal sponsor: Brett Whiteley Studio

Macquarie Capital: Principal sponsor: Australian Collection Focus Room

Myer: Principal sponsor: Archibald, Wynne and Sulman Prizes

National Australia Bank: Principal sponsor: *The arts of Islam*

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 Aboriginal and Torres Strait Islander Gallery, Official airline: *The arts of Islam, Sidney Nolan retrospective*

Sofitel Sydney Wentworth: Support sponsor: Archibald, Wynne and Sulman Prizes, *Sidney Nolan retrospective*

The Sydney Morning Herald: Media sponsor: *Sidney Nolan retrospective*

UBS: Contemporary galleries program partner

VisAsia Council: Asian exhibition program sponsor

Westfield: Principal sponsor: *The arts of Islam*

Life Governors

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; 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; Goldie and Edward Sternberg AM; Fred Street AM; Diana Walder OAM; Neville Wran AC QC; and John Yu AC.

Centenary Fund

Patrons of the Centenary Fund as at 30 June 2008:

Claire Armstrong; Alex & Vera Boyarsky; Jillian Broadbent AO & Olev Rahn; Joanna Capon OAM; Judy Cassab AO CBE; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orli Wargon; In memory of Aida Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter & Sharon Ivany; Nettie & Peter Joseph OAM; Anne Landa; Michelle & John Landerer CBE AM; Geoffrey & Deborah Levy; Elizabeth Longes; David Lowy; John & Jane Morschel; Roslyn Packer AO; Bridget Pirrie & Stephen Grant; Steven & Lisa Pongrass; John L Sharpe; Brian Sherman AM; Dr Gene Sherman; Geoffrey Susskind; Michael & Eleonora Triguboff; Malcolm & Lucy Turnbull; and Phillip Wolanski AM.

Masterpiece Fund

Patrons of the Masterpiece Fund as at 30 June 2008:

Geoff & Vicki Ainsworth; Antoinette Albert; Neil & Diane Balnaves; Richard A Blair; Jillian Broadbent AO; The Clitheroe Foundation; Rowena Danziger AM & Ken Coles AM; Brian & Philippa France; Chris & Judy Fullerton; The Greatorex Foundation; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy Paynter; Playoust Family Foundation; Susan & Garry Rothwell; John Schaeffer AO; Max & Nola Tegel; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM.

President's Council

Members of the President's Council as at 30 June 2008:

Steven Lowy, President.
Peter Young, **ABN AMRO**; David Baffsky AO, **Accor Asia Pacific**; Roger Allen, **Allen & Buckeridge**; The Hon Warwick Smith, **ANZ Banking Group**; John Symond AM,

Aussie Home Loans; Bruce Fink, **Bickham Court Group**; Michael Ihlein, **Brambles**; Danny Goldberg, **Dakota Corporation**; Giam Swiegers, **Deloitte Touche Tohmatsu**; Chum Darvall, **Deutsche Bank AG**; Glenn Poswell, **Ellerston Capital Limited**; James Millar, **Ernst & Young**; David Kirk, **Fairfax**; Bruce K Cutler, **Freehills**; Clark Perkins, **Goldman Sachs JBWere**; Emmanuel Pohl, **Hyperion Asset Management**; David Gonski AC, **Investec**; Peter Ivany AM, **Ivany Investment Group**; Stephen O'Connor, **JCDecaux Australia**; Damian Roche, **J.P. Morgan**; Chris Jordan AO, **KPMG**; Gary Reidy, **Korn/Ferry**; John C Conde AO, **MBF Australia**; Scott Walters, **Mercer Wealth Solutions**; Bill Wavish, **Myer**; Paul O'Sullivan, **Optus**; Tony Harrington, **PricewaterhouseCoopers**; Geoff Dixon, **Qantas Airways**; Paul Fegan, **St.George Bank**; Justin Miller, **Sotheby's**; Luca Belgiorno-Nettis, **Transfield Holdings**; Philip Coleman, **UBS AG Australia**; Ilana Atlas, **Westpac Banking Corporation**; and Bruce McComish.

VisAsia Council

Members of the VisAsia Business Council as at 30 June 2008:

John Yu AC, Chairman.

Mark Warren, **Australia Post**; Bill Ferris AC, **CHAMP Private Equity**; Philip Cox AO, **Cox Richardson**; Penny Bingham-Hall, **Leighton Holdings**; Nick Curtis, **Lynas Corporation**; Matthew Banks, **Macquarie Bank**; Seng-Huang Lee, **Mulpha Australia**; Stephen Knight, **NSW TCorp**; Warwick Johnson, **Optimal Fund Management**; Terry Fern, **Petsec Energy**; Robyn Norton & Stephen MacMahon, **The George Institute**; John Saunders, **The Linden Group**; Jeffrey Riegel, **The University of Sydney**; David Goodman, **University of Technology Sydney**; Michael Sternberg, **Valiant Hire**; William Clark; and Michael Hawker.

Bequests

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

Susan Chandler's bequest is estimated at \$1.6 million and is intended to support the Australian Collection Focus Room; Thelma Jean Hill bequeathed artworks which will be assessed as potential acquisitions for the permanent collections; the Florence May Crosby bequest left the Gallery

almost \$1.1 million, which has been received; and the Gallery has been notified by the Estate of the late Margaret Mary Jones, but distribution of the bequest has not yet been finalised. The Estate of the late Yvonne Diana Buchanan May last year bequeathed a property in Rose Bay to the Gallery, with the condition that should it be sold, proceeds are to go to the AGNSW Foundation and a \$10 000 annual art prize is to be established. The property was sold and the funds of \$4 million were transferred to the AGNSW Foundation this year.

Grants

During the year the following grants were received:

Gordon Darling Foundation – travelling expenses for the head curator, Asian Art, to visit Indonesia to scope collection loans for an exhibition of Southeast Asian art: \$7000

Department of Foreign Affairs and Trade – visit to Australia of Jens Hoffman to attend the *Biennale of Sydney* under the International Cultural Visits Program: \$20 000

Department of Immigration and Citizenship – *The arts of Islam* schools project in New South Wales: \$10 000

US Embassy – *August Sander* exhibition: \$4576

ART PRIZES AND SCHOLARSHIPS

Art prizes

The Archibald, Wynne and Sulman Prize competitions, sponsored by Myer, were held in February 2008. In 2007–08, the winner's prize money was generously increased: Archibald from \$35 000 to \$50 000; Wynne from \$15 000 to \$25 000; and Sulman from \$10 000 to \$20 000. A total of 1973 entries were received, 100 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in September 2007. Of the 515 entries received, 45 were selected for display.

ARCHIBALD PRIZE

The prize of \$50 000 for portraiture was awarded to artist Del Kathryn Barton for her work *You are what is most beautiful about me, a self portrait with Kell and Arella*. The Archibald Prize: People's Choice competition, which asks the viewing public to vote for their favourite entry, was won by artist Vincent Fantauzzo for his work *Heath*. Fantauzzo received \$2500 and a \$1000 Myer gift card, as did the Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast for the winning artist.

WYNNE PRIZE

The prize of \$25 000 for an Australian landscape or figure sculpture was awarded to artist Joanne Currie Nalingu for her work *The river is calm*.

SIR JOHN SULMAN PRIZE

The prize of \$20 000 judged by artist Robert Owen was awarded to artist Rodney Pople for his work *Stage fright*.

DOBELL PRIZE FOR DRAWING

The \$20 000 prize, judged by Colin Lanceley, was awarded to artist Ana Pollak for her work *Mullet Creek*.

ANNE LANDA AWARD

This award has been established in honour of Anne Landa, a trustee of the Art Gallery of NSW, who died in 2002. The award is made through a biennial series of exhibitions for moving image and new media work, each offering an acquisitive award of \$25 000. The exhibition is by invitation only and is not open to applications. The next exhibition will open in May 2009.

Scholarships

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

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

THE ELIOTH GRUNER PRIZE

The 2007 prize of \$1000 for the best landscape in oil by an art student was awarded to Catherine Moore.

THE 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 2007 prize of \$800 was awarded to Nicole Kelly.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of \$5000 to Australian art students who have already won travelling scholarships, to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. An award of \$5000 was made to collaborative artists Wendy Wilkins and Wesley Hill.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

This scholarship was established to provide young artists with an opportunity to travel to Europe and further their artistic interests. The scholarship includes a financial award and access to the Art Gallery's Paris Studio for a period of three months. It is a memorial to the late Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, the artist's mother, for providing the generous donation to fund the scholarship. The 2007 scholarship of \$25 000 was awarded to artist Nathan Hawkes.

STUDIOS IN PARIS

The Gallery allocated tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Art in Paris. The studios were occupied during the year by Peter Wegner, Elizabeth Gower, Michael Bell, Wendy Sharpe, Stephen Cramb, Maria Fraser, Madeline Donovan, Petrina Hicks, Craig Waddell and Lisa Coleman.

AGNSW PUBLICATIONS FOR SALE

- **Adam Cullen: let's get lost**, Tunnickliffe, pb \$30
- *Adventures with form in space: the fourth Balnaves Foundation Sculpture Prize*, Tunnickliffe, pb \$35
- *An incomplete world: works from the UBS Art Collection*, Tunnickliffe, pb \$45
- *Anne Landa Award 2006*, Tunnickliffe, pb \$25
- *Archibald 05*, pb \$16
- *Archibald 06*, pb \$16
- *Archibald 07*, pb \$16
- **Archibald 08**, pb \$16
- *Asian collections*, Menzies, pb \$45
- *Australian drawings*, Kolenberg, pb \$40
- *Belle Ile: Monet, Russell and Matisse in Brittany*, Prunster, hb \$25
- **Bertram Mackennal**, Edwards, pb \$80
- **Brett Whiteley: studio**, Pellow, pb \$45
- *Caravaggio: darkness and light*, Capon, pb \$40
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, pb \$35
- *Charles Conder*, Galbally, pb \$45
- *Contemporary: Art Gallery of New South Wales contemporary collection*, Tunnickliffe, hb \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins, pb \$50
- *Crossing country: the alchemy of western Arnhem Land art*, DVD, \$30
- *Dancing to the flute*, Menzies, pb \$44
- *Dobell Drawing Prize*, 2nd edition, Kolenberg, pb \$22
- *Giacometti: sculptures, prints and drawings*, Capon, pb \$45
- *Gifted: Mollie Gowing Collection*, Perkins, pb \$12
- *Goddess: divine energy*, Menzies, pb \$50
- **Harold Cazneaux: artist in photography**, Bullock, pb \$45
- **Jan Senbergs: complete screen prints 1960–1980**, Kolenberg, pb \$25
- *Jeffrey Smart*, Capon & Pearce, pb \$45, hb \$66
- *Let's face it: history of the Archibald Prize*, Ross, pb \$50
- *Man Ray*, Annear, pb \$30
- *Margaret Olley*, revised edition, Pearce, hb \$60
- *Nineteenth century Australian watercolours drawings & pastels*, Kolenberg, hb \$45
- **One sun one moon: Aboriginal art in Australia**, Perkins, pb \$120
- *Orientalism: Delacroix to Klee*, Benjamin (ed), pb \$45
- **Photography collection**, Annear, pb \$45
- *Poetic Mandarin*, Liu, pb \$20
- *Pre-Raphaelites and Olympians*, Beresford, pb \$20
- *Rayner Hoff: this vital flesh*, Edwards, pb \$30.80
- *Robert Klippel*, Edwards, pb \$50
- **Sidney Nolan**, Pearce, hb \$80, pb \$50
- *Self portrait: Renaissance to contemporary*, Bond, pb \$45
- *Still life*, Tunnickliffe, pb \$25
- *Tradition today: Indigenous art in Australia*, Perkins, pb \$40
- **Translucent world: Chinese jade from the Forbidden City**, Liu, pb \$45
- *True stories: artists of the East Kimberley*, DVD \$30
- *What colour is that?*, Keeler-Milne, pb \$18.95
- *What number is that?*, Keeler-Milne, pb \$18.95

Bold denotes new titles in 2007–08

VISITOR NUMBERS

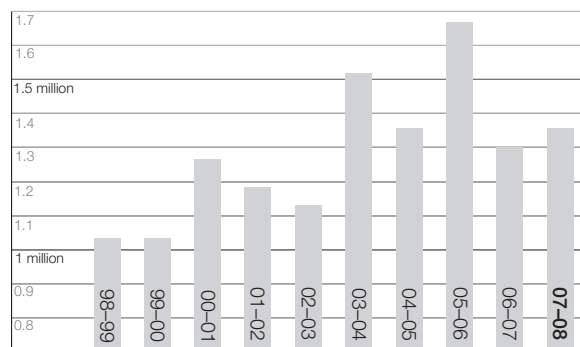
Monthly visitors

Month	2003-04	2004-05	2005-06	2006-07	Total visitors 2007-08	Domain 2007-08	BW Studio 2007-08	Touring 2007-08	Average daily Domain 07-08
July	85 229	115 194	95 690	113 979	121 745	113 292	945	7 508	3655
August	87 094	102 579	112 172	115 769	98 682	93 680	1 017	3 985	3022
September	93 306	100 238	91 764	93 398	85 902	79 741	985	5 176	2658
October	97 974	111 954	97 960	96 840	70 786	67 760	850	2 176	2186
November	88 898	93 854	130 102	82 506	81 415	77 338	907	3 170	2578
December	129 554	144 923	189 628	84 514	86 642	68 873	503	17 266	2222
January	177 706	123 277	231 202	105 646	121 333	102 213	729	18 391	3297
February	145 421	96 651	126 184	88 781	114 862	94 097	1 012	19 753	3245
March	131 793	101 521	145 393	166 828	165 731	148 789	1 190	15 752	4800
April	183 494	88 190	196 936	126 471	146 874	128 846	215	17 813	4295
May	181 84	151 085	157 541	94 058	113 014	91 170	907	20 937	2941
June	111 066	121 988	116 295	131 623	147 264	83 596	794	62 874	2787
YTD TOTAL	1 512 819	1 351 454	1 690 867	1 300 413	1 354 250	1 149 395	10 054	194 801	

Paid exhibition program

Exhibition	Months	Visitors
The arts of Islam	July-Sept	69 630
Translucent world	Aug- Nov	13 080
Sidney Nolan	Nov-Feb	64 776
Archibald, Wynne & Sulman prizes	March-May	151 900
Taishō chic	May-June	13 285
TOTAL		312 671

Annual total visitor numbers 1999 to 2008



Australian art museum benchmarks

The Council of Australian Art Museum Directors (CAAMD) * declared the 2007-08 financial year one of the most successful ever for Australia's ten leading state and national museums. This is the first year that CAAMD has benchmarked their art museums' combined achievements; something the directors plan to continue in the future.

In a year which included extraordinary instances of philanthropy and benefits, the biggest single gift to a gallery was the John Kaldor Collection gift to the Art Gallery of NSW.

KPI for 2007-08	Combined	AGNSW
Total visitations:	6.6 million	1.35 million
Total attendance at exhibitions toured by the museums	1.3 million	196 097
Total attendance at exhibitions held at major galleries (paid entry only)	3 million	312 671
Most popular paid exhibitions:		
Andy Warhol, QLD	232,389	
Turner to Monet, VIC	180,173	
Archibald Prize 08, NSW		151,900
Total value of acquisitions added to collections	\$64 million	\$14.1 million

* CAAMD is the peak body for the state and national art galleries and comprises the National Gallery of Australia, National Portrait Gallery, National Gallery of Victoria, Art Gallery of NSW, Art Gallery of South

Australia, Art Gallery of Western Australia, Queensland Art Gallery, Museum of Contemporary Art, Tasmanian Museum and Art Gallery and Museum, and Art Gallery of the Northern Territory.

EXHIBITIONS LISTING

Dates	Department	Exhibition	Ticketed	AGNSW Tour	AGNSW Catalogue
03.07.07–02.12.07	Australian: Indigenous	One sun one moon			•
07.07.07–14.10.07	Western	Pop prints			
16.07.07–27.09.07	Library	Australian bookbinders			
28.07.07–14.10.07	Western Photography	The surreal aesthetic			
28.07.07–14.10.07	Western: Works on Paper	Modern British watercolours and drawings			
16.08.07–14.10.07	Western: Contemporary	Claire Healy & Sean Cordeiro: the paper trail			•
17.08.07–04.11.07	Australian	Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project		•	•
24.08.07–04.11.07	Australian	Dobell Prize for Drawing 2007			
29.08.07–11.11.07	Asian	Translucent world: Chinese jade from the Forbidden City	•		•
01.09.07–28.10.07	Australian: Indigenous	Boomalli: 20 years on			•
03.10.07–07.12.07	Library	Peter Lyssiotis: 'Outside of a dog ...' a survey exhibition – 25 years of book arts			
09.10.07–28.10.07	Public Programs	Operation art 2007			
25.10.07–09.12.07	Western: Contemporary	Gary Carsley: scenic root			
02.11.07–03.02.08	Australian	Sidney Nolan retrospective	•	•	•
02.11.07–03.02.08	Australian	Indigenous connections: Nolan's 'Rite of spring' – photographs by Axel Poignant		•	•
17.11.07–03.02.08	Western: Contemporary	Extraordinary images of ordinary people: the photographs of August Sander			
22.11.07–25.11.07	Western: Contemporary	Jon Rose: sphere of influence – an interactive ball game			•
24.11.07–09.03.08	Western: Photography	Yasumasa Morimura: seasons of passion/a requiem: Mishima			
29.11.07–10.02.08	Asian	Mountains and streams: Chinese paintings from the National Gallery of Victoria Collection			
07.12.07–20.01.08	Australian: Indigenous	Kitty Kantilla			
13.12.07–24.03.08	Western: Contemporary	Scott Redford: blood disco			•
20.12.07–16.11.08	Australian: Indigenous	Living black			
02.02.08–30.03.08	Public Programs	Artpress 08			
09.02.08–25.05.08	Australian	Charles Bayliss: landscape photographer			
13.02.08–07.03.08	Library	The artist in the director: the art of directors of the Art Gallery of New South Wales			
22.02.08–04.05.08	Asian	Intimate encounters: Indian paintings from Australian collections			
22.02.08–27.04.08	Australian: Indigenous	Michael Riley: sights unseen			
08.03.08–18.05.08	Australian	Archibald, Wynne and Sulman Prizes 2008	•	•	•
12.03.08–30.05.08	Library	Searching for Asphodels: artists in the Mediterranean			
22.03.08–09.04.08	Western: Contemporary	A focus on contemporary			
05.04.08–25.05.08	Australian	Jan Senbergs: from screenprinter to painter			•
10.04.08–27.07.08	Western: Contemporary	Bill Viola: the Tristan project			
15.05.08–27.07.08	Western: Contemporary	Adam Cullen: let's get lost			•
22.05.08–03.08.08	Asian	Taishō chic: Japanese modernity, nostalgia and deco	•		•
29.05.08–31.08.08	Australian	Judy Cassab: landscapes from the collection			
05.06.08–10.08.08	Western: Contemporary	Harold Cazneau: artist in photography			•
18.06.08–07.09.08	Western: Contemporary	Biennale of Sydney 2008: revolutions – forms that turn			
18.06.08–03.10.08	Library	Australian bookbinders exhibition			

Touring exhibitions

Dates	Venue	Location	Exhibition	Attendance
18.05.07–01.07.07	Myer	Sydney, NSW	Archibald Prize 07	816
08.07.07–12.08.07 #	Manning Regional Art Gallery	North Coast, NSW	Archibald Prize 07	8 330
16.08.07–23.09.07 #	Grafton Regional Gallery	Grafton, NSW	Archibald Prize 07	7 353
28.09.07–03.11.07 #	Bega Regional Art Gallery	Bega, NSW	Archibald Prize 07	2 553
09.11.07–16.12.07 #	Orange Regional Art Gallery	Orange, NSW	Archibald Prize 07	3 694
30.11.07–24.02.08	National Gallery of Victoria	Melbourne, VIC	Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project	45 990
21.12.07–31.01.08 #	Broken Hill Regional Art Gallery	Broken Hill, NSW	Archibald Prize 07	2 422
22.02.08–18.05.08	National Gallery of Victoria	Melbourne, Vic	Sidney Nolan retrospective	59 417
31.05.08–29.06.08 #	Bendigo Art Gallery	Bendigo, Vic	Archibald Prize 08	40 577
06.06.08–30.06.08 *	Queensland Art Gallery	Brisbane, Qld	Sidney Nolan retrospective	23 649
16.06.08–30.06.08 *	State Library of Queensland	Brisbane, Qld	Indigenous connections: photographs by Axel Poignant	1 296

Tour organised in association with Museums & Galleries NSW. * Exhibitions continued until 28 September 2008.

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Gallery is committed to providing people with disabilities excellent access to services, the building, information and opportunities.

In 2006–07 the Gallery entered into a three-year partnership with Clayton Utz to present a series of access programs specifically for visitors with disabilities. This partnership is designed to allow people with disabilities to enjoy cultural experiences at the Gallery specifically through 'touch' and 'sensory' tours.

Highlighted below are initiatives undertaken by the Gallery.

Visitors with a physical disability

There are four dedicated disabled parking spaces available at the front of the Gallery and two at the rear. 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 rear of the Gallery, access to all exhibitions, displays, and public and administrative areas is by way of ramps and lifts and is signposted.

A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Telephone 13 15 00 or visit www.131500.info for timetable details.

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

The Gallery provides wheelchairs, which are available from Security.

All exhibition spaces are accessible by lift.

Toilets for visitors with disabilities are located throughout the building on the upper level, level 1 and level 3.

Visitors who are deaf and hearing impaired

The Gallery engages sign language interpreters for the regular advertised guided tours and in association with Deaf Awareness Week.

Groups of visitors who are deaf and who make bookings are provided with sign language interpreters free of charge.

The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory.

The Gallery provides free monthly Auslan guided tours. The Gallery conducts Signing Art, Auslan-interpreted free performances which incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment. During the year, four of the Art After Hours 6.30pm celebrity talks were supported with Auslan interpreters.

The Domain Theatre is equipped with audio-induction loop facilities for all lectures and films.

An FM microphone system for hearing aid users is available on request for guided tours.

Visitors who are visually impaired

The In Touch at the Gallery program provides people who are visually impaired the opportunity to explore works through touch. Specially trained volunteer guides help visitors experience the tactile qualities of marble, bronze and stone and discover the stories and ideas surrounding these unique objects.

The touch tour program will include a component of audio description, to be used in conjunction with existing tours and to complement selected temporary exhibitions. These tours can include art-making workshops to expand the experience of enjoying art. The Gallery has developed a sensory trolley, which includes tactile materials and props that complement the In Touch tours of the Gallery.

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.

Children with an intellectual disability

The Gallery's Da Vinci Program is an initiative involving a specially designed program for students with mild to moderate intellectual disabilities. This program provides students with the opportunity to experience art through stimulating and fun-filled workshops which include discussion, role-play and the use of sensory materials.

General

Communications

The Gallery's official website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information.

The website incorporates *myVirtualGallery*, which enables the public to create their own online exhibition using works from the Gallery's collections. This website provides people with limited mobility the opportunity to have an interactive arts experience.

Staff training

Information and awareness sessions are held for staff and volunteer guides, with particular reference to servicing visitors with special needs. Some volunteer guides and staff have undertaken introductory courses in sign language.

A designated education officer manages the Gallery's accessible arts programs and facilities for people with disabilities.

Helpers

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

Information and publicity

The free regular publications *Exhibitions* and *Events* are available at the ground-floor information desk. These booklets contain information for visitors with special needs. Currently, *Exhibitions* and *Events* are mailed to over 4000 interested individuals and organisations.

Free brochures on the accessible arts programs are also available at the information desk.

Employment practices

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2% have a disability and 0.4% require some form of adjustment to the workplace.

ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities which are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of Indigenous peoples of Australia, including temporary exhibitions, public program events and the permanent collection on view in the Yiribana Gallery, the largest display focused on Aboriginal art in the Southern Hemisphere.

This year the Gallery mounted a significant number of exhibitions which celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia.

Boomalli (1 September – 28 October 2007): to celebrate the 20th anniversary of the establishment of Boomalli Aboriginal Artists Co-operative, this exhibition brought together works from the Gallery's collection by founding members of the co-operative.

One sun one moon (3 July – 2 December 2007): this exhibition celebrated a complex and intriguing heritage, and one which is continually responsive to historical change and social circumstance.

Kitty Kantilla (7 December 2007 – 20 January 2008): this major retrospective from the National Gallery of Victoria paid tribute to the renowned Tiwi artist Kitty Kantilla (Kutuwalumi Purawarrumpatu) and highlighted her extraordinary artistic vision, from works on paper and canvas to bark paintings and sculptures.

Living black (20 December 2007 – 16 November 2008): taking its title from the award-winning book of the same name by the late artist, playwright, poet and curator Kevin Gilbert, this exhibition explored the different experiences of 'living black' in contemporary Australia and featured new major acquisitions. The Gallery conducted daily guided tours in conjunction with the *Living black* exhibition.

Michael Riley: sights unseen (22 February – 27 April 2008): this exhibition revealed the prolific talents of a quiet observer whose photomedia – including black-and-white portraiture, video, digital media and film – continues to have a profound effect on Australia's contemporary representation and comprehension of Indigenous Australia. In conjunction with the exhibition, the Gallery screened a series of films dedicated to Aboriginal trackers and their relationship to early settlers and pioneers in Australia. This series was called *Trackers*, and films included *The proposition* (directed by John Hillcoat, 2006), *The tracker* (directed by Rolf de Heer, 2002), *Wind* (directed by Ivan Sen, 1999) and *One night the moon* (directed by Rachel Perkins, 2001).

Selected highlights of staff and public activities

The year 2008 has been particularly significant for the profile of Aboriginal culture. On 13 February 2008, Gallery staff attended a live screening of the National Apology to the Stolen Generations, held in the Centenary Auditorium.

On 3 April 2008, the Aboriginal flag was raised in front of the Gallery. It is now permanently flown in that prominent position.

Aboriginal and Torres Strait Islanders represent 1.7% of the Gallery's workforce, which is just under the NSW government's Two Ways Together public sector employment target of 2%.

One of the most remarkable events to have happened recently at the Gallery took place on Saturday, 14 June 2008, in association with Reconciliation Week and *Living black*. The Aboriginal dance troupe the Chooky Dancers (Indigenous men from Elcho Island in the Northern Territory) gave two performances of a collection of their dances, including a world-famous version of 'Zorba the Greek'. Sixteen hundred people crowded into the central court to watch the Chooky Dancers, and film of the event has been made available via the Gallery website and YouTube.

Resources

Last year the Gallery launched the Manioo workshop. 'Manioo' is an Eora word meaning 'to pick up anything'. This free workshop has been designed by the Gallery specifically to support and encourage underachieving gifted K-6 students in an effort to meet their intellectual, artistic, social and emotional needs using the Gallery's permanent collection as a key resource within this 'special environment'. The workshop is designed for disadvantaged children from differing backgrounds, with a focus on Indigenous children.

Indigenous artists who have works in the Gallery's permanent collection talked to students about their work and assisted them with art making.

Children's Art Trails are an innovative and interactive education resource, combining looking at and interpreting specific artworks with drawing and writing activities. This year an art trail was designed in conjunction with the *Living black* exhibition.

A major Aboriginal art publication, *One sun one moon*, was launched in July 2007. More information about this wonderful book can be found in the 'Publications' section of this report.

Three Indigenous teacher-lecturers successfully completed the biannual Gallery Educators Course, joining the Gallery's Education team and adding an important dimension to education program delivery related to the Yiribana Gallery and Aboriginal and Torres Strait Islander art.

Throughout the year, the volunteer guides received ongoing training that specifically focused on the Aboriginal and Torres Strait Islander art collection. This important training goes beyond the artwork in the Gallery, introducing guides to the many social and political issues surrounding the production of Indigenous art in Australia. The training aims to continue the development of the volunteer guides, ensuring they are up to date with the dynamic nature of Indigenous art and culture.

One-hour educational tours of the Yiribana Gallery designed for kindergarten to secondary school children, for tertiary students and for special needs groups are conducted regularly.

Throughout the year, guided tours were conducted for Aboriginal people to assist in strengthening their appreciation of Aboriginal art and artists.

Several years ago, as part of Collection Character Tours, the character of Ngununuy, the cheeky fruit bat, was created to take visitors on a lively tour of Aboriginal art, creating a greater understanding of key artworks from the collection. Unfortunately, due to lack of sponsorship funding for family programs, the character tours felt the pinch and have been pared back until a new funding source can be made available. However, Ngununuy was revised and refreshed for NAIDOC Week in July 2008.

Strengthening our archive of Indigenous art, the Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists, as well as collect documentary materials on Indigenous art.

And, finally, the Aboriginal Collection Benefactors Group continued to raise funds specifically for the acquisition of Indigenous art.

ETHNIC AFFAIRS PRIORITIES STATEMENT

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 which are listed in the outcomes below.

Ethnic affairs priority outcomes 2007–08

EXHIBITIONS

The following exhibitions included in the 2007–08 exhibitions program reflected and promoted cultural diversity.

The arts of Islam: treasures from the Nasser D Khalili collection (22 June – 27 September 2007) was a major exhibition consisting of more than 350 rare and beautiful pieces of Islamic art from the Khalili Collection, including illuminated manuscripts and Qur'ans, colourful ceramics and enamelled objects. This significant exhibition, the finest display of the arts of the Islamic world ever seen in Australia, offered a rare opportunity to experience the rich and diverse artistic achievements of the 7th to the early 20th centuries.

The photographs of August Sander (17 November 2007 – 3 February 2008) featured 158 photographs documenting Sander's interest in typologies and his aim to produce a definitive 'atlas' of the German people. The exhibition was shown only in Sydney.

Ishiuchi Miyako: mother's (24 May – 5 August 2007) showcased photographs by noted artist Ishiuchi Miyako, reconstructing the show she presented at the Japan Pavilion at the Venice Biennale in 2005. One of the Biennale's highlights, it contained a series of moving photos of the artist's deceased mother's personal belongings.

Translucent world: Chinese jade from the Forbidden City (29 August – 11 November 2007) was a unique presentation of Chinese jade from the outstanding collection of the Palace Museum, Beijing. The exhibition included more than 180 works representing all periods of Chinese jade carving, from Neolithic times to the Qing dynasty. The key object was a marvellous carved jade mountain, more than one metre high, depicting the nine elders of Huichang, commissioned by the Emperor Qianlong in 1787.

Intimate encounters: Indian paintings from Australian collections (22 February – 4 May 2008) was drawn from collections throughout Australia, both public and private. The exhibition of approximately 70 objects surveyed the major schools of Indian painting, highlighting the rich interactions that inspired each tradition.

Taishō chic: Japanese modernity, nostalgia and deco (22 May – 3 August 2008) captured the balance between modernity and nostalgia, the clash and the embrace. The exhibition featured paintings, prints, textiles and decorative arts from the period, ranging from prints of coolly sophisticated young women, to bold kimonos with abstract patterns that reinterpreted traditional motifs, to sleek glassware that represented the latest in art deco chic.

EDUCATIONAL AND ENTERTAINING PUBLIC PROGRAMS

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

- Art After Hours: special programs held every Wednesday night include performances, talks, films and music, with many of these events highlighting and exploring cultural diversity.
- Arts of Asia: this lunchtime lecture series invited leading curators and scholars to explore the inspiration and influence of the word in the arts of China and Japan.
- Decoding the Baroque: this sold-out lecture series continued to explore the development of Western culture through the examination of works by artists such as Bernini, Caravaggio and Velazquez.
- Education kits and language worksheets: this year the printed

education kits included *Adventures in Asia* and the new language worksheet series *Art speaks: Japanese* and *Art speaks: Italian*. The rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There are now 34 online education kits freely available for download from the Gallery's website at www.artgallery.nsw.gov.au/ed/resources/ed_kits

- Children's Art Trails: this innovative development in interactive education for children combines looking at and interpreting specific artworks with drawing and writing activities. Current art trails for children include *The arts of Islam*, *Goddess: divine energy*, *Giacometti* and *Pissarro*.
- Film: special film series were devised and presented in association with major exhibitions, including *Translucent world: Chinese jade from the Forbidden City* and *Intimate encounters: Indian paintings from Australian collections*. Particularly popular was the film series *The Iranian new wave*, which screened in conjunction with *The arts of Islam* exhibition.

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, including *Indian Link* and *Oziran*. The Gallery regularly advertises on SBS in various languages, including Mandarin, French, Arabic, Hindi, Punjabi and Vietnamese.

The Gallery continues to provide management services support to VisAsia, which promotes and cultivates a better understanding and enjoyment of Asian arts and culture.

The Gallery's guide maps were updated during the year and are available in Japanese, Mandarin and Korean, Italian, French, Spanish and German. This year the Gallery released an Arabic guide map in conjunction with *The arts of Islam* exhibition, which attracted a lot of first-time visitors to the Gallery.

GALLERY EMPLOYEES

This year, 27% of the Gallery's employees identified as coming from non-English-speaking backgrounds, which exceeds the NSW government target of 20%. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance.

As at 30 June 2008, the Gallery had staff officially designated as able to offer assistance in Hindi, Cantonese, Polish, German, 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.

Ethnic affairs priority goals for 2008–09

The Gallery's 2008–09 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony.

- *The lost Buddhas* features superb stone sculptures, some dating to the 6th century. The discovery of these Buddhist figures at the site of a long-destroyed temple in China is considered an archaeological find on par with the First Emperor's terracotta soldiers. Lost for over 800 years and on display for the first time outside of China, the sculptures will be on view only at the Gallery.
- *Monet and the Impressionists* includes 29 works by Claude Monet, alongside masterpieces by Cézanne, Degas, Pissarro, Renoir, Sisley and other artists. The Gallery will be the only Australian venue for this extraordinary exhibition of impressionist paintings from the Museum of Fine Arts, Boston.
- *Genji: the world of the Shining Prince* celebrates the 1000th anniversary in 2008 of Japan's oldest novel, the *Tale of Genji*. This exhibition will feature approximately 70 works displaying the imaginative power of Japanese artists in adapting and translating this timeless and popular tale.

The Gallery will present public and education programs supporting both exhibitions and associated events in 2008–09, including the lecture series *Arts of Asia: literature and legend 2*, *Monet's world* and *Decoding the Baroque I* as individual lunchtime and evening lectures. Art adventure tours will be conducted in conjunction with various exhibitions focusing on people and their cultural beliefs. The Gallery will continue to present a culturally diverse range of films. The Gallery will also continue to encourage staff to participate in the Community Language Allowance Scheme and to extend the range of languages currently represented.

OVERSEAS TRAVEL

Donna Brett, project officer, Curatorial Services
Europe, 27 July and 3–4 September 2007

Meetings to discuss exhibition loans and collections management.

Sun Yu, conservator, Asian Art
China, 6–16 August 2007
Condition report on works from the *Translucent world* exhibition on return to the Palace Museum.

Brian Ladd, head, Public Programs
Europe, 18–24 August 2007
Invited to speak at ICOM General Conference.

Natasha Bullock, curator, Contemporary Art
UK and Europe, 19 August to 14 September 2007
Courier return of *Untitled (old woman in bed)* and undertake exhibition research.

Terence Maloon, senior curator, Special Exhibitions
USA and Europe, 1 September to 9 November 2007
Research for *Abstraction* and Claude Monet exhibitions.

Kristel Smits, conservator, Paintings
UK, 11–22 September 2007
Courier two Millais paintings to TATE, London and courier to Sydney of works by Nolan for exhibition.

Liu Yang, curator, Chinese Art
Honolulu, 13–19 September 2007
Present research paper at international symposium on 19th- and 20th-century Chinese painting and calligraphy.

Tristan Sharp, senior coordinator, Education Programs
USA and Europe, 16 September to 2 October and 8–15 October 2007
Research leading art museum and school partnerships.

Charlotte Cox, registrar, Exhibitions
Abu Dhabi, 2–7 October 2007
Courier works from *The arts of Islam* exhibition.

Alan Lloyd, head, Conservation
Abu Dhabi, 7–14 October 2007
Courier works from *The arts of Islam* exhibition.

Charlotte Davy, senior registrar, Exhibitions
Abu Dhabi, 8–14 October 2007
Courier for works from *The arts of Islam* exhibition.

Khanh Trinh, curator, Japanese Art
Japan, 25 October to 7 November 2007
Research exhibitions on Japanese contemporary art (2009), *Lovers* (2009) and *Garden paintings* (2010).

Jackie Menzies, head curator, Asian Art
Kuala Lumpur, Singapore and Indonesia, 27 October to 24 November 2007

Research an exhibition of early Javanese Buddhist and Hindu art; investigate venues for future Australian art.

Judy Annear, senior curator, Photography
Korea, 28 October to 7 November 2007
Courier Sander work.

Jacqueline Strecker, curator, Special Exhibitions
Germany, 2–24 November 2007
Research and develop an exhibition on the art of the Weimar Republic.

Charlotte Cox, registrar, Exhibitions
USA, 7–16 November 2007
Attend Australasian Registrars Symposium in Chicago.

Richard Beresford, senior curator, European Art
UK, 10 November to 3 December 2007

Inspect and, if satisfactory, courier proposed acquisition to Sydney; continue research on collection and research catalogue entries for proposed *Devotion* exhibition.

Karen Hancock, graphic designer
Hong Kong and China, 15–24 November 2007
Supervise printing of *Brett Whiteley: studio* handbook.

Sun Yu, conservator, Asian Art
China, 16–29 November 2007
Condition report on works from the *Translucent world* exhibition on return to the Palace Museum.

Charlotte Cox, registrar, Exhibitions
USA, 6–13 February 2008
Courier return of August Sander exhibition to the J Paul Getty Museum in Los Angeles.

Peter Raissis, curator, European Prints, Drawings and Watercolours
Europe, 11–28 February 2008
Courier Vlamincq's *The red roofs* to Palais de Luxembourg, Paris and undertake research for two exhibitions.

Stewart Laidler, senior conservator, Paintings
Italy, 19–29 February 2008
Courier Francis Bacon's *Study for self-portrait* to Palazzo Reale and Skira Editore.

Anthony Bond, head curator, International Art
Europe, 27 February to 20 March 2008
Research and development of two major exhibitions for 2011 and beyond.

Anne Flanagan, general manager, Exhibitions and Building
Europe, 15–28 April 2008
Present paper at the International Exhibition Conference in Bonn.

Terence Maloon, senior curator, Special Exhibitions
Europe and UK, 24 April to 29 May and 18–28 June 2008
Research, identify and negotiate loans for *Paths to abstraction* and conduct a tour for AGS.

Richard Beresford, senior curator, European Art
UK and The Netherlands, 4–23 May 2008
Courier return of painting by Sir John Everett Millais and continue research on collection.

Jacqueline Strecker, curator, Special Exhibitions
USA, 25 May to 13 June 2008
Research and develop an exhibition on the art of the Weimar Republic.

Denise Faulkner, book buyer, Gallery Shop
USA, 28 May to 4 June 2008
Attend Book Expo America and visit key museum stores in Los Angeles.

Belinda Hanrahan, director, Marketing
UK, Europe and USA, 20 June to 8 July 2008
Attend marketing conference in Venice and meet with heads of marketing in major galleries.

Chaya Chandrasekhar, curator, South and Southeast Asian Art
India, 29 June to 25 July 2008
Develop and research three exhibitions for the AGNSW.

COLLECTION – PURCHASES

Dates of works given in brackets are estimates. Titles in brackets are descriptions rather than titles assigned by artists.

Australian art

David Aspden (Australia, 1935–2005), 1 painting and 8 drawings: *Loneliness of the long distance painter* (1986), oil on canvas; *Brazil revisited* (late 1990s), synthetic polymer paint on white wove paper; *Black light no 5* (1976), synthetic polymer paint on ivory wove paper; *Breakaway no 2* 1976, synthetic polymer paint wash, black ink on paper; *Silent music II* 1976, synthetic polymer paint on white wove paper; *Blues in three movements* 1976, synthetic polymer paint on white wove paper; *Red violet* (1976), synthetic polymer paint on white wove paper; *Drawing (yellow and orange)* (1976), synthetic polymer paint on white wove paper; *untitled (muted landscape)* (c1972), synthetic polymer paint on white wove paper. Patrick White Bequest Fund 2008

Judy Cassab (Australia, b1920), *Anandamai Ghat* 2002, pencil, watercolour on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2007

eX de Medici (Australia, b1949), *United spectres #3* 2007, hard-ground etching, black ink on six sheets of white wove paper. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2007

Petr Herel (Australia, b1943), *Jean Tardieu, the truth about monsters (letter to a visionary engraver)* (2007), bound artist's book: 19 leaves; 1 etching and aquatint, black and sepia ink; 13 leaves containing letterpress text; 2 leaves containing letterpress etching reproduction. Thea Proctor Memorial Fund 2008

Martin Lewis (Australia, 1881–1962), *Milsons Point and Circular Quay* c1900, pencil on paper, from a sketchbook. Purchased with funds provided by the Gil & Shay Docking Drawing Fund, Judy Cassab, Sue Hewitt, John Keightley, Lesley O'Shea and Joe Penn, Alan and Jancis Rees, and Joy West 2007

Martin Lewis (Australia, 1881–1962), *Street booth in Tokyo, New Years Eve* (1927), drypoint, printed in black ink on cream wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2007

Kevin Lincoln (Australia, b1941), 1 drawing and 1 watercolour: *Still life with box* 1989, watercolour, charcoal, pastel on white Johannot paper; *House by a canal 5* 2006, watercolour on paper. Kathleen Buchanan May Bequest Fund 2008

Sidney Nolan (Australia; United Kingdom, 1917–92), *Hare in trap* 1946, Ripolin enamel on hardboard. Purchased with funds provided by the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust and the Art Gallery of New South Wales Foundation 2007

Rodney Pople (Australia, b1952), *North south runway, Sydney airport* 2008, oil on linen. D G Wilson Bequest Fund 2008

Tom Roberts (Australia, 1856–1931), *Fog, Thames embankment* 1884, oil on paperboard. Purchased with funds provided by the Gleeson O'Keefe Foundation 2008

Clan Rodda (Australia, b1935), 2 drawings: *Dancer* 2005, pencil on off-white cartridge paper; *Male dancer* 2005, pencil on white laid paper. Thea Proctor Memorial Fund 2008

John Peter Russell (Australia, 1858–1930), *Study for 'Lot's wife'* 1886, pencil, white chalk highlights on laid paper on thin card. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2007

Wendy Sharpe (Australia, b1960), *Red dress* 2007, charcoal, pastel on paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2007

SUB TOTAL 23 WORKS

Aboriginal and Torres Strait Islander art

Tony Albert (Australia, b1981), *Headhunter* 2007, synthetic polymer paint and vintage Aboriginal ephemera. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2007

England Banggala (Australia, born c1925–2001), *untitled (triangular pandanus skirt)* 1988, natural pigments on bark. Purchased 2007

Kresna Cameron (Australia, b1982), 3 photographs: *No I never*

2007, digital print lightbox; *Come and sniff* 2007, digital print lightbox; *Help help help help* 2007, digital print lightbox. Purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2008

Lorraine Connelly-Northey (Australia, b1962), 4 woven string bags: *Narrbong (string bag)* 2008, rusted mesh fencing wire; *Narrbong (string bag)* 2007, rusted chicken-coupe tie wire; *Narrbong (string bag)* 2007, rusted exhaust pipe and fencing wire; *Narrbong (string bag)* 2008, rusted chimney flue and fencing wire. Purchased with funds provided by the Women's Art Group 2008

Destiny Deacon (Australia, b1957), **Michael Riley** (Australia, 1960–2004), *I don't wanna be a bludger* 1999, colour DVD, sound, 30 minutes. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Jack Maranbuma (Australia, born c1932), *Hollow log bone coffin*, natural pigments on bark. Purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007

Doreen Reid Nakamarra (Australia, born c1955), *Untitled* 2007, synthetic polymer paint on canvas. Purchased with funds donated in memory of James Agapitos OAM 2007

Eubena Nampitjin (Australia, born c1925), *Kinyu* 2007, synthetic polymer paint on canvas. Purchased with funds provided by the Patricia Bernard Bequest Fund and the Don Mitchell Bequest Fund 2007

Makinti Napanangka (Australia, born c1930), *Untitled* 2007, synthetic polymer paint on canvas. Purchased with funds donated in memory of James Agapitos OAM 2007

Marie Orsto (Australia, b1962), *Miyinga jilamara* 2008, diptych: natural ochres on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Paddy Japaljarri Sims (Australia, born c1917), *Yanjiripirri Jukurrpa (Star Dreaming)* 1961, 2007, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Christian Bumbera Thompson (Australia, b1978), 10 untitled photographic prints from the series *Emotional striptease* 2003, Pegasus digital print, 12 all of the same name. D G Wilson Bequest Fund 2008

Wingu Tingima (Australia, b1930s), *Minyma Tjuta Tjukurpa* 2007, synthetic polymer paint on canvas. Purchased 2007

SUB TOTAL 27 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 50 WORKS

Asian art

AUSTRALIA

Greg Leong (Australia; Hong Kong, b1946), *Opera frock for a giant Chinese Australian warrior diva* 2003, various brocades and fabrics, heat transfer prints. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

CHINA

Ram-shaped candle holder Western Jin dynasty 265–316 CE, celadon stoneware. Edward and Goldie Sternberg Chinese Art Purchase Fund 2007

Miao people, 4 pieces of jewellery, 5 textiles and 2 tools for batik making: *Dragon ball necklace* 1900s, silver; *Embossed headdress comb* 1900s, silver; *Large silver dress fastener hook with ornamentation* 1900s, silver; *Layered rounds of necklace* 1900s, silver; *Dark blue and purple embroidered baby carrier complete with original long straps* 1900s, silk embroidery on cotton; *Baby carrier embroidered with orange butterfly design* 1900s, silk embroidery on cotton; *Yellow embroidered cape* 1900s, silk embroidery on cotton; *Red diamond checks belt* 1900s, silk embroidery; *Shaman or leader's robe with blue and white designs* 1900s, silk embroidered on cotton; *Pen for batik designs* 1900s, wood, metal; *Pen for batik designs* 1900s, wood, metal. Roger Pietri Fund 2008

HUANG Yi (China, 1744–1801), *Embarking on the journey*, hanging scroll, ink on paper. Edward and Goldie Sternberg Chinese Art Purchase Fund 2008

SUB TOTAL 13 WORKS

INDONESIA

Java, *Cloth with Islamic inscriptions* 1900s, blue ground cotton batik. Purchased with funds provided by the VisAsia Dinner Fund to commemorate *The arts of Islam* exhibition 2008

SUB TOTAL 1 WORK

JAPAN

Male and female Shintô deities 900s–1000s, Heian period 794–1185, cypress wood with traces of polychromy. Asian Collection Benefactors Fund 2008

Male and female Shintô deities 1100s, Heian period 794–1185, cypress wood with traces of polychromy. D G Wilson Bequest Fund 2008

Iwasa Matabei School, *Tale of Genji* mid 1600s, Edo (Tokugawa) period 1615–1868, pair of six-fold screens, ink and colour on paper. Purchased with the assistance of the Diana Dorothea Bennett Fund 2007

Utagawa KUNISADA (Japan, 1786–1864), *Chapter 3 Shell of the locust* from the series *Romantic reminiscences of Genji* 1857–61, Edo (Tokugawa) period 1615–1868, ôban diptych, colour woodcut. Yasuko Myer Bequest Fund 2007

Utagawa KUNISADA (Japan, 1786–1864), **Andô/Utagawa HIROSHIGE** (Japan, 1797–1858), *'Yuki no niwa'* (*Garden scene in snow*) from the series *'Azuma Genji'* 1854, Edo (Tokugawa) period 1615–1868, triptych, colour woodblock print. Yasuko Myer Bequest Fund 2007

SUB TOTAL 5 WORKS

KOREA

Seven star spirits (ch'ilseungtaeng) 1931, hanging scroll, ink and mineral colour on cloth. Purchased with the assistance of the Asian Collection Benefactors Fund 2008

SUB TOTAL 1 WORK

INDIA

North India, probably Uttar Pradesh, *Folio from a dispersed series of the 'Bhagavata Purana'* c1520–30, opaque watercolour on paper. Purchased 2007

Rajasthan, *The levels of hell* early 1800s, concertina album, gouache on paper; 62 folios comprising 58 full-page illustrations in red, blue, green, yellow, black and white plus 4 fly leaves, Prakrit in black Devanagari script; bound in beige canvas cover with scalloped flap and tie. Purchased 2008

SUB TOTAL 2 WORKS

PAKISTAN

Swat Valley, ancient Gandhara, *Reliquary stupa* 1–200s, Kushan period c50 – early 400s, crystal, in 3 sections, with square gold parapet and 8 gold and pearl chains

suspended from lowest parasol (chattrā) of the six surmounting the drum, an additional cylindrical bronze container containing relics (one crystal drop, two gold rings, a gold stupa and a finely wrought gilt six-petal flower). Purchased 2007

Shahzia Sikander (Pakistan; United States of America, b1969), **The Fabric Workshop and Museum** (United States of America, est. 1977), *The illustrated page (edition #2)* 2005–07, gouache, gold leaf, silkscreen. Purchased with funds provided by the VisAsia Dinner Fund to commemorate *The arts of Islam* exhibition and the Asian Collection Benefactors Fund 2008

SUB TOTAL 2 WORKS

THAILAND

Northern Thailand, *Black water bottle* 1900s, earthenware. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

VIETNAM

Yao people, 2 textiles: *Woman's embroidered cross stitch garment with leaf pattern* 1900s, cotton, beads; *Embroidered Yao magician's robe with numerous symbols* 1900s, silk embroidered on cotton. Roger Pietri Fund 2008

SUB TOTAL 2 WORKS

VIETNAM/LAOS

Border of Vietnam and Laos, Co'tu area, *Metal beaded woven textile* 1900s, metal. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT
29 WORKS

European art pre-1900

Jacques Blanchard (France, 1600–38), *Mars and the vestal virgin*, oil on canvas. Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of NSW 2007

Rodolphe Bresdin (France, 1822–85), *The flight into Egypt* 1855, lithograph. Purchased 2008

Jean-François Millet (France, 1814–75), *The gleaners* 1855–56, etching. Parramore Purchase Fund 2007

SUB TOTAL 3 WORKS

Modern and contemporary art

Brook Andrew (Australia, b1970), *Ngajuu Ngaay Nginduugirr (I see you)* 1998, diptych: neon and transparency face mounted on acrylic. Contemporary Collection Benefactors 2007 with the assistance of Anonymous, Mark Baxter, Luca & Anita Belgiorno-Nettis, Peter Braithwaite, Kemsley Brennan & Stephen Buzacott, Andrew Cameron, Trevor & Carole Chappell, Jen Dowling & James Hill, Rob Gould, Stephen Grant & Bridget Pirrie, Ginny Green, David Kent, Robyn Norton & Stephen MacMahon, Nicola Pain & Michael Harris, Lisa Paulsen, Sue Salmon, Penelope Seidler, Bernard Shafer, John Sharpe, Vivienne Sharpe, Stephen Solomons, Miriam & Les Stein, Rachel Verghis, Michael Whitworth & Candice Bruce, Corinne & John Young

John Beard (Wales; Australia, b1943), *Janet Laurence* 2007, oil and wax on linen. Purchased 2007

Ian Burn (Australia; United States of America, 1939–93), *'Artists think ...'* no 1 1993, oil, card, wood (three parts). Rudy Komon Memorial Fund 2007

Adam Cullen (Australia, b1965), *Comedic relief* 2000, synthetic polymer paint on canvas. Contemporary Collection Benefactors 2008 with the generous assistance of Richard & Chrissie Banks, Peter Braithwaite & Gary Linnane, Stephen Buzacott & Kemsley Brennan, Andrew Cameron, Joseph Catanzariti, Trevor Chappell, Fran Clark, Peter English, Robert Gould, Ginny Green, Julian & Stephanie Grose, James Hill & Jen Dowling, Davina Jackson & Chris Johnson, Vasilii Kaliman, Stephen McMahon & Robyn Norton, Jan Minchin, Morna Seres & Ian Hill, Vivienne Sharpe & Tim McCormick, Lucy Turnbull, Rachel Verghis, Ray Wilson

Neil Emmerson (Australia, b1956), *wood nymph triptych (the heart is a lonely hunter)* 3 2006, colour screenprint on Dutch etching paper. Contemporary Collection Benefactors 2008

Valie Export (United States of America, b1940), *Touch cinema* 1969, black and white single-channel video, sound, 1:08 minutes. Mervyn Horton Bequest Fund 2007

Antony Gormley (England, b1950), *Haft* 2007, mild steel blocks. Art Gallery of NSW Foundation Purchase 2008

Gail Hastings (Australia, b1965), *So she said* 2007, enamel on plywood, acrylic on linen and canvas, framed watercolour and pencil on paper. Contemporary Collection Benefactors 2007

Anton Henning (Germany, b1964), *Portrait no 236* 2007, oil on canvas with lightframe. Purchased with funds provided by Geoff and Vicki Ainsworth and the Mervyn Horton Bequest Fund 2008

Roger Hilton (England, 1911–75), *Figure* 1970, charcoal. Purchased under the terms of the Florence Turner Blake Bequest 2007

David Hockney (England, b1937), *A closer winter tunnel*, Feb–Mar 2006, oil on canvas, 6 panels. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of New South Wales Foundation 2007

Ruark Lewis (Australia, b1960), **Paul Carter** (Australia, b1951), *Raft* 1995, stenciled hexaglot text in pencil graphite on chalk gesso ground inscribed on rafters with underframes (28 sets, each 120cm square), silk drapes and audio soundtrack (42 minutes). Rudy Komon Memorial Fund 2008

Nigel Milsom (Australia, b1975), 2 paintings: *untitled (the incident)* 2007–08, oil on linen; *untitled (the incident)* 2007–08, oil on linen. Contemporary Collection Benefactors 2008

Giorgio Morandi (Italy, 1890–1964), *Still life* 1947, oil on canvas. Purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust 2007

Bruce Nauman (United States of America, b1941), 2 DVDs: *Revolving upside down* 1969, black and white single-channel video, sound, 61 minutes; *Lip sync* 1969, black and white single-channel video, sound, 57 minutes. Mervyn Horton Bequest Fund 2007

Rolf Nesch (Germany, 1893–1975), *Elbchaussee* 1931, drypoint. Purchased 2007

Scott Redford (Australia, b1962), 4 photographs from the series *Urinals: Surfers Paradise, Broadbeach, Fortitude Valley* 2000–01, 2000–01: *Urinal Broadbeach A* 2000–01, type C photograph; *Urinal Broadbeach B* 2000–01, type C photograph; *Urinal Fortitude Valley A* 2000–01, type C photograph; *Urinal Fortitude Valley D* 2000–01, type C photograph. Contemporary Collection Benefactors 2007

Julie Rrap (Australia, b1950), *Body double* 2007, DVD, silicon rubber and electronic components. Contemporary Collection Benefactors and Rudy Komon Memorial Fund 2007

Doris Salcedo (Colombia, b1958), *Untitled* 2007, wood, concrete, metal and fabric. Purchased 2007

Carolee Schneemann (United States of America, b1939), *Meat joy* 1964, single-channel video of 16mm colour film, sound, 6 minutes. Mervyn Horton Bequest Fund 2007

William Sharp (United States of America, b1936), **Joseph Beuys** (Germany, 1921–86), *Joseph Beuys' public dialogue* 1974, black and white single-channel video, sound, 2 hours and 15 minutes. Mervyn Horton Bequest Fund 2007

KOGANEZAWA Takehito (Japan; Germany, b1974), *Untitled* 2007, neon, chair. Gift of Geoff and Vicki Ainsworth 2007

SUB TOTAL 27 WORKS

Photography

Jane Burton (Australia, b1966), *Wormwood #3* from the series *Wormwood* 2006–07, type C photograph. Purchased with funds provided by John Armati, Robert & Vassily Skinner, and Suzanne Steigrad 2008

Jane Burton (Australia, b1966), *Wormwood #10* from the series *Wormwood* 2006–07, type C photograph. Purchased with funds provided by John Armati, Rex Irwin Art Dealer, Tara Mackay, and Andrew Rothery 2008

Olive Cotton (Australia, 1911–2003), *Gwynneth Stone* 1942, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2007

Shannon Ebner (United States of America, b1971), *Sculptures involontaires* 2006, printed 2008, type C photograph. Gift of Geoff and Vicki Ainsworth 2008

Maria Elvira Escallón (England; Colombia, b1954), 7 photographs and 1 DVD from the series *From the inside* 2003, printed 2008: *From the inside #1* 2003, printed 2008, type C photograph; *From the inside #2* 2003, printed 2008, type C photograph; *From the inside #3* 2003, printed 2008, type C photograph; *From the inside #6* 2003, printed 2008, type C photograph; *From the inside #7*

2003, printed 2008, type C photograph; *From the inside #10* 2003, printed 2008, type C photograph; *From the inside #11* 2003, printed 2008, type C photograph; *From the inside* 2003, colour video, sound, 12 hours. Mervyn Horton Bequest Fund 2008

Merilyn Fairskye (Australia, b1950), *Aqua/Bay #1* from the series *Aqua* 2007, pigment print. Purchased with funds provided by the Photography Collection Benefactors Program 2007

Simryn Gill (Singapore; Malaysia; Australia, b1959), *Run* 2006, printed 2008, 6 gelatin silver photographs and 3 type C photographs. Purchased with funds provided by the Mordant family and the Photography Collection Benefactors Program 2008

Ken Gonzales-Day (United States of America, b1964), *At daylight the miserable man got carried to an oak* from the series *Hang trees* 2002, printed 2007, Chromogenic photograph. Gift of Geoff and Vicki Ainsworth 2008

Rebecca Ann Hobbs (Australia, b1976), *High* from the series *Up with the fall, down on the diagonal* 2006, printed 2008, lightjet print. Purchased with funds provided by the Photography Collection Benefactors Program 2008

Rebecca Ann Hobbs (Australia, b1976), *Slip 'n slide* from the series *Up with the fall, down on the diagonal* 2007, printed 2008, lightjet print. Purchased with funds provided by Cameron Williams 2008

Sharon Lockhart (United States of America, b1964), *Untitled* 2007, Chromogenic photograph. Gift of Geoff and Vicki Ainsworth 2008

Paul Ogier (New Zealand; Australia, b1974), *Hauptbahnhof, Berlin* 2007, archival pigment ink on cotton rag paper. Purchased with funds provided by the Photography Collection Benefactors Program 2008

Catherine Opie (United States of America, b1961), *Justin Bond* 1993, Chromogenic photograph. Gift of Geoff and Vicki Ainsworth 2008

Franz Roh (Germany, 1890–1965), *Untitled* c1930, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2007

Allan Sekula (United States of America, b1951), *Mother and premature baby, Kassel* 2006–07, type C photograph. Gift of Geoff and Vicki Ainsworth 2008

Tim Silver (Australia, b1974), *untitled (tuvaluan triptych)* 2007, 3 type C photographs, unique prints. Purchased with funds provided by the Photography Collection Benefactors Program 2008

Glenn Sloggett (Australia, b1964), *Roadworker blues* from the series *Decrepit* 2006, printed 2007, type C photograph. Purchased with funds provided by King St Gallery, Jane Whiston and the Photography Collection Benefactors Program 2008

Glenn Sloggett (Australia, b1964), *Dolphin* from the series *Decrepit* 2005, printed 2007, type C photograph. Purchased with funds provided by Sandra Ferman and the Photography Collection Benefactors Program 2008

Darren Sylvester (Australia, b1974), *All you need to know you knew* 2007, lightjet print. Purchased with funds provided by Bronwyn Doutreband, Egil Paulsen, Russell Skelton & Virginia Trioli, Sullivan & Strumpf and the Photography Collection Benefactors Program 2008

SUB TOTAL 26 WORKS

TOTAL WESTERN ART DEPARTMENT 56 WORKS

TOTAL ALL DEPARTMENTS 135 WORKS PURCHASED

watercolour on white wove paper; *two female nudes* 1971, pen and black ink, wash on ivory wove paper; *two female nudes* 1973, pen and black ink, wash on ivory laid paper; *two nudes – woman and girl* 1974, pen and black ink, wash on ivory wove paper

PETER KINGSTON

Peter Kingston (Australia, b1943), *Australia -v- England chess set* 1976–78, reworked 1981, 1985, 2008, carved Oregon wood, enamel, perspex lid

LUCY LOANE

Yvonne Boag (Scotland; Australia, b1954), *Urban landscape II* (2000), colour sugarlift and open bite etching on white Somerset paper

JULIET LOCKHART IN MEMORY OF JOHN LOCKHART AO QC

Hector Gilliland (Australia, 1911–2002), *Gravel works, Richmond NSW* (1937), pencil, watercolour on ivory wove paper

JENNY POLLACK

David Barker (Australia, 1888–1946), 8 prints: *Jerusalem* (c1920), etching, black ink with plate tone on cream laid paper; *untitled (kookaburra)*, etching, brown/black ink on thick ivory wove paper; *untitled (sailing ships and seagull)*, drypoint, black ink with plate tone on thick white wove paper; *The fig tree* (c1920), etching, black ink with plate tone on thick, dark cream wove paper; *The mill, Sussex* (c1929), etching, fowl bite, black ink on ivory wove paper; *untitled (trams in street)* (c1929), drypoint, black ink on ivory wove paper; *(Martin Place)* (c1929), pencil, drypoint, black ink on cream wove paper; *Bridge Street* (1930), drypoint, black ink on ivory wove paper

GARRY PURSELL

Dick Watkins (Australia, b1937), *October* 1967, diptych: synthetic polymer paint on canvas

ALAN AND JANCIS REES

Lloyd Rees (Australia, 1895–1988), 21 prints and 1 drawing: *The distant Derwent II* 1983, transfer lithograph, black ink on ivory wove paper; *Sunrise at Sandy Bay* 1985, transfer colour lithograph, black, blue and yellow ink on ivory Velin Arches paper; *Sunrise at Sandy Bay* 1985, transfer lithograph, black ink on

white Velin Arches paper; *The little boat* 1983, transfer lithograph, black ink on ivory laid paper; *untitled (The Derwent, Hobart)* 1983, transfer lithograph, black ink on ivory wove paper; *untitled (The Derwent, Hobart)* 1984, transfer lithograph, black ink on white Velin Arches paper; *untitled (The Derwent, Hobart)* (1984), transfer lithograph, black ink on white Velin Arches paper, hand-coloured in watercolour; *Untitled* 1983, transfer lithograph, black ink on white wove paper; *untitled (The Derwent, Hobart)* 1983, transfer lithograph, black ink on white Velouwe paper; *untitled (Sunset, The Derwent, Hobart)* (1984), transfer lithograph, black ink on white Velouwe paper; *untitled (The Derwent, Hobart)* 1983, transfer lithograph, black ink on ivory Velin Arches paper; *untitled (The Derwent, towards the Tasman Bridge, Hobart)* 1984, transfer lithograph, black ink on white Velin Arches paper; *untitled (The Derwent, Hobart)* 1984, transfer lithograph, black ink on white Velin Arches paper; *untitled (The Derwent, Hobart)* (1984), transfer lithograph, black ink, hand-coloured with watercolour on white Velin Arches paper; *untitled (The Derwent, Hobart)* (1983, printed later), transfer lithograph, black ink on white Johannot paper; *Boat in the bay* (1982, printed later), transfer lithograph, black ink on cream wove paper; *untitled (Tasmania)* 1987, transfer lithograph, black ink on Velin Arches paper; *untitled (third version of Veteran tree)* (c1988), transfer lithograph, black ink on ivory Velin Arches paper; *untitled (Balls Head, Sydney)* 1987, transfer lithograph, black ink on white Velin Arches paper; *Rainforest* (1988), transfer lithograph, black ink on ivory Velin Arches paper; *untitled* (c1986), lithographic crayon on transfer paper

JAN RISKE

Jan Riske (Australia, b1932), 12 drawings: *untitled* 1990, pen and black ink on white wove paper, 12 all of the same name

HANS AND PAMELA SCHUTTLER

Chris Denton (Australia, b1950), *Beyond the hyperdrome 4* 1992, photo-etching, aquatint, dark green/black ink on white wove paper
Euan Heng (Scotland; Australia, b1945), *Ne'erday* 1991, linocut, black ink and hand-coloured with watercolour on white wove paper

Timothy Ralph (Australia, b1959), *Goodbye Chiko* 1989, drypoint, black ink on ivory wove paper

GEORGE SOUTTER AND JOHN YU

attrib. Ailsa Lee Brown (Australia, 1898–1943), *untitled (cranes by harbour)* (c1937), wood engraving, black ink on cream Japanese paper

Noel Counihan (Australia, 1913–86), *Mexican girl* 1970, linocut, black ink on white Japanese paper

Gladys Gibbons (Australia, 1903–69), *Daisies* (c1933), linocut, black ink on ivory Japanese paper

Weaver Hawkins (United Kingdom; Australia, 1893–1977), 1 print and 1 watercolour: *Maltese cart* (1930), colour woodcut on ivory (Japanese?) paper; *untitled* 1940, pencil, watercolour on white wove paper

Frank Hinder (Australia, 1906–92), *Enid at mealtime* 1937, black conté on ivory paper

attrib. Adelaide Ironside (Australia, 1831–67), *untitled (figure with sheaf of wheat – Ruth?)* (c1853), watercolour on ivory wove paper on card

Bea Maddock (Australia, b1934), *Male I* (1967), woodcut, black ink on ivory Japanese paper

Eileen Mayo (Australia; New Zealand; United Kingdom, 1906–94), 2 prints: *Mantis* (c1968), colour linocut, collotype; *Mantis in the sun* (c1968), colour linocut, collograph on white paper on cardboard

Adelaide Perry (Australia, 1881–1973), *The Bridge, October 1929* (1930), linocut, black ink on thin cream paper on cardboard

Algirdas Simkunas (Latvia; Australia, 1927–72), 2 drawings: *(Figure on horse)*, charcoal on ivory wove paper; *(Cubist figure)*, charcoal on ivory wove paper

Peter Upward (Australia, 1932–83), 8 prints from the *Sandura suite* 1974–75: *Sadewa's servants are frightened by the presence of evil spirits* 1974, colour screenprint on ivory wove paper; *Garuda bird* 1974, colour screenprint on ivory wove paper; *Jungle near the Elephant Caves* 1974, colour screenprint on ivory wove paper; *Gamelan orchestra* 1974, colour screenprint on ivory wove paper; *Monkey savouring the moment before eating the louse found on the Barong* 1974, colour screenprint on ivory wove paper; *My old black billy* 1974, colour screenprint on ivory wove paper; *Lah deed dah* 1974,

colour screenprint on ivory wove paper; *Bronte* 1975, colour screenprint on ivory wove paper

MEREDITH STOKES

Nora Heysen (Australia, 1911–2003), *Portrait of Evie Stokes* 1935, brown conté on ivory wove paper

BARBARA TUCKER

Albert Tucker (Australia, 1914–99), *Gift bearers* 1955, oil on hardboard

ANNE WIENHOLT

Godfrey Miller (Australia, 1893–1964), 2 drawings: *Nude study*, pencil on ivory machine-wove paper; *Nude study*, pencil on ivory machine-wove paper

STAFF OF THE ART GALLERY OF NSW

Michael Kempson (Australia, b1961), *Regret* 2002, colour etching, aquatint, open bite, deep etch on cream Arches paper

SUB TOTAL 184 WORKS

Aboriginal and Torres Strait Islander art

CHRISTOPHER HODGES AND HELEN EAGER

Casey Kemarre (Australia), *Head* c1990, synthetic polymer paint on wood

Queenie Kemarre (Australia, born c1920), 2 paintings: *Bird* c1990, synthetic polymer paint on wood; *Figure* c1990, synthetic polymer paint on wood

Janice Kngwarreye (Australia, born c1958), 2 paintings: *untitled (first man)* 1989, natural pigments on wood; *untitled* c1990, synthetic polymer paint on wood

Lucky Kngwarreye (Australia, born c1952), 2 paintings: *untitled* c1992, synthetic polymer paint on wood; *Dog* c1990, synthetic polymer paint on wood

Ruby Kngwarreye (Australia, b1968), *Lizard* c1990, synthetic polymer paint on wood

Mary Morton Kemarre (Australia, born c1925), *Torso* 1992, synthetic polymer paint on wood

Billy Morton Petyarre (Australia, born c1930), 2 paintings: *Dog* c1990, synthetic polymer paint on wood; *Man figure* c1990, synthetic polymer paint on wood

Louie Pwerle (Australia, born c1938), *Kangaroo* 1989, synthetic polymer paint on wood

Wally Pwerle (Australia, born c1962), *Female figure* c1990, synthetic polymer paint on wood

Unknown (Australia), *Small figure* 1989, synthetic polymer paint on wood

Unknown (Australia), *Eagle* c1990, synthetic polymer paint on wood

Unknown (Australia), *Echidna* c1990, synthetic polymer paint on wood

Unknown (Australia), *Untitled* c1990, wood

Unknown (Australia), *Bird* 1988, synthetic polymer paint on wood

MARGARET TUCKSON

Rosella Namok (Australia, b1979), *That day* 1999, synthetic polymer paint on canvas

SUB TOTAL 19 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 203 WORKS

Asian art

CHINA

RENA BRIAND

Export ware, *Dish with two birds*, blue and white porcelain

MRS H DRESNER

Bi disc decorated with dragons
Qing dynasty 1644–1911, jade

MARY AND HENRY FUNG

3 sculptures and 1 ceramic: *Rectangular bead ornamented with dragon motif* Han dynasty 206 BCE – 220 CE, yellowish jade altered to brown in some areas; *Tongue amulet of a cicada* Han dynasty 206 BCE – 220 CE, greyish-white jade with stains of red pigment; *A pair of ornaments* 1800s, Qing dynasty 1644–1911, light green jadeite; *A pair of bowls with floral design* 1920s, Republic 1912–49, porcelain with underglaze blue decoration

DR SINCLAIR GILLIES

Oriental cup early 1800s, porcelain
Export ware, 2 ceramics: *Teapot* 1700s, stoneware with gilt and enamel decoration; *Jug with raised floral and butterfly pattern* 1700s, porcelain

MS NANCY LEE

LIANG Dingfen (China, 1859–1919), *Poem in running script*, ink on paper

Duanfang (China, 1861–1911), 2 rubbings: *Ink rubbing taken from a Western Han dynasty (206–25 BCE) tile with an inscription* 1909, ink on paper and silk; *Ink rubbing of the inscription cast on the lid of a 'gui' vessel of the late Western Zhou dynasty (c1000s–771 BCE)*, ink on paper and silk

TANG Hengwen (China, late 1800s–early 1900s), *Ouyang Xiu's 'On the clique' in regular script*, ink on silk

DUAN Xu (China, 1864–1936), *Poem in running script*, ink on silk

SHANG Yanliu (China, 1875–1963), **Huang Junbi** (China; Taiwan, 1899–1991), *Fan with 'Comment on painting' in running script* 1941, 1942, ink and colour on paper

YU Youren (China, 1878–1964), *Poem in cursive script*, ink on paper

FROM THE COLLECTION OF THE LATE AUDREY QUIGLEY, A GIFT FROM HER LOVING HUSBAND BARRY QUIGLEY

Water pipe c1900, brass with cotton tassel

JUDITH AND KEN RUTHERFORD

5 textiles: *Double-sided cheat's handkerchief*, calligraphy on silk; *Cheat's handkerchief*, calligraphy on silk; *Cheat's handkerchief*, calligraphy on cotton; *Cheat's handkerchief*, calligraphy on paper; *Cheat's handkerchief*, calligraphy on paper

THE STORCH FAMILY IN LOVING MEMORY OF FREDDIE STORCH

Armchair with stone panel set on splat early 1900s, wood (*huali*), stone

BEQUEST OF FREDDIE STORCH

1 ceramic and 1 sculpture: *Covered bowl with plum blossom and magpie design* Guangxu 1875–1908, Qing dynasty 1644–1911, porcelain with yellow, blue, black enamel decoration
Hebei Province, *Bodhisattva* Tang dynasty 618–907, white marble, standing on a black base

JOHN YU AND GEORGE SOUTTER

Changsha ware, 2 ceramics: *Kendi with straight spout* Tang dynasty 618–907, earthenware decorated in yellow glaze; *Kendi* Tang dynasty 618–907, stoneware with yue-like glaze decorated with brown splashes

SUB TOTAL 27 WORKS

INDIA

ZENOBIYA BOYCE

Krishnaji Howlaji Ara (India, 1914–85), *untitled (still life)* c1945, gouache on paper

Shiavax Chavda (India, 1914–90), 1 drawing and 1 painting: *Manipuri drummer* 1963, ink and pencil on paper; *Dancer* 1961, acrylic on canvas

Sayed Haider Raza (India, b1922), *untitled (village landscape)* 1948, watercolour on paper

DR AND MRS D HODGKINSON

North India, *Dagger (khanjar)*
Mughal c1526–c1857, steel with bone handle, pigment, blue scabbard

J A AND H D SPERLING

Double-handed punch-dagger ('katar') with cover, metal with gilt pattern on handle

SUB TOTAL 6 WORKS

INDONESIA

PETER COURT AND FAMILY IN MEMORY OF DEE COURT

East Timor, *Granary door* c1940s, carved wood

THOMAS MURRAY

Kalimantan, *Bead panel*, glass beads on cloth

JOHN YU AND GEORGE SOUTTER

5 textiles: *Batik with rusak design* c1900s, cotton, dyes; *Batik with rusak design* c1900s, cotton, dyes; *Batik – kain panjang*, cotton decorated with rusak pattern; *Batik – kain panjang* c1940s, machine-woven cotton; *Batik hanging*, cotton

Aceh, *Batik head cloth with stylised Islamic calligraphy design* early 1900s, cotton, dyes

Cirebon, 3 textiles: *Batik man's head piece or Kepala* mid 1900s, machine-woven cotton; *Batik – kain panjang* mid 1900s, machine-woven cotton, synthetic dyes; *Batik – kain panjang* 1950s–70s, machine-woven cotton, synthetic dyes

Eliza van Zuylen workshop (Indonesia, est. 1925, closed 1975), *Batik – kain panjang*, cotton

Oey Kek Hwa II (Indonesia), **Eliza van Zuylen workshop** (Indonesia, estab. 1925, closed 1975), *Batik – kain panjang* 1960, cotton

Jambi, Sumatra, 4 textiles: *Batik coffin cover with stylised Islamic*

calligraphy design mid 1900s, cotton, dyes; *Batik cloth with traditional Jambi stamped floral design* early 1900s, cotton, dyes; *Batik* early 1900s, cotton; *Batik* early 1900s, cotton

Java, 3 ceramics and 4 textiles: *Large kendi*, terracotta with silver alloy spout and later wooden stopper; *Kendi*, terracotta with silver alloy spout; *Kendi*, terracotta with surface polished by burnishing; *Batik – selimat or breast wrapper*, cotton; *Batik – kain panjang*, cotton with traditional repeat geometric pattern; *Batik – kain panjang*, cotton; *Batik – selimat (scarf) or breast wrapper*, cotton

Java or Bali, *Block-printed textile – kain panjang* c1975–2000, cotton

Java, probably Pekalongan, *Batik – kain panjang (long cloth)*, cotton

Liem Wat Beng workshop (Indonesia), *Batik – kain panjang* mid 1900s, cotton

Pekalongan, Java, *Batik altar cloth* c1930, tulis design on cotton

Toraja, Sulawesi, *Toraja banner* early 1900s, machine-woven cotton and colourful design with tie-dying plangi technique

SUB TOTAL 29 WORKS

IRAN

MIRANDA WORSLEY

Persia, *Jug* c1150–1200, earthenware decorated in black slip under turquoise glaze

SUB TOTAL 1 WORK

IRAQ

MAREA GAZZARD

Abbasid lustreware bowl 900s, earthenware painted in lustre on an opaque white glaze

SUB TOTAL 1 WORK

JAPAN

REV JOHN ADAMS

Shrine procession of the Tōshōgū post 1850, Edo (Tokugawa) period 1615–1868, Meiji period 1868–1912, illustrated book

ANONYMOUS GIFT

Tosa School, *Quails and pampas grass* 1700s, Edo (Tokugawa) period 1615–1868, single six-fold screen, ink and colour on gold ground

REV MUNEHARU KUROZUMI

YAGI Issō (Japan, 1894–1973), *Flower vase*, stoneware with dark green glaze

STEPHEN MENZIES

Utagawa Kunisada (Japan, 1786–1864), *Chapter 2 Hahakigi* from the series *Romantic reminiscences of Genji* 1857, woodblock print

JEAN FRANCES MICHAELIDES

Satsuma ware, Hodota (Japan, est. 1887), *Plate with design of three women playing musical instruments* early 1900s, earthenware, gilding, enamel

KLAUS NAUMANN

Sumiyoshi Gukei (Japan, 1631–1705), *Chapter Usugumo from the Tale of Genji with accompanying poem* late 1600s, Edo (Tokugawa) period 1615–1868, 2 album leaves, mounted in a frame, illustration: ink, colour and gold on silk, calligraphy: ink on decorated paper

JOHN YU AND GEORGE SOUTTER

AKIYAMA Iwao (Japan, b1921), *On the evil soldiers – the graphic table of fighting* December 1966, paper collage, gouache and carbon ink

SAITŌ Kiyoshi (Japan, 1907–97), *Signal (A)* 1962, woodblock print, colour on paper

Rōsen (active 1900s), *Daruma* 1924, Taishō period 1912–26, hanging scroll; ink on paper

Yamawaki Kōhō (Japan, active 1900s), *Daruma and calligraphy* 1900–50, hanging scroll; ink and colour on paper

SUB TOTAL 10 WORKS

UZBEKISTAN

JOHN YU AND GEORGE SOUTTER

15 textiles: *Trapping*, cotton or wool tapestry weave on lined cotton support; *Pouch*, silk embroidered on cotton support, metal threads; *Pouch*, silk embroidered on cotton support, couched metal threads; *Pouch*, silk embroidered on silk support; *Pouch*, silk embroidered on cotton, mirrors; *Pouch*, silk embroidered on cotton; *ikat wall hanging* c1900s, old silk ikat panel mounted on a plain silk red ground base cloth; *Pair of tasselled animal trappings* early 1900s, embroidered silk, tarnished metal threads, 3 tiered tassels; *Pair of animal trappings* early 1900s, silk tapestry

weave using Memling gul pattern; *Hat with long tail*, embroidered silk; *Woman's coat or japon* 1900–25, cotton with elaborate traditional embroidered design; *Man's silk ikat coat* c1900s, silk ikat with cotton lining; *Wall hanging*, silk thread embroidery on cotton with niche and plain white cotton ground; *Wall hanging* c1900s, old silk ikat panel mounted on a plain silk red ground base cloth; *Tent pole bag*, embroidered silk on wool or silk backing

JOHN YU AND GEORGE SOUTTER
IN MEMORY OF DEE COURT

Yellow ground woman's coat c1900s, embroidered yellow silk with woven tasselled edging, cotton lining

SUB TOTAL 16 WORKS

VIETNAM

RENA BRIAND

1 piece of metalwork and 1 lacquerware: *Cham bell*, bronze; *Lacquer tray*, wood, mother of pearl inlays

FROM THE COLLECTION OF THE
LATE AUDREY QUIGLEY, A GIFT
FROM HER LOVING HUSBAND
BARRY QUIGLEY

Cylindrical betel nut container
c1900, mother of pearl inlay into
Chinese hardwood, with metal rims

SUB TOTAL 3 WORKS

TOTAL ASIAN ART DEPARTMENT
93 WORKS

European art pre-1900

BEQUEST OF MISS DOROTHY
SCHARF

John Constable (England, 1776–1837), *Stoke-by-Nayland Church* c1814, pencil

Thomas Gainsborough (England, 1727–88), *Trees by a pool* early 1750s, pencil

GEORGE SOUTTER AND JOHN YU

Frederick Christian Lewis (England, 1779–1856), after **John Flaxman** (England, 1755–1826), 8 prints and 5 duplicate prints from *Acts of mercy* 1831: *Instruct the ignorant* 1831, engraving; *Feed the hungry* 1831, engraving; *Clothe the naked* 1831, engraving; *Visit the*

sick 1831, engraving; *Comfort the afflicted* 1831, engraving; *Go to the house of mourning* 1831, engraving; *Comfort the fatherless and widow* 1831, engraving; *Deliver the captive* 1831, engraving; *Instruct the ignorant* 1831, engraving; *Clothe the naked* 1831, engraving; *Go to the house of mourning* 1831, engraving; *Comfort the fatherless and widow* 1831, engraving; *Deliver the captive* 1831, engraving

SUB TOTAL 15 WORKS

Modern and contemporary

ANONYMOUS GIFT

Adam Cullen (Australia, b1965), *John Travers* 2003, synthetic polymer paint on canvas

ESTATE OF STEPHEN BIRCH

Stephen Birch (Australia, 1961–2007), 1 installation and 1 sculpture: *Civic minded* 1999, polyurethane, fiberglass, leather, rubber, acrylic and oil; *Untitled* 2005, polyurethane, fibreglass, acrylic and oil

JANET BURCHILL AND JENNIFER
McCAMLEY

Janet Burchill (Australia, b1955), **Jennifer McCamley** (Australia, b1957), *Temptation to exist (untitled)* 1986, 6 type C photographs on aluminium

DENISE GREEN

Denise Green (Australia; United States of America, b1946), *Curfew* 1976, black ink on paper

MIKE PARR

Mike Parr (Australia, b1945), 1 sculpture, 1 DVD and 2 photographs from the mixed-media installation *AMERIKA the ice is melting ...* 2006: *AMERIKA, bride dress vitrine* 2006, truncated wedge vitrine containing gold leaf casting of the artist's left arm and bride dress; *AMERIKA, performance for as long as possible, 9–12 May 2006* 2006, videostream, 74 hours; *Best man* 2006, type C photograph; *Primitive gifts* 2006, type C photograph

ROBBIE AND MARY RUDKIN

Denise Green (Australia; United States of America, b1946), *Tulipendron #1* 1977, oil on canvas

GEORGE SOUTTER AND JOHN YU

Keith Vaughan (England, 1912–77), *Boy by a dingy* 1949, colour lithograph

SUB TOTAL 11 WORKS

Photography

BONITA ELY

Bonita Ely (Australia, b1946), set of 85 unique jet prints in 9 groups from the series *The Murray's edge* 2007–8, 2007–08: 1. *Murray headwaters* 2008, 14 unique inkjet prints; 2. *Near Corryong* 2007, 8 unique inkjet prints; 3. *Barmah* 2007, 9 unique inkjet prints; 4. *Lake Boga* 2008, 5 unique inkjet prints; 5. *Near the Murrumbidgee Murray junction* 2007–08, 12 unique inkjet prints; 6. *Robinvale, Euston* 2007–08, 4 unique inkjet prints; 7. *Bottle Bend near Mildura* 2008, 11 unique inkjet prints; 8. *Near Swan Reach, South Australia* 2007, 12 unique inkjet prints; 9. *The Murray's estuary: Lake Alexandrina, Lake Albert, the Coorong* 2007, 10 unique inkjet prints

RICHARD WOLDENDORP

Richard Woldendorp (Netherlands; Australia, b1927), *4833 Seawater leaching into Lake Macleod, north of Carnarvon, Western Australia* 2006, inkjet print

SUB TOTAL 10 WORKS

TOTAL WESTERN ART
DEPARTMENT 36 WORKS

TOTAL ALL DEPARTMENTS 332
WORKS GIFTED

TOTAL WORKS PURCHASED
AND GIFTED IN 2007–08: 467

COLLECTION – LOANS

*Renewed loans

Works lent to the Gallery

The Gallery received a long-term loan of two major works by Bertram Mackennal from Tate Britain. Mackennal's *Earth and the elements* 1907 and life-size marble *Diana wounded* 1907–08 were purchased from Mackennal in the early 20th century and will become permanent features of our Gallery's colonial display courts.

A work by the young Sydney-based Indigenous artist Daniel Boyd, *Sir no beard* 2007, has been offered to the Gallery on long-term loan from a private collector. Boyd will be the subject of a *Sunday arts* documentary for ABC Television in the coming year.

Colin McDonald has continued to provide the Gallery with a rotating loan of different Japanese swords, which have a permanent display cabinet in the Japanese galleries. This is one of the only permanent displays of such unique pieces in an Australian Gallery.

JOY FLEISCHMANN

Arthur Fleischmann, *Bali woman with scarf* (1940s), terracotta; *Masked dancer* (c1939), terracotta

COLIN MCDONALD

Sword: echizen kanenaka katana (plus koshirae) 1681; *Sword: kashu iehira wakizashi (plus koshirae)* 1661; *Sword: hojoi masatsugu wakizashi* 1716; *Sword: kaimihara masaoku katana* 1532; *Sword: monju naginata-naoshi (plus koshirae)* 1624; *Sword: chu mihara tachi* 1394; *Sword: tachi-goshirae* 1868–1912; *Sword furniture: shibuichi o-kozuka*; *Sword guard: sentoku tomoyoshi (Mito school)*; *Sword guard: iron sendai (dragons)*; *Sword furniture: iron shigeharu (fuchi-gashira)*; *Sword furniture: shakudo menuki (shishi)* mid-late Edo (Yanagawa); *Sword furniture: shibuichi kozuka (cormorant)*; *Sword furniture: sentoku (waves)*; *Sword furniture: shakudo kogai (saddle)*; *Sword furniture: iron tuchi-gashira (herons)*

S MENZIES

Nakajima Shunkō, *Beauties of modern day* 1895, 12 woodblock prints bound in a concertina album

MICHAEL RILEY FOUNDATION

Michael Riley, *Tracey* 1985, hand-coloured gelatin silver photograph

PRIVATE COLLECTION

Daniel Boyd, *Sir no beard* 2007, oil on canvas

Sidney Nolan, *Woman in lagoon* 1957, polyvinyl acetate on hardboard

JOHN OLSEN

John Olsen, *Loopy rivers, Cape York* 2007, oil on canvas

TATE BRITAIN

Bertram Mackennal, *Diana wounded* 1907, marble; *The Earth and the elements* 1907, marble on onyx base

LAURENCE FULLER

Lucian Freud, *Reclining figure* 1994, etching

TRUSTEES OF THE MINNAMURRA FOUNDATION

Maxime Maufra, *Le Port de Sauzon, Belle-Ile-en-Mer* 1905, oil on canvas

*ANONYMOUS

Circle of Raphael, *A Franciscan saint*, tempera on poplar panel

Sebastiano Ricci, *The rest on the flight into Egypt* c1710–11, oil on canvas

Pierre Paul Prud'hon, *Portrait of a woman*, oil on canvas

Arie de Vois, *Portrait of a young man*, oil on copper

Louis Léopold Boilly, *Portrait of a man*, oil on canvas

*PRIVATE COLLECTION, SYDNEY

Michael Riley, *Untitled* 2000, printed later, pigment print

Oskar Kokoschka, *Landscape at Ullapool* 1945, oil on canvas

Jean Bellette, *Greek girl* 1975–76, oil on canvas

Ben Nicholson, *Wharfedale* 1972, pencil and brown wash; *Wharfedale no 2* 1972, pencil and blue wash

*PRIVATE COLLECTION, SOUTH AUSTRALIA

Horace Trenerry, *Pines, Aldinga* c1945, oil on board

*BRUCE AND JOY REID FOUNDATION

Karel Dujardin, *A fresh morning* 1657, oil on canvas

*POWERHOUSE MUSEUM, SYDNEY

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

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

YOSHINORI, *Pair of stirrups*, iron with gold and silver inlay

Seto ware tea caddy 18th century, stoneware

Seto ware tea caddy 18th century, stoneware

Seto ware tea caddy 18th century, stoneware

Cup, Tang dynasty, earthenware with sancai (three-colour) glaze

Works lent by the Gallery

Significant loans from the Gallery's permanent collections were made this year to the National Portrait Gallery, Penrith Regional Gallery, the National Gallery of Australia and Queensland Art Gallery, each staging major exhibitions on Australian artists John Brack, Peter Upward, Richard Larter and Kenneth Macquenn, respectively. Two touring exhibitions, *Cuisine and country*, commissioned by Orange Regional Gallery, and *Harbourlife: Sydney Harbour from the 1940s to recent times*, organised by Manly Regional Art Gallery and Museum, borrowed extensively from the Gallery's 20th-century Australian art collections, requiring significant rehanging of the modern courts and providing an opportunity for the public to discover seldom-seen works from this collection. Three iconic paintings from the 19th-century courts – Arthur Streeton's *Fire's on*, W C Piguenit's *The flood in the Darling 1890* 1895 and Eugene von Guérard's *Milford Sound, New Zealand 1877–79* – were lent to the National Gallery of Australia for the exhibition *Turner to Monet: the triumph of landscape*.

QUEENSLAND UNIVERSITY OF TECHNOLOGY ART MUSEUM, QLD

Breaking new ground: Brisbane women artists of the mid-twentieth century 27.07.07 to 30.09.07

William Dobell, *Margaret Olley* 1948, oil on hardboard

Margaret Olley, *Portrait in the mirror* 1948, oil on cardboard

BALLARAT FINE ART GALLERY, VIC

Eye to I: the self in recent art 01.08.07 to 28.10.07

Mutlu Çerkez, *Untitled: 18 April 2013* 2002, oil on canvas; *Untitled: 19 April 2013* 2002, oil on canvas; *Untitled: 21 April 2013* 2002, oil on canvas

HAWKESBURY REGIONAL GALLERY, NSW

BloodLines: art and the horse 02.08.07 to 14.10.07

Harold Cazneaux, *Black horses* 1920–30, bromoil photograph; *Untitled (dray horses in lane)* c1908, gelatin silver photograph

Ken Whisson, *Australian light* 1984, coloured crayons

Ethel Spowers, *The plough* 1929, wood engraving, black ink on thin ivory laid tissue paper

David Moore, *Fairground horses* c1953, printed 1997, gelatin silver photograph 1997

NATIONAL PORTRAIT GALLERY, OLD PARLIAMENT HOUSE, ACT

John Brack portraits 24.08.07 to 18.11.07

John Brack, *Barry Humphries in the character of Mrs Everage* 1969, oil on canvas; *Portrait of Fred Williams* 1979–80, oil on canvas; *Head and arms (Barbara Blackman)* 1954, black conté on ivory wove paper

NEWCASTLE REGION ART GALLERY, NSW

Lucian Freud: about men Newcastle Region Art Gallery, NSW 25.08.07 to 14.10.07
Bendigo Art Gallery, VIC 20.10.07 to 18.11.07

Lucian Freud, *Self portrait: reflection* 1996, etching on Somerset textured white paper; *Man posing* 1985, etching on Somerset Satin white paper; *Man resting* 1988, etching on Somerset Satin white paper

THE DRILL HALL GALLERY,
AUSTRALIAN NATIONAL
UNIVERSITY, ACT

Creative fellows

The Drill Hall Gallery, Australian
National University
09.08.07 to 16.09.07

Sidney Nolan, *Desert storm* 1966,
synthetic polymer paint on hardboard

MUSEUM OF CONTEMPORARY
ART, NSW

Julie Rrap

30.08.07 to 28.01.08

Julie Rrap, *Hairline crack* 1992,
Perspex and hair

CAMPBELLTOWN ARTS CENTRE,
NSW

News from islands

01.09.07 to 28.10.07

Simryn Gill, *Wonderlust* 1996–98,
Lee Weng Choy's shoes balanced
on a pair of coconuts

CITY MUSEUM AT OLD
TREASURY, VIC

**Melbourne bohemia: inside
Melbourne artists' studios**

05.09.07 to 25.11.07

A D Colquhoun, *Amalie S*

Colquhoun 1948, oil on canvas

Norman Carter, *The private view*
(c1905), oil on canvas

MANLY REGIONAL ART GALLERY
AND MUSEUM, NSW

**Artists as social commentators and
activists 1946–2006**

Manly Regional Art Gallery and
Museum, NSW

06.09.07 to 28.10.07

Hawkesbury Regional Gallery, NSW
08.02.08 to 30.03.08

Weaver Hawkins, *Atomic power*
1947, oil on hardboard

Grace Cossington Smith, *Signing*
1945, oil on paperboard

Roy Dalgarno, *Young miner and
the old workings* 1984, synthetic
polymer paint on canvas

Graeme Inson, *Roderick Shaw*
1956, oil on hardboard

Herbert McClintock,

Dawnbreakers 1939, oil on canvas
on hardboard; *Street scene* 1944,
oil on paperboard

Hal Missingham, *The barn*, Essex
(1935), oil on canvas on hardboard

Roderick Shaw, *Cable layers* 1946,
oil on plywood

Roy Dalgarno, *Miner drilling* 1945,
pen and ink on blue paper; *The
'Mae West'* c1948, pen and ink,
wash; *Steel worker* c1948, pen and
ink, wash

Herbert McClintock, *Seated
worker* 1957, pen and black ink,
watercolour on light grey laid paper

Michiel Dolk, *Woolloomooloo
mural project. Documentation of
community art project* 1982,
8 Cibachrome photographs;
*Woolloomooloo mural project.
Documentation of community art
project* 1982, Cibachrome
photograph

Merilyn Fairskye, *Woolloomooloo
mural project. Documentation of
community art project* 1982,
8 Cibachrome photographs

Merilyn Fairskye, **Michiel Dolk**,
*Woolloomooloo mural project.
Documentation of community art
project* 1982

NATIONAL GALLERY OF
AUSTRALIA, ACT

*Black robe, white mist: art of the
Japanese Buddhist nun Rengetsu*
08.09.07 to 27.01.08

Ōtagaki RENGETSU, *Calligraphy:
(poem)* 19th century, hanging scroll,
ink on paper; *Teabowl* 19th century,
stoneware with underglaze blue and
black pigment on white slip

NATIONAL GALLERY OF VICTORIA,
VIC

Gordon Bennett, *a survey*
Ian Potter Centre: NGV Australia, VIC
24.08.07 to 03.01.08

Queensland Art Gallery, QLD
10.05.08 to 03.08.08

Art Gallery of Western Australia, WA
20.12.08 to 22.03.09

Gordon Bennett, *Myth of the
Western man (white man's burden)*
1992, synthetic polymer paint on
canvas

TATE BRITAIN, UK

Millais

Tate Britain, UK
26.09.07 to 13.01.08
Van Gogh Museum, Amsterdam,
Netherlands
15.02.08 to 18.05.08

Sir John Everett Millais, *The
captive* 1882, oil on canvas

LEWERS BEQUEST AND
PENRITH REGIONAL ART
GALLERY, NSW

*Frozen gestures: the art and
philosophy of Peter Upward*
20.10.07 to 02.12.07

Peter Upward, *Surry Hills green*
1960, oil, synthetic polymer paint
on hardboard; *(Abstract)* 1960,
oil on hardboard; *New reality* 1961,
synthetic polymer paint on
hardboard

CASTLEMAINE ART GALLERY AND
HISTORICAL MUSEUM, VIC

**Centenary celebration: first
Australian exhibition of women's
work 1907**
21.10.07 to 09.12.07

Eirene Mort, *Tablecloth with
waratah design* c1910, hand-
stencilled and embroidered organdy

Elizabeth Söderberg, *Tankard with
frilled lizard, insect and gumleaf
design* c1906–c1908, beaten
copper with chased and repoussé
decoration; *Candlestick with dolphin
design* c1910, brass with repoussé
and chased decoration

Edith Cusack, *Aline* (1890s), pastel
on linen

Constance Roth, *Apples* 1890,
oil on cedar panel

Susan Gether, *Wall panel with
swan and landscape design* c1908,
handwoven wool

QUEENSLAND ART GALLERY, QLD

Kenneth Macquoen retrospective
01.11.07 to 05.05.08

Kenneth Macquoen, *The boat
builders* c1948, pencil, watercolour;
Sandhill and sea (c1945), pencil,
watercolour on white watercolour
paper; *Twin hills* 1935, pencil,
watercolour on white watercolour
paper; *Cultivation paddocks on
Mt Emlyn* (c1953), pencil,
watercolour; *Mt Dornville* (1945),
pencil, watercolour

WHITNEY MUSEUM OF AMERICAN
ART, USA

**Lawrence Weiner: AS FAR
AS THE EYE CAN SEE**

Whitney Museum of American Art,
USA

15.11.07 to 10.02.08

Museum of Contemporary Art,
Los Angeles, USA

13.04.08 to 14.07.08

K21 Kunstsammlung Nordrhein-
Westfalen, Germany
27.09.08 to 04.01.09

Lawrence Weiner, *(THIS AND
THAT) PUT (HERE AND THERE)
OUT OF SIGHT OF POLARIS* 1990,
synthetic polymer paint

NATIONAL GALLERY OF VICTORIA,
VIC

Modern Britain 1900–1960

NGV: International, VIC

15.11.07 to 24.02.08

Leonard Appelbee, *Herrings* 1946,
oil on paper over cheesecloth on
panel

John Bratby, *Interior with fireplace
and window at Greenwich* 1957, oil
on board

Edward Burra, *Holy Week: Seville*
1937, watercolour over pencil and
black chalk

Merlyn Evans, *The trial* 1949,
tempera on duck; *Stone axe found
in Scotland* 1933, chalk (conté)

Spencer Gore, *The Icknield Way*
1912, oil on canvas

Tristram Hillier, *Careening* 1939,
oil on canvas; *Criquetot – l'Esneval*
1945, oil on canvas

Ivon Hitchens, *Evening pool* 1947,
oil on canvas

Augustus John, *Reverie* c1914,
oil on wood panel

David Jones, *Self-portrait* 1928,
oil on canvas

Henry Moore, *Sculptural ideas,
hollow form* 1938, pencil, pen and
red and black ink, red and grey wash

Paul Nash, *Mimosa wood* 1926, oil
on canvas; *Sunflower and sun*
1942, oil on canvas

Ben Nicholson, *Still life (Alice
through the looking glass)* 1946, oil
and pencil on canvas

Samuel Peploe, *Melon* c1906, oil
on canvas; *Still life: apples and jar*
1912–16?, oil on canvas

Glyn Philpot, *The draughtsman*
1923, oil on canvas, mounted on
hardboard

William Roberts, *The interval
before round ten* 1919–20, oil on
canvas; *Study for 'The Prodigal sets
out'* 1926–27, watercolour, pencil

William Scott, *Frying pan and eggs*
1949, oil on canvas

Walter Richard Sickert, *Sketch for
'The raising of Lazarus'* 1929–32, oil
on canvas

Sir Stanley Spencer, *Christ in
Cookham* 1951–52, oil on canvas;
Cookham Lock 1935, oil on canvas;
The scrapheap 1944, oil on canvas;
Wheatfield at Starlings 1947, oil on
canvas

Graham Sutherland, *Devastation:
burnt out offices* 1941, watercolour,
black, white and yellow chalks, over
pencil

John Tunnard, *Abstract* 1944,
watercolour and gouache

Percy Wyndham Lewis, *Figure
composition (man and woman with
two bulldogs)* 1912–13, pen and
ink, watercolour, gouache

THE DRILL HALL GALLERY,
AUSTRALIAN NATIONAL
UNIVERSITY, ACT

**Smile of the Buddha: image of
enlightenment**
02.11.07 to 17.12.07

Unknown, *Seated Buddha* 18th
century, gilt bronze

MUSEUM OF CONTEMPORARY ART, NSW

Shahzia Sikander
27.11.07 to 17.02.08

Unknown, *Portrait of Khuda-Banda Khan, son of Amir-ul-umara* c1720–50, watercolour on paper

Unknown, *Portrait of a nobleman* 1720–50, opaque watercolour with gold on paper

Bhupat Das, *Ibrahim Adham ministered by angels* c1760, opaque watercolour with gold on paper

Unknown, *Todi Ragini* late 18th century, opaque watercolour with gold on paper

Unknown, *Portrait of a Mughal courtier* c1770, opaque watercolour on paper

Unknown, *Kabir tending his loom* c1740, opaque watercolour on paper

Unknown, *Figure of a woman* late 18th century, opaque watercolour with gold on paper

Unknown, *Study for a portrait of a nobleman* c1800, ink on paper

Unknown, *Girl with flowers* c1720–50, opaque watercolour on paper

Unknown, *A rajah of Jodhpur in ceremonial procession* c1820, opaque watercolour with gold on paper

MANLY REGIONAL ART GALLERY AND MUSEUM, NSW

Harbourlife: Sydney Harbour from the 1940s to recent times

Manly Regional Art Gallery and Museum, NSW
30.11.07 to 13.01.08

Macquarie University Art Gallery, NSW
23.01.08 to 08.03.08

Kevin Connor, *Night road to the Harbour Bridge* 1987, oil

Sali Herman, *Sydney 1942* 1981, oil on canvas

Fred Leist, *Falling tide* (1940s), oil on canvas on paperboard

John Olsen, *Entrance to the seaport of desire* 1964, synthetic polymer paint on canvas

John Passmore, *Miller's Point, morning* (1952), oil on hardboard; *If you don't believe me, ask the old bloke* (1953), oil on hardboard

Lloyd Rees, *The blue bay* c1938–45, oil on canvas; *The harbour from McMahan's Point* 1950, oil on canvas

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

John Firth-Smith, *Seaway* 1988, oil on linen

Peter Kingston, *Morning star* 2002, hand-coloured sugarlift aquatint, black ink and gouache on white BFK Rives paper; *Friday night at Kookaburra's* 2003, colour linocut printed in blue and black inks, hand-coloured in yellow and white gouache on cream laid tissue

Margaret Preston, *Manly Harbour beach* 1943, oil on canvas

Donald Friend, *A view of the harbour* (1981), pen and black and red ink, watercolour, gouache, pastel on buff wove paper

Brett Whiteley, *Big orange (sunset)* 1974, oil and collage on wood

NATIONAL MUSEUM OF AUSTRALIA, ACT

Emily Kame Kngwarreye

National Museum of Art, Osaka, Japan
26.02.08 to 13.04.08

National Art Centre, Tokyo, Japan
30.05.08 to 28.07.08

National Museum of Australia, ACT
22.08.08 to 12.10.08

Emily Kam Ngwarray, *Untitled (Alhalkere)* 1992, synthetic polymer paint on canvas (not displayed at NMA); *Untitled (Awelye)* 1994, triptych: synthetic polymer paint on paper laminated to canvas

Louie Pwerle, *Kangaroo* 1989, synthetic polymer paint on wood

SOUTH AUSTRALIAN MUSEUM, SA

A travelling exhibition on frogs in Australia, mixing cultural and zoological knowledge
03.12.07 to 10.02.08

Yanggarriny Wunungmurra, *Barama and Lany'tjung: Yirritja creation story* c1966, natural pigments on bark

NEWCASTLE REGION ART GALLERY, NSW

Tracing the meridian: the drawings of William Dobell
15.12.07 to 10.02.08

William Dobell, *Study for 'Emergency loading at night'* c1944, pen and black ink, white gouache; *Study of a barrowman* c1943, white gouache on black paper; *(Soldier's uniform study) (London genre)*, pencil, pen and ink; *(Head of an old woman with earring) (gouaches)*, gouache; *(Horse in landscape) (gouaches)*, gouache on dark brown paper; *(Landscape) (gouaches)*, wash, gouache; *(Landscape with*

figure) (gouaches), wash; *(Untitled – abstract study)*, blue ballpoint pen on cream wove paper; *(Untitled – abstract study)*, blue ballpoint pen on cream wove paper; *Love song* (1952), oil on hardboard; *Nude* 1931, oil on canvas on wood; *Village scene, Mount Hagen* (1953), oil on hardboard; *The night of the pigs* 1970, oil on hardboard

Eric Wilson, *The artist and William Dobell*, c1937, carbon pencil

PERTH INSTITUTE OF CONTEMPORARY ARTS, WA

Gail Hastings sculptural situations
07.02.08 to 30.03.08

Gail Hastings, *So she said* 2007, enamel on plywood, acrylic on linen and canvas, framed watercolour and pencil on paper

NEWCASTLE REGION ART GALLERY, NSW

Whiteley's gardens
16.02.08 to 04.05.08

Brett Whiteley, *Garden in Rome* 1982, etching, aquatint, sugarlift, chine colle on ivory wove paper; *Lindfield gardens II* 1984, pen and brown ink on cream wove paper; *Garden in Sanur, Bali* (1980), colour screenprint on white wove paper

PALAZZO REALE, MILAN, ITALY

Francis Bacon

04.03.08 to 24.08.08

Francis Bacon, *Study for self-portrait* 1976, oil and pastel on canvas

MUSEUM OF CONTEMPORARY ART, NSW

Fiona Hall: force field
City Gallery Wellington, NZ
28.06.08 to 19.10.08
Christchurch Art Gallery, NZ
04.12.08 to 01.03.09

Museum of Contemporary Art, NSW
06.03.08 to 01.06.08

Fiona Hall, *Cash crop* 1998, 80 carved soap, painted bank notes in a vitrine; *Untitled* 1984, gelatin silver photograph, toned

NATIONAL GALLERY OF AUSTRALIA, ACT

The triumph of landscape: Turner to Monet
14.03.08 to 09.06.08

J M W Turner, *High force, fall of the Tees, Yorkshire* 1816, watercolour and scraping out

Samuel Palmer, *Landscape with watermill* c1855, watercolour and bodycolour with gum, with scraping out over black chalk underdrawing

Eugene von Guérard, *Milford Sound, New Zealand* 1877–79, oil on canvas

Claude Monet, *Port-Goulphar, Belle-Île* 1887, oil on canvas

Arthur Streeton, *Fire's on* 1891, oil on canvas

W C Pigenit, *The flood in the Darling* 1890 (1895), oil on canvas

MUSEE DU LUXEMBOURG, PARIS, FRANCE

Vlaminck. Un instinct fauve
20.02.08 to 20.07.08

Maurice de Vlaminck, *The red roofs (landscape)* c1912–c1914, oil on canvas

HAZELHURST REGIONAL GALLERY AND ARTS CENTRE, NSW

Lines in the sand: Botany Bay stories from 1770
28.03.08 to 11.05.08

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

MUSWELLBROOK ART CENTRE, NSW

James Clifford: a retrospective
28.03.08 to 18.05.08

James Clifford, *Untitled* 1981, synthetic polymer paint on canvas; *Hawkwind* c1975, oil on hardboard; *Adventures of the mind* 1986, synthetic polymer paint on canvas

THE IAN POTTER MUSEUM OF ART, VIC

Vivienne Shark Lewitt survey show
03.05.08 to 20.07.08

Vivienne Shark LeWitt, *The omen, 'That wascally wabbit'* 1987, oil on linen

DUNEDIN PUBLIC ART GALLERY, NZ

The colour of every day: the European watercolours of Frances Hodgkins
28.04.08 to 08.03.09

Frances Hodgkins, *The window seat* 1907, watercolour

BIENNALE OF SYDNEY LTD, NSW
Revolutions – forms that turn: 2008 Biennale of Sydney

Museum of Contemporary Art, NSW
Cockatoo Island, NSW
18.06.08 to 07.09.08

László Moholy-Nagy, *An outline of the universe* 1930, gelatin silver photograph, vintage

Valie Export, *Touch cinema* 1969, black and white single-channel video, sound, 1:08 minutes

Bruce Nauman, *Revolving upside down* 1969, black and white single-channel video, sound, 61 minutes; *Lip sync* 1969, black and white single-channel video, sound, 57 minutes

AUSTRALIAN NATIONAL MARITIME MUSEUM, NSW

Trash or treasure: souvenirs of travel
25.06.08 to 30.06.09

Unknown, *Model of the temple at Bodhgaya* 10th century–11th century, chlorite

Kalighat school, *The god Narayan, as an incarnation of a fish* late 19th century, watercolour with silver paint

Unknown, *Jagannatha, Subhadra and Balabhadra* late 20th century, pigment on 'pati' cloth

NATIONAL GALLERY OF VICTORIA, VIC

Art deco 1910–1939
NGV: International, VIC
27.06.08 to 05.10.08

Charles Meere, *Australian beach pattern* 1940, oil on canvas

HEIDE MUSEUM OF MODERN ART OF AUSTRALIA, VIC

Albert Tucker *landscapes*
28.06.08 to 22.02.09

Albert Tucker, *Trees I* 1964, oil, sandpaper on hardboard

*AUSTRALIAN NATIONAL MARITIME MUSEUM, NSW

01.09.07 to 01.09.12

After John Flaxman, *Lord Nelson*, pressed metal medallion

POWERHOUSE MUSEUM, SYDNEY, NSW

01.02.08 to 01.02.18

Léonard Morel-Ladeiul, *The Milton shield* 1865, electroplated silver; *The Bunyan shield* 1865, electroplated silver

Ulisse Cantagalli, *Hispano-Moresque dish* c1900, earthenware, polychrome, lustre; *Hispano-Moresque charger* c1900, earthenware, polychrome, lustre; *Hispano-Moresque dish* c1900, earthenware, polychrome, lustre; *Castel Durante dish* c1900, earthenware, enamel; *Romagna dish* c1900, earthenware, polychrome; *Faenza style dish*

c1900, earthenware, polychrome; *Faenza style dish* c1900, earthenware, polychrome; *Deep dish (bowl)* c1900, earthenware, polychrome; *Deruta dish* c1900, earthenware, polychrome, lustre; *Faenza dish* c1900, earthenware, polychrome; *Faenza dish* c1900, earthenware, polychrome; *Round dish* c1900, earthenware, polychrome; *Dish* c1900, earthenware, polychrome, lustre; *Gubbio dish* c1900, earthenware with enamel and lustre; *Round Cafaggiolo dish* c1900, earthenware, enamel; *Faenza dish* c1900, earthenware, enamel; *Iznik dish* c1900, earthenware, polychrome; *Imitation Turkish dish* c1900, earthenware, polychrome, glazing; *Gubbio dish* c1900, earthenware, polychrome, copper lustre; *Faenza dish* c1900, earthenware, polychrome; *Faenza dish* c1900, earthenware, polychrome; *Gubbio dish* c1900, earthenware, polychrome, lustre; *Round dish* c1900, earthenware, polychrome, lustre, gold; *Urbino platter* c1900, earthenware, polychrome; *Urbino dish* c1900, earthenware, polychrome; *Urbino dish* c1900, earthenware, polychrome; *Urbino platter* c1900, earthenware, polychrome; *Urbino platter* c1900, earthenware, polychrome; *Marmora dish* c1900, earthenware, polychrome; *Marmora dish* c1900, earthenware, polychrome; *Deep dish, Turkish style* c1900, earthenware, polychrome; *Castel Durante dish* c1900, earthenware, polychrome; *Large punchbowl on pedestal* c1900, earthenware, polychrome; *Large jug/ewer* c1900, earthenware, polychrome; *Urn* c1900, earthenware, polychrome, lustre; *Ewer* c1900, earthenware, glazing, polychrome, lustre; *Ewer* c1900, earthenware, polychrome; *Tazza* c1900, earthenware, enamel, lustre; *Iznik style jug* c1900, earthenware, glazing, polychrome; *Turkish style jug* c1900, earthenware, polychrome; *Urn* c1900, earthenware, polychrome, lustre; *Vase with two handles* c1900, earthenware, painted, glazed; *Vase with two handles* c1900, earthenware, polychrome, glaze

Walter Crane, C E Cundell, Pilkington Tile and Pottery Company, *Lancastrian ware wall plaque* c1907, lancastrian ware, copper lustre

Wedgwood, *Ewer* c1790, black stoneware (basaltes), moulded decoration

Wedgwood, *Flower bowl*, stoneware, smearglaze

Pilkington Tile and Pottery Company, *Vase – Royal Lancastrian ware* c1915, earthenware, lustre

Minton, *Duplessis ware* 1869, porcelain (bone china), painted, gilt

Minton, *Duplessis ware* 1869, porcelain (bone china), painted, gilt

Minton, after Charles Toft, *Candle holder in Henri deux ware style* 1872, cream coloured earthenware

Richard Joyce, Pilkington Tile and Pottery Company, *Vase, Royal Lancastrian ware* c1914, earthenware, lustre

Wedgwood, *Urn* c1795, black stoneware (basaltes), jasper decoration

Bernard Moore, *Jar with cover, flambé style* c1900, earthenware, flambé glaze; *Jardinière* c1900, earthenware, flambé glaze

Wedgwood, *Ewer* c1795, black stoneware (basaltes) with jasper decoration

Villeroy and Boch, *Vase* c1878, stoneware

Spode Pottery and Porcelain Factory, *Vase* c1820, porcelain with transfer decoration (underglaze), glaze

Spode Pottery and Porcelain Factory, *Vase* c1820, porcelain with underglaze transfer, glaze

Elizabeth Söderberg, *Copper bowl* 1909, copper

Clement Massier, *Vase* c1900, earthenware, lustre glazes

Carl Lüsberg, *Vase* 1903, porcelain with underglaze paint, glazed

Royal Copenhagen, *Vase with four handles* c1900, porcelain with underglaze paint, glaze

Julius Guldfrandsen, Royal Copenhagen, *Vase (decorated with a lake scene)* 1902, porcelain with underglaze paint, glaze

Königliche Porzellan Manufaktur, Berlin, *Schinkel vase* 1850, porcelain

Angelica Kauffmann, *Tray – Nymphen Schmücken Pan* c1870, porcelain with polychrome, gilded

Königliche Porzellan Manufaktur, Berlin, *Schinkel vase* 1850, porcelain

Unknown, *Tazza* 19th century, blown glass

Unknown, *Ewer* 19th century, clear brownish, blown glass

Unknown, *Wine glass* 19th century, clear brownish, blown glass

Unknown, *Jug* 19th century, soda glass, blown

Salviati and Co, *Standing bowl* c1850–70, blown glass, enamelled, gilt

Salviati and Co, *Standing bowl* c1850, blown glass, gilt enamel

Salviati and Co, *Goblet* c1850, red and clear glass, blown, tinted, gilt, enamelled

Unknown, *Cover for missing 'Blue-green jar with figure decoration'* c1851–99, blown glass, gilded and enamelled

Salviati and Co, *Small dish* late 19th century, toroiseshell 'marbled' glass

Unknown, *Vase* c1851–99, blown glass, enamel

Unknown, *Standing bowl* c1850, blown glass, gilt, enamel

Unknown, *Wine glass* c1851–99, blown glass

Unknown, *Vase* 19th century, blown soda glass

Unknown, *Vase with four handles* 19th century, blown glass

Unknown, *Wine glass with cover* 19th century, blown glass

Unknown, *Wine glass cover* 19th century, blown glass

Unknown, *Vase* 1851–99, blown glass

Unknown, *Wine glass* 19th century, blown glass

Unknown, *Pourer* 19th century, blown glass

Unknown, *Vase* 1851–99, blown glass

Unknown, *Ornate wine glass* 1851–99, blown glass

Unknown, *Bowl with three handles* c1850, blown glass

Stevens and Williams, *Jug* c1870, blown glass

Rene Lalique, *Vase with bird decoration* c1910, moulded glass, hand-tinting; *Vase* c1910, moulded glass, satin finish with polished decoration; *Decanter with a stopper* c1900, moulded glass; *Perfume decanter* c1910, moulded glass, satin finish, traces of hand-tinting

Stevens and Williams, *Flask, two handles* c1900, stencil etched glass, gilded

Thomas Webb & Sons, *Flask* c1880, blown glass, engraved

Thomas Webb & Sons, *Vase – cameo cut decoration* 1850–1910, cased glass, cameo cut

Stevens and Williams, *Vase – cameo cut* 1899, glass, cameo cut

Stevens and Williams, *Loving cup* c1900, glass, stencil etched

Thomas Webb & Sons, *Flask* c1880, blown glass

Baccarat Glasshouse, *Glass* 1862, engraved glass

Pownall and Pilsbury, Frank Webb, *The Carrington jug* c1880, engraved glass

Unknown, *Tazza* c1850, blown glass

Thomas Woodall, Thomas Webb & Sons, *The Aurora vase* c1880, cameo cut glass

Unknown, *Saucer* 1850–99, clear glass, enamel

Unknown, *Saucer* 1850–99, clear glass, enamel

Unknown, *Tazza* 1850–99, glass, enamel

Unknown, *Dessert bowl* 1850–99, clear glass, enamel

Thomas Webb & Sons, *Vase – bird design* c1880, engraved glass

Wedgwood, *Jug with a monogram* c1800, cream coloured earthenware

Derby, *Vase* 1810–15, porcelain with glaze, gilt

Derby, *Sucrier* 1785, porcelain with glaze, decorated blue, gilded

Unknown, *Tea bowl and saucer* c1785, porcelain with glaze, decorated blue, gilded

Unknown, *Tazza* 1850–99, blown glass

Unknown, *Jug* mid 19th century, porcelain

Michael Cardew, *Teapot* 1969, glazed stoneware

John Chappell, *Tea bowl* 1931–64, stoneware

Furnishing loans

*INDUSTRIAL RELATIONS COMMISSION

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

Frederick McCubbin, *Landscape* 1914, oil on canvas

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

Marion Borgelt, *Fire, wind and water* 1989, triptych, oil on canvas

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

Sydney Ball, *Sabbath night* 1982, oil, collage on paper

*OFFICE OF THE HON NICK GREINER

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

H Enslin Du Plessis, *Snow in Highgate*, oil on canvas

George Lawrence, *River suburb* 1948, oil on cardboard

*GOVERNMENT HOUSE, HISTORIC HOUSES TRUST OF NSW

Will Ashton, *Building the bridge* 1932, oil on canvas

Rupert Bunny, *Flowers* c1927–c1930, oil on canvas

Douglas Dundas, *The towers of San Gimignano*, oil on canvas

Adrian Feint, (*Flowers*) 1949, oil on canvas

Elioth Gruner, *New England* (1921), oil on canvas

Hans Heysen, *A bowl of roses* 1924, oil on canvas

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

Clifton Pugh, *Acacia and bush* 1957, oil on hardboard; *The eagle and the baobab trees* 1957, oil on hardboard

Tom Roberts, *Harrow Hill* c1910–c1912, oil on canvas on plywood

Albert Sherman, *Gordonias* (1945), oil on canvas

*PREMIER'S OFFICE, GOVERNOR MACQUARIE TOWER

Paul Partos, *Untitled (black-grey)* 1990, oil on canvas

*CHIEF JUSTICE SPIGELMAN, SUPREME COURT OF NSW

Justin O'Brien, *Little boy in costume* (1957), oil on hardboard

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

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

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

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

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

Seymour Lucas, *The Gordon Riots, 1780* 1879, oil on canvas

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

Justin O'Brien, *Supper at Emmaus*, oil on hardboard

Desiderius Orban, *Village church in Hungary* (c1925–c1926), 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

*LOWY INSTITUTE

Lance Solomon, *Country lane* 1947, oil on canvas on hardboard

Dora Meeson, *Thames at Chelsea Reach*, oil on canvas

Michael Kmit, *Woman and girl* 1957, oil on hardboard

Charles Lloyd Jones, *Afternoon light* 1941, oil on canvas on paperboard

Max Ragless, *Second valley* 1954, oil on canvas

Douglas Pratt, *The old toll house, Rushcutters Bay* 1959, oil on canvas

Albert Rydge, *Morning in Neutral Bay* 1955, oil on hardboard

Eugene Claux, *Street scene*, oil on canvas

Sali Herman, *Lane at the Cross* 1946, oil on canvas on plywood

Howard Ashton, *Jamieson Valley* 1931, oil on canvas

John Brack, *In the corner* 1973, oil on canvas

Russell Drysdale, *Rocky landscape* (early 1960s), oil on canvas

Sidney Nolan, *Ant hills, Australia* 1950, synthetic polymer paint on hardboard

Jeffrey Smart, *Parkland* 1950, oil on canvas

Kevin Connor, *Man on stairs* 1963, oil on hardboard

Will Ashton, *Kosciusko*, oil on canvas

Lawrence Daws, *Poinciana tree I* 1991, oil on hardboard

Will Ashton, *The Cornish coast* 1932, oil on canvas

Charles Bryant, *Quayside, St Ives, Cornwall*, oil on canvas on paperboard; *Low tide, St Ives*, oil on canvas

Charles Bush, *Landscape near Tarquinia, Italy* 1952, oil on hardboard

Alun Leach-Jones, *Monsoon* 1979, synthetic polymer paint on canvas

Paquita Sabrafen, *Australian wildflowers* 1990, oil on canvas

Jan Senbergs, *Structure with black peaks* 1973, oil, screenprint on canvas

Criss Canning, *Waratah in a green jug* (1999), oil on canvas

*LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE

George Bell, *Lady in black* (c1923), oil on canvas

François Bossuet, *La Place de la constitution* 1880, oil on paper over masonite

J Browne, *Landscape with view of Salisbury Cathedral* 18th century, oil on canvas

Nora Heysen, *Petunias* 1930, oil on canvas

James R Jackson, *The timber schooner*, oil on canvas; *The old road, South Coast*, oil on canvas

James Kerr-Lawson, *Refugees returning to Cambrai under protection of an Australian trooper*, oil on canvas

George W Lambert, *The three kimonos* (1905), oil on canvas

John Longstaff, *Sir George Reid*, oil on canvas

William Marlow, *San Giorgio Maggiore*, oil on canvas, relined; *The Rialto Bridge, Venice*, oil on canvas

John Masquerier, *Warren Hastings (1732–1818)* 1810, oil on canvas

Gion Pentelei Molnar, *Pears*, oil on canvas

Tom Roberts, *Sir Henry Parkes*, c1894, oil on canvas

Arthur Streeton, *Beneath the peaks, Grampians* 1921, oil on canvas

Dorothy Thornhill, *Morning at Cremorne* 1939, oil on canvas

Dora Toovey, *How does your garden grow* (1939), oil on canvas on paperboard

Charles Wheeler, *The Upper Murray*, oil on plywood

*OFFICE OF THE SPEAKER, NSW PARLIAMENT HOUSE

Arthur Boyd, *Landscape at Murrumbidgee* c1968, oil on canvas

Sir William Dargie, *La Perouse* 1947, oil on canvas

H A Hanke, *Low tide, Balmoral* 1947, oil on canvas

*ROYAL ALEXANDRA HOSPITAL FOR CHILDREN, WESTMEAD

Sam Byrne, *Mt Robe, highest peak, Barrier Range*, oil on hardboard

Lawrence Daws, *Summer landscape* 1994, oil on canvas

Sam Fullbrook, *Ford on the Condamine with Jacaranda* (c1985),

oil on canvas

Guy Grey-Smith, *Gascoyne River country* 1958, oil on hardboard

Sidney Nolan, *Broome sunset WA* 1985, synthetic polymer paint on hardboard

*OFFICE OF THE SHADOW MINISTER FOR THE ARTS, NEW SOUTH WALES PARLIAMENT HOUSE

Elioth Gruner, *Bondi Beach* (c1912), oil on cardboard

Margaret Preston, *Rose and banksia* 1936, oil on canvas

*OFFICE OF THE SPEAKER, NEW SOUTH WALES PARLIAMENT HOUSE

Justin O'Brien, (*Still life with fruit, flowers, ewers and statue*), oil on paper on hardboard

Arnold Shore, *Still life* 1940, oil on canvas

Charles Meere, *Brickworks at Bexhill, Lismore* 1958, oil on canvas on plywood

Percy Lindsay, *Late afternoon, autumn* c1937, oil on canvas on hardboard

Jean Appleton, *Bush things* (1951), oil on paper on paperboard

*OFFICE OF THE PRESIDENT OF THE LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE

James R Jackson, *Little boats, Middle Harbour* (1946), oil on canvas on paperboard

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

Muir Auld, *Winter morning* 1935, oil on canvas on paperboard

Lance Solomon, *Summer* (1948), oil on canvas on hardboard

John Eldershaw, *Tilba Tilba (NSW)* (c1938), oil on canvas

*OFFICE OF THE LEADER OF THE OPPOSITION, NEW SOUTH WALES PARLIAMENT HOUSE

Tom Roberts, *Trawool landscape* 1928, oil on canvas on cardboard

Seymour Lucas, *The King's rival* 1901, oil on canvas

*OFFICE OF THE DEPUTY PREMIER, NEW SOUTH WALES PARLIAMENT HOUSE

Arthur Boyd, *Midday, the Wimmera* 1948–49, oil on canvas on plywood

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

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

Tom Roberts, *On the Timbarra – Reek's and Allen's sluicing claim* (c1894), oil on canvas on hardboard

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

Pro Hart, *At the trots* 1977, oil on hardboard

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

*VAUCLUSE HOUSE, HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Giovanni Brilli after Carlo Dolci, *Virgin and Child*, oil

Costa Conti after Andrea del Sarto, *The Annunciation*, oil; *La Madonna delle Arpie*, oil

Unknown after Giovanni Biliverti, *Angel refusing the gift of Tobias*, oil

Unknown after Raphael, *Madonna di San Sisto*, oil

*ELIZABETH BAY HOUSE, HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Charles Coleman, *St Peters at sunset from the Doria Pamphili Gardens, Rome* c1865, oil on canvas

Unknown after Raphael, *Madonna della Sedia*, oil

*OFFICE OF THE DIRECTOR GENERAL OF CABINET, NEW SOUTH WALES PARLIAMENT HOUSE

John Brack, *Out* 1979, oil on canvas

Jeffrey Smart, *The stilt race* (1960), oil on plywood

OFFICE OF THE HON BOB CARR

John Coburn, *Litany* 1958, oil on hardboard

William Salmon, *The golden Charinga* 1971, synthetic polymer paint on canvas; *Six frames* 1975, synthetic polymer paint on canvas

Margaret Woodward, *Oranges on table* 1982, oil on canvas on hardboard

Roy de Maistre, *Magnolias in red vase*, oil on hardboard

Sidney Nolan, *Painted lady (red-necked Avocet)* 1948, synthetic polymer paint on hardboard

*OFFICE OF THE HON IAN MACDONALD, GOVERNOR MACQUARIE TOWER

John Baird, *Farm at North Ryde* (1954), oil on canvas on paperboard

Clifford Hall, *Maida Vale in snow* c1947, oil on hardboard

Sali Herman, *Sleeping cat* 1983, oil on canvas

Jack Carington Smith, *Regatta, Sandy Bay* 1949, oil on canvas

Newell Wyeth, *Commodore Hornblower* 1944, oil on board

Terrick Williams, *The Rialto, Venice* c1926, oil on canvas mounted on hardboard

Will Ashton, *Old buildings, Sospel, France*, oil on canvas on paperboard

Margaret Olley, *Still life with leaves* (c1960), oil on hardboard

*PREMIER'S OFFICE, NSW PARLIAMENT HOUSE

Frank Andrew, *All night joint* 1946, oil on hardboard

Arthur Boyd, *Cattle on hillside, Shoalhaven* c1975, oil on canvas

John Brack, *Battle of the Etruscans* 1975, oil on canvas

Milton Budge, *Three and a half* 1994, synthetic polymer paint on canvas

Rita Kunintji, *Special law and ceremony ground*, synthetic polymer paint on canvas

Marilyn McGrath, *Palea* 1975, bronze

Sidney Nolan, *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard; *Wounded Kelly* 1969, synthetic polymer paint on hardboard

Max Ragless, *Dust, Birdsville* (1959), oil on hardboard

Fred Williams, *Landscape* 1969, oil on canvas

Bryan Westwood, *South of Alice Springs after good rains* 1992, oil on canvas

James Cook, *Hikers* 1957, oil on canvas

Lance Solomon, *Winter shadows* 1953, oil on canvas on hardboard

Max Ragless, *Hobart waterfront* (1950), oil on canvas

*LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE

Hans Heysen, *Delphiniums and lilies* 1924, oil on canvas

*SBS TELEVISION

Peter Schipperheyn, *Maschera Maschio* 1991, carrara marble; *Maschera Femina* 1991, carrara marble

STAFF, VOLUNTEERS AND INTERNS

Staff

as at 30 June 2008

Director

Edmund Capon AM, OBE,
M Phil

Executive personal assistant
to the director

Lisa Franey BA (Hons)

Curator, Special Exhibitions
Terence Maloon BA (Hons),
Dip Art & Design

Benefaction manager

Jane Wynter BA, LLB

Development coordinators

Lesley Anderson
Fiona Barbouttis BA, Dip Ed

Head, Business Development

Leith Brooke BA (Communications)

Business Development executive

Penny Cooper BA (Art History)

Assistant director, Curatorial Services

Head curator, Western Art

Curator, Twentieth Century
International Art

Anthony Bond B Ed (Hons)

Registrar, Collections System

Integration

Jesmond Calleja BA

Coordinators, Study Room

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

Deborah Jones BA Grad Dip
(Museum Studies) (on leave)

Project officer, Curatorial Services

Donna Brett BA (Visual Arts), MA
(Art History and Theory)

Rights & Image sales coordinator

Michelle Andringa BA (Art History),
MA (Fine Arts)

Senior curator, European Art, pre-1900

Richard Beresford BA (Hons),
MBA, PhD

Curator, European Prints, Drawings
and Watercolours

Peter Raissis BA (Hons)

Senior curator, Contemporary Art

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

Assistant registrar (curatorial),
Western Art

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

Curator, Contemporary Art
Natasha Bullock BA (Hons),
Postgrad Dip (Art Curatorship &
Museum Management), MA

Assistant curator

Naomi Flatt BA

Coordinator, Contemporary
Collection Benefactor and Aboriginal
Collection Benefactor

Bambi Blumberg B Econ, Dip Ed,
Cert Teach English

Senior curator, Photography

Judy Annear BA

Assistant curator

Elizabeth Maloney BFA, Grad Dip
Mus Studies

Head curator, Asian Art

Jackie Menzies OAM, BA (Hons),
MA

Curator, Chinese Art

Yang Liu BA, MA, PhD

Curator, Japanese Art

Khanh Trinh Pompili BA, MA, PhD

Curator, South and Southeast Asian
Art

Chaya Chandrasekhar BA, MA,
PhD

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

Head curator, Australian Art

Barry Pearce Dip Art Ed

Senior curator, Australian Art

Deborah Edwards BA (Hons),
M Phil

Assistant curators, Australian Art

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

Caroline Geraghty

Anne Gerard

Denise Mimmacchi BA (Hons), MA
(Art History & Theory)

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

Assistant registrar (curatorial), Australian Art

Emma Collerton BA (Visual Arts),
M Mus Studies

Senior curator, Australian Prints, Drawings and Watercolours

Hendrik Kolenberg

Curator, Australian Prints

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

Senior curator, Aboriginal and Torres
Strait Islander Art

Hetti Perkins BA

Curator, Aboriginal and Torres Strait
Islander Art

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

Coordinator, Aboriginal Programs

Jonathan Jones BA (Fine Arts)

Head librarian

Susan Schmocker BA, Dip Lib

Senior librarian/technical services

Kay Truelove BA, Dip Lib

Librarians

Richard Goodwin

Robyn Louey BL Arch, Grad Dip IM

(Lib) (on leave)

John Tse

Valerie Tring

Library technician

Vivian Huang B App Sc, LIM Assoc
Dip Arts

Archivists

Eniko Hidas BA (Fine Arts), BVA,
Dip Lib Tech

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

Head, Public Programs

Brian Ladd Dip Fine Art, Dip Ed

Senior coordinator, Public Programs and Art After Hours

Sheona White BA, Postgrad Prof
Art Studies & Visual Arts

Public Programs coordinator

Jethro Lyne BA (Hons), MA

Art After Hours assistant

Ashlie Pellow

Senior coordinator, Education
Programs

Tristan Sharp BA MA (Arts Admin),
Dip Art Ed (Secondary)

Manager, Information

Jonathan Cooper Dip Art Ed

Information assistant

Olivia Prunster

Administrative assistant

Naomi Morris

Museum educator, Contemporary
Art

George Alexander BA (Hons)

Coordinator, K-6 Schools and
Family Programs

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

Museum educator

Danielle Gullotta

Coordinator, Gifted and Talented
Programs

Sherryl Ryan M Ed (Gifted &
Talented), PGD, FA, B Ed

Coordinator, Access Programs

Amanda Peacock BA Dip Ed

Coordinator, Secondary and Asian
Education Programs

Leeanne Carr B Ed V Arts

Clerical manager

Liliana Torresan

Bookings officers

Sienna Brown

Petra Pattinson

Image librarians

Dot Kolentis Dip Visual Arts, Grad
Dip Visual Arts

Meredith Robinson BA (on leave)

Coordinator, Brett Whiteley Studio

Alec George Dip Ed

Administrative assistant, Brett Whiteley Studio

Zoe Cooper

Manager, AV Services

Laurence Hall BA (Com)

Coordinators, AV Services

Brian Blackwell

Simon Branthwaite

Coordinator, Film Program

Robert Herbert

Head, Conservation

Alan Lloyd

Senior conservators, Paintings

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

Stewart Laidler Dip Cons

Senior conservator, Works on Paper

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

Conservator, Works on Paper

Analeise Treacy BA (Hons), MA
(Cons Fine Art)

Senior conservator, Objects

Donna Hinton MA Applied Science
(Cons), Dip Museum Tech

Conservator, Objects

Kerry Head

Assistant conservator, Objects

Kristel Smits B App Sc (Cons),
MA (Fine Arts)

Senior conservator, Frames

Malgorzata (Margaret) Sawicki
BA (Cons), MA Applied Science
(Materials Conservation)

Conservator

Lisa Charleston

Conservators, Frames

David Butler

Barbara (Basia) Dabrowa MA (Cons)

Senior conservator, Asian Art

Sun Yu BA (Art History)

Conservator, Asian Art

Yang Yan Dong

Senior registrar, Collections

Emma Smith BA, Grad Dip
Decorative Arts

Assistant registrars

Clare Germaine BA, MA (Arts
Admin) (on leave)

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

Paul Solly

Nick Strike BA (Visual Arts)

Brent Willison BA (Visual Arts)

Senior photographer Jenni Carter	Installation officers Mary-Anne Cornford Brett Cuthbertson John Freckleton Alyosha Pearce Peter Tsangarides	Administration services supervisor Louise Fischer BA, MA	Deputy, Gallery Services Benjamin Goodwin
Photographers Diana Panuccio (on leave) Carley Wright		Administrative support officer Deborah Spek	Team leaders, Gallery Services Rosh Dhillion Kuldeep Duhan Janak Kadian BA Sheila Weir
Photographers, Digitisation Chilin Gieng (on leave) Felicity Jenkins Miriam Stirling	Stores officer Steve Peters JP	Manager, Retail and Publishing Richard Harling BA (Hons)	Gallery officers Rita Abraham Freddi Alam Ian Bolt Arthur Boucas Alan Boyd Kevin Callope Anthony Caracoglia Murray Castles Ana Crespi Ann Dickson Romeo Domingo Thomas Fielding Terry Forde David Grech Brian Hope-Johnstone Peter Karamanis John Kavallaris Juan Lira Ramon Lozada Moses Maina Stuart Matheson Jamil Mati Patrick McBride BA (Hons) MA Kevin Nguyen Ray Nguyen Gregory Petterson Dominique Pirrie Peter Rawlins Debasish Ray Sharat Sharma Lisa Siale Suzanne Slavec Joan Standfield Patricia Teece Mary Thom Steve Triantos Mark Turner Russell Ward Gisela Weber Paul Woolcock Lorraine Xuereb
Deputy director Anne Flanagan Dip Int Design, Dip Ed, Dip Ed Vis Arts	Senior display technician, Carpentry Bill Viola	Book buyer Denise Faulkner BA (Fine Arts)	
Senior manager, Exhibitions Erica Drew BA (Hons)	Display technicians, Carpentry Gary Bennett Luke James Ram Mudaliar	Shop supervisor & merchandising coordinator Rebecca Allport	
Exhibitions assistants Edwina Brennan Diarne Wiercinski BA (Fine Arts)	Senior display technician, Painting Michael Brown	Wholesale stock & sales officers Maryanne Marsh Cassandra Willis	
Exhibitions project officer, Installation Stefanie Tarvey	Display technicians, Painting Daniel Green Alan Hopkinson	Stock & sales officers Carlotta Arias Lynne Barwick BA (Visual Arts), MA (Writing) Julie Fraser Daniel McCready	
Senior registrar, Exhibitions Charlotte Davy BA (Art History), Adv Dip (Fashion Design)	Assistant director, Finance & Resources Rosemary Senn B Comm, FCPA, MAICD Dip	Stores officer Bevynn Wilkerson	
Registrar, Exhibitions Charlotte Cox BA, Grad Dip (Works of Art)	Project officer Jackie Bullions	Venue manager Caroline Harvey	
Assistant registrar, Exhibitions Elizabeth McCarthy MA App Sci (Cons), BFA (Honours) Fine Arts	Financial controller Surangani Kulasinghe B Bus, FCMA, CPA, AIB, IMS Dip	Director, Marketing Belinda Hanrahan B Comm	
Ticketing supervisors Chris Aronsten Carmel Crisp	Accounts payable supervisor Graeme Callaghan	Managers, Media Relations Susanne Briggs Assoc Dip B Studies, Dip Counselling Claire Martin BA (Hons), Dip Marketing	
Ticketing officer Prue Watson	Accounts payable clerk Maria Montenegro	Manager, Marketing Kylie Wingrave BA (Vis Arts), B Comm	
Print production manager/Studio coordinator Cara Hickman B Sc (Arch)	Management accountant Bernadine Fong B Bus (Banking & Finance)	Tourism & Marketing coordinator Molly Waugh BA (Communications)	
Senior graphic designers Mark Boxshall BA (Visual Arts) Analiese Cairis	Accounting clerks Viva Chelvadurai Rita Briguglio	Weekend coordinator Sally Bates	
Graphic designer Karen Hancock	Manager, Information & Technology Maurice Ciriigliaro M Bus (Information Technology)	Information desk supervisor Jeanette Klease	
Multimedia designer Jo Hein	Manager, Network Operations Theo Papalimperis	Receptionist Michelle Berriman BA (Hons), Dip HE (on leave)	
Manager, Building Services Phil Johnstone	Help desk officers Adam Dunn Roseann Phillips	Information officers Minette Brewin Anna Davis Kate Dorrrough Tracey Keogh Olivia Prunster	
Manager, Engineering Services Ray Cunico Adv Dip Mech Engineering	Manager, Human Resources Jenny Capdor	Head, Security and Gallery Services Anthony Morris	
Maintenance officer Rob Schumacher	Manager, Safety and Workforce Planning Donna Grubb	Security officers David Anderson Emilio Cruz Glenn Gavin Telly Linakis Milorad Linjanovic Valita Manu David Paine JP Bob Partridge Hudson Qureshi Bryan Reynolds	
Plant fitter/Operator Julio Angulo	Coordinators, Human Resources Shirley Dunshea B Bus (HRM) Kimberley Milicevic (on leave)		
Trade assistant Lindsay Drummond	Manager, Administration & Strategy Trish Kernahan		
Senior lighting technician Simm Steel			
Senior installation technician Nikolaus Rieth			

Volunteers

VOLUNTEER GUIDES

Pat Kreuiter, Guides Coordinator
2008

Dale Amir; Jan Angus; Margaret Anthony; June Armitage; Philippa Baird; Pamela Barr; Robyn Bathurst; Annabel Baxter; Janet Bell; Carolyn Bethwaite; Dale Bird; Jenny Birt; Rosalie Blackshaw; Vicki Brown; Cathy Cameron; Lisa Campbell; Norma Castaldi; Licia Cattani; Valerie Chidgey; Bella Church; Susie Clark; Anne Cohen; Ann Cole; Liz Crenigan; Sally Cullen; Adrienne Dan; Lorraine Davids; Jackie De Diana; Mary De Mestre; Ro Dermody; Sue Dominguez; Jill Dunlop; Patricia Elliott; Diane Everett; Louise Fennel; Gwen Ferguson; Betty Floyd; Judy Friend; Pam Fuller; Caroline Furniss; Jennifer Gardiner; Mary-Lou Gilbert; Deirdre Greatorax; Anna-Maryke Grey; Joan Grimes; Alison Gross; Callie Guinness; Jennifer Harrison; Annie Herron; Shirley Hillman; Helen Holmes; Roslyn Hunyor; Marie Huxtable; Margot Johnston; Diane Kempson; Jill Kloster; Kay Knight; Dorothea Labone; Sharon Lain; Meri Lane; Jenny Latham; Shirley Lienthal; Sue Lowes; Fiona Loxton; Angela Luessi; Susan Ma; Wendy Matthews; Romola McConnachie; Juliet McConochie; Frances McNally; Cherry McWilliam; Serene Miles; Lesley Millar; Norma Milne; Gwyneth Morgan; Janet Morse; Les Moseley; Maureen Murphy; Diana Northedge; Virginia Osborne; Dianne Ottley; Mandy Palmer; Wendy Payne; Philippa Penman; Carolyn Penn; Keith Potten; Caroline Presland; Dilys Renham; Pamela Rex; Margaret Rich; Pam Rogers; Alison Ross; Christine Rustamzadeh; Louise Samer; Ruth Sams; Pauline Sayle; Lilli Scott; Beverley Shea; Patricia Smith; Beatrice Sochan; Denyse Spice; Fiona Still; Caroline Storch; Dorinda Sullivan; Jennifer Sutton; Susan Swan; Jill Thompson; Prue Todd; Lee Tredinnick; Jan Tydd; Patricia Wilson; Mary Woodburne; Brenda Woods; Linda Zurnamer

VOLUNTEERS – TASK FORCE

Pearl Adishesan; Betty Allerton; Robin Amm; Greta Archbold; Meredith Aveling; Julia Baldo; Alexandra Ballard; Linda Barnes; Julia Bate; Diana Berlyn; Wendy Beverly; Anne Blomfield; Georgie Blythe; Joyce Botta; Pamela Bough; W S Bough OAM; Shirley Brettle; Valda R Brook; John Buchanan; Petah Burns; Wendy Canning;

Annette Carlisle; Mary Casey; Faith Charity; June Chatfield; Maria Cicutto; Jill Clapin; Annie S Clarke; Lea-Ann Clarke; Anne Cole; Gabrielle Cousins; Patricia Anne Curtis; Beverley Darby; Ann Dawson; Francine De Valence; Gail Dendle; Lynette Dening-Franklin; Charlotte Denison; Ann Dodd; Margaret Doherty; Elizabeth Donnelly; Ruth Dornan; Jutta Dubiel; Judith Duff; Peter Eames; Caroline Eburn; Pam Ellis; Judy Embrey; Daile Falconer; Ingrid Farago; Eva Feher; Yvonne Fell; Coralie Fergus; Carol Forsythe; Val Freeman; Kitty Gassner; Yvette Geczy; Patricia Governor; Leonie Grattan; Lyn Gray; Sandy Green; Sheba Greenberg; Beverley Griffiths; Kirsten Gross; Aiko Hagiwara; Ben Hall; Simone Hancock; Susan Hand; Averil Hargreaves; Jocelyn Harris; Eva Havas; Trish Hay; Frances Hellier; Ann Henderson; Mary Hillier; Margaret Hunt; Madeline Hunter; Pamela Hyles; Teresa Jakubowski; Marie James; Patricia James; Heather Jelfs; Jennifer Jenkins; Felicity Jennings; Patricia G Johnson; Karen Johnston; Margaret J Johnston; Nita Jones; Sandra Jones; Noel Jordan; Donna Kelly; Sue Kemp; Vere Kenny; Ursula Knight; Anneke Kunz; Egmont Lademann; Triny Lademann; Roslyn Luger; Kristine J MacKenzie; Lesley Mackintosh; Suzanne Maddison; Sue Mandelberg; Trish Mappin; Patrick Marco; Margaret Marshall; Barbara Martin; Jan McClelland; Raymond J McDonald; Robin McIntyre; Margaret McLellan; Marlene McPherson; Heather Mead; Mary Meppem; Sheila Milroy; Susan Mitchell; Barry Molloy; Denise Morris; Hilary Moxon; Gael Murphy; Sandra Myers; Peter Nicholls; Kate Noble; Marilla North; Brian Nugent; Petra O'Neill; Lyn Oliver; Elizabeth Oomens; Ruth Osen; Diana Page; Susan Pajor; Rebecca Pearson; Hetti Penn; Maryann Phillips; Dian Pitson; Michael Poole; Penny Porter; Judy Preshaw; Cynthia Pretty; Marie Puntigam; Hanne Raad; Margaret Radford; Patricia Reed; Joan Roberts; Astrid Robinson; Stana Rogac; Charles Rushton; Kim Sandford; Annette Searle; Cassie Sheehan; Margaret Sheppard; Irene Shillington; Penny Shore; Dana Skakavac; Ann Smith; Joyce Smith; Shirley Smyth; Lesley Sommerville; Merrilyn Sowell; Judith Stefanek; May Steilberg; Peter Strand; Marsha Swenson; Margaret Swinton; Joan Tasker; Irene Thom; Sue Thomas; Fay Thurlow; Susan Tompkins; Judith Twist; Mary Unwin; Ursula Ure; Jill Vaughan; Valerie Vogt; Julie Wallace; Cilla Warre; Gail Watt; Carolyn Webb; Rita

Weberbauer; Maggie Weiley; Peter Whawell; Annie Wicks; Clarice Wilkins; Joanne Wilson; Jennifer Wood; Jill Wunderlich; Lisa Xu

VOLUNTEERS – CONTEMPO COMMITTEE

Mark Andrews, president
Lynn McColl, senior vice president
Renee Siros, vice president
Kirby Weston, secretary/treasurer
Julie Flowers, volunteers coordinator
Members: James Edmondson; Simone Esamie; Melanie Goldwater; Martin Katzler; Chelli Kover; Emily Lees; Valerie Marteau; Alison McDonald; Lynleigh McPherson; Michael O'Neill; Yaeli Ohana; Alicia Poppett; Kate Steel; Jacqui Tosi

Internships

Gallery internships took place across a range departments, including Education and Public Programs, Curatorial, Exhibitions, Library and Archives, Registration, Conservation and Marketing. Eighteen internship placements for undergraduate and post-graduate students from Australia and overseas took place in 2007–08, from faculties such as Museum Studies, Arts Administration, Art History and Theory, Visual Arts Education and Conservation Management. Participating Australian institutions included the College of Fine Arts, University of New South Wales, University of Sydney, University of Western Sydney, University of Technology Sydney, University of Newcastle, Australian Catholic University and Academy of Performing Arts WA. Participating international universities included the British School of Athens (Greece), University of Bochum (Ruhr, Germany) and Northumbria University (UK).

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Unless otherwise stated, all lectures and presentations were held at the AGNSW.

Abbreviations:

AAANZ: Art Association of Australia and New Zealand

AAH: Art After Hours

AGNSW: Art Gallery of NSW

AGS: Art Gallery Society of NSW

BoS: Biennale of Sydney

CoFA: College of Fine Arts, UNSW

MCA: Museum of Contemporary Art

NAS: National Art School

NGA: National Gallery of Art

NGV: National Gallery of Victoria

QAG: Queensland Art Gallery

SCA: Sydney College of the Arts, USyd

UMelb: University of Melbourne

UNSW: University of New South Wales

USyd: University of Sydney

UTS: University of Technology, Sydney

UWS: University of Western Sydney

VG: Volunteer guides

George Alexander (Coordinator, Contemporary Programs)

Principal writer: *Anselm Kiefer*, education kit

Principal writer: *Adam Cullen*, education kit

Article: 'Cue the sun' (Peter Hill/Gail Hastings), *ArtAsiaPacific*, no 54, July/Aug 2007

Article: 'Text messages' (Zina Kaye/Stills), *ArtAsiaPacific*, no 56, Nov/Dec 2007

Article: 'Text appeal' (Maria Cruz/Adam Cullen), *ArtAsiaPacific*, no 58, May/June 2008

Review: 'Howard Arkley', *ArtAsiaPacific*, no 53, May/June 2007

Book review: *Brought to light II: contemporary Australian art 1966–2006* by Lynne Seear and Julie Ewington (eds), *ArtAsiaPacific*, no 55, Sept/Oct 2007

Australian desk editor: *ArtAsiaPacific* (Hong Kong/New York)

Book launch: John Conomos, *Mutant media*, Gleebooks, 1 Apr 2008

Bloomsday reading: Liverpool Library, 16 June 2007

Judy Annear (Senior curator, Photography)

Curator (with Virginia Heckert): *The photographs of August Sander from the J Paul Getty Museum, Los Angeles*, AGNSW, 17 Nov 2007 –

3 Feb 2008; J Paul Getty Museum, Los Angeles, 6 May – 14 Sept 2008

Curator: *Ghosts in the machine: anonymous photographs*, 10 Apr – 16 July 2008

Curator (with Karen-Anne Coleman): *Yasumasa MORIMURA seasons of passion/a requiem: Mishima*, 24 Nov 2007 – 25 Mar 2008

Launch: *Comedies & proverbs: Vivienne Shark LeWitt*, Ian Potter Museum of Art, UMelb, 6 May 2008

Launch: *Gavin Hipkins: billboards*, Hazelhurst Regional Art Gallery, Gympie, 9 Feb 2008

Board member: Artspace/visual art centre, Sydney

Committee member: Photography Collection Benefactors, AGNSW

Richard Beresford (Senior curator, European Art pre-1900)

Lecture: 'Changes of appearance of paintings', USyd, Aug 2007

Lecture: 'Questioning the frame', USyd, Aug 2007

Anthony Bond (Head curator, International Art)

Curator: *Sphere of influence*, Jon Rose and Hollis Taylor, Nov 2007

Curator: Bill Viola, *Love death: the Tristan project*, Apr 2008

Co-author: 'Phantom clubs' in Nina Fischer and Maroan el Sani, *Blind Spots jpr/ringier*, SMBA Stedelijk Amsterdam 2007, pp 169–86

Article: 'Why art matters', *Art Influence* e-magazine, no 1, Feb 2008

Article: 'Mike Parr: a personal view ...', *Art World*, no 3, June/July 2008, pp 84–85

Article: 'Monumenta: Kiefer at Grand Palais Paris', *Craft Arts International*, no 71, 2007, p 92

Article: 'A summer in Europe', *Art & Australia*, vol 45, no 2, summer 2007, p 193

Lecture: AGNSW collection, St Josephs College, 30 May 2008

Lecture: AGNSW collection, CoFA, 6 May 2008

Lecture: AGNSW collection, SCA, 30 Apr 2008

Lecture: Forum on art and censorship, MCA, 12 June 2008

Lecture: 'Relevance of wood firing today', Sturt wood fired conference, 18 Apr 2008

Lecture: 'This summer in Europe', Western Plains Cultural Centre, Dubbo, 21 Sept 2007

Lecture: 'Conservation and interpretation', USyd, 13 Sept 2007

Lecture: 'Freud: about men', Newcastle Region Gallery, 11 Sept 2007

Lecture: 'Why art matters', Dunedin University, NZ, 7 Sept 2007

Lecture: 'Biennales', NAS postgrad seminar, 5 Sept 2007

Lecture: 'Performing bodies', CoFA,

20 and 21 Aug 2007

Lecture: 'Venice and Documenta', CoFA, 14 Aug 2007

Lecture: 'European summer', Newcastle University, 1 Aug 2007

Lecture: 'Heaven and Earth: Anselm Kiefer', Wollongong City Gallery, 25 July 2007

Lecture: 'Site specificity: grounding art in the local', AAANZ Art and the Real conference, and chair, opening session, 13–14 July 2007

Judge: Jenny Birt Award for Drawing and Painting, CoFA, 28 Apr 2008

Judge and launch: Gold Coast Art Prize, 1 Dec 2007

Launch: *Layers marks tracks*, Orange Regional Gallery, 11 Apr 2008

Launch: *Denise Green*, Liverpool Street Gallery, 3 Apr 2008

Launch: *Larter family values*, Casula Power House, 11 Aug 2007

Forum participant: Danks Street Depot, 10 Oct 2007

Discussant: SBS *Insight* program, 3 June 2008

Speaker: Forum, Sherman Galleries, with Michael Landy, 21 July 2007

Chair: Biennales in Dialogue Forum, Australia Council and BoS, AGNSW, 10 July 2008

Chair: exhibitions and selection sub-committees, BoS

Member: Power Foundation Council, USyd

Member: Executive, AAANZ

Assessor: Australian Research Council Grants in the category of Fine Arts

Donna Brett (Coordinator, Curatorial Project and Research)

Article: 'Neues sehen in Berlin', *Kultur*, Goethe Institut, Sydney 2008, p 22

Lecture: 'Collection provenance and looting issues', Museum Studies, USyd, Aug 2007

Tutor: Modern Art and Film, Art History & Film Studies, USyd, 2008

Conference manager: Art & the Real: Documentary, Ethnography, Enactment, AAANZ NSW, July 2007

Symposium coordinator: Biennales in Dialogue Forum, Australia Council and BoS, AGNSW, 9 and 10 July 2008

Member/Treasurer: AAANZ (Art Historians Association)

Committee member: Museums Australia, Art, craft and design SIG

Committee member: SafARI

Member: *Dictionary of Australian Artists Online*, chief investigator (partner) 2007; editorial working group, 2005–07

Treasurer: AICA Australia, Association International Critique d'Art

Scholarship: Goethe Institute Australia, German language

scholarship for arts professionals, Berlin, Aug 2007

Research: PhD candidate, *Neues Sehen: uncanny vision and the astigmatic view in German photography*, Art History and Theory, USyd

Natasha Bullock (Curator, Contemporary Art)

Curator and commissioning editor: *Claire Healy & Sean Cordeiro: the paper trail*, 16 Aug – 14 Oct 2007

Curator and commissioning editor: *Gary Carsley: scenic root*, 25 Oct – 9 Dec 2007

Curator and commissioning editor: *Scott Redford: blood disco*, 13 Dec 2007 – 24 Mar 2008

Curator and editor: *Bill Viola: the Tristan project*, 10 Apr – 27 July 2008

Curator and commissioning editor: *Harold Cazneaux: artist in photography*, 5 June – 10 Aug 2008

Curator: *Jacky Redgate, Eva Schlegel, Rosslind Piggott and Christine Cornish*, PDP gallery, 19 Oct 2007 – 24 Mar 2008

Essay: 'Into the light: the origins of the Sydney Camera Circle' in Natasha Bullock (ed), *Harold Cazneaux: artist in photography*, AGNSW, Sydney 2008, pp 33–40

Essay: 'Love and mud' in Reuben Keehan (ed), *Column 1*, Artspace, Sydney 2008, pp 130–31

Artist entry: 'Damien Hirst' in Mami Kataoka (ed), *Art is for the spirit: works from The UBS Art Collection*, Mori Art Museum, Tokyo 2008

Artist entry: 'Out from the depths' in Natasha Bullock (ed), *Harold Cazneaux: artist in photography*, AGNSW, Sydney 2008, p 44

Introduction: *Gary Carsley: scenic root*, AAH, 31 Oct 2007

Jesmond Calleja (Senior registrar, Collections Systems Integration)

Book review: *Vitalizing memory* by the American Association of Museums, *Journal of the Australian Registrars Committee*, vol 55, Dec 2007, p 41

Paper: 'Heading in the right direction: documenting our cultural heritage globally', 21st General Conference of the International Council of Museums: Museums and Universal Heritage, CIDOC – International Committee for Documentation: Managing the Global Diversity of Cultural Information, Vienna, Austria, 20–24 Aug 2007

Leeanne Carr (Coordinator, Secondary School and Asian Education Programs)

Lectures and workshop: 'Guiding for children', Wollongong City Gallery, new guide intake,

19 Mar 2008

Lecture: Japanese Language Teachers Conference (introducing the *Art speaks Japanese* education kit), 4 Apr 2008

Dr Chaya Chandrasekhar (Curator, South and Southeast Asian Art)
Curator: *Intimate encounters: Indian paintings from Australian collections*, 22 Feb – 4 May 2008
Paper: 'The sword and the lotus: interpreting the role of weapons and plants in Buddhist art', 32nd Congress of the International Committee of the History of Art, UMelb, 17 Jan 2008

Victoria Collings (Coordinator, K–6 School and Family Programs)
Book review: *The manual of museum learning* by Barry Lord (ed), Altamira Press, 2007, *Museums Australia Magazine*, vol 16, no 3, Feb 2008, p 26
Judge: Dymocks Golden Paw Award 2007, National Parks and Wildlife, Sept 2007
FloorTalk: AAH (on *ARTEXPRESS*), 6 Feb 2008

Jonathan Cooper (Manager, Information)
Lecture: 'Unwrapping the world of art', Seniors Network, Gosford, June 2008
Paper: 'Making the most of your digital assets and virtual tour online – a museum case study', 4th Annual Web Content Management for Government Conference, Canberra, Sept 2007
Paper: 'Meeting user expectations: web usability and functionality', Understanding Web Capabilities and Limitations Conference, Sydney, May 2008
Paper: 'Future trends in the internet and their impact on museums', Collections Australia Network seminar: Collections and the Web: Audiences, Content and Technologies, Parramatta, May 2008

Barbara Dabrowa (Conservator, Frames)
Lecture: 'Pink lady', conservation procedures, Queens Club, Sydney, Mar 2008
Articles: 'History of Archibald Prize', Parts 1 and 2 (in Polish), 'Archibald, Wynne and Sulman 2008' (in English), *Puls Polonii*, online magazine

Charlotte Davy (Senior registrar, Exhibitions)
Article: 'Braving the unknown: couriering in the Middle East', *ARC Journal*, vol 56, June 2008, pp 18–20

Lecture: 'Loans and touring exhibitions', USyd, May 2008
Lecture: 'Couriers: the management of objects in transit', full-day workshop, Auckland Art Gallery, NZ, Sept 2007
Conference convenor: Sharing Collections: The Ins and Outs of Loans, Australasian Registrars Committee annual conference, Sydney, Mar 2008
Paper: 'Negotiating and managing couriers', Sharing Collections: The Ins and Outs of Loans, Australasian Registrars Committee annual conference, Sydney, Mar 2008
President: Australasian Registrars Committee

Deborah Edwards (Senior curator, Australian Art)
Curator: *Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project*, AGNSW, 17 Aug – 4 Nov 2007; NGV, 30 Nov 2007 – 24 Feb 2008
Author: *Bertram Mackennal*, AGNSW, Sydney 2007
Author: 'Bertram Mackennal, Australia's most successful sculptor', *World of Antiques and Art*, July 2007
Author: 'Robert Klippel' in *Robert and Andrew Klippel*, NGV, Melb 2008
Author: 'Barbara Tribe' (introduction) in *Works from the studio of Barbara Tribe*, Bonhams, London, May 2008
Author: 'Ralph Balson: a new realm of visual experience' in *Ralph Balson 1941*, Ivan Dougherty Gallery, Sydney 2008
Lecture: 'Curating in the 21st century', Loretto College, Kirribilli, 18 Sept 2007
Lecture: 'Bertram Mackennal', NGV, 30 Nov 2007
Launch: Mosman Annual Art Prize, Mosman Art Gallery, 27 July 2007
Keynote address: 'The artist in public spaces', Sculpture by the Sea, artist and public symposium, 1 Nov 2007
Judge: Mosman Annual Art Prize, Mosman Art Gallery, 18 July 2007
Judge: *Sculpture by the Sea* annual exhibition, Sydney, 30 Oct 2007
Judge: City of Sydney annual art competition, 11 June 2008
Judge: Paris Studio Scholarships, 15 May 2008
Host: Ellen Goldberg Meadmore Foundation, New York, 13 Nov 2007
Member: USyd Fine Arts Alumni Committee
Member: *Dictionary of Australian Artists Online*, editorial section
Member: Art Association of Australia
Member: *Sculpture by the Sea* working group

Alec George (Coordinator, Brett Whiteley Studio)
Talk: 'Whiteley's Garden', Newcastle Region Art Gallery, 26 Feb 2008
Essay and publication coordination: *Brett Whiteley Studio*, AGNSW, Sydney 2007

Hendrik Kolenberg (Senior curator, Australian Prints, Drawings and Watercolours)
Curator: *Jan Senbergs: from screenprinter to painter*, 5 Apr – 25 May 2008
Curator: *Dobell Prize for Drawing*, August 2007
Author: 'Bernard Visser, figuur en materie schilder' in *Bernard Visser, grondtoon Weert*, TGV 2007 (Dutch and English text)
Author: *Jan Senbergs: complete screenprints 1960–88*, AGNSW, Sydney 2008
Essay: 'Anton Holzner' in *Three Australian artists – Holzner, Dyer, Chen* (series of international art exchange), Guangzhou, Guangdong Museum of Art 2008
Launch: *Sydney printmakers*, Taylor Galleries, Sydney, 17 Aug 2007
Launch: *Sydney printmakers*, curated by Anne Ryan, S H Ervin Gallery, 18 Aug 2007
Launch: *Tony Amenero*, Marianne Newman Gallery, Sydney, 31 Aug 2007
Launch: *Anton Holzner*, Long Gallery, Salamanca Place, Hobart, 13 Nov 2007
Launch: *Kevin Lincoln*, Liverpool Street Gallery, Sydney, 31 Jan 2008
Judge: Margaret Flockton botanical illustration award, Botanical Gardens, 10 Mar 2008

Brian Ladd (Head, Public Programs)
Paper: 'The artist as educator, examining innovative artists-in-residence programs at Art Gallery NSW', International Commission on Museums conference, Vienna, 22 Aug 2007
Chair: 'Partnerships and collaborations' session at Sites of Communication 3: Art Museums Symposium, NGV, 8 Sept 2007
Chair: 'Public art in Sydney', panel discussion at Sculpture by the Sea conference, 1 Nov 2007
Judge: *Operation Art*, Penrith Regional Art Gallery, July 2007
Director: Brett Whiteley Foundation, Sydney
Member: Editorial Advisory Panel, *Art & Australia*, Sydney
Art Advisor: William Fletcher Foundation, Sydney
Member: Curatorial Panel for Headland Sculpture Park, Sydney
Member: Steering Committee for Sites of Communication: Art Museums Symposia

AGNSW representative: Australian National Heads of Education and Public Programs Forum

Yang Liu (Curator, Chinese Art)
Curator: *Mountains and streams: Chinese paintings from the National Gallery of Victoria Collection*, 29 Nov 2007 – 10 Feb 2008
Curator: *Translucent world: Chinese jade from the Forbidden City*, 29 Aug – 11 Nov 2007
Author (with Edmund Capon): *Translucent world: Chinese jade from the Forbidden City*, AGNSW, Sydney 2007
Author: 'Reciprocity: a social historical perspective of Qing Mandarin's calligraphy' in Harold Mok and Chen Yafei (eds), *Proceeding of the International Conference on Couplets of the Qing Dynasty*, Chinese University of Hong Kong, 2008, pp 97–128
Article: 'Predator and prey in translucent stone', *Orientalisms* (HK), vol 39, no 1, Jan/Feb 2008, pp 76–80
Article: 'Popular beliefs in Chinese jade carving', *TAASA Review*, vol 16, no 3, Sept 2007, pp 22–24
Article: 'Translucent world: representations of nature in Chinese jade', *Arts of Asia* (HK), vol 37, no 6, 2007, pp 1–14
Article: 'Nature in the world of the jade (Part I)', *Art & Collection* (Taipei), no 180, Sept 2007, pp 75–80
Article: 'Nature in the world of the jade (Part II)', *Art & Collection* (Taipei), no 181, Oct 2007, pp 76–81
Lecture: 'Chinese jade', CoFA, 11 Sept 2007
Paper: 'In pursuit of the picturesque quality: jade carving in Qianlong's era', *Nature through jade*, 1 Sept 2007
Paper: 'Webs of obligation: the social dimension of calligraphy art in late imperial China', When Art Met History: A Symposium on the Richard Fabian Collection, Honolulu Academy of Arts, 14 Sept 2007
Paper: 'Gu Kaizhi's Vimalakirti and two popular Buddhist and Daoist iconographic formulae of the southern and northern dynasties', Ancient Chinese Figure Painting from the Liaoning Museum and the Shanghai Museum, Shanghai Museum, 13 Mar 2008

Jethro Lyne (Coordinator, Public Programs)
Lecture: 'Chartres Cathedral', University Art Gallery, USyd, 16 Sept 2007
Lecture: 'The silver age of Russian art', AGS, 28 Oct 2007
Lecture: 'Gary Deirmendjian –

a life', presentation and panel discussion, Sculpture by the Sea conference, 1 Nov 2007
Launch: *Jaroslav Prochazka*, Headland Park, Middle Head, 18 Oct 2007
Launch: *Layers*, Flinders Street Project Space, Paddington, 19 Oct 2007
Lecturer: Department of Art History, NAS, til June 2008
Research: doctoral research, *French medieval sculpture*, USyd, ongoing

Elizabeth Maloney (Assistant curator, Photography)
Curator: *Surreal aesthetic*, 28 July – 14 Oct 2007
Curator: *Charles Bayliss: landscape photographer*, Focus Room, 9 Feb – 25 May 2008

Terence Maloon (Curator, Special Exhibitions)
Member: Société Paul Cézanne
Member: Alliance Française of Sydney (vice president)

Jackie Menzies (Head curator, Asian Art)
Article: 'A pre-Mughal Krishna folio', *TAASA Review*, vol 16, no 4, Dec 2007, p 15
Lecture: 'Japanese shows', Asialink's Japan Forum, AGNSW, 15 June 2008
Launch: Gallery 4A, Sydney, 31 Aug 2007
Honorary associate: School of Languages and Cultures, USyd, 2008
Director: VisAsia (Australian Institute of Asian Culture and Visual Arts)
Member: Morrissey Bequest Committee, USyd
Member: Vice-Chancellor's Advisory Committee for the Nicholson Museum, USyd
Award: Medal of the Order of Australia, for 'the study, preservation and promotion of Asian art in Australia, particularly through curatorial roles at the AGNSW', 2008

Denise Mimmocchi (Assistant curator, Australian Art)
Curator: *From subject to object*, New England Regional Art Museum, Armidale, 27 June – 21 Sept 2008

Carolyn Murphy
Article: 'Framing works on paper for the exhibition *Modern British Watercolours and Drawings at the Art Gallery of NSW*', *AICCM National Newsletter*, no 104, Sept 2007, pp 14–16

Barry Pearce (Head curator, Australian Art)
Curator: *Sidney Nolan retrospective*, AGNSW, 2 Nov 2007 – 3 Feb 2008; NGV, 22 Feb – 18 May 2008; QAG, 6 June – 28 Sept 2008
Author: *Sidney Nolan*, AGNSW, Sydney 2007
Author: *Margaret Olley*, Philip Bacon Gallery, Brisbane 2007
Lectures and talks relating to *Sidney Nolan retrospective*: VG lecture, NGV, 19 Feb 2008; NGV staff guided tour, 20 Feb 2008; 'In conversation: Frances Lindsay and Barry Pearce', NGV, 23 Feb 2008; lecture for The Australia Club, Melbourne, 28 Feb 2008; media tour, QAG, 5 June 2008; QAG Foundation address, 6 June 2008; 'In conversation: Frances Lindsay and Barry Pearce', QAG, 7 June 2008
Lecture: 'Tom Roberts: *Fog, Thames embankment*', VG, 23 June 2008
Advisor: forthcoming opera based on Sidney Nolan's life, to be written by librettist Jason Prague
Advisor: forthcoming feature film on Brett Whiteley, produced by Prima Productions, Sydney
Advisor: New England Regional Art Museum, Armidale
Advisor: S H Ervin Gallery, Sydney
Advisor: Lismore Regional Gallery
Opened: *Sidney Nolan retrospective*, QAG, 5 June 2008
Judge: Gosford Art Prize, Aug 2007
Judge: Portia Geach Memorial Award, Sept 2007
Judge: Paris Studio Scholarships, NAS, Oct 2007
Judge: Inaugural NSW Parliament Plain Air Painting Prize, May 2008

Hetti Perkins (Curator, Aboriginal and Torres Strait Islander Art)
Curator: *One sun, one moon: Aboriginal art in Australia*, 3 July – 2 Dec 2007
Curator: *Boomalli: 20 years on*, Project Gallery, 1 Sept – 28 Oct 2007
Curator: *Living black*, 20 Dec 2007 – 16 Nov 2008
Comrade: *Revolutions – forms that turn*, BoS, assistance to Michael Rakowitz
Author: *One sun, one moon: Aboriginal art in Australia*, AGNSW, Sydney 2007
Essay: 'Ningura Napurrula' in Anne & Gordon Samstag, *Wonderful World*, Museum of Art, Adelaide 2007
Essay: 'Bush mechanics' in 'Comrades', *Revolutions – forms that turn*, BoS 2008
Essay: 'Something borrowed, something new' in *Australian graffiti: Christian Thompson*, Gallery Gabrielle Pizzi, Melbourne 2008

Essay: 'Richard Bell' in *Culture warriors: National Indigenous Art Triennial*, NGA, Canberra 2007
Essay: 'John Mawurndjul', *Culture warriors: National Indigenous Art Triennial*, NGA, Canberra 2007
Floor guide: *Australian Indigenous Art Commission*, Musée du quai Branly, Paris, Australian Council for the Arts and Harold Mitchell Foundation, 2008
Essay: 'Water Dreaming' in *Australian Greats*, Random House Australia, 2008
Book launch: *Beyond sacred: recent paintings from Australia's remote Aboriginal communities*, June 2008
Launch: *Lines in the sand: Botany Bay stories from 1770*, Hazlehurst Regional Gallery and Art Centre, Mar 2008
Launch: Walungurru Community Pool, Walungurru, Northern Territory, Feb 2008
Book launch: *Macquarie PEN Anthology of Aboriginal literature*, Macquarie University City Campus, May 2008
Launch: James Agapitos OAM Memorial Fund acquisitions, Dec 2007
Panel discussion: *Michael Riley: sights unseen*, Museum of Brisbane, July 2007
Discussion (with Apolline Kohén): *Culture warriors: National Indigenous Art Triennial*, NGA, Canberra, Feb 2008
Delegate: 2020 Summit, Parliament House, Canberra, Apr 2008
Interview: *Michael Riley: sights unseen*, documentary, *Message Stick*, ABC Television, Sydney
Interview: *Songlines to the Seine*, documentary, SBSi and Arte, France
Interview: Indigenous Art Centre Operations Resource (IACOR) project
Director: Arts Law Centre of Australia Board, Sydney
Member: Artists in the Black reference group, Arts Law Centre of Australia, Sydney
Member: Public Art Advisory Panel, City of Sydney
Forum member: Sustainable Sydney 2030, City of Sydney
Member: Australian International Cultural Committee, Department of Foreign Affairs and Trade, Canberra
Member: Papunya Tula Reference Group, Maritime and Movable Heritage Section, Heritage Division, Department of the Environment, Water, Heritage and the Arts, Canberra
Trustee: Charlie Perkins Children's Trust
Director: Michael Riley Foundation

Peter Raissis (Curator, European Prints, Drawings and Watercolours)
Curator: *Modern British watercolours and drawings*, 28 July – 14 Oct 2007
Curator: *Käthe Kollwitz and contemporaries*, Mar–June 2007
Lecture and tutorial: 'Techniques and function of old master drawings', Art History Honours students, USyd, 9 Aug 2007
Course: Royal Collection Studies, Windsor, UK, 2–11 Sept 2007
Interview: 'Drawings from the Hinton Collection at NERAM', *Armidale Express*, Jan 2008

Anne Ryan (Curator, Australian Prints)
Curator: *Judy Cassab, landscape watercolours from the collection*, 29 May – 31 Aug 2008
Curator: *Australian etchings and engravings 1880s to 1930s from the Gallery's collection*, 5 May – 22 July 2007
Author: *Australian etchings and engravings 1880s to 1930s from the Gallery's collection*, AGNSW, Sydney 2007
Article: 'The weekly bus-rail ticket: Noel McKenna', *Artworld*, June/July 2008, pp 166–67
Article: 'Preview – Australian etchings and engravings 1880s to 1930s from the Gallery's collection' *Imprint*, vol 42, no 2, winter 2007, pp 4–5
Catalogue essay: 'Andrew Antoniou' in *Andrew Antoniou, a rolling narrative*, Wollongong City Art Gallery, 2008
Launch: *G W Bot, paddock glyphs*, Australian Galleries Works on Paper, Sydney, 17 Apr 2008
Launch: *Polarities in print* (Sydney Print Circle exhibition), Mosman Art Gallery, 1 June 2007
Curatorial advisor, committee member: *NSW Parliament Plein Air Painting Prize* 2008
Member: *Dictionary of Australian Artists Online*, chief investigator, 2005–present; editorial committee, 2007–present

Malgorzata Sawicki (Senior conservator, Frames)
Article: 'From *Lady in black* to *Art students*: the story behind changing a frame', *AICCM Bulletin*, vol 30, 2007, pp 44–50
Article: 'Practical implications of research into non-traditional in-gilding techniques: losses compensation in conservation of gilded objects', *AICCM Bulletin*, vol 30, 2007, pp 63–69
Research: doctoral research, UWS – 'Research into non-traditional gilding techniques as a substitute for traditional matte water-gilding', finalising

Susan Schmocker (Head librarian)
Curator (with Liz Jeneid): *Searching for Asphodels: artists in the Mediterranean*, AGNSW Research Library and Archive, 12 Mar – 30 May 2008
Curator: *Australian bookbinders*, AGNSW Research Library and Archive, 18 June – 3 Oct 2008
Lecture: 'Role and function of the Gallery's research library and archive', Information Management students, Charles Sturt University, 19 Sept 2007
Lecture: 'Fund-raising for the Library', members of Art Libraries Society, 15 Nov 2007
Lecture: 'A delicate balance: access and security at the research library and archive', members of Art Libraries Society, Sydney, 19 Apr 2008
Talk: 'Management of special collections in an art library', UTS, 11 Oct 2007
Talk: Introduction to 'Online resources at the research library and archive', Master of Art Administration students, CoFA, 9 Apr 2008
Treasurer: ARLIS/ANZ NSW Chapter, 1993–present
Member: *Dictionary of Australian Artists Online* advisory committee, Jan 2004 – June 2008

Natalie Seiz (Assistant registrar (curatorial), Asian Art)
Guest editor (with Leong Chan): *TAASA Review*, vol 17, no 1, Mar 2008
Article: 'Traveller's choice: Asia Art Archive, Hong Kong', *TAASA Review*, vol 16, no 3, Sept 2007, p 21
Article: 'Mapping Taiwan: activism in the work of Wu Mali', *TAASA Review*, vol 17, no 1, Mar 2008, pp 14–15
Seminar paper: 'Making a space of one's own: the Taiwan Women's Art Association and its impact on contemporary Taiwan', London-Taiwan Seminar Program, London School of Economics, Asia Research Centre, London, 6 Mar 2008
Management Committee member: The Asian Arts Society of Australia Research: PhD candidate, 'Contemporary women artists in Taiwan', School of Art History and Theory, USyd

Tristan Sharp (Senior coordinator, Education Programs)
Author: Foreword, Cambridge Senior Visual Arts Stage 6, Cambridge University Press, Melbourne 2008
Article: 'Artside-In Moree', *Artreach*, The Regional Arts NSW Magazine, spring 2007, pp 14–15

Lecture: 'Practice and process: ARTEXPRESS 08', Newcastle Region Art Gallery, May 2008
Lecture: 'The value of the Gallery as an education resource', UTS, Kuring-Gai Campus, May 2008
Lecture: 'Visual arts education now', Dulwich Visual Art and Design High School awards ceremony, Dec 2007
Paper: 'Sustainability within the arts: developing tomorrow's audiences and artists', Sydney Arts Management Group, Opera Centre, Sydney, May 2008
Paper: 'The artist's role in education', Art as an Industry Symposium, Arts North West, Qirindi, May 2008
Launch: *Artside-In Moree Student Exhibition*, Moree Plains Gallery, Nov 2007
Launch: *Visual Art Exhibition*, North Sydney Girls High School, Aug 2007
Launch: *Art Show*, Knox Grammar School, Aug 2007
Launch: *Senior Art Exhibition*, Kuring-Gai Creative Arts High School, Aug 2007
Judge: *The Emanuel Archies*, The Emanuel School Archibald Prize, Apr 2008
Judge: *A central vision: student award and exhibition*, Gosford Regional Art Gallery, Dec 2007
Scholarship: International Research into Innovative Gallery Programs for Youth and Teens, AGS Travelling Scholarship, Oct 2007
Member: Visual Arts Reference Committee, Museum and Galleries NSW, Sydney
Member: Sydney Arts Management Group Committee, Sydney Arts Management Advisory Group, Sydney

Emma Smith (Senior registrar, Collections)
Paper: 'I'll show you mine if you show me yours: dealing with international outward loans', Sharing Collections: The Ins and Outs of Loans, Australasian Registrar's Committee annual conference, Sydney, Mar 2008

Dr Jacqueline Strecker (Curator, Special Exhibitions)
Article: 'Two pair', *Portrait 27*, National Portrait Gallery, Canberra, autumn 2008, pp 10–13
Article: 'The Mad Square', *Kultur*, Goethe-Institut Australia, no 16, Apr 2008, p 11
Catalogue essay: 'German expressionism 1913–1930' in *German expressionist prints*, Rex Irwin Art Dealer, Sydney, June 2008
Launch: *German expressionist prints 1898–1930*, Rex Irwin Art Dealer, Sydney, June 2008

Valerie Tring (Librarian)
Curator: *The artist in the director: the art of directors of the Art Gallery of NSW*, Art Gallery of NSW Research Library and Archive, 13 Feb – 7 Mar 2008

Khanh Trinh Pompili
Curator: *Taishô chic – Japanese modernity, nostalgia and deco*, 22 May – 3 Aug 2008
Paper: 'Capturing nature's inner truth: the "true-view" concept in China, Korea and Japan', CIHA conference, Melbourne, Jan 2008

Wayne Tunnicliffe (Curator, Contemporary Australian Art)
Co-curator and managing editor: *An incomplete world*, AGNSW, 19 May – 29 July 2007; NGV, 28 Sept 2007 – 6 Jan 2008
Co-curator: *An incomplete world*, AGNSW, 19 May – 29 July 2007; NGV, 28 Sept 2007 – 6 Jan 2008
Co-curator: contemporary collection, 9 Aug 2007 – 24 Mar 2008
Co-curator: contemporary collection: *History and memory*, 10 May – 26 Oct 2008
Curator and editor: *Adam Cullen: let's get lost*, 15 May – 27 July 2008
Entries: 'Yasumasa Morimura', 'Andreas Gursky', 'Walter Niedermayr' and 'Thomas Struth' in Mami Kataoka (ed), *Art is for the spirit: works from The UBS Art Collection*, Mori Art Museum, Tokyo 2008
Launch speech: Planet Craft Gallery, Nov 2007
Advisor: Capp St residency, Wattis Institute, San Francisco, Feb 2008

Sheona White (Senior coordinator, Public Programs)
Lecture: Development and Marketing Forum conference, 16 May 2008
Judge: Paris Studio Scholarships 2009

Natalie Wilson (Assistant curator, Australian Art)
Curator: *Indigenous connections: Sidney Nolan's 'Rite of spring' – photographs by Axel Poignant*, Australian Collection Focus Room, AGNSW, 2 Nov 2007 – 3 Feb 2008; State Library of Queensland, 16 June – 31 Aug 2008
Author: *Indigenous connections*, online exhibition catalogue, Australian Collection Focus Room, AGNSW, Sydney 2007
Member: Oceanic Art Society, Sydney

CUSTOMER COMPLAINTS

In accordance with our Pledge of Service, visitors are invited to leave praise, complaints and suggestions in the Gallery's visitor comments book. During 2007–08, there were 446 comments recorded (109 compliments, 206 complaints and 131 suggestions). The comments book is regularly reviewed by the Gallery's senior management for appropriate response and further action, if appropriate. The majority of praise comments are thanks for the wonderful volunteer guide services, which are provided free every day to highlight works from the Gallery's collections, as well as the major temporary exhibitions. Also popular and well appreciated are the various public programs on offer, again many for free, especially on weekends and during school holidays.

The major areas of complaint reflect the high-volume activity of the Gallery's business and heritage building. And, while all complaints are considered critically, the very small volume of complaints in relation to the total number of visitors – over one million annually – reflects the generally high rating of visitor enjoyment.

General areas of visitor concerns during 2007–08 include:

Chalk on outside of heritage building

As part of the Biennale of Sydney exhibition, one artwork was chalked drawings on the front of our heritage building. This particular temporary contemporary work was not popular with some of our visitors. However, the Gallery ensured that the chalk material used in the work would not cause any damage to the sandstone prior to permitting the work to be included in the exhibition, and it was promptly removed following the end of the exhibition.

Signage – too small; badly placed

The placement of labels and the size and font of text are considered for each new major exhibition. However, the low lighting often required for the conservation of artworks on display, especially for works on paper, makes reading labels more difficult for some people. The Gallery produces a free printed exhibition guide, which includes details of all works in each of the major temporary exhibitions.

Inadequate cloaking facilities

The Gallery has limited cloaking facilities and an ever-increasing visitor population. At the present time, we cannot accommodate the cloaking of heavy winter coats. Unfortunately, because we have a single front door, permanently expanding the cloaking facilities would require conversion of our heritage front foyer. However, during major exhibitions for which we anticipate high attendance, we installed temporary cloaking facilities that expanded into the heritage vestibule area. These additional facilities were available for the *Sidney Nolan retrospective* exhibition (our major 2007–08 summer show) and for the popular annual Archibald Prize.

Food services

The majority of visitor concerns are about the timeliness of service, or belief that prices are too high. Fast service is sometimes difficult to achieve during the Gallery's busiest months, even with additional staff engaged for peak periods – especially during the *Archibald Prize* exhibition, when more than 262 000 visitors came to the Gallery in March and April 2008. In response to demand, the Gallery placed additional tables to temporarily expand the café area during this peak period; arranged for the caterer to operate dual cashiers; and introduced partial table services, whereby customers ordered at the counter and were given a table number to which their order was delivered.

These complaints and the ones relating to prices are forwarded to our contract caterers to assist them in planning future staff requirements and to consider their pricing points.

Lack of adequate disabled access and seating

This area of concern also includes complaints about lack of adequate pram access at the front of the heritage building, as well as seating throughout the building. The Gallery continues to explore better ways for disabled and pram entry into the building and has developed building plans for a second entrance on the northern side of the building. Unfortunately, lack of the significant capital funding required for implementation means that this issue remains problematic. Transferring the entry by school groups to the back of the building via the new education entrance has provided some relief to the congestion at the front door.

ELECTRONIC SERVICE DELIVERY

Our main website and its many subsites continue to grow in sophistication and richness of content, resulting in more people from throughout New South Wales, across Australia and around the world accessing information and interacting with the Gallery.

Overall visitation

The total number of actual visits for the year (to all Gallery websites) was 1 799 248 (over 454 000 more than in 2006–07), an average of 4929 visits per day, peaking at 7984 per day in March 2008.

The Gallery's main website accounted for three-quarters of the overall visitation, followed by the Archibald Prize (10%), the Brett Whiteley Studio (4%) and the other five websites (between 1% and 3% each, a total of 11%). 'Exhibitions' was the most visited section of the website (26%), followed by 'Press office' (17%), 'About us' (11%), 'Events' (10%) and 'Education' (8%).

E-commerce

A total of 1141 transactions (representing a turnover of more than \$78 000) have been made with the Gallery's online shop, an increase of approximately \$30 000 from 2006–07. Exhibition tickets represented approximately 9% of the overall orders and 4% of the turnover.

Messaging via the websites

The 'contact us' form on the main website was used for 523 messages from the general public. Over one-third of all messages were for curators and 19% were general enquiries. The Research Library enquiry form was used for 227 messages, 45% for 'general interest', 31% for 'professional research' and the rest by students. The 'frequently asked questions' form for submitting new questions was used for 88 messages, while the website feedback form was used for 66 messages.

Website upgrade

The process of upgrading the main website to the next-generation content management system, MySource Matrix, continues. The basic design has been created, the site structure has been determined and more than 95% of the new content has been edited or rewritten. To reduce the amount of manual labour required to build the new site, a software tool that automatically copies across the structure and text content of selected portions of the existing site has been created.

myVirtualGallery

This interactive educational tool allows anyone to create their own virtual exhibitions using artworks from the Gallery's permanent collections. The tool continues to grow in popularity and usage. There are now 2475 people who have registered as exhibition creators and there are 1352 exhibitions (504 newly created during 2007–08). Over half of the 151 525 page-views in 2007–08 were from people logging in to edit their own exhibitions. In 2008, during the first seminar, myVirtualGallery was used as an assessment tool for the University of Newcastle.

New website content

Apart from regular updates to the principal website (particularly in the 'Events', 'Exhibitions' and 'Press office' sections), the following significant developments have occurred:

- Videos of key events, mostly Art After Hours celebrity talks and performances, have been posted to a new 'videos and podcasts' area of the main site, as well as the Art After Hours site. Selected videos have also been posted on YouTube.

- New 'encapsulated mini-websites' have been created for the exhibitions *Bertram Mackennal* and *The photographs of August Sander*, as well as the contemporary collection reinstallation. These are located within the 'Exhibitions' section of the main website, but also have their own internal navigation menus. The *Bertram Mackennal* mini-website has its own URL (www.mackennal.com.au).

- The website for *The arts of Islam* exhibition (www.artsofislam.com.au) was launched in late June 2007 and features images of the exhibition, which was on view through to September 2007. It also has interactive educational content on the history of Islam and Islamic art. This website was visited 17 161 times during 2007–08.

- A new website for the *Sidney Nolan retrospective* exhibition (www.sidneynolan.com.au) was launched in November 2007, complete with videos of the artist at work, commentary by the curator and an introduction by the director. It was visited 20 016 times during 2007–08.

- Inside ARTEXPRESS 08 (www.insideartexpress.com.au), celebrating 25 years of ARTEXPRESS at the Gallery, was launched in February 2008. In addition to the usual features (such as an interactive virtual walkthrough, downloadable process diaries and connections with the Gallery's collection for six works), the site also includes 14 complete videos from the exhibition, viewable online. The site and its predecessor, Inside ARTEXPRESS 07, were visited 56 871 times during 2007–08.

Social media

In April 2008, the Gallery created a presence, in two different forms, on the popular social networking site Facebook. The Gallery's own page is located at www.facebook.com/home.php/pages/Sydney-Australia/Art-Gallery-of-New-South-Wales/25274327104. Members of the public can register as 'fans' and receive automatic notification of updates, including news, events and videos.

The Gallery also participates, with 15 other art institutions (including the Tate Museum), in ArtShare: apps.facebook.com/artshare.

COMPLIANCE REPORTING

Major assets

The Gallery's major assets are its artwork collections, valued at \$795 million (as at 30 June 2008), and the perimeter land and building in the Domain, valued at \$160.6 million (as at 30 June 2008).

Engagement and use of consultants

There were three consultancies in 2007–08, costing a total of \$33 075. All of the consultancies were each paid less than \$30 000. Two were engaged for security reviews and the other was in the management services category.

Credit card usage

The director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and NSW Treasury Directions.

Major capital works

Capital works project	Costs 2007–08 \$'000	Completion date	Overrun \$
Artworks purchased	12 390	ongoing	nil
Building works	2373	ongoing	nil
Plant & equipment replacement	446	ongoing	nil
Total	15 209		

Payment performance

Aged creditor analysis at the end of each quarter 2007–08

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 2007	164 482	–	–	–	–
Dec 2007	431 151	102 158	109 162	3 890	–
Mar 2008	384 958	17 225	5 464	–	–
June 2008	384 958	42 165	3 107	7 734	–

Accounts paid on time each quarter 2007–08

Quarter	Total accounts paid on time		Total paid	
	Target %	Actual %	Amount \$	Amount \$
Sept 2007	90.00	99.92	7 912 979	7 919 172
Dec 2007	90.00	97.00	7 036 957	7 254 503
Mar 2008	90.00	99.54	6 030 243	6 058 357
June 2008	90.00	99.29	7 820 762	7 876 383
Total	90.00	98.94	28 800 941	29 108 415

Summary of land holdings

The following is a listing of land owned by the Art Gallery of NSW as at 30 June 2008:

Art Gallery of NSW
Address: Art Gallery Road,
The Domain, Sydney NSW 2000

Land disposal

The Gallery did not acquire or dispose of any land in 2007–08.

Production costs 2008 annual report

The total external costs incurred in the production of the 2008 annual report are approximately \$23 000 (this includes text editor, prepress, printing and copyright fees).

The report, in hard copy, is provided free to key stakeholders and other interested parties.

It is also available in the 'About us' section of our website (www.artgallery.nsw.gov.au/aboutus)

Freedom of information procedures

Application for access to Gallery documents under the *Freedom of Information Act 1989* should be accompanied by a \$30 application fee and directed in writing to:

Human Resources Manager
(FOI Coordinator)
Art Gallery of NSW
Art Gallery Road
The Domain, Sydney NSW 2000

Freedom of information – statement of affairs

The following Statement of Affairs is presented in accordance with the *Freedom on Information Act 1989*, section 14 (1) (b) and (3). The Gallery's statement is correct as at 30 June 2008. The Gallery (FOI Agency no 376) received three (3) formal requests for information, all classified as 'other', under the Act during 2007–08. All requests were completed. No requests were carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning its operations.

We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

Documents held by the Gallery: *Art Gallery of New South Wales Act 1980*; accounts manual; administrative policies and procedures; agendas and minute of meetings; collection management policy and procedures; annual reports; EEO annual report; film and photography policy; strategic plan 2003–2008; financial reports; and human resources policies and procedures.

Documents available for purchase: The Gallery publishes a range of catalogues and art books (see appendix – AGNSW publications for sale). Publications prices are regularly reviewed by the Gallery Shop. Selected items are available from our website (www.artgallery.nsw.gov.au/shop). The Gallery publishes regular exhibitions and events bulletins.

The following table shows details of freedom of information (FOI) requests received by the Gallery:

FOI requests	2007–08			2006–07		
	Personal	Other	Total	Personal	Other	Total
New applications	0	3	3	0	2	2
Completed	0	3	3	0	2	2
Total processed	0	0	3	0	2	2
Unfinished (carried forward) – Nil	0	0	0	0	0	0
Results of FOI request						
Granted in full	0	1	1	0	2	2
Completed	0	3	3	0	2	2
Request details – Nil						
Fees of requests processed						
Fees received	0	\$90	\$90	0	\$30	\$30
Type of discounts allowed – Nil						
Days to process						
0–21 days	0	2	2	0	2	2
22–35 days	0	1	1	0	0	0
Processing time						
0–10 hours	0	3	3	0	2	2
Review of appeals – Nil						
Basis of internal review grounds on which requested access reviewed – Nil						