Art Gallery of New South Wales
Annual Report **2007–08**

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The Hon Nathan Rees
Premier and Minister for the Arts
Parliament House
Macquarie Street
SYDNEY NSW 2000

ART GALLERY NSW

Dear Minister,

It is our pleasure to forward to you for presentation to the New South Wales Parliament the Annual Report for the Art Gallery of NSW for the year ended 30 June 2008.

This report has been prepared in accordance with the provision of the *Annual Reports (Statutory Bodies) Act 1984* and the Annual Reports (Statutory Bodies) Regulations 2005.

Yours sincerely,

Steven Lowy
President

Edmund Capon
Director

20 October 2008

COVER:

Jacques Blanchard
Mars and the vestal virgin 1638, oil on canvas, 130 x 110.4 cm
Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of NSW 2007

Art Gallery of New South Wales
Annual Report **2007–08**

ART GALLERY NSW

With over 1.35 million visitors this year, the Art Gallery of NSW is one of Australia's most popular art museums and a vital part of Sydney's cultural life. Since the Gallery's genesis in the 1870s, our objective has been to collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia. The Gallery has been located at our present site in the Domain since 1885. The splendid old galleries, designed by government architect Walter Liberty Vernon, display the distinguished 19th-century Australian and early European collections. **The building extensions made to the Gallery in the 1970s and '80s responded to the changing needs of both the collection and our audience, doubling the available exhibition space and celebrating the art of our time with extensive displays of modern and contemporary Australian, Aboriginal and Torres Strait Islander, and European art.** The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery's commitment to presenting the art and culture of our region. **This year the Gallery presented a program of over 38 exhibitions, accompanied by a diverse and stimulating array of public and educational programs.**

The Art Gallery of NSW is a statutory body established under the *Art Gallery of New South Wales Act 1980* and is a division, to the Department of the Arts, Sport and Recreation

KOGANEZAWA Takehito
Untitled 2007, neon, chair, approx 78 x 127 x 125 cm
Gift of Geoff and Vicki Ainsworth 2007
© Koganezawa Takehito

Vision

'To maintain our reputation as an energetic, outgoing and accessible Australian art institution, and at the same time strive to be a major international gallery of the world, continuing to inspire, interest and provide enjoyment to our increasingly diverse audiences.'

Purpose

The Gallery's core purpose is to maintain and develop a collection of works of art, and to promote understanding and appreciation of art. Its governing legislation is the *Art Gallery of New South Wales Act 1980*.

The Gallery's 2003–08 corporate plan sets out three mission goals:

- To acquire, conserve and present to the public the finest works of art available, with special emphasis on the artistic traditions of Australia.
- To explore and inspire through our collection and exhibitions, the emotional and intellectual resources of our audiences.
- To create a sense of belonging and provide our visitors with an enjoyable and enduring experience.

The Gallery has developed and successfully implemented a variety of strategies to achieve these goals. In doing so, we work closely with our key stakeholders, such as the Art Gallery Society of NSW and its approximately 20 000 members; the Art Gallery of NSW Foundation; Museums & Galleries NSW; the Department of the Arts, Sport and Recreation; the NSW government; and other arts institutions.

For more information, see the 'Corporate plan and outcomes' section (pages 7–9).

Pledge of service

The Art Gallery of NSW aims to provide resources and experiences of the highest quality to all visitors to the Gallery (both physical and virtual) for the enjoyment and study of fine art.

The Gallery recognises that the public has a right to expect that services will be provided without discrimination. We continuously seek to improve our service and we welcome feedback, both directly to staff and through regular surveys.

For further access information, see p 130.

Year in brief **Highlights**

The 2007–08 financial year was very successful for the Gallery, with many important key outcomes. Through purchases and gifts, we acquired for our permanent collections 467 works of art valued at over $14 million. The exhibition program presented 38 new shows, ranging from smaller focus room displays to a major Australian artist's retrospective which was toured interstate. At 1.356 million, visitor numbers were slightly higher than the previous year's total of 1.301 million. More than 312 600 people attended the four ticketed exhibitions held this year and over 284 600 participated in public program activities.

Part of the Gallery's success as a vibrant and engaging arts institution is the broad range of opportunities we provide for people to access, enjoy and learn about the arts. This year we offered hundreds of performances, courses, lectures, curator talks, symposia, musical concerts, films, family programs, school programs and daily guided tours of exhibitions and collections. Many of these programs were free.

To promote understanding of and research on the arts, we published 10 major titles, including superb Art Gallery of NSW collection handbooks and exhibition catalogues. Several of these books attracted strong distributed sales internationally.

The financial position of the Gallery remains sound, with the NSW government contributing 60% of the $57 million in total revenues. The Gallery's net assets totalled $998 million.

Some individual highlights for the 2007–08 year include the following.

Collection acquisitions

The outstanding contemporary art event of the year was the gift to the Gallery of John Kaldor's collection, valued at $30 million.

Sidney Nolan's *Hare in trap* 1946 was purchased with support from the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust and the Art Gallery of NSW Foundation. This work is a unique stand-alone masterpiece with powerful autobiographical connotations.

Jacques Blanchard's *Mars and the vestal virgin* was purchased with insurance funds resulting from the theft in 2007 of the 17th-century Frans van Mieris painting, supplemented by a substantial donation from the Art Gallery Society of NSW.

David Hockney's *A closer winter tunnel, February–March* 2006, one of the artist's recent Yorkshire landscapes, was purchased with assistance from Geoff and Vicki Ainsworth, together with the Art Gallery of NSW Foundation and funds from the Florence and William Crosby Bequest.

Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust purchased for the Gallery a Giorgio Morandi painting, *Still life* 1947. The Gallery now has three works by this artist, demonstrating the subtle range of his works.

The Gallery acquired two significant works through the Edward and Goldie Sternberg Chinese Art Purchase Fund. The first was a Qing painting, *Embarking on the journey,* by Huang Yi, and the second was a celadon *Ram-shaped candle holder* of the Western Jin dynasty.

Exhibitions

Sidney Nolan retrospective (2 November 2007 – 3 February 2008) tracked the long and successful career of one of Australia's most revered artists. Consisting of 116 works, displayed in strict chronology, the exhibition represented each critical phase of the artist's work. This major exhibition was toured to the National Gallery of Victoria and the Queensland Art Gallery.

The arts of Islam: treasures from the Nasser D Khalili collection (22 June – 23 September 2007) was a dazzling exhibition for which the Gallery was the only Australian venue. Part of Professor David Khalili's private collection, reputedly the world's largest assemblage of Islamic art, this exhibition comprised a selection of 350 pieces from the more than 20 000 works in the collection.

• John Kaldor AM, in front of a work by Ugo Rondinone, speaks at the public announcement of the gifting to the Art Gallery of NSW the John Kaldor Collection, 3 April 2008.

• Australian Folklore performer Gerard Cafe posed in front of Sidney Nolan's *Ned Kelly* 1946, National Gallery of Australia, gift of Sunday Reed 1977 © National Australia of Australia.

• David Hockney, *A closer winter tunnel, February–March*, 2006 oil on canvas, 6 panels, 190.5 x 381 cm overall. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of NSW Foundation 2007 © David Hockney

• Children's guide Mandy Palmer engaging students from Allambie Heights Primary School with questions about John Olsen's *Five Bells* 1963.

Publications

One sun one moon: Aboriginal art in Australia is perhaps the largest publishing project ever undertaken by the Gallery. This landmark title provides the most comprehensive survey of Aboriginal art currently available.

Photography collection is the fourth in the Gallery's collection series. This book presents a history that focuses upon the very significant contribution that photographers have made across the decades to Australian social history and cultural expression.

Bertram Mackennal is the only book currently available on this acclaimed artist. Lavishly illustrated, the monograph addresses Mackennal's life and art. It includes essays by eminent scholars, as well as a catalogue raisonné on CD-ROM which provides a comprehensive resource on Mackennal and his work.

Harold Cazneaux: artist in photography is the only major overview of Harold Cazneaux currently in print. Cazneaux was a luminary in Australian photographic circles, a pioneer whose aesthetic style and impressive output had an indelible impact on photographic history in this country.

Education

A very high participation rate in the Gallery's education programs for primary, secondary and tertiary education audiences was achieved in 2007–08, with 103 505 student visitors to the Gallery. Innovative programs and resources provided engaging educational opportunities, allowing students to make the most of their time with us.

Our Critical Friends Teachers Advisory Groups provided invaluable support to the Gallery's education programs. These groups, comprised of teachers from a range of schools, shared their professional insights into classroom issues, teaching practice and the Visual Arts curriculum, helping us to develop new programs relevant to the Gallery's audience.

Volunteer guides

The enthusiasm and commitment of the volunteer guides, currently numbering 115, continues undiminished. During 2007–08, the guides conducted a remarkable 5743 tours of the permanent collection and major temporary exhibitions for a total of 69 833 Gallery visitors. These beneficiaries included 17 735 K–6 children participating in the popular art adventure tours. Regular training offered by the Gallery to volunteer guides ensures that they are up to date with information on new exhibitions, new acquisitions and related subjects, issues and events.

Young audiences

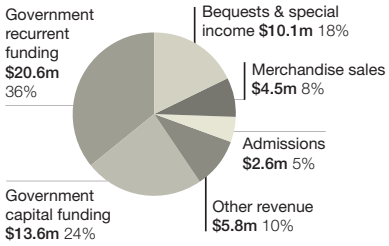
Designed for children aged 3–5, Tours for Tots is an innovative adventure tour incorporating practical art-making activities and art appreciation for children and accompanying adults. The themed tours draw on all aspects of the Gallery's permanent collection and are continually reviewed and developed. This year we were pleased to track the success of the program as children successfully made the transition from Tours for Tots to independent participation in holiday workshop programs.

Community involvement

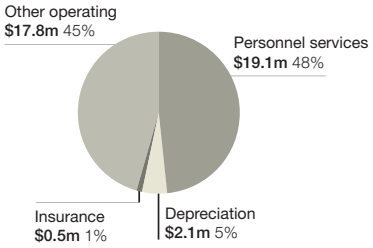
The highlight of the exhibition *Translucent world: Chinese jade from the Forbidden City* was the extraordinary interest it generated from the Chinese community. Chinese-language tours offered on Saturdays attracted a larger audience than the total of the daily English-language tours. A one-day community event celebrating the Moon Festival in October included several performances by instrumental, choral, dance and tai chi groups, as well as hands-on training in tying Chinese knots. The VisAsia Hing Yiu Mok Mandarin language lecture was presented by Zhang Guangwen and Zhang Rong from the Palace Museum in Beijing. The symposium held in conjunction with the exhibition was supported by the Australia-China Council and brought together a number of leading international scholars to explore the importance of jade in Chinese culture.

Year in brief **Performance summary**

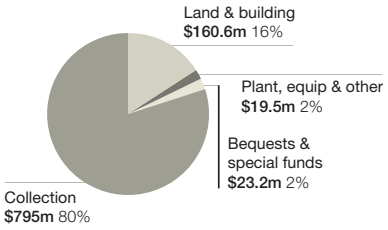
Revenue 2007–08
$57.3 million



Expenditure 2007–08
$39.5 million



Net assets as at 30 June 2008
$998.2 million



	UNIT	NOTE	2003–04	2004–05	2005–06	2006–07	**2007–08**
Efficiency							
Number of employees	EFT	1	204	203	210	208	220
Opening days lost to industrial dispute		2	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			1.25	1.50	0.38	0.10	0.00
Average days sick leave per employee			4.00	5.00	2.70	5.00	5.68
Staff turnover rate			10%	12%	8%	8%	10%
Services							
Total number of visitors	thousands		1513	1351	1690	1302	1,356
General admission			1228	1072	1257	1179	1,149
Whiteley Studio			7	9	8	10	10
Touring exhibition		3	266	270	425	113	196
Art After Hours		4	73	61	63	62	62
Number of exhibitions			28	35	52	38	38
Value of exhibition program	$ m	5	890	232	890	921	1,145
Number of collection objects acquired during year			448	480	585	442	467
Value of collection objects acquired during year	$ m		8.0	11.2	9.9	8.2	14.1
Financial							
Core business expenses	$ m		-19.2	-18.7	-20.0	-22.5	-21.3
Government funding – recurrent & liabilities assumed	$ m		18.8	17.9	19.1	22.5	20.6
Net core business income (deficit)	$ m		-0.5	-0.8	-0.9	0.0	-0.7
Exhibition and visitor services net income	$ m	6	1.4	1.6	3.9	1.5	2.5
Bequest & special funds net income	$ m	7	7.0	11.7	11.3	15.4	5.4
Government funding – capital	$ m	8	2.8	2.8	1.8	5.4	13.6
Depreciation / other minor items	$ m		-1.6	-2.5	-2.2	-1.9	-3.1
Surplus as per financial statements	$ m		**9.5**	**12.9**	**14.1**	**20.5**	**17.7**
Collection	$ m	9	603.8	614.8	628.7	781.7	795.0
Land & building	$ m	10	126.0	133.5	133.5	133.5	160.6
Other	$ m		23.2	25.0	28.5	42.4	49.3
Total assets	$ m		**753.0**	**773.3**	**790.7**	**957.6**	**1004.9**
Total liabilities	$ m		4.1	5.1	4.3	3.8	6.7
Net assets as per financial statements	$ m		**748.9**	**768.2**	**786.4**	**953.8**	**998.2**

Data in this table has not been subject to audit

Notes
1 Equivalent full-time (EFT) staff numbers over a 12-month average. Increases from 2005–06 mainly reflect temporary exhibition-related casuals.
2 The Gallery is usually open to the public 363 days per year (closed Good Friday and Christmas Day). In 2007–08 it was also closed on 7 September 2007 APEC holiday.
3 Includes regional NSW, interstate and overseas tours; 2005–06 had four major shows that travelled to multiple venues – most years have only two shows travelling.
4 Late opening each Wednesday until 9pm commenced 8 January 2003.
5 Value reflects major *Picasso* (2002–03); *Caravaggio* (2003–04); *Pissarro* (2005–06); *Arts of Islam* (2006–07) exhibitions
6 Includes exhibitions, Gallery Shop and venue hire activities.
7 Includes Trust funds with controlled purpose, much of it for acquisition of works of art.
8 Special government capital funding received in 2007–08 for projects in later years.
9 The Gallery's collections were externally valued in 2006–07
10 The Gallery's building was revalued in 2007–08

Year in brief **Corporate plan and outcomes**

Principal objectives

The Gallery's principal objectives as per the AGNSW Act 1980 are to:

- 'develop and maintain a collection of works of art'; and
- 'propogate and increase knowledge and appreciation of art'.

Corporate goals

In line with these principal objectives and our vision, the Gallery seeks to excel at what we do by continually improving our service to the public and thus maintaining our success as one of Sydney's leading cultural institutions. In May 2003, the Board of Trustees endorsed a corporate plan for the five-year period 2003–08.

This plan contains six major objectives:

1 Enhance and conserve the state's art collection and heritage building.

2 Operate a varied, exciting and active exhibition program to encourage visitors and expand appreciation of art.

3 Provide education and research programs and services to an ever-broadening audience.

4 Inspire and explore artistic attitude and aspiration.

5 Operate the Gallery in an efficient and effective manner that encourages an increasing level of public visitation.

6 Ensure effective funding sources for the Gallery to support its acquisition program and expansion of services.

During 2007–08, the Gallery reviewed its corporate plan and the new plan will be endorsed and effective for the five-year period commencing in 2008–09.

Measuring our performance

The 2003–08 corporate plan includes a number of annual performance measurement targets. The following table details a selection of the strategies, targets and performance outcomes achieved in 2007–08.

Strategy	Key target	Performance outcome
Increase acquisitions of artworks – specifically 'icons' – and maintain high standards of curatorial work and conservation. (Objective 1)	Acquire suitable works for the Gallery.	Major acquisitions include Sidney Nolan's *Hare in trap* 1946; Jacques Blanchard's *Mars and the vestal virgin;* David Hockney's *A closer winter tunnel, February – March* 2006; Giorgio Morandi's *Still life* 1947; Antony Gormley's *Haft* 2007; a Qing painting titled *Embarking on the journey;* and a rare ancient Gandharan *Reliquary stupa*. Many other important works were acquired. In total, 467 works valued at $14.1 million were added to the collection. Also see *Collections* page 18.
Maintain and refurbish the building in keeping with its heritage value and its significance as a public venue (including the Whiteley Studio). *(Objective 1)*	Ongoing building maintenance in accordance with the plan, including fire compliance.	The three-year $3.6 million program of building works funded by a NSW government in late June 2007 has commenced and is currently tracking on time and on budget. The replacement of escalators over three floors will be completed in 2008–09. Additional CCTV cameras and other electronic security devices have also commenced roll-out and will be completed in 2008–09. A new five-year building maintenance program was developed for the Whiteley Studio and a $125 000 fire system upgrade was completed in April 2008.
	Resolve current storage issues with consolidation of off-site rental space.	The NSW government has allocated $27.6 million for the construction of a purpose-built off-site collection storage facility. This project will include an upgrade of our loading dock. Development approval for the new facility has been received from the council and the tender for construction of the facility will be issued before the end of 2008. Also see *Building and environmental management* page 54.
Exhibit and feature the permanent collection in as attractive a manner as possible and develop significant temporary exhibitions. *(Objective 2)*	Present major Gallery-curated exhibitions, with success measured by critical and visitor response, catalogues and financial viability.	*Sidney Nolan retrospective* tracked the long career of one of Australia's most revered artists. The exhibition of 116 works, many rarely before seen in public, contributed to a fresh experience for a younger generation and perhaps rediscovery for those who felt they were familiar with the artist. After three years of intensive research, the retrospective exhibition *Bertram Mackennal* was the first major show to focus on Australia's most successful international sculptor. *Harold Cazneaux: artist in photography* featured a thematic arrangement of works that charted the visual and conceptual development of Cazneaux's working life. Also see *Exhibitions and audiences* p 30.

Strategy	Key target	Performance outcome
Encourage loyalty and longer-term commitment among our visitors; broaden the visitor base. (Objectives 2, 3 and 4)	Continue to develop and improve children's and family programs.	*Gallerykids* programs for 3–5 year olds continued their popularity in 2007–08, despite having no financial assistance from a sponsor for a third year running. New actors and performers were engaged, ensuring a fresh perspective and engagement with art for loyal followers of our family programs. Of particular note was an interactive show based on the exhibition *Sidney Nolan retrospective,* in which children could 'shear sheep', take part in a muster and play lagerphones as part of a bush band.
		During the year, 29 630 people watched and participated in the performances and tours. Although lower than in 2006–07 (an anomaly due to the extraordinary success of *Goddess: divine energy* collaborative programs), this is nonetheless an increase over 2005–06 numbers. Also see *Educational, community and regional activities* p 40.
	Work with the AGNSW Foundation and the Art Gallery Society to grow the membership and donor base.	In 2007–08, the Gallery established the Masterpiece Fund, with many patrons each pledging a minimum of $100 000 for the acquisition in 2008–09 of Paul Cézanne's *Bords de la Marne*. Also see *Individual giving* p 56.
		The Art Gallery Society remains Australia's largest arts support organisation, and the great majority of the Gallery's 320 volunteers are members of the society. In 2007–08, the volunteer guides provided over 58 000 hours of guided tours to just under 70 000 visitors. Also see the *Educational, community and regional activities* p 40.
Expand the Gallery profile by establishing a 'centre of excellence' in Asian art without detracting from the Gallery's objective of covering all categories of art. (Objective 1)	Further develop Asian exhibitions, lectures, acquisitions and other programs.	*Art speaks Japanese* is an education kit investigating key artworks from the collection relevant to the NSW Japanese language syllabus. This extensive resource highlights 16 key artworks from the collection with a CD-ROM containing task sheets for middle years and senior secondary Japanese language students; audio files; and a presentation of images to support the text. Produced in partnership with the Japan Foundation, *Art speaks Japanese* was launched at the Gallery in February 2008.
		A raft of innovative education programs and resources was developed in support of *The arts of Islam* exhibition, with a specific focus on Islamic schools and schools with large populations of Islamic students. Programs included children's holiday workshops, exhibitions tours, study morning presentations and a K–12 teachers preview. A major online education kit incorporating visual arts and studies of religion was also produced, along with a children's trail. These programs promoted investigations of the exhibition and further classroom study.
Lend and borrow works of art; support regional galleries in their endeavours. (Objectives 2 and 4)	Regional program to be continued.	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 Macqueen, 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 collection of 20th-century Australian art.
		With funding provided by Visions of Australia, the *9 shades of Whiteley: regional tour* has been in development over the past year. Beginning in July 2008, the exhibition will tour to six regional galleries across three states, including Lismore Regional Gallery, New England Regional Gallery, Maitland Regional Gallery and Bathurst Regional Gallery. Also see *Educational, community and regional activities* p 40.

Strategy	Key target	Performance outcome
Conduct public programs; disseminate information on art; and contribute to scholarship for further enjoyment and appreciation of art, particularly with young people. (Objective 3)	Enhance public and education programs for the community.	The overall participation of 103 505 people in our education audiences – kindergarten to tertiary students, teachers and lecturers – during 2007–08 was only slightly below last year's record attendance of 104 482. However, during the year the Gallery did implement a capacity limit of 1500 school students per day to ensure that sufficient resources were available to adequately support and manage these groups.
		The 2007–08 education programs, held both at the Gallery and externally, once again focused on further developing the skills of gallery educators, volunteer guides, regional gallery staff, university trainee teachers and practising teachers in the classroom. A total of 24 professional development programs for more than 1793 teachers and educators were delivered, a 49% increase over the previous year. Also see *Educational, community and regional activities* p 40.
Inspire and explore artistic attitude and aspiration. (Objective 4)	Focus on quality of research, interpretation, publication, exhibition and events. (Produce at least two major collection-based publications.)	*One sun one moon: Aboriginal art in Australia,* perhaps the most ambitious publishing project ever undertaken by the Gallery, was published in July 2008 and provides the most comprehensive survey of Aboriginal art available.
		The Gallery's policy of publishing the collection in depth also continued with the *Photography collection* and *Brett Whiteley: studio,* bringing the number of collection-based handbooks published in recent years to five major titles.
		Hardcopy education kits were produced to accompany the exhibitions *Bertram Mackennal, Sidney Nolan retrospective* and *Harold Cazneaux*. These kits are an important education resource and downloadable versions are freely available from the Gallery's website. Also see *Publications* p 50.
		A total of $157 800 in prizes, scholarships and awards was presented during 2007–08, with 10 tenancies in two Paris studios also granted. During 2007–08, the Archibald, Wynne and Sulman Prize money was generously increased by the sponsors. Also see *Art prizes and scholarships* appendix p 71.
Manage the Gallery operations effectively. (Objective 5)	Ensure visitor access and enjoyment; ensure no disruptions to service.	The Gallery was fully operational 363 days of the year, with no disruption to services. The Gallery was closed on 7 September 2007 for the APEC public holiday.
		During 2007–08 the Gallery recorded just over 1.354 million visitations, which was 4% higher than last year's attendance total. The Gallery presented 38 exhibitions during 2007–08, the same number as last year.
Meet customer needs by improving service levels. (Objectives 3 and 5)	Art After Hours (AAH) to be continued.	The AAH evenings attracted 61 840 visitors this year. Audience numbers attending the 6.30pm celebrity talks throughout the year were in excess of 14 600, while curatorial talks at 5.30pm engaged visitors directly with the Gallery's collection.
	Develop electronic educational programs.	In the last year, eight new education kits were presented solely online or in an extended format. These kits included *The arts of Islam, August Sander, Living black, Adam Cullen, Taishō chic, Harold Cazneaux, The Brett Whiteley Travelling Art Scholarship* exhibition and *Archibald Prize 08: portraiture and the prize.* During the year, 32 135 education kits were downloaded. In 2007–08, iPod tours of the Gallery's collection were under development. These programs will be launched in 2008–09 to coincide with the publication of the director's highlights book.

Strategy	Key target	Performance outcome
Implement state-of-the-art technology and corporate systems.	Digitisation of collection.	During 2007–08, further progress was made in digitising images of the Gallery's collection works. More than 12 300 images (approximately 40% of the collections) are now available for viewing via the Gallery's website. Text details of 100% of the Gallery's collections are freely available online.
Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. (Objective 5)	High morale and professionalism with minimal industrial issues and staff grievances.	Staff morale continues to be high. There were no major work disputes during the year and no time was lost to industrial disputation. At 5.68%, sick leave was only marginally higher than last year's figure of 5%.
	Staff training and development.	Professional standards for staff were maintained, although further development was limited again this year due to fiscal constraints. However, some staff undertook training on OHS awareness courses.
Effective use of government funding and improve government relations. (Objective 6)	Secure sustainable funding for core business operations via a three-year funding plan with agreed deliverables.	The Gallery's core business continued to be a 'deficit' budget; however, the shortfall has been underpinned in 2007–08 by improved earnings from exhibitions and visitor services providing a net surplus overall.
	Manage operations within budget.	While the Gallery was successful in being granted significant capital funding for the off-site collection storage facility, the NSW government has yet to approve the essential recurrent allocation to operate this new facility. This matter is being pursued by the Gallery.
		Sponsorship funding, as anticipated, was consolidated in 2007–08, generating $1.6 million (down from $2.2 million last year).
Increase funding from bequests, donations and sponsorships. (Objective 6)	Develop and grow benefaction and visitor services income. Strengthen funding base for acquisitions.	Total revenue, excluding NSW government contributions, was down from last year (mainly due to the extraordinary level of bequest in 2006–07), but still successfully underpinned core business operations as noted above. This provided a surplus result and contributed towards art acquisitions. The Gallery revenue from bequests was $10.1 million and donations, exhibitions, visitor services and other revenue totalled $13 million. Also see *Financial commentary* page 102.
Manage membership and structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whiteley Foundation, VisAsia and other fundraising programs). (Objective 6)	Maintain and increase membership of fundraising programs.	Fundraising entities – AGNSW Foundation, VisAsia and Brett Whiteley Foundation – all generated earnings and enhanced their capital base in 2007–08. The AGNSW Foundation capital base reached $28 million as at 30 June 2008 (up from $26 million last year). In 2007 the Art Gallery Society made its first ever $1 million surplus.

'I have visited Australia every year for 12 years. The NSW Art Gallery is the most interesting, stimulating and relaxing place in all Australia. I love it.' Gallery visitor, 14 October 2007

Jacques Blanchard
Mars and the vestal virgin 1638 (detail), oil on canvas, 130 x 110.4 cm. Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of NSW 2007

President's foreword

I am pleased to report on what was another busy and productive year for the Gallery in all areas of its operations. But this year saw a particularly important development for the long-term future of the Gallery.

In a move that will ultimately benefit all those who visit the Gallery and the collection itself, the state government has agreed to provide funding to create a new storage facility. The implications of this development are difficult to overstate. At present, only a small percentage of our total collection is on display due to limited space within the gallery building. The new facility will free up space for the existing collection, as well as provide more room and flexibility in the staging of major exhibitions. In addition, without the commitment to a new storage facility it is doubtful that recent major bequests to the Gallery would have been possible. There is further information about this milestone development later in this report.

This year's exhibition program continued the Gallery's tradition of providing its audience with a diverse, engaging and high-quality range of works and more exciting exhibitions are planned for the year ahead.

Institutions like the Art Gallery of NSW depend on the goodwill and generosity of many in the community, from those who volunteer as guides through to those who make major financial contributions, or bequeath important works or collections to the Gallery. This has been a particularly important year in this respect.

Performance

Our outstanding exhibition program continued to produce successful results, especially the major exhibitions *Sidney Nolan retrospective*, *Translucent world: Chinese jade from the Forbidden City* and *Taishō chic: Japanese modernity, nostalgia and deco.* The annual Archibald, Wynne and Sulman prizes never fail to attract a strong following, with the Archibald this year reaching a record attendance of 151 900. The Gallery's other audience activities all performed well – especially public and education programs, Art After Hours, and visitor facilities such as the shop and venue hire departments. Overall attendance for the year reached 1.35 million.

The Gallery has already commenced its 2008–09 exhibition program, with *The Lost Buddhas* in August and *Monet and the Impressionists* opening in mid October.

Benefaction, philanthropy and art acquisitions

The support of benefactors is integral to the Gallery's ability to grow its collection. This year I am pleased to report that a major benefactor, former trustee and long-time friend of the Gallery, John Kaldor AM, pledged to donate his $30 million contemporary collection to the Gallery. About $10 million will be donated initially, with the balance of the works being loaned to the Gallery with a view to donation of the whole collection over the course of John's lifetime or from his estate. To our knowledge, this is the single largest donation of artworks yet made to an Australian art museum and one which will materially improve the range and quality of our contemporary collection.

Some other major contributors this year included the late Florence Mae Crosby, Geoff and Vicki Ainsworth, the Belgiorno-Nettis family, the Nelson Meers Foundation, and Rob and Jenny Ferguson. The continuing generosity of people and organisations such as these is critical to providing the resources to grow our collections and support selected activities.

I'm pleased to say that with the help of our benefactors, the Gallery was successful in securing two major paintings – David Hockney's six-panel *A closer winter tunnel, February–March* 2006 and Giorgio Morandi's *Still life* 1947. These are among a total of 467 artworks, valued at $14.1 million, which were acquired during 2007–08.

The New South Wales Treasury Managed Fund reimbursed the Gallery for the value of the painting *A cavalier (self portrait)* stolen last year. These funds, together with a contribution from the Art Gallery Society of NSW and other benefactors, enabled the Gallery to purchase an excellent painting of the same genre by Jacques Blanchard, *Mars and the vestal virgin* 1638. The decision on the replacement work was taken in consultation with the original benefactor of the stolen painting, Mr James Fairfax AO.

As always, the Art Gallery of NSW Foundation and the Art Gallery Society of NSW continue to be major supporters of the Gallery, contributing $1.5 million and $600 000 respectively during 2007–08. These funds are devoted to improving the Gallery's permanent collections. I would like to acknowledge the role of trustee Prof Janice Reid AM, chair of the Acquisitions and Loans Sub-Committee, for her contribution during the year.

Sponsorship and corporate support

The Gallery values the generous support it receives from the corporate sector through direct donations and sponsorships. In the past year we continued to receive support from principal sponsors, including Delta Electricity, Ernst & Young, JPMorgan, Macquarie Capital, Myer, Optimal Fund Management, Qantas and UBS. The Gallery's longest-serving sponsor, Qantas, has renewed its commitment for a further three years, taking the partnership to its 16th consecutive year. The Gallery is very proud of its longstanding relationships and is most appreciative of the continuing support it receives from the corporate sector.

The Gallery also receives substantial support from members of the President's Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery's wonderful programs, in particular the exhibitions program. Council members also provide a vital source of business expertise and advice. I look forward to working with them to develop further their level of engagement with the Gallery.

NSW government contribution

During the year, the NSW government agreed to provide $27.6 million for the construction of an off-site collection storage facility at Lilyfield. The development plans for the off-site facility have been approved by council and building work will commence in 2009. This project will also involve an upgrade of the Gallery's existing loading dock to help manage the traffic between these two major sites, as well as an extensive conservation and registration exercise in preparing and packing our collections for relocation to the new facility in 2010. As mentioned earlier, the storage facility will enable us to display more of our existing collection and, together with the generous donation by the Belgiorno-Nettis family which led to the creation of the contemporary galleries on level 2, will enable us to accept the gift by John Kaldor of his important contemporary collection, as well as other major gifts.

I would like to acknowledge the leadership of trustee Guido Belgiorno-Nettis AM and the great assistance that former trustee John Morschel has lent to this project.

Security, risk management and governance

The Gallery's security technology and procedures were reviewed in detail during the year.

The security management structure was revised and a new team of highly qualified senior personnel was appointed. Other improvements have also been introduced, with additional access controls and procedural changes. Additional funding has been allocated to enable the upgrade of the technology of our security systems and will be carried out over the next 6–12 months.

There was also a renewed emphasis on risk management this year. Under the guidance of trustee David Baffsky AO, the Trust's risk management committee has reviewed various aspects of the Gallery's operations to ensure appropriate controls and policies are in place to address identified risks.

During the year, the Gallery redefined the roles of the general managers to create a new deputy director and two assistant director positions to better reflect the increased level of activity and complexity of Gallery operations, financial and other resource management.

Cézanne acquisition 2008–09

In September 2008 the Gallery announced the acquisition of Paul Cézanne's *Bords de la Marne* c1888. A fundraising campaign led by the Art Gallery of NSW Foundation, without which such ambitious and worthy plans could not be contemplated. Many benefactors have already contributed to this purchase, including veteran supporter and friend of the Gallery, Margaret Olley AC, who has contributed $1 million. At $16.2 million, this purchase will be the largest single acquisition by the Gallery to date, perhaps the largest in Australia, and has been made to mark two important milestones in the history of the Gallery – the 30th anniversary of the appointment of Edmund Capon AM OBE as director and the 25th anniversary of the establishment of the Art Gallery of NSW Foundation, both of which the Gallery will be celebrating in the year ahead. I would like to acknowledge especially the chair of the foundation, Rowena Danziger AM, for the leadership role she has played in funding the acquisition of *Bords de la Marne*.

Thanks

This year the Gallery has put in place important building blocks for the long term. I would like to take this opportunity to acknowledge the support of the NSW government, and in particular the personal interest taken in our work by the former Premier, the Hon Morris Iemma, and the former Minister for the Arts, the Hon Frank Sartor AO, both of whom played a critical role in the plans for the Gallery's new storage facility. I look forward to working with the new Premier and Minister for the Arts, the Hon Nathan Rees, MP.

Our benefactors, donors and volunteers all contribute magnificently to what is one of our state's most treasured and popular institutions, and on behalf of the Board of Trustees I extend our gratitude.

I would like to commend the Director, Edmund Capon, and all members of the Gallery staff for their commitment and professionalism which, together with our excellent collection, create an exciting and vibrant environment at the Gallery. My thanks are also extended to Carol Mills, the new Director-General of the Department of Arts, Sport and Recreation, for her keen interest in and support of the Gallery.

My fellow trustees again gave generously of their time and expertise, particularly the vice president, Sandra McPhee, and the chairman of the Finance Committee, Peter Young AM. I would also like to farewell and thank Irene Lee, whose term as trustee expired in December 2007, and welcome new trustee Eleonora Triguboff, who commenced her first term in August 2008.

I have truly enjoyed my first full year as president and I look forward to working with the trustees and the Gallery's senior management team during what promises to be another successful and exciting year, in which we will celebrate Edmund Capon's 30th year as Director and the 25th year of the Art Gallery of NSW Foundation.

Steven Lowy
President
Art Gallery of NSW Trust

15 October 2008

Director's statement

In quite another context, I was recently writing of my ruminations on what seems to be the condition of perversity inherent in us humans. That context was one of proposing the great work of art as an immortal testament to our imagination and aspiration, and thus as an object of contemplation; and that we, as an art museum, should therefore be a place of contemplation. Then I go into the galleries on what we might describe as a 'quiet day' and feel that we must have failed to meet public expectation. We feel happier when the place is a throbbing mass of visitors; that is a circumstance in which the art of contemplation is much harder to fulfil. How contrary we are.

The John Kaldor collection

There was, however, much to contemplate at an event in the Gallery on Thursday 23 April 2008. On that day it was announced that the Gallery was to receive the most substantial private benefaction in its history: the international contemporary art collection of John Kaldor. Simply put, the Kaldor collection is by far the most significant assembly of late 20th-century avant-garde art in the country, and its impact upon the presence, vision, future and reputation of our Gallery is incalculable. But above all it is a collection comprising some 260 works by artists such as Christo, Jeff Koons, Bill Viola, Robert Rauschenberg, Sol LeWitt, Gilbert and George, Richard Long, Andreas Gursky, Thomas Demand, Nam Jun Paik and many others, and it reflects the vision, imagination and assured perspicacity of a single and extraordinary mind: that of John Kaldor.

It is indeed hard to quantify the effect that such vision and benefaction is bringing to our Gallery and its future. One certain consequence is the need for more public gallery space in which to display works from the Kaldor collection. This, too, is to happen, due to another demonstration of generosity: the provision of funds by the Belgiorno-Nettis family, whose association with the Gallery and the Biennale of Sydney goes back over 35 years. With these funds, the Gallery will transform its art collection storage space into 1000 square metres of galleries for the display of contemporary art. All this will take a couple of years or more, but in the meantime, with the NSW government, we will be constructing an off-site collection storage facility: what a wonderful accommodation of private patronage and government investment towards a rich and sustaining outcome.

David Hockney acquisition

Perhaps surprisingly, acquisitions on the whole are seldom likely to arouse great public concern or controversy. This year I must acknowledge that one of our more contentious purchases was David Hockney's *A closer wind tunnel, February–March*, a six-panel work of 2006 executed upon the artist's return to his native Yorkshire after decades in the sunnier and hedonistic climes of California. There, on the dales, in the often doleful light of leaden skies, Hockney celebrated that sturdy landscape with colours of uncompromising confidence and brushstrokes of equal flair and certainty. The result: paintings that are in my view the most spirited, honest and open-hearted celebrations of the Yorkshire landscape that it is possible to imagine.

So why contentious? That, I suppose, is because of the lingering doubts about Hockney generated in 1999 by our National Gallery's purchase of *A bigger Grand Canyon*, another multi-panelled and very large work of 1998. With its surprising – nay, startling – colours, it is, to be honest, more visually assaulting than it is visually satisfying. But one can become accustomed to such things, and while *A closer wind tunnel* may appear to have a not-dissimilar hint of bombast, it is altogether a more lyrical and harmonious work that, above all, resonates with authenticity. It is indicative of Hockney's maturity and skill that this work is painted so vividly and freshly and with such emotional clarity; there are no detectable signs of revision or hesitation even though this, like others in the series, was painted not in the studio but out in the very landscape it depicts. I find it a hugely refreshing picture, one that lacks any kind of ideology; it is, blissfully, in no need of interpretation. We are indebted to Geoff and Vicki Ainsworth together with the Florence and Martin Crosby Bequest and the Art Gallery of NSW Foundation for making this acquisition possible.

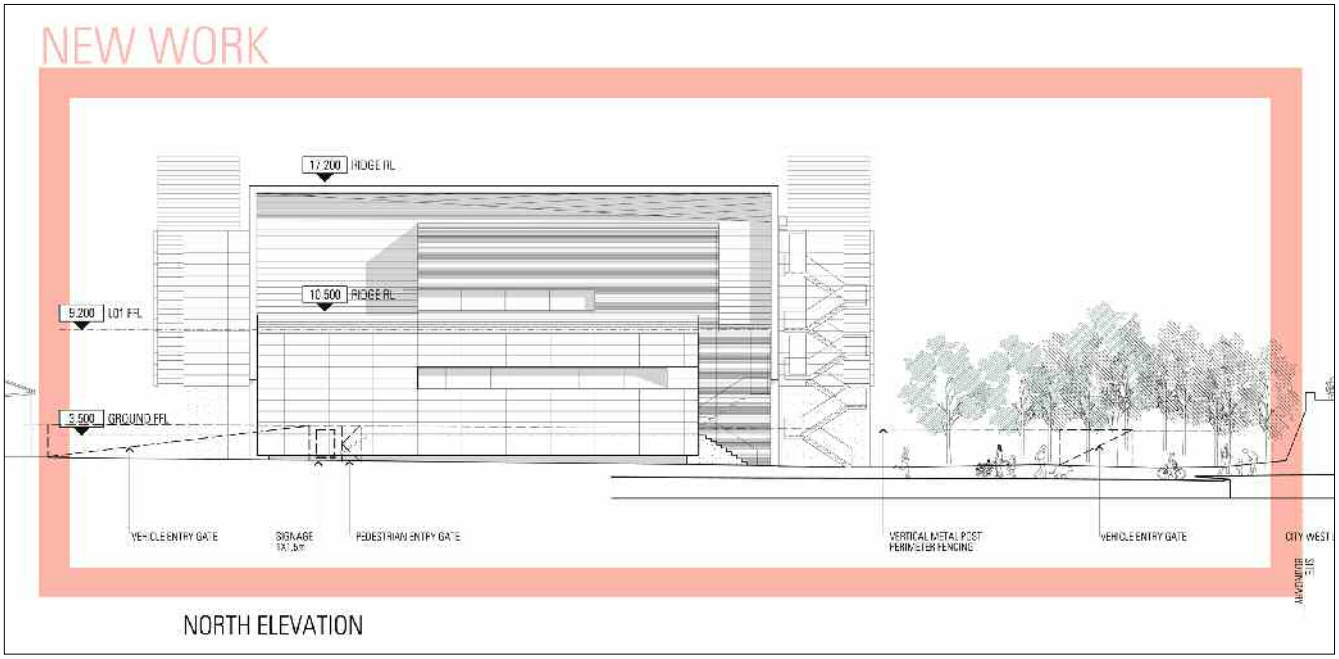
Growing a vital collection

There have, of course, been many other notable acquisitions in the course of the year across all of the Gallery's collecting interests, from Jacques Blanchard's ravishing *Mars and the vestal virgin* to Antony Gormley's intriguing manifestation of the ever-vulnerable and emotional human figure – not in the conventional, recognisable form but as a sublimely articulated inner spirit; from Giorgio Morandi's quiet but endlessly absorbing *Still life* 1947, purchased with funds provided by Rob and Jenny Ferguson and Margaret Olley, which joins our other two Morandi still-life paintings in perfect harmony, to Sidney Nolan's *Hare in trap*. Quizzical, autobiographical and anxious as ever, this Nolan work was purchased with the assistance of the Nelson Meers Foundation and Margaret Olley.

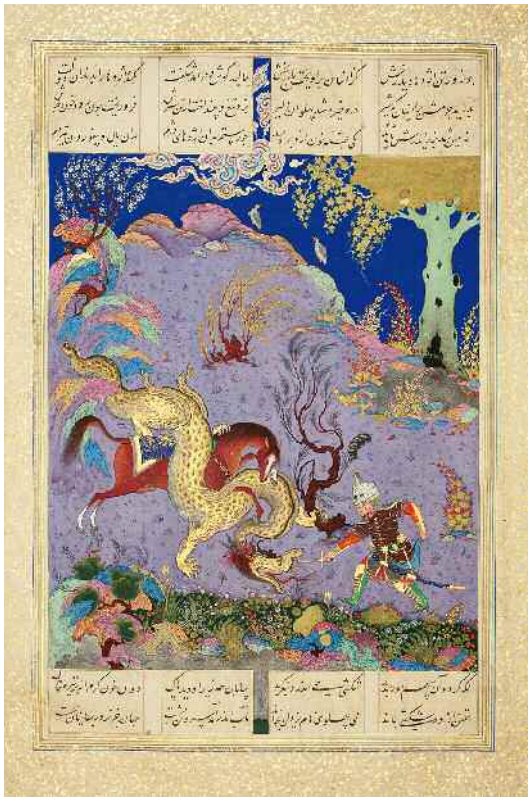
Among the Aboriginal works acquired, I want to make special mention of Makinti Napanangka's work *Untitled*, not only because of its vigorous colours and staccato stripes that echo the dynamics of the land with such contemporary energy, but also because it was purchased for the Gallery in memory of one of our most dedicated and enthusiastic supporters, the late James Agapitos OAM, whose impish demeanour and eternal optimism brought a smile to all our faces. This is a painting that truly reflects James's endless joy and goodwill.

Asia had, well, perhaps a more reflective year on the acquisition front. Two works demonstrate the increasing breadth of the Gallery's varied representation of the arts of Asia. A very rare Gandharan reliquary stupa from the Kushan period, 1st–3rd century, fashioned in crystal and containing a small gold stupa, is a quiet but evocative relic and a work of art. It is amazing to think that this exquisite and delicate object should have survived more or less intact for some 1800 years and now joins a number of other works of Gandharan Buddhist sculpture in the Gallery collection. The second work is a stunning and oversized double-page spread in the form of traditional Persian miniature painting by the Pakistani-born artist Shahzia Sikander. Rendered in gouache, gold leaf and silk screen, it adheres to the traditional format and aesthetic, and indeed content, with its flower motifs, trees, birds, deer and those distinctively linear rocks, and in the gentle exuberance of its colours, yet is transported fully into the contemporary world. This purchase was funded by VisAsia and with the proceeds from *The arts of Islam* fundraising dinner. It was a most appropriate acquisition, which leads to addressing that spectacular and timely event in the Gallery's calendar, *The arts of Islam* exhibition.

Makinti Napanangka
Untitled 2007, synthetic polymer paint on canvas, 183 x 153 cm. Purchased with funds donated in memory of James Agapitos OAM 2007 © Makinti Napanangka. Courtesy Aboriginal Artist Association



• The new off-site collection storage facility.



• *Rustam, aided by his horse Rakhsh, slays a dragon*, from the 'Houghton' Shahnamah, Iran, Tabriz 1520s. © 2007 The Khalili Family Trust. From the exhibition *The Arts of Islam: treasures from the Nasser D Khalili Collection*.

The arts of Islam

It has been a long-held ambition of mine to stage a substantial exhibition of the arts of Islam and I am much indebted, as we all are, to the remarkable David Khalili for allowing us to borrow the most beautiful, rare and fascinating works of Islamic art from his collection – the most renowned private collection of Islamic art in the world. It was a revelation to many people that a wealth of material culture, indeed art, that we had simply accepted into the universal annals of art was in fact created in the service of the Islamic faith. Among the splendid array of works from the 7th to the 19th centuries – the Qu'rans, calligraphies, miniatures, textiles, ceramics, lacquers and sumptuous Mughal jewellery – there were many unique works, and I still wonder if the many thousands of visitors who saw this exhibition realise quite how fortunate they were.

Among all those treasures, the one I kept returning to with absolute delight was the ten pages of the renowned 'Houghton' Shahnamah, created in Tabriz in the 1520s, and arguably the finest Persian manuscript ever made, with its meticulous detail, refined ornament, exquisite colours and sumptuous ornamentation. How could anybody not be entranced and enthralled by these

masterpieces of detail and composition, history, narrative and poetry? In retrospect I think this was one of the most significant exhibitions this Gallery has ever undertaken in allowing us and our audiences a glimpse into this immensely cultured, developed and articulate world of Islamic arts. Our thanks to Westfield and the National Australia Bank for generously supporting the exhibition.

A diverse program

The Gallery's exhibition program was as active as ever and there is no doubt that the Ernst & Young-sponsored *Sidney Nolan retrospective* was a milestone. History has shown time and time again that Sid Nolan was a maverick and hard indeed to pin down. I put the challenge to our head curator of Australian art, Barry Pearce: 'Let's try to distil this productive, eloquent but mischievous genius into a simple exhibition experience'. It was a challenge and I certainly think the door is ever open to further exploration of Sidney Nolan but, having said that, I'm equally sure our Nolan retrospective was the most informative, concise and persuasive exploration of this definitive artist in the history of Australian art thus far.

I enjoy all our exhibitions; I enjoy the pace of our program which results in the ever-changing pattern of events in the Gallery, from the smaller but nonetheless lively and topical events such as Scott Redford and the ever-inspirational Bill Viola (this in conjunction with Kaldor Art Projects), to the more quietly absorbing shows such as August Sander and those compelling photographs. But I am fully aware that a program with this level of activity imposes great demands on our resources. It makes me realise and appreciate that all our wonderful works of art, our splendid building, our exhibitions and our activities could not happen without our people.

My thanks

So my thanks, as ever, go to the staff so ably led by our senior members: Tony Bond; Anne Flanagan; Rosemary Senn; Belinda Hanrahan; the head curators of Australian and Asian art, Barry Pearce and Jackie Menzies; and Brian Ladd, head of Public Programs, among many others. Thank you as ever to our volunteer guides, task force, community ambassadors, and the president, board and staff of the Art Gallery Society, our greatest body of widely declared public support and belief. To our president of the Board of Trustees, Steven Lowy, and to our trustees, my special thanks. Few out there in the corporate world of business and finance are busier and in more demand than he, but Steven Lowy dedicates inordinate time, thought and concern for the Gallery and we all appreciate that support of our president and trustees greatly. My thanks of course to our former Minister for the Arts, Frank Sartor AM, to our director-general Carol Mills, and to then acting deputy director of Arts NSW, Hugo Leschen, for their courteous support and advocacy. We never, ever forget or overlook that. While we reckon we earn our keep and maintain our value to the community, it is the community at large to which we are beholden.

Masterpiece fund

There is much to look forward to in the immediate future, but it is never quite a case of *plus ça change, plus c'est la même chose*. First, our Cézanne painting, which was a prize target for the collection when we launched the Foundation 25 years ago. *Bords de la Marne* is an acquisition of immense significance and I record my thanks to all who have made this milestone acquisition possible. As I have said on occasion, every cent invested in this painting will be paid and repaid for years and decades to come, via the tens of thousands of people – indeed, hundreds of thousands – who will enjoy it year in, year out. Orchestrating the private benefaction through the new masterpiece fund which has supported this acquisition are our Foundation chairman, Rowena Danziger, and our Benefaction manager, Jane Wynter, who have worked with the greatest care, diplomacy and persuasive tact. I also look forward to the immediate prospect of the *Lost Buddhas* and the *Monet and the Impressionists* exhibitions, and more new escalators – seldom a dull moment but always time for contemplation.

Edmund Capon
Director

17 October 2008

Collections

The Gallery's first principal objective is to 'develop and maintain a collection of works of art'. In keeping with this goal, our collections were further developed in 2007–08 through purchases and donations across all of the collection departments, with the addition of 467 works of art valued at over $14.1 million.

The John Kaldor gift of his contemporary collection is a major highlight in the Gallery's acquisition history. While most acquisitions this year were for existing areas of collecting, gifts of objects from the greater Asia sphere, such as Uzbekistan, have expanded the parameters of our Asian collections. This section of the report details some of the significant paintings, sculptures and works on paper acquired during the year which helped to build and enhance our permanent collections.

John Kaldor Collection

The outstanding contemporary art event of the year was the gift of John Kaldor's collection to the Gallery. Our existing international contemporary collection began in 1984 with funds from the Mervyn Horton Bequest. At that time, the Gallery decided not to try to build a history of contemporary art, but rather to start collecting the most compelling works of the present. Various important precedents were therefore always notable by their absence, including minimalism and post-Duchampian material practices epitomised by artists such as Christo and Robert Rauschenberg. This is precisely the area in which the Kaldor collection is richest. The conjunction of the two very compatible collections will enable the Gallery to present a history of contemporary art since the late 1950s in a way not previously possible in Australia. This generous gift gave impetus to our negotiations with the NSW government to fund our off-site storage collection facility, allowing us to create within our building a new John Kaldor Gallery, in which this history of contemporary art can be adequately displayed.

Sidney Nolan

Nolan's *Hare in trap* 1946 was purchased with support from the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust and the Art Gallery of NSW Foundation. Painted two years after the artist's desertion from the army in 1944, *Hare in trap* is a unique, stand-alone masterpiece of powerful autobiographical connotation. Nolan himself suggested that the colour of the hare's eye relates to his father, whom he took on a car trip to northern Victoria to see the background landscape of the Kelly series he had already begun. They saw a hare caught in a trap and, as the artist turned back to look at his father, the latter's blue eyes struck him vividly. But of course Nolan had the same eyes, and this beautiful and enigmatic painting, revered by scholars and admirers as one of the artist's finest works, can surely be read as a self-portrait. *Hare in trap* was offered for purchase following its selection for the *Sidney Nolan retrospective* exhibition, where it was hung together with a group of paintings from the legendary Ned Kelly series.

Tom Roberts

As a result of generous funding provided by the Gleeson O'Keefe Foundation, Tom Roberts' *Fog, Thames embankment* 1884 joins three *9 by 5* panels by Roberts and fellow Australian impressionist painters Arthur Streeton and Charles Conder. Completed while the artist was studying in London, this exquisite work takes as its subject matter London's great waterway, with Westminster Bridge and the Houses of Parliament faintly glimmering purplish blue through the fog – a scene which had been painted, from almost the exact same vantage point, by the great French master Claude Monet in 1871. This panel was among a group depicting views of the Thames which Roberts kept as a memento when he returned to Australia in 1885. It was included in one of the most crucial exhibitions in Australian art history, the *9 by 5 impressions exhibition,* held at Buxton's Gallery in Melbourne in 1889. Roberts had gained significantly from his study abroad, in particular from the work of renowned American artist James McNeil Whistler. It was Whistler's May 1880 exhibition in London, *Notes – harmonies – nocturnes*, which inspired Roberts and his fellow artists to stage the *9 by 5* show. This panel now joins its companions in a display case in the central old courts, where it has become part of our public heritage.

Giorgio Morandi

Another great Giorgio Morandi picture entered the Gallery's collection this year. *Still life* 1947 was purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust. This painting now brings our representation to three Morandi works, providing a very good representation of the subtle range of this artist's work.

Jacques Blanchard

The major acquisition for the Gallery's pre-1900 European art department was Jacques Blanchard's painting *Mars and the vestal virgin,* which was purchased with insurance funds resulting from the theft last year of the Frans Van Mieris painting and supplemented by a substantial donation from the Art Gallery Society of NSW. This picture was selected after an extensive search for a suitable replacement to the lost 17th-century Dutch painting. It is one of the finest surviving works of the important French painter Jacques Blanchard (1600–38), who was partly responsible for modernising the French school of painting in the 17th century.

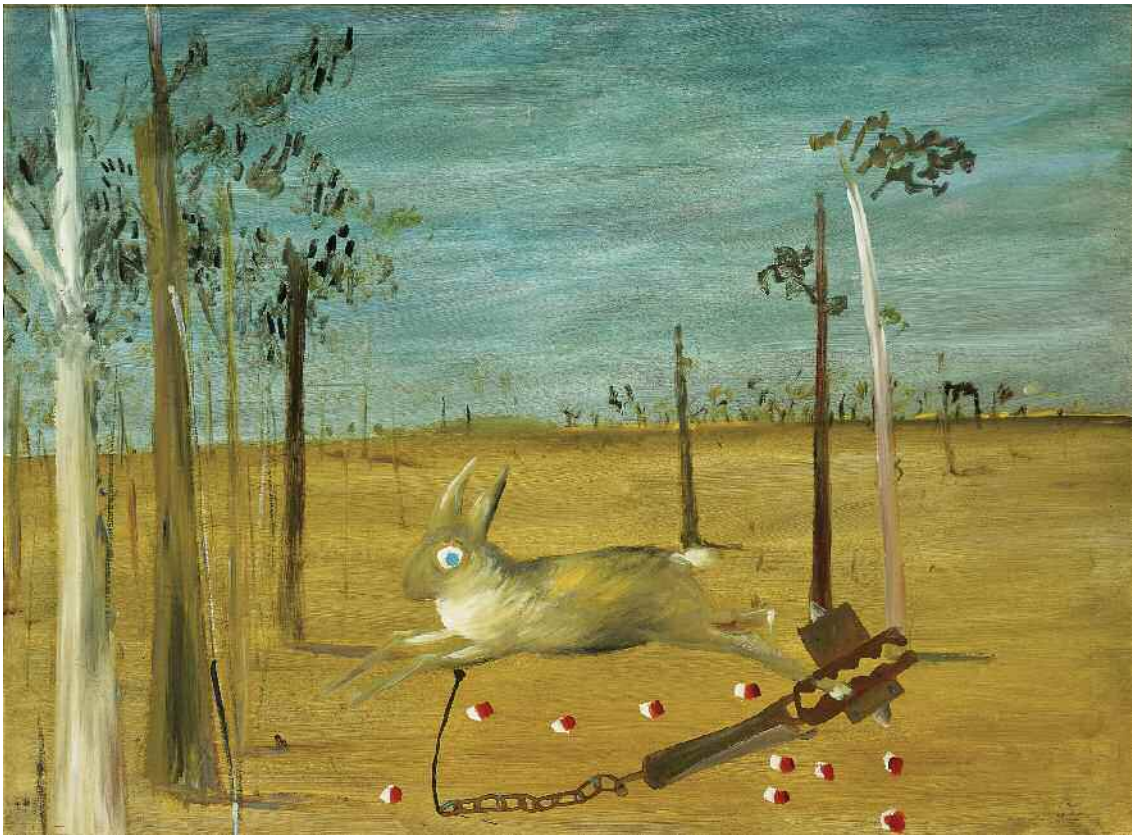
David Hockney

Geoff and Vicki Ainsworth, together with the Art Gallery of NSW Foundation and funds from the Florence and William Crosby Bequest, brought another major work to the Gallery this year. David Hockney's *A closer winter tunnel, February–March* 2006 is one of the Yorkshire landscapes that the artist has begun to paint in recent years.

The Ainsworths also commissioned a beautiful new neon work, *Untitled* 2007, by the Japanese artist Takehito Koganezawa on our behalf, and contributed substantially to the purchase of a work by Anton Henning, *Portrait no 236* 2007. Henning is an artist that Geoff Ainsworth has long sought to bring to the Gallery's attention, and this work was selected from the artist's recent exhibition in Berlin.

The Ainsworths also initiated a three-year project to acquire contemporary photography from southern California. The first acquisitions have been made and include major pieces by Sharon Lockhart, Ken Gonzales-Day, Catherine Opie, Alan Sekula and Shannon Ebner. With the exception of Sekula, none of these artists have been represented in the collection until now. This project will result in an important collection of contemporary American photography being exhibited in 2011.

Reliquary stupa
1st–3rd century CE, crystal; in 3 sections; with square gold parapet and 8 gold and pearl chains suspended from lowest parasol (*chattra*) 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), height 28cm. Purchased 2007



Sidney Nolan
Hare in trap 1946, Ripolin enamel on hardboard, 90.5 x 121.5 cm. Purchased with funds provided by the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust, and the Art Gallery of NSW Foundation 2007 © The Trustees of the Sidney Nolan Trust

Tom Roberts
Fog, Thames Embankment 1884, oil on paperboard, 13.1 x 21.7 cm
Purchased with funds provided by the Gleeson O'Keefe Foundation 2008

David Hockney
A closer winter tunnel, February–March 2006, oil on canvas, 6 panels, 190.5 x 381 cm overall. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of NSW Foundation 2007 © David Hockney

Giorgio Morandi
Still life 1947, oil on canvas, 36 x 45 cm. Purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust 2007
© Giorgio Morandi/SIAE. Licenced by Viscopy, Australia

HUANG Yi
Embarking on the journey, hanging scroll, ink on paper, 59.4 x 26.8 cm
Edward and Goldie Sternberg Chinese Art Purchase Fund 2008

Chinese Art Fund

The Gallery acquired two significant works for the Chinese collection through the Edward and Goldie Sternberg Chinese Art Purchase Fund. The first was a Qing painting, *Embarking on the journey*, by Huang Yi (1744–1801), a well-known painter and calligrapher renowned for reinvigorating calligraphic scripts and inscriptions such as those often found on bronzes of the Shang and Zhou dynasties. The hanging scroll depicts a lone hooded traveller walking through a dominating, mountainous landscape, with the calligraphy at the top left by Huang Yi making reference to his travels. The second acquisition was a celadon *Ram-shaped candle holder* of the Western Jin dynasty (265–316 CE). An excellent rendition of a watchful ram, its legs tucked underneath its body, with incised lines carefully outlining the muscular features of the hind legs, this piece exemplifies the lively animal forms popular at the famous Yue kilns of southern China.

Chinese textiles

The ongoing support of Chinese textiles by Judith and Ken Rutherford continued this year with their donation of four Chinese *Cheat's handkerchiefs,* intriguing silk squares with excerpts from the Confucian classics closely written on both sides, as well as one example of lining with excerpts from the Confucian texts. Such rare and delicate pieces, minutely handwritten with tiny script texts that were required reading for anyone desirous of passing through China's rigorous examination system, could be smuggled into the examination room and used for cheating in examinations.

Albert Tucker

As part of a promised gift by Albert Tucker's widow, Barbara Tucker, the Gallery's representation of the depth and diversity of Tucker's robust vision has been greatly enhanced through the donation of the painting *Gift bearers* 1955. Tucker was a major figure in 20th-century Australian art and a key member of the Angry Penguins who associated with artists of the Antipodean generation of Melbourne figurative painters. Painted the year after Tucker and Sidney Nolan had exhibited together at the Foreign Press Club in Rome, *Gift bearers* represents a substantive shift from the works the painter had produced during WWII and until his departure from Australia in 1947.

David Aspden

This year the Gallery has also been the privileged recipient of a substantial group of paintings and works on paper by one of the leading figures of 1960s Sydney abstraction, David Aspden, who passed away in 2005. Through both purchase and donation by the artist's widow, Karen Aspden, the Gallery was fortunate to have secured 5 paintings and 53 works on paper in various media for the collection. The Gallery plans to produce an exhibition and related publication on the Aspden collection in 2010.

Rodney Pople

North south runway, Sydney airport 2008 by Rodney Pople, one of the outstanding finalists for this year's Wynne Prize, is a mysterious, spectral image of a rainy night at Sydney airport. The work is beautifully painted in a monochrome palette relieved by a horizontal slash of rich ochre and is the first work by this artist to be acquired for the collection.

Peter Kingston

A welcome addition to the collection is the donation by Sydney artist Peter Kingston of his whimsical sculptural assemblage *Australia -v- England chess set* 1976–78, which pits an assortment of cultural icons from Australia's literary, musical and filmic history in opposition to the British Royal establishment. Already much beloved by the Gallery's volunteer guides, the work has proven to be a captivating tour de force.

John Peter Russell

A major highlight in the area of prints and drawings this year was the purchase of John Peter Russell's *Study for 'Lot's wife'* 1886. Born in Sydney, expatriate John Russell was the only Australian artist to have worked in close association with some of the most important artists in France at the end of the 19th century, including Auguste Rodin, Claude Monet, Vincent van Gogh and Henri Matisse. This remarkable drawing is of Marianna Antonietta Mattiocco – an artist's model, Russell's lover and eventually his wife. Revealing a classic monumentality that the artist would have seen in the studio of Rodin (for whom Marianna also modelled), it is an intimate study of the woman he loved and makes a particularly fine addition to the Gallery's collection of 19th-century drawings.

Albert Tucker
Gift bearers 1955, oil on hardboard, 89 x 97 cm. Gift of Barbara Tucker in memory of James Agapitos OAM 2007 © Barbara Tucker

Rodney Pople
North south runway, Sydney airport 2008, oil on linen, 182.7 x 243.9 cm
D G Wilson Bequest Fund 2008 © Rodney Pople

Martin Lewis

Martin Lewis was one of the few Australian-born artists to establish a serious reputation in America, excelling at urban images of life in the modern city. The Gallery acquired his drawing *Milson's Point and Circular Quay* c1900, which was made prior to moving to America, when he was in Sydney around 1900. The product of close observation, it reveals the artist's burgeoning interest in urban subject matter, as well as his precocious talent. This is an especially welcome addition to the collection for its strong links to Sydney and its connection with our early drawings of the city by Lloyd Rees and Sydney Ure Smith.

Tony Albert

A significant number of the acquisitions were supported by the Aboriginal Collection Benefactors Group, including a major installation work by emerging Girramay artist Tony Albert. *Headhunter* 2007 was hung in the exhibition *Living black* and proved immensely popular with audiences. The work features the word 'hunter' spelt out on a massive scale in vintage Aboriginal kitsch ephemera. *Yanjirlpirri Jukurrpa (Star Dreaming)* 2007 by senior Warlpiri artist Paddy Japaljarri Sims, from the central Australian community of Yuendumu, is among the artist's most significant recent works purchased by the Gallery.

Kresna Cameron

The experimental work of young artist Kresna Cameron, from the remote Aboriginal community of Warburton in Western Australia, was also acquired. The group of three digital print lightboxes from 2007, *No I never*, *Come and sniff* and *Help, help, help, help*, featured socially pertinent narrative episodes based on the artist's personal experience. The acquisition of these works drew on funds provided by the Warawara Department of Indigenous Studies at Macquarie University as a result of the collaborative education programs run with the Gallery in previous years.

Lorraine Connelly-Northey

The acquisition of a group of four 2008 sculptures by Lorraine Connelly-Northey, from Swan Hill, was supported by the Women's Art Group. The apparent delicacy of these woven objects belies their construction with rusting wire, mesh, an exhaust pipe and chimney flue – the found detritus of farming communities where the artist lives.

Christian Thompson

The photographic series *Emotional striptease* 2003 by Melbourne-based artist Christian Thompson was also acquired for the Gallery by the Women's Art Group. This group of 10 large-scale digital prints will feature in the forthcoming exhibition *Half light: portraits from black Australia*.

Destiny Deacon and Michael Riley

A number of acquisitions made this year acknowledged artists who have achieved international renown. The acquisition of Destiny Deacon and Michael Riley's collaborative film *I don't wanna be a bludger* 1999 was highly appropriate, given that the work was originally commissioned by the Gallery for *Living here now, Australian perspecta 1999*. This quirky Indigenous 'sitcom' has proved a popular work with audiences in the Yiribana Gallery.

Desert artists

Kinyu 2007 is one of the most ambitious works by another senior desert artist, Eubena Nampitjin, from the community of Wirrimanu (Balgo) in Western Australia. At almost three metres in length, this landmark painting is on par with the Gallery's major work by the late Emily Kam Ngwarray. Tjungu Palya Artists is an emergent Western Desert art centre and the Gallery was fortunate to acquire an impressive painting, *Minyma Tjuta Tjukurpa* 2007, by Wingu Tingima, one of its senior artist members, who was born in the 1930s.

Pintupi women

With the assistance of Papunya Tula Artists and Christopher Hodges, two paintings by Pintupi women artists were selected to honour the fondly remembered long-time Gallery supporter James Agapitos OAM. Makinti Napanangka and Doreen Reid Nakamarra represent the senior and younger generations, respectively, of Papunya Tula artists. The acquisition of these exceptional works, both *Untitled* 2007, was made possible by the generosity of Mr Agapitos' close friends. The paintings were 'welcomed' to the Gallery by director Edmund Capon, senior curator Hetti Perkins and Ray Wilson OAM, who thanked the donors and warmly acknowledged Mr Agapitos' support for the arts and his particular enthusiasm for Aboriginal art.

Utopia community

In the late 1980s, the painters of the Utopia community north-east of Mparntwe (Alice Springs) asserted their presence in the Australian art world. This year the Gallery was gifted an extraordinary collection of the distinctive sculptures that also played a role in bringing this community to national attention. The 18 figures that comprise the gift were collected by Christopher Hodges and Helen Eager, who were early supporters of the Utopia art movement during this period. Several of the works were exhibited at the Gallery in *Australian perspecta* 1991. A further gift was accepted from Margaret Tuckson, who offered Rosella Namok's painting *That day* 1999 after a long-term loan. This work by one of the leading artists of the Lockhart River 'gang' is an important addition to the collection.

John Peter Russell
Study for 'Lot's wife' 1886, pencil, white chalk highlights on laid paper on thin card, 52.2 x 36.1 cm. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2007

Christian Bumbarra Thompson
Untitled 2003, Pegasus digital print, 107.6 x 95.4 cm
D G Wilson Bequest Fund 2008 © Christian Bumbarra Thompson

Paddy Japaljarri Sims
Yanjirlpirri Jukurrpa (Star Dreaming) 1961, 2007, synthetic polymer paint on canvas, 213 x 122 cm. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008 © Paddy Japaljarri Sims. Licensed by Viscopy, Australia

Doris Salcedo
Untitled 2007, wood, concrete, metal and fabric, 189 x 233 x 82.5 cm
Purchased 2007 © Doris Salcedo

Ken Gonzales-Day
At daylight the miserable man got carried to an oak 2002, printed 2007
Chromogenic photograph, 127 x 183 cm. Gift of Geoff and Vicki Ainsworth 2008
© Ken Gonzales-Day

Colombian artists

Doris Salcedo's *Untitled* 2007 complements her work *Atrabiliarios,* first shown in the Biennale 1992 and then acquired in 1997. Both these works act as memorials for those who have disappeared in the ongoing civil strife in the artist's native Colombia. Maria Elvira Escallón is another Colombian artist whose work has been added to the collection this year. *From the inside* 2003, her large photographic and video installation, documents the traces of people trying to escape a building that had been blown up by terrorists. The photos capture marks of their fingers on elevator doors and along stair rails as they groped their way in the dark sooted corridors.

Contemporary collection

The Contemporary Collection Benefactors program continued its exceptional support, enabling the Gallery to purchase many key works. These included, from a solo exhibition in the contemporary project space, *So she said* 2007, a 'sculptural situation' by Sydney artist Gail Hastings. Four photographs by Scott Redford greatly expanded our representation of this artist's work and his investigations into queer politics, pop and art history. Brook Andrew's *Ngajuu ngaay nginduugirr (I see you)* 1998, a stunning neon and photographic piece, reveals ideas about identity and cultural memory. In this work, the blue/white neon text is in Wiradjuri, the language of the artist's mother's ancestors, and spells out 'I see you'. The phrase refers to visibility and invisibility, suggesting an exchange of cultural gazes within the gallery space. Three screenprints by Neil Emmerson called *wood nymph triptych (the heart is a lonely hunter) 3* 2006 explore the artist's interest in masculinity and the military.

Adam Cullen's *Comedic relief* 2000 is a fine example of the artist's reduced but powerful visual language, where graphic lines are coupled with expressive pours of paint.

Antony Gormley

Antony Gormley's striking steel figure *Haft* 2007 was a significant purchase by the Art Gallery of NSW Foundation. The Gallery acquired the first of Gormley's famous 'field' works, which were made while he was an artist-in-residence at the Gallery in 1989. *Haft* represents another strand in his work that traces the artist's

own body in ways that make us complete the figure in our imagination. In this case, the figure is made up of rectangular blocks of steel that hold together as if in a magnetic force field. In spite of its pixilated appearance, it is possible to detect very intimate and precise human gestures.

Bonita Ely

A substantial and important gift from artist Bonita Ely was her work *The Murray's edge*. The Murray River as a subject has recurred in Ely's practice since the 1970s, and this new body of work retraces her journeys along the river from 30 years ago. Recreating the small interventions she made on the banks at various points, this work documents the journey and the changing nature of the river.

Photography collection

The fundraising dinner of the Photography Collection Benefactors was a success, with acquisitions including works by many contemporary Australian artists who are now represented in the collection for the first time, including Jane Burton, Glen Sloggett and Rebecca Ann Hobbs. In addition, new works by Darren Sylvester and Simryn Gill were acquired.

Greg Leong

Contemporary Asian works were also acquired, including a work by Australian–Chinese artist Greg Leong, *Opera frock for a giant Chinese Australian warrior diva* 2003. This costume is reminiscent of traditional Qing garments but on closer inspection addresses issues pertaining to multiculturalism in Australian society. It makes reference not only to the local representations of Chinese culture, but also to a historical Chinese past, which makes for an interesting juxtaposition with the Qing textiles already in the Chinese collection.

Japanese screens

The Gallery was fortunate to acquire a pair of six-fold screens by the Iwasa Matabei school. Dating to the mid 17th century, *The tale of Genji* was purchased with the assistance of the Diana Dorothea Bennett Fund. The work is based on five scenes from the inspirational classic Japanese novel by the same name, written by Lady Murasaki Shikibu in the early 11th century. In its lavish and opulent use of gold leaf and mineral pigments, this artfully composed work suggests that the piece may have been commissioned by a person of wealth. The figures depicted with individual facial features are testament to the skill of the artists and their vibrant imagination.

Tale of Genji

Two album leaves from the late 17th century, titled *Chapter Usugumo from the Tale of Genji with accompanying poem,* by Sumiyoshi Gukei (1631–1705), were generously given to the Gallery by Klaus Naumann. This work, a Tosa school narrative painting, depicts chapter 19 of the *Tale of Genji,* portraying the distressing departure scene between Lady Akashi and a young girl. Accompanying this leaf is another with seven lines of text from the same chapter. Additionally, through the Yasuko Myer Bequest Fund, the Japanese collection was enriched with prints by Utagawa Kunisada (1786–1864), representative of some eight chapters from the *Tale of Genji*. All the works with Genji as a subject will make a great contribution to the upcoming collection-based exhibition *Genji – the world of the shining prince,* scheduled for the end of 2008.

Shinto deities

Two pairs of *Male and female Shinto deities* from the Heian period (794–1185) were acquired for the Gallery by the Asian Collection Benefactor Funds and the D G Wilson Bequest Fund. Carved from wood, these anthropomorphised Shintô gods known as *kami* are represented as court nobles, the men in tall caps and sceptres and women coiffed in Tang style and robed. Furthermore, the growing screen collection was supplemented with the 18th-century work *Quails and pampas grass,* a single six-fold screen given by an anonymous donor.

Korean hanging scroll

The small holding of Korean works is gradually being enhanced. A hanging scroll painting, *Seven star spirits ('ch'ilseungtaeng')* 1931 was purchased with the assistance of the Asian Collection Benefactors Fund. In this work, the Buddha Amitabha is portrayed surrounded by seven Buddhas associated with the seven stars of the Big Dipper, which were venerated by Korean shamanism, and then absorbed by Korean Buddhism.

Rebecca Ann Hobbs
High 2006, printed 2008, lightjet print, 50 x 50 cm
Purchased with funds provided by the Photography Collection Benefactors Program 2008
© Rebecca Ann Hobbs

Antony Gormley
Haft 2007, mild steel blocks, 165 x 48 x 60 cm
Art Gallery of NSW Foundation Purchase 2008
© Antony Gormley

Iwasa Matabei School
Tale of Genji mid 17th century, pair of six-fold screens; ink and colour on paper, 91.5 x 271.2 cm each
Purchased with the assistance of the Diana Dorothea Bennett Fund 2007

Utagawa KUNISADA, Andō/Utagawa HIROSHIGE
Yuki no niwa (Garden scene in snow) 1854, triptych; colour woodblock print, 36.4 x 76.2 cm
Yasuko Myer Bequest Fund 2007

Reliquary stupa

The importance of the growing South and Southeast Asian collection is readily seen in the number of rare and important works the Gallery acquired this year. One of the most important works purchased was the rare ancient Gandharan *Reliquary stupa* from the 1st–3rd century. The stupa, originally a funeral mound to commemorate a great person and their relics, became a symbol synonymous with the Buddha. This particular piece is a small votive stupa made of crystal with a hollowed-out internal chamber that holds a small bronze reliquary containing a small gold stupa, gold rings and a jewel. This stupa is a unique and valuable addition to the collection, most likely having survived intact only through being interred within another larger stupa.

Bhagavata Purana

Also purchased was the North Indian *Folio from a dispersed series of the Bhagavata Purana*, c1520–30. The *Bhagavata Purana* consists of 18 000 verses which were composed in 900 CE. This folio, relating to book 10 (which records the life of the blue-skinned Krishna), is in the bold colours and rich patterns characteristic of this early and important pre-Mughal Hindu style of painting. No Indian collection is considered complete without a piece from this series, and as such it is a very important addition to our Indian collection. The Rajasthani work *The levels of hell,* an early 19th-century concertina album, depicts imagery of the torments encountered in hell as envisaged in the Jain religion, one of the main faiths of India.

Other important purchases

With generous funds provided by the annual fundraising dinner, the Gallery was able to acquire an Indonesian *Cloth with Islamic inscriptions* from the 20th century. Made of batik, the cloth could be worn, or used as a temporary coffin cover or ceremonial banner. A contemporary painting/mixed-media piece by the well-known contemporary Pakistan/American artist Shahzia Sikander (b1969), *The illustrated page (edition #2)* 2005–07, was also purchased. This work plays around with Sikander's ideas about the Persian miniature and her ideas of abstraction, yet on an extraordinarily large scale.

Other important purchases included two works by Kevin Lincoln, *Still life with box* 1989 and *House by a canal 5* 2006, purchased with funds from the newly created Kathleen Buchanan May Bequest, which funds Australian still life in watercolour.

The Gallery also purchased the first major drawing by Wendy Sharpe to enter the collection, *Red dress* 2007, which was exhibited in the *Dobell Prize for Drawing 2007*.

From the bequest of the late Miss Dorothy Scharf of London, two important drawings entered the collection: John Constable's *Stoke-by-Nayland Church* c1814, and Thomas Gainsborough's *Trees by a pool* early 1750s. With funds made available by the Parramore Bequest, a significant example of French realism was purchased in the form of Jean-François Millet's etching of *The gleaners* 1855–56. Also purchased was a rare drypoint by the German expressionist Rolf Nesch, *Elbchaussee* 1931, and an outstanding first state impression of *The flight into Egypt* 1855 by the French romantic printmaker Rodolphe Bresdin.

Younger Australian photographers have also made their way into the collection. Artists Paul Ogier and Tim Silver are now represented for the first time, with exemplary works which look at notions to do with landscape, its construction and decay. Also, young Sydney painter Nigel Milsom is now represented in our collections.

The Rudy Komon Fund enabled the purchase of Ruark Lewis's sculptural installation *Raft* 1995, originally shown in the Gallery's contemporary project space that year.

Other important gifts

In response to *The arts of Islam* exhibition, a number of generous donors gave works to enhance our very small holding of works from the Middle East, including a gift from Marea Gazzard of an *Abbasid lustreware bowl* of the 10th century. This rare bowl, decorated with distinct Islamic style designs, still has its lustre and is in fine condition.

Over the years, Dr John Yu and Dr George Soutter have continuously made a major contribution to our growing Indonesian textile collection. This year they assisted in introducing to the collection textiles from the Uzbekistan region. One of these pieces was given in fond memory of Dee Court, a well-known advocate of Asian art in Australia, who unexpectedly passed away while leading a tour to north-western India in January 2008. The piece, a *Yellow ground woman's coat* c1900s, is a good example of a garment worn and produced by women of this region. In memory of Dee, the Dee Court Fund was established and with it several works were acquired, including attractive pieces of silver jewellery from the Miao people of Yunnan province in China and a rare complete baby carrier.

Dr John Yu and Dr George Soutter also donated a complete set of *Acts of mercy* 1831, engraved by F C Lewis after designs by John Flaxman. These very fine examples of English neoclassicism were presented together with a colour lithograph, *Boy by a dingy* 1949, by the leading English neo-romantic printmaker Keith Vaughan. Drs Yu and Soutter also donated a collection of Australian prints and drawings from their collection.

The Gallery also acquired a group of lithographs and related works by Lloyd Rees, given by the artist's son and daughter-in-law, Alan and Jancis Rees; a substantial anonymous gift of three of Bill Henson's 1992–93 'cut screens'; a number of works by Conrad Martens, Charles Conder, Adrian Feint and Ralph Trafford-Walker, given by Richard King; and generous gifts by artists Kevin Connor and Jan Riske of their own drawings.

Another generous supporter, Ms Nancy Lee, a descendant of the high-ranking scholar official Duan Fang (1861–1911), donated a number of calligraphy works by him and other scholar officials, along with some calligraphic rubbings from Han dynasty vessels.

Exhibitions and audiences

The Gallery's second principle object is 'to propagate and increase knowledge and appreciation of art' which we successfully delivered through our exhibition and audience programs. This year the Gallery staged 45 exhibitions (38 new with 7 continued from 2006–07) of which only 5 had an admission charge, attracting over 318 800 visitations.

The scholarship of our curatorial staff has enabled many of the 2007–08 major exhibitions to be developed in-house, generally after many years of extensive research. The vital value of our key human resources is ably demonstrated as the Gallery continues to present exhibitions and supporting public programs of excellence, providing the people of New South Wales with many wonderful opportunities to engage with some of the finest visual art from across Australia and around the world.

The arts of Islam: treasures from the Nasser D Khalili Collection

The Gallery was the only Australian venue for this dazzling exhibition, which opened in late June and continued through late September 2007. The exhibition comprised 350 objects selected from the more than 20 000 works in the private collection of Professor David Khalili, which is reputedly the world's largest collection of Islamic art. These works included illuminated manuscripts; minutely detailed and exquisitely coloured Persian and Ottoman paintings; blue and white ceramic wares; enamelled objects from Mughal India; and rugs and textiles from all periods of many diverse Muslim cultures. The objects were breathtakingly beautiful and astonishingly varied. Among several stunning highlights were 10 folios from the early 16th-century 'Houghton' *Shahnamah (The book of kings),* and the important early 14th-century Iranian *Compendium of chronicles (Jami' al-tawarikh)*.

The exhibition was particularly timely, as the non-Muslim world hungers to know more of the great histories and cultures of the countries that comprise the Muslim world. Volunteers from the Islamic community association Affinity Intercultural Foundation conducted a program titled '101 questions about Islam', which provided a free information service on Wednesday nights and weekends for our visitors with questions about the Islamic faith. More than 75 000 visitors attended the exhibition and accompanying public events, demonstrating the relevance of the show as well as its quality.

Bill Viola
Fall into Paradise 2005, video /sound installation. colour high-definition video projection, five channels of sound with subwoofer. 320 x 427 cm, 9.58 min. © Bill Viola. From the exhibition *Love/Death: the Tristan project* (9 April – 26 July 2008)

Sidney Nolan retrospective

This exhibition tracked the long and successful career of one of Australia's most revered artists. Consisting of 116 works, the retrospective underlined the evolution of Nolan's vision, from its genesis in St Kilda during the late 1930s to the United Kingdom a half century later, when the artist finally realised his passion for large-scale spray-painted abstractions. Many of the paintings had rarely before been seen in public, thus contributing to a fresh experience for younger generations and perhaps rediscovery for those who may have felt they were already familiar with the artist's work.

The paintings were displayed in strict chronology, representing each critical phase in the artist's work, from the St Kilda and Wimmera themes through the first Ned Kelly series; central and northern Australian landscapes and explorer subjects; African, Antarctic and European paintings; and Chinese- and Australian-inspired abstractions. The epicentre of the retrospective was, however, the historic conjoining in two semicircles – echoing Monet's famous waterlily murals in Paris – of the multi-panel paintings *Riverbend* 1964–65 and *Riverbend II* 1965–66, whereby the visitor became immersed in Nolan's dreamlike return to the inner landscape of his childhood, made indelible long before he gained a reputation as one of Australia's greatest artists.

The exhibition entrance was flanked on one side by a theatrette screening *Nolan in his own words,* a short film on the artist produced by Catherine Hunter, and on the other by a glass cabinet containing a collection of the artist's painting tools from the 1950s. These tools came from Nolan's deserted studio at Wahroonga and were donated to the Gallery by his daughter, Jinx Nolan. Two of Nolan's diaries from 1949 and 1952 were also displayed.

The Sidney Nolan Symposium, held on Saturday 3 November 2007, considered such themes as Nolan's poetic and philosophical sources, his time at Heide in the company of the Reeds, and his relationships with the wider Australian avant-garde. The symposium provided a fascinating context for the deeper understanding of this remarkable exhibition, with speakers including Edmund Capon, director of the Gallery; Barry Pearce, head curator of Australian art and

• David Khalili speaking at the Gallery. *The arts of Islam: treasures from the Nasser D Khalili Collection* (22 June – 23 September 2007)

• Barry Pearce, head curator, Australian art, with Lady Mary Nolan and Edmund Capon, director. *Sidney Nolan retrospective* (2 November 2007 – 3 February 2008)

'The exhibition – the first large scale retrospective since Nolan's death in 1992 – is brilliant, surprising and urgent.'

Sebastian Smee, national art critic, on the Sidney Nolan exhibition, The Weekend Australian, 3–4 November 2007

• *Sidney Nolan retrospective* (2 November 2007 – 3 February 2008)

Bertram Mackennal
Diana wounded 1907, marble, 147.3 x 81.9 x 62.2 cm. On loan from the Tate Gallery Presented by the Trustees of the Chantrey Bequest 1908. From the exhibition *Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project* (17 August – 4 November 2007)

Harold Cazneaux
The wheel of youth 1929, gelatin silver photograph, 34.6 x 28.3 cm. Gift of the Cazneaux family 1975. From the exhibition *Harold Cazneaux: artist in photography* (5 June – 10 August 2008)

exhibition curator; Dr Janine Burke, art historian; and Dr Richard Haese, senior lecturer in art history at La Trobe University.

An introductory lecture series titled *Dreamers: Australian painters and the poetic imagination* drew together a diverse group of speakers – academics, curators, painters, poets and composers – to reveal the poetic sources and aspirations which have nourished individual creators in Australia. Beginning and ending with talks and performances devoted to the remarkable imagination of Sidney Nolan, each week brought a particular focus to the work of a different artist central to the rich and varied narrative landscape of modern Australian painting. Each session commenced with a keynote lecture and a diverse program of panel discussions, literary readings and musical recordings. The series was extremely well attended, with a performance of Barry Pearce's opening lecture, 'Planet Sid', repeated due to popular demand.

The Gallery also conducted a diverse range of exhibition talks, celebrity presentations and lectures, which took place every Wednesday evening through the Art After Hours program. A children's trail and a series of holiday workshops were available for family groups throughout the duration of the exhibition, and an interactive Australian Folklore Performance ran for a week in January, using stories and music to bring Australian legends and heroes to life.

The *Westerns: outlaws and outsiders* film series featured Westerns focusing on the lives of semi-nomadic wanderers, outlaws and outsiders, often depicting the discordance of the land, people, history and mythology. The series presented a rare opportunity to view Westerns as they were intended to be seen – on the big screen.

In Sydney the Nolan exhibition attracted almost 65 000 visitors before being toured to the National Gallery of Victoria, where 59 417 visitors welcomed this most celebrated of expatriates back to the city of his birth. The exhibition also travelled to the Queensland Art Gallery, where by the end of June 2008 another 23 000 visitors had experienced the retrospective.

Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project

After three years of intensive research, the retrospective *Bertram Mackennal* was the first major exhibition to focus on Australia's most successful international sculptor. This show was generously supported by the Neil and Diane Balnaves Foundation as the fifth Balnaves Foundation Sculpture Project. The exhibition featured 60 domestically scaled sculptures, along with extensive archival material and large-scale photographic documentation addressing Mackennal's role as a sculptor of major public works within the British Empire.

Bertram Mackennal (1863–1931) was arguably the most successful of all artists who left Australia for Europe in the latter decades of the 19th century, seeking work opportunities and an international reputation. Indeed, Mackennal was the most internationally prominent of our artists until the extraordinary successes of Sidney Nolan from the 1950s. The high regard in which Mackennal was held in his day is reflected in the sculptor's success as an exhibitor at the Royal Academy and the Paris Salon; his appointment as a Royal Sculptor under the patronage of George V; and his role as the first Australian artist elected a member of the Royal Academy, the first to have work purchased for the British nation and the first to be knighted.

A range of innovative and popular floor talks, lectures and education programs were presented in support of the exhibition, including Art After Hours lectures given by the Gallery's exhibition curator, Deborah Edwards; British historian Roger Neill; Australian sculptor Noel Hutchinson; and New Zealand numismatist Mark Stocker. The exhibition was also accompanied by a comprehensive monograph on the artist published by the Gallery. This was the first publication of its kind: accompanying it was a CD-ROM containing a fully illustrated catalogue raisonné of Mackennal's works, both domestic and civic.

The very popular Mackennal retrospective drew more than 30 000 visitors in Sydney. The exhibition subsequently travelled to the National Gallery of Victoria in the artist's hometown of Melbourne, where at it attracted great interest, critical acclaim and similar attendance levels.

Translucent world: Chinese jade from the Forbidden City

This exhibition featured 185 jade works from the collection of the Palace Museum in Beijing. Focused on the theme of nature, the works in the exhibition reflected the reasons why an enduring reverence was paid to this 'heavenly' stone. The jade objects spanned China's Neolithic period to the Qing dynasty and depicted subjects ranging from real and imagined creatures, such as turtles and dragons, to the flora and fauna gradually introduced after the Tang dynasty, to later depictions of complex landscapes carved on large jade pieces. An outstanding object, so important that it will probably never again be allowed to leave China, was the jade boulder commissioned by the Emperor Qianlong in 1787, which was skilfully carved in the round with a scene depicting the nine elders of Huichang. The exhibition extensively illustrated the many uses of jade, from ceremonial implements to treasured ornaments, while highlighting the techniques involved in its carving.

A highlight of this exhibition was the extraordinary interest it generated in the Chinese community. Chinese-language tours offered on Saturdays attracted an audience larger than the combined total of daily English-language tours. A one-day community event celebrating the Moon Festival in October 2007 included several performances by instrumental, choral, dance and tai chi groups, as well as hands-on training in tying Chinese knots. The VisAsia Hing Yiu Mok Mandarin-language lecture was presented by Zhang Guangwen and Zhang Rong from the Palace Museum in Beijing. The symposium held in conjunction with the exhibition was supported by the Australia-China Council and gathered a number of leading international scholars to explore the importance of jade in Chinese culture.

Harold Cazneaux: artist in photography

This photography exhibition was more than three years in development, involving intensive research in Australia and internationally. The exhibition provided an unprecedented opportunity to re-assess this Australian artist's oeuvre, including for the first time a biography of the artist's life and a comprehensive bibliography. Arranged within themes, the photographs in the

• China, Qing dynasty, 18th century, Emperor's throne set. Collection of the Palace Museum, Beijing. *Translucent world: Chinese jade from the Forbidden City* (29 August – 11 November 2007)

• *Taishō chic: Japanese modernity, nostalgia and deco* (22 May – 3 August 2008)

'The combination of *Taishō chic* and the Cazneaux survey makes for a compelling reason to visit the AGNSW.'
John McDonald, art critic, Sydney Morning Herald 19 July 2008

exhibition charted the visual and conceptual development of Cazneaux's working life, revealing his creative flair for composition and subject, his fascination with light, and his passionate belief in photography as art. The display was supported by a public lecture presented by Robert McFarlane and an education kit produced by the Gallery. We also welcomed the benefaction of Dick and Pip Smith, as Dick is Cazneaux's grandson.

Jan Senbergs: from screenprinter to painter

This Project Space exhibition comprised a generous selection of Jan Senbergs' screenprints, presented within the context of his work as a whole. The presentation underlined the central importance of prints to the artist's evolution into a remarkable, idiosyncratic and admired draughtsman and painter. Born in Latvia in 1939, Senbergs is one of Australia's best-known contemporary artists. Showcased in the exhibition were screenprints reflecting the artist's fascination with technology, along with a number of paintings related closely to the prints. Also on view was a group of Senbergs' most powerful paintings, including works dating from the 1960s to the most recent.

Taishō chic: Japanese modernity, nostalgia and deco

One of the most successful exhibitions of the year was *Taishō chic,* which featured approximately 70 paintings, prints and textiles of the Taishō and Showa periods from 1912 to the 1930s. Most of the works were from the collection of the Honolulu Academy of Arts. The exhibition highlighted the influence of Western modernity on Japan, particularly through the role of women as the modern girl *(modan gaaru)* and the traditional girl *(bijinga).* Rare screens of celebrated people of the time – such as the film star Irie Takako in Nakamura Daizaburo's *Woman* 1930, who is depicted on a Western-style chaise lounge wearing a red kimono – give a sense of the art deco and impressionistic influences of the times. The display also included other works reflecting the interest in art deco design of the time, including stunning kimonos with colourfully bold and abstract motifs, as well as decorative art objects, such as cup and saucer sets made of glass from the Mitsukoshi Department Store. The exhibition was accompanied by

a successful one-day symposium which included a presentation by Patricia Salmon, who originally collected most of the objects. During June 2008, eight fully subscribed Japanese tea ceremonies in the Gallery's tea room were offered to members of the Art Gallery Society of New South Wales. While a staple feature of the school program, the tea ceremony had not been offered to the general public for several years.

Australian Collection Focus Room

An exciting future development for the Australian Collection Focus Room was the notification of the Susan Chandler Bequest. Some eight years ago, Ms Chandler was inspired by the curatorial concept of the Focus Room and advised the Gallery of her wish to support it financially. Her bequest of around $1.5 million will be realised in 2008–09 and will enable a new era of research, conservation, display and publication of the Gallery's Australian art collections.

This year the Australian Collection Focus Room continued its successful program of displays with continuing support from Macquarie Bank. The following four exhibitions were presented, drawing on the diverse collections of the Australian Department and, on occasion, borrowing works from important private collections.

Boomalli: 20 years on

This exhibition celebrated the 20th anniversary of the establishment of Boomalli Aboriginal Artists Co-operative. The presentation brought together works from the Gallery's collection by founding members of the co-operative, including photographs, films, paintings and works on paper by leading Indigenous artists Bronwyn Bancroft, Brenda L Croft, Fiona Foley, Arone Raymond Meeks, Tracey Moffatt, Michael Riley and Jeffrey Samuels. An online catalogue of the exhibition is available as a free download from the Gallery's website.

Photographs by Axel Poignant

In a remarkable installation, and in conjunction with the Nolan retrospective, *Indigenous connections: Nolan's 'Rite of spring' – photographs by Axel Poignant* introduced visitors to another aspect of the genius of Sidney Nolan. In 1962 London's Royal Ballet premiered a new production of Stravinsky's *Rite of spring,* with décor and costumes designed by Nolan. This Focus Room show featured a selection of photographs by Axel Poignant taken during rehearsals, together with images he made in Arnhem Land in the 1950s. These photographs were inspirational to Nolan's designs and to the overall production of the ballet, which was choreographed by Sir Kenneth Macmillan. The photographs, on loan from the Axel Poignant Archive in London, were complemented by four of Nolan's magnificent original designs, which are held in a private collection. An online catalogue – featuring reproductions of all the exhibited works; an essay by the curator; and an interview with Poignant's widow, Dr Roslyn Poignant – proved popular, with more than 700 downloads. A spectacular feature of this exhibition was a re-creation of Nolan's *Moonboy* backcloth, magnificently installed by Gallery painters Michael Brown, Don Brown, Alan Hopkinson and Daniel Green. In a first for Focus Room exhibitions, the show travelled to the State Library of Queensland.

Charles Bayliss: landscape photographer

The Focus Room featured a selection of photographs by Charles Bayliss. Renowned for his pioneering work in panoramic and landscape photography, Bayliss is considered a leading figure in Australia's photographic heritage. This display presented two substantial portfolios of the artist's photographs that picturesquely document aspects of pastoral life and landscape along the Darling River and Riverina districts in the late 1880s.

Judy Cassab: landscapes from the collection

Finally, the work of émigré artist Judy Cassab, who arrived in Sydney in 1951, was featured in a display comprising a selection of drawings, watercolours and paintings. These works from the permanent collection spanned more than four decades, from 1959 to 2003. Born in Vienna in 1920, Cassab quickly established a reputation in Australia as a portrait painter. However, it was her experience of central Australia in the late 1950s that first made her feel fully at home in this country. Revealing the artist's exultation in the forms and colours of the landscape, this exhibition placed Cassab as one of the leading artists of her generation painting in Australia today.

• *Boomalli: 20 years on* (1 September – 28 October 2007)

• *Indigenous connections: Nolan's 'Rite of spring' – photographs by Alex Poignant* (2 November 2007 – 3 February 2008)

• Del Kathryn Barton, winner of the 2008 Archibald Prize, with her work *You are what is most beautiful about me, a self portrait with Kell and Arella*. From the exhibition *Archibald, Wynne and Sulman Prizes 2008* (8 March – 18 May 2008)

James Angus
Bugatti Type 35 2006, steel, aluminium, fibreglass, rubber, leather, automotive lacquer, 193 x 115 x 366 cm. Purchased with funds provided by Andrew Cameron, the Contemporary Collection Benefactors and the Rudy Komon Memorial Fund 2006 © James Angus. Courtesy Roslyn Oxley9 Gallery. From the exhibition *Biennale of Sydney 2008: revolutions – forms that turn* (18 June – 7 September 2008)

Tony Albert
Headhunter 2007, synthetic polymer paint and vintage Aboriginal ephemera, 110 x 370 cm overall. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2007 © Tony Albert. Courtesy Jan Manton Art.
From the exhibition *Living black* (20 December 2007 – 16 November 2008)

One sun one moon: Aboriginal art in Australia

One sun one moon was presented in conjunction with the launch of the Gallery's major publication of the same name. The exhibition featured works from the collection that were featured in the book, demonstrating the diversity of Indigenous art practice. From a late 19th-century pen-and-ink drawing by Tommy McRae to recent works, *One sun, one moon* included art in a range of media by artists from across the country. Mawalan Marika and Munggurrawuy Yunupingu's acclaimed figurative sculptures of ancestral beings were displayed in the company of ceremonial objects from central Arnhem Land. Early Papunya boards and works by the celebrated artist Rover Thomas highlighted the extraordinary breadth of Aboriginal culture in Australia. Distinctive Balangjangalan sculptures by the late Rembarrnga artist Paddy Fordham Wainburranga paid tribute to the artist, who was the author of the phrase from which the exhibition and book took their title: 'All over the world nobody different family, all the same family. One sun, one moon …'.

Living black

This exhibition took its title from the award-winning book of the same name by the late artist, playwright, poet and curator Kevin Gilbert. The exhibition explored different experiences of 'living black' in contemporary Australia. Several new acquisitions were on display, including major works by established artists such as Mabel Juli, Eubena Nampitjin, Destiny Deacon and Michael Riley. The work of emerging artists such as Tony Albert and Daniel Boyd demonstrates the rise of a younger generation of artists who are making an important contribution to the cultural diversity of Australian, and Indigenous, art.

9 shades of Whiteley

This exhibition, a mini-retrospective held at the Brett Whiteley Studio, traced the artist's life and career from his earliest work in 1955 with *Self portrait at 16*, to just a few months before his death with *Port Douglas, far north Queensland* 1992.

Archibald Prize 08

The Archibald, Wynne and Sulman Prizes presented together this year attracted a record 151 900 visitors. The Archibald Prize, valued at $50 000, was won by Australian artist Del Kathryn Barton for her work entitled *You are what is most beautiful about me, a self portrait with Kell and Arella.* More information on all the prize winners, including the People's Choice winner, can be found in this report's 'Art prizes and scholarships' appendix. The Archibald Prize lends itself well to the celebrity speaker program, and this year we invited sitters and artists to be interviewed, along with famous faces with a passion for art. These speakers were invited to share their opinions of the Archibald finalists with the Art After Hours audiences. This year Casey Bennetto, the writer, director and performer who is best known as the creator of the Australian musical *Keating!*, wrote and performed two Archibald Prize songs for Art After Hours. Scientist, author, Australian of the Year 2007 and previous Archibald Prize sitter Tim Flannery gave a moving verbal portrait of Robert Hannaford, the artist who painted his portrait in 2006. Archibald finalists gave fascinating insights into the artistic process and the drama of submitting a work for this famous prize to big Wednesday-night crowds.

Modern British watercolours and drawings

Coinciding with the completion of major conservation work on those areas of the Gallery's collections, this exhibition featured 40 drawings and watercolours. Many of these works were acquired early in our history but have rarely been displayed. The exhibition spanned 50 years of innovation in British art, with an emphasis on artists of the 1930s and '40s, and included works by Graham Sutherland, John Piper, Edward Burra, Ben Nicholson and Dame Barbara Hepworth.

Intimate encounters: Indian paintings from Australian collections

This beautiful exhibition featured more than 70 works from the Gallery's collection of Indian art and from other public and private collections within Australia. The presentation included works from the Mughal dynasty (1526–1885) created amid strong Islamic influences; the Rajputs, with paintings produced for the Hindu rulers of independent kingdoms in Rajasthan; and the Rajput principalities in the Punjab Hills. Another section of the exhibition displayed works created during British colonial rule. Included in the exhibition were some of the Gallery's more important recent acquisitions, including *Lotus-clad Radha and Krishna,* which portrays the Hindu god Krishna with his beloved Radha covered in lotus petals.

Biennale of Sydney 2008

The 2007–08 year culminated with the opening of the Biennale of Sydney 2008, *Revolutions: forms that turn*. The subtle and cunning deployment of historical avant-garde works with the very new made this one of the most interesting Biennales for some time. The Gallery acquired several works to lend to the Biennale and is considering acquiring other works that were featured in the exhibition. We also re-created for the Biennale our major Lawrence Weiner installation over the escalators leading to level 2. The Biennale always involves a hectic schedule of events and this year was no exception, with the Gallery developing a program of almost daily events, including artist talks, lectures, performances and a two-day symposium. The film program presented at the Gallery was undoubtedly a highlight of the Biennale.

Adam Cullen: let's get lost

The first survey of the artist's work ever held in a major gallery, this exhibition highlighted the significance of Adam Cullen's work. Visitors gained a comprehensive perspective on the practice of this important Australian artist. While Cullen is best known for his paintings, this exhibition also included early 'grunge' sculptures to introduce key themes of Cullen's work. Many public events supported the exhibition, including a series of floor talks; musical performances; stimulating and humorous discussions with several artists who have painted Adam for the Archibald Prize exhibition; curatorial talks with the artist himself; and an education kit produced by the Gallery, which is available as a free download from the Gallery's website.

Contemporary art projects

The year's contemporary art series began with an ambitious project by Claire Healy and Sean Cordiero, which traced their 'paper trail' and its bureaucratic origins back to Mongol times. This show was followed by a beautiful installation by Gary Carsley of large-scale vinyl prints and moving imagery of parks and landscapes created in a wood-grain palette. Jon Rose and Hollis Taylor surprised us with a complex and groundbreaking interactive installation, *Sphere of influence,* an interactive ball game which included live performances and formed a passionate plea for the future of the planet. And Scott Redford impressed with a refined installation of surfboard paintings.

Bill Viola

In April 2008, John Kaldor Art Projects, in association with UBS and Andrew Cameron, sponsored a free public talk at the Gallery by the internationally acclaimed video artist Bill Viola. The talk was presented in conjunction with the artist's *Tristan project*, which was shown in two parts – at the Gallery (where *The fall into paradise* was premiered) and at St Saviours Church in Redfern. Viola's main presentation, an in-conversation with Gallery director Edmund Capon, was oversubscribed. Viola generously conducted a second session directed at tertiary students, which featured a question-and-answer session conducted by Viola and his creative partner, Kira Perov. These talks were filmed and posted on the Gallery's website.

The photographs of August Sander

This remarkable exhibition of works by August Sander from the collection of the J Paul Getty Museum in Los Angeles was the first time Sander's work had been seen in Australia in depth. The contemporary relevance of the artist's photography project was well noted. The exhibition was supported by a series of talks and lectures on Sander's work and this critical period in German cultural history, which were presented by Australian experts.

August Sander
Country girls 1925, The J Paul Getty Museum, Los Angeles. from the exhibition *Extraordinary images of ordinary people: the photographs of August Sander* (17 November – 3 February 2008)

• Adam Cullen with his painting *Disgrace* 2003, from the exhibition *Adam Cullen: let's get lost* (15 May – 27 July 2008)

Mountains and streams: Chinese paintings from the NGV Asian collection

This exhibition of 40 works from the National Gallery of Victoria's collection of Chinese art spanned the 14th century to the present. These paintings, many of which were by important Chinese painters, were poetic depictions of mountains, streams and uninhabited forests. The notion of searching for picturesque places first became popular with Daoist poets and painters, with pictorial representations of landscape becoming a mainstay of the Chinese artistic vision. The exhibition was the centre of free events in celebration of Chinese New Year in February 2008, with a day of lectures focused on the theme of Chinese landscape and contemporary artists, and including a brush-and-ink artist painting Year of the Rat images for visitors, a hip-hop performance by young Asian dancers, and storyteller Aditi and her rickshaw.

Kitty Kantilla

The National Gallery of Victoria's survey exhibition highlighted the work of Kitty Kantilla (Kutuwalumi Purawarrumpatu), a leading Tiwi artist. Kantilla's work in sculpture, painting and printmaking over the last decades of the 20th century brought her distinctive island culture to a national audience. Featuring a number of significant works from the Gallery's own collection, and accompanied by exhibition films and a monograph, the exhibition proved extremely popular with Gallery audiences.

Michael Riley: sights unseen

In early 2008, the National Gallery of Australia's travelling exhibition *Michael Riley: sights unseen* was displayed at our Gallery as the last venue of the national tour. The artist's strong connection to Sydney is evident in his work as a photographer, filmmaker and founding member of Boomalli Aboriginal Artists Co-operative. Riley's photographs include black-and-white portraits, large-scale conceptual works, and the critically acclaimed series *Sacrifice* 1993. The exhibition was accompanied by a comprehensive monograph, film program and archival material.

Australian bookbinders

The Gallery's Research Library hosted this year's *Australian bookbinders* exhibition. In the world of digital publishing, the artisan bookbinder could well be an endangered species. Annual exhibitions of the bookbinders' art have been held since 1997, providing a showcase for the skill and creativity of practitioners. This was the first time the exhibition has been held at our Gallery.

Film at the Gallery

Film at the Gallery programs are screened in the Gallery's Domain Theatre on Wednesdays and Sundays at 2pm, and on Wednesday nights at 7.15pm as part of Art After Hours. This year saw the continuing popularity of Film at the Gallery in its regular Wednesday and Sunday time slots, with additional screenings of experimental works on selected Saturdays achieving a new audience and a loyal following. The film program drew a substantial total of 30 863 attendances for the year.

Particularly popular with audiences was the series *The Iranian new wave,* which screened in conjunction with *The arts of Islam: treasures from the Nasser D Khalili Collection.* This series explored a decade of Iranian cinema (1997–2007) and highlighted the distinctive social and political concerns of these films, as well as their unique poetics and aesthetics. With 35mm prints imported from Iran, this was a rare opportunity for Gallery audiences to see some of Iran's most recent and vital cinema. The series ran for three months and attracted 8100 viewers.

A special event was the rare screening of the Indian silent film *Shiraz* (directed by Franz Osten, 1928) during *The arts of Islam*. Screened in conjunction with the Art Gallery Society of NSW, this visually sumptuous historical romance played to a sell-out audience in the Domain Theatre. The Gallery presented the film in a new 35mm print recently made by the National Film and Sound Archive in Canberra. The internationally renowned musical duo Dva (Linsey Pollak and Tunji Beier) performed an original score on percussive and hybrid wind instruments.

The series *The cinema of Yasujiro Ozu,* presented in conjunction with *Taishô chic*, was the result of a collaboration between the Gallery and the Japan Foundation. Ozu is considered the Japanese master of lyric melodrama. Rare 35mm prints of some of his most

highly regarded works were lent to the Gallery by the Japan Foundation in Tokyo. The series included *Tokyo story* (1953), *Floating weeds* (1959) and *Early spring* (1956), attracting 2600 viewers during its four-week season.

Exhibitions planned for 2008–09

The exhibition *Monet and the Impressionists* is planned as the highlight of the Gallery's 2008–09 program. This show, which will be one of the finest exhibitions of impressionist art ever held in Australia, will open at the Gallery in mid October 2008 and runs until 26 January 2009. Sydney will be the only Australian venue. Drawn from the permanent collection of the Museum of Fine Arts in Boston, the exhibition will include 29 works by Claude Monet alongside other masterpieces by Renoir, Pissarro, Cézanne, Degas, Sisley and other artists. Most of the paintings have never before been seen in Australia. The exhibition will be accompanied by an extensive public program of events, including art lectures, curatorial exhibition talks, guide tours, a film program and holiday activities for families.

Preparation is also underway for Australian Collection Focus Room exhibitions on Tom Arthur's sculpture *The fertilization of Drako Vülen's cheese pizza* 1975 and Sydney Long's *Pan* 1898.

A major retrospective on expatriate artist Rupert Bunny (1864–1947) is scheduled to open at the Gallery in November 2009. This will be the first exhibition in two decades to focus on this artist. Bunny, who lived most of his artistic life in France, was the most cosmopolitan of all Australian artists to work overseas during an era when Australians made strenuous attempts to master European styles.

Intensely Dutch, a survey of mid to late 20th-century Dutch artists with some Australian connections, is also well into its final development stage. A major exhibition featuring the work of Tim Johnson is in development for 2009. Also in planning is an exhibition of work by contemporary Australian artists, presented in partnership with Asialink, which will tour Asia.

• *Australian bookbinders* exhibition displayed in the Gallery's Research Library (18 June – 3 October 2008)

• Film still from *The day I became a woman,* dir: Marziyeh Meshkini (2000), Shabnam Toloui as Ahoo, courtesy Sheherazad Media International

'Robert Herbert – films are consistently terrific … well done'

Visitor's compliment to the Gallery's film program coordinator, 27 March 2008

Educational, community and regional activities

Further delivering against our principle object 'to propagate and increase knowledge of art' are our education, community and regional activities. During 2007–08 the Gallery had attendance of over 103 505 students; over 29 630 people enjoying our families programs and over 24 350 people attracted to the regional NSW tour of the *Archibald Prize 07*.

Educational programs and activities

The Gallery is recognised as a leader in innovative and high-quality education programs for teachers and students at all stages of the education continuum – in NSW, across Australia and, increasingly, internationally. A very high participation rate in Gallery education programs for primary, secondary and tertiary audiences (students, teachers and lecturers) was achieved in 2007–08, with 103 505 student visitors to the Gallery. Of these, 52 948 (51%) engaged with special exhibitions while 50 557 (49%) engaged with the permanent collection. Inventive and relevant programs and resources encourage these audiences to experience the Gallery as a major education site, and to maximise their time with us.

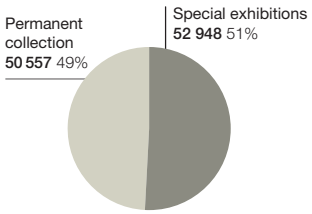
The Gallery's education strategy emphasises the Visual Arts curriculum, focusing on our collections and exhibitions, but also encompasses the study of languages, history, science, English, religion, mathematics and Indigenous cultures. Other important education initiatives involve gifted and talented students, students with disabilities, and disadvantaged metropolitan and regional students in access programs.

Audiences by program

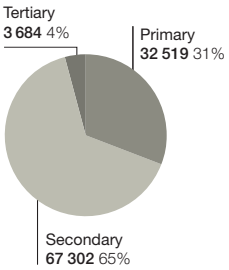
2007–08 programs	%	Visitors
Art After Hours – celebrity speakers	5	14 620
Exhibitions & collection talks, including AAH	1	3 420
Exhibitions lectures & symposia	1	4 238
Film	11	30 863
Sunday concerts	3	8 620
Children & family programs	10	29 630
Access	1	2 263
Adult tours by Volunteer Guides	18	52 098
Courses	9	25 317
K–6 Schools (incl 17 735 on tours given by Volunteer Children's Guides)	11	32 519
7–12 schools	24	67 302
Tertiary	1	3 684
Brett Whiteley Studio	4	10 054
TOTAL	100	284 628

• Chooky Dancers, a group of young men and boys from Elcho Island, perform their renowned interpretation of Zorba the Greek in the Gallery's main court.

Primary, secondary and tertiary student participation



Special exhibitions and permanent collection engagement



Leadership in visual arts education, professional development and training

Again this year, the Gallery's education coordinators delivered a diverse range of visual arts education training and professional development programs. These on-site and off-site programs helped to augment the skills of Gallery educators, volunteer guides, regional gallery staff, university trainee teachers and classroom teachers.

A total of 24 programs served more than 1793 teachers and educators in 2007–08, a 49% increase in participants over the previous year. Eighteen of these programs were initiated and presented by the Gallery, while the other six were hosted on-site and incorporated lectures by the Gallery's education coordinators. Our education coordinators were also invited to participate in four externally organised programs for teachers and educators, where they gave presentations on the NSW visual arts syllabus and on the Gallery's programs, resources and philosophy with regard to education.

Critical Friends: Teachers Advisory Groups

Our two Critical Friends Teachers Advisory Groups form a core component of the Gallery's education programs. Together the groups comprise eight K–6 teachers and ten years 7–12 teachers selected from a range of schools, including public and private, co-educational and single-sex, metropolitan and regional. The groups met regularly throughout the year and provided invaluable feedback on Gallery education programs, resources and initiatives. Their professional insights into classroom issues, teaching practice and the Visual Arts curriculum helped in the development of new education programs.

Critical Friends also gave presentations at teacher professional development days, Operation Art teachers enrichment day, the biannual teacher–lecturer training course, and Focus Fest and other student programs. In addition, they provided content for a wide range of resources, including education kits and the education website.

Artside-In Metropolitan

Now in its fifth year, Artside-In is a unique three-stage outreach program designed to engage disadvantaged NSW senior secondary Visual Arts students (years 10–12) who would otherwise have limited opportunity to access the Gallery's collection, exhibitions and services. Stage 1 is held at the participating schools and Stage 2 at the Gallery, while Stage 3 offers a mentorship placement at the Gallery for a selected student from each school.

The programs allows students who are disadvantaged by geographic, economic and cultural factors to participate in the culture of the Gallery and the wider art world, making valuable connections to the Visual Arts syllabus while discovering more about arts careers and potential professional pathways for their futures. Since its inception, Artside-In has been supported by the Caledonia Foundation. A total of 340 students and 18 teachers participated in the three stages of Artside-In during 2007–08, bringing the total participation since 2003 to 1324 students and 110 teachers. This year's participants were from four schools, including Sarah Redfern High School (Minto), Strathfield South High School, Doonside Technology High School and Tempe High School.

Four students were accepted for this year's Stage 3 mentorship program. This exciting and inspiring stage of the program incorporated visits to key Sydney art-world destinations, including the studios of artists Hitesh Natawalla and James Powditch, Sotheby's Auction House, the National Art School, Brett

• Children's guide Mandy Palmer and students from Allambie Heights Primary School viewing various works the Gallery's collections.

'Elaine Russell was a wonderful storytelling experience. I come every holidays to the children's programs and they just keep getting better and better.'

Visitor's compliment to Aboriginal artist, author and storyteller, Elaine Russell, 14 April 2008

Whiteley Studio, and the home of Wendy Whiteley in Lavender Bay. A core component of Stage 3 is mentoring from Gallery staff in the curatorial, public programs, conservation and registration departments.

As part of the Gallery's ongoing commitment to developing innovative and stimulating approaches to art education, we have undertaken a longitudinal assessment of Artside-In and its outcomes. An extensive analysis has been made of all pre- and post-visit evaluation data from participating teachers and students from 2003 to the present day, with the results to be published in late 2008.

Details about the regional extension program, Artside-In Moree, which took place in 2007, are included below under 'Regional activities'.

International lecture series

This year the Gallery presented an important international lecture series featuring visiting artists and writers. These events attracted full houses.

On 30 July 2007, in association with the University of Technology, Sydney, controversial French performance artist Orlan gave a free public lecture in the Domain Theatre titled 'This is my body, this is my software: between Western culture and non-Western culture'.

The award-winning Matisse biographer Hilary Spurling, who was touring Australia in collaboration with the National Portrait Gallery in Canberra, gave two very successful talks at the Gallery on 4 October 2007. The first, a ticketed event in the Domain Theatre under the aegis of the Art Gallery Society, took the form of an in-conversation with Professor Roger Benjamin of the University of Sydney. This was followed the next day by a free public lecture, 'Matisse's women', in the Centenary Auditorium.

On 10 October 2007, in association with the College of Fine Arts (UNSW) and the University of Queensland, Dr James Meyer of Emory University in Atlanta presented a lecture in the Domain Theatre. Titled 'Entropy as monument', this presentation considered the legacy of Robert Smithson with regard to contemporary artistic practice.

John Kaldor continued his support of major international artist projects with the sponsorship of a free public talk by Christo and Jeanne-Claude, held at the

• Artist and performer Elaine Russell sharing a story with a young audience as part of our free public programs.

Gallery on 15 December 2007, in which the artist-duo discussed two of their current projects.

In April 2008, John Kaldor Art Projects, in association with UBS and Andrew Cameron, sponsored a free public talk at the Gallery given by internationally acclaimed video artist Bill Viola. This program was offered in conjunction with Viola's *Tristan project*, which was exhibited in part on the Gallery's lower level 2 and in part at St Saviours Church in Redfern. Correctly anticipating that his main presentation – an in-conversation in the Domain Theatre with Edmund Capon – would be oversubscribed, the artist generously offered to conduct a second session for tertiary students, which was held immediately after the advertised main event. This question-and-answer session, conducted by Viola and his creative partner, Kira Perov, also proved a great success. The talks were filmed, edited and posted on the Gallery's website, providing an excellent educational resource.

Brett Whiteley Studio

During 2007–08, the Brett Whiteley Studio hosted 2302 school visitors. This is an outstanding result, representing an increase of 13% over the previous year and making it the most successful year for education audience attendance since the studio opened in 1995. New education audiences were gained from regional NSW and interstate schools, including in Victoria, South Australia and the Northern Territory. Discussion tours, drawing workshops and Studio Zoo*,* led by the Gallery's teacher–lecturers, remain highly sought-after programs that allow primary, secondary and tertiary students to engage with Brett Whiteley's work and studio.

A very successful open house and talk were held at Wendy Whiteley's Lavender Bay home in March 2008. This talk was organised by the studio in consultation with the Newcastle Region Art Gallery and was attended by 60 people. The Gallery acknowledges with appreciation the continuing and significant support of Wendy Whiteley in the programming and promotion of the studio.

Prints, Drawings and Photography Study Room

For many visitors, the Prints, Drawings and Photography Study Room is a key destination and an integral component to the gallery experience. This year approximately 1250 visitors utilised the study room to access the Gallery's large collection of works on paper. It continues as an essential facility, allowing artists, students, museum and gallery professionals, and interested members of the public to access and research these important collections. With weekly group visits from universities, TAFE colleges, art centres, and primary and secondary schools, the study room remains one of the Gallery's central educational resources.

• A free performance by *Etcetera Duo* as part of the Gallery's regular school holidays program.

'Absolutely fantastic choice to engage a range of children and adults. We always look out for your free performances in the school holidays because they are so good. My 13-year-old son likes to join in as much as his younger sister and brother. Well done and thank you.' Gallery visitor, 18 April 2008

Community activities

The number of repeat visitors to our holiday and children's programs is noteworthy. The progression of children from one program to another, as they grow older, was particularly evident this year and is a very pleasing result of our efforts to provide a continuum of engagement for visitors of all ages.

Tours for Tots

Tours for Tots is an innovative adventure tour for children aged 3–5 accompanied by an adult carer. Offered twice daily on the last Tuesday of every month, the program incorporates practical art-making activities and art appreciation as an interactive learning experience for both the child and the adult. The themed tours, which draw upon all aspects of the Gallery's permanent collection as a stimulus, are continually reviewed and developed. We have tracked a few children who have participated in the program since its inception and who have now transitioned to independent participation in holiday workshop programs. It has been gratifying for Gallery staff to evaluate the skills these children have developed and their confidence in articulating ideas about art.

The Tours for Tots program has been sold out for every session since its inception and has continued to grow in popularity. A large number of people are on a waiting list in anticipation of the new program for 2008–09. Due to this popularity, we instituted a trial policy in 2007–08 that allowed participants to book only up to three sessions per year, so that as many children as possible could benefit from the program. No negative results were encountered in this trial and new participants have thrived as a result.

Tours for Tots has been noted during early childhood courses in TAFE institutions. The program coordinator gave a presentation to trainee students from Meadowbank TAFE in May 2008, discussing the merits of the program, how to source ideas and how to talk to children about art. This presentation will now be incorporated into the college's early childhood course each year.

Gallerykids

Designed especially for 3–5-year-olds, the Gallerykids program is linked closely to our exhibitions. This year new actors and performers were engaged to provide a fresh perspective and promote engagement with art for loyal followers of our family programs. Of particular note was an interactive show based on the exhibition *Sidney Nolan retrospective,* in which children could 'shear sheep', take part in a muster and play lagerphones as part of a bush band.

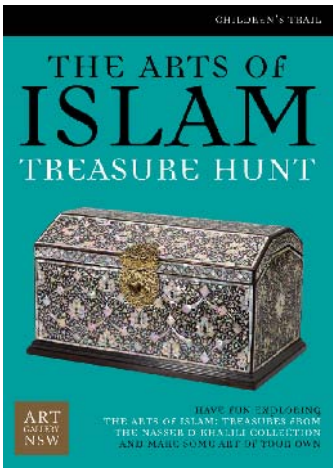
Children's trails

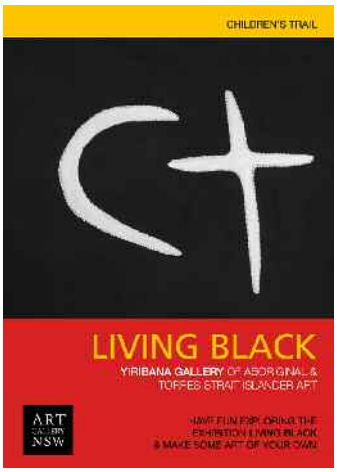
Four trails were produced in 2007–08, including for the temporary exhibitions *The arts of Islam: treasures from the Nasser D Khalili collection* and *Sidney Nolan retrospective.* Another trail was developed for the Yiribana Gallery collection in conjunction with the exhibition *Living black,* while the fourth, Cool Contemporary, focuses on the Gallery's contemporary collection. Children's trails combine looking at and interpreting art with practical drawing activities for children aged 5 and older. Ideas for at-home activities are included in every trail, encouraging children to extend their Gallery experience beyond the day of the visit. This year, interactive elements within the trails, such as Ned Kelly's mask, have been included to encourage role-playing fun. All trails are made available on the Gallery's website and mini-sites as downloadable A4 sheets. New trails will be developed across the Gallery's permanent collection in 2008–09.

Australian Folklore

One of the biggest successes of 2007–08 was a special program called Australian Folklore. Musician and performer Gerard Cafe developed a special show for the exhibition *Sidney Nolan retrospective* and even designed his Ned Kelly costume to resemble the armour as depicted in Nolan's painting. The performance also contextualised many of the scenes depicted in the Heidelberg paintings in the Gallery's Old Courts. It was extremely popular with audiences of all ages, and children were able to participate actively through interactive singing, storytelling, games and music. Due to its popularity and relevance to the Gallery's permanent collection, Australian Folklore will become a regular feature of the Sunday programs in the future.

• Gerard Cafe 'shearing sheep' as part of the free Gallerykids Sunday program for 3–5 year-olds.





• Children's trail brochures.

'The public access and equity is absolutely fantastic. I bring my child and nephew and nieces every holiday. What the gallery offers is so special, the standard consistently excellent. It is always thoughtful and engaging.' Gallery visitor, 12 October 2007

Performers

The regular 2.30pm Sunday performers and the 1.30pm school holiday performers continued their popularity this year. The positive effect of themed programs is still evident in the collected statistics for this time period. A focus on exhibitions and their themes has provided performers with a positive framework in which to work and has enabled audiences to develop a greater understanding of the art on display while enjoying a holistic experience.

New performances were commissioned for the Gallerykids program to link directly with the Gallery's temporary exhibition program: Open Stage designed interactive storytelling/drama performances based upon the exhibition *An incomplete world: works from the UBS Art Collection*; storytellers from Sydney's Islamic community were invited to tell stories from *The Arabian nights* and Middle Eastern history in conjunction with *The arts of Islam: treasures from the Nasser D Khalili collection*; Chinese acrobats and storyteller Bronwyn Vaughan developed performances for *Translucent world: Chinese jade from the Forbidden City*; the Etcetera Duo staged an illusion and magic show based on the *Archibald Prize 08*; and Aboriginal artist and author Elaine Russell gave readings and told stories to connect with the exhibition *Michael Riley: sights unseen*. All of these programs generated enthusiasm and excitement from the audience and brought to life the artworks in these exhibitions and throughout the Gallery.

Collection Character Tours

The Character Tours continued their appeal and attracted large audiences. The Queen of Sheba performed in July and August 2007 and the Tomb Guardian performed in September and October 2007, including a holiday season. A new performer was engaged to play Gert by Sea. Her tenure coincided with the exhibition *Sidney Nolan retrospective* and was particularly popular with Sydneysiders and tourists alike during the January 2008 school holidays. Unfortunately, due to a lack of sponsorship funding for the family programs, the Character Tours have been pared back until a new funding source becomes available. However, Ngununy, the cheeky fruit bat, was revised and refreshed for NAIDOC week in July 2008.

Gallerykids website

The web presence of the Gallerykids program continues with its own special mini-site, www.gallerykids.com.au, devoted to performances, tours, workshops and activities for young children and families. The website, which includes photographs and images of performers and characters, will continue to be updated regularly.

Volunteers

The enthusiasm and commitment of the volunteer guides, currently numbering 115, continues undiminished. During 2007–08, the guides provided a remarkable 5743 tours of the permanent collection and major temporary exhibitions to 69 833 Gallery visitors. This large number incorporates both 52 098 adults and 17 735 K–6 students on the ever-popular young children's art adventure tours. Regular training offered by the Gallery to the volunteer guides ensures that they are up to date with information on new exhibitions, new acquisitions and related subjects, issues and events, while also honing their communication skills for our board audiences.

Children's holiday workshops

Workshops were held in all four of the holiday periods in 2007–08 and were fully booked each time, with many more Gallery visitors hoping to fill any spaces left if someone was unable to attend on their booked day. The following programs were presented during the year: July 2007, Islamic treasure boxes linked to *The arts of Islam: treasures from the Nasser D Khalili collection*; October 2007, clay relief sculptures linked to *Translucent world: Chinese jade from the Forbidden City* and figurative sculptures linked to *Bertram Mackennal*; January 2008, landscape paintings and Ned Kelly prints linked to *Sidney Nolan retrospective*; and April 2008, collaged self-portraits linked to the *Archibald Prize 08*, and layered landscape and figurative works linked to *Michael Riley: sights unseen*.

This program has continued to attract large numbers of 5–8-year-olds, with many children participating in each holiday period. Participation by children aged 9–13 increased during the year. The family session workshops, which enable children aged 3–5 and their parents to share active learning experiences, have continued to be extremely popular and are always the first sessions to book out.

Art After Hours

Art After Hours attracted a total of 61 840 visitors to the Gallery during 2007-08, with people taking pleasure in the convenience and stimulation of these engaging programs and late night openings. The depth of the Gallery's exhibition program prompted a broad community focus in the programming of the events with a diverse range of celebrity speakers from various community groups including the Islamic community for *Arts of Islam* and representatives from the Chinese community for *Translucent World*. Speakers in association with our Australian exhibitions included representatives from the Aboriginal community. Our celebrity speakers are drawn from a range of professional backgrounds including journalism, literature, music, politics, comedy, theatre, sport and television. We are very grateful to these speakers and performers as they generously and enthusiastically contribute their time and expertise to the program.

Over 17 525 visitors participated in Art After Hours curatorial and celebrity talks and performances. Gallery staff and visiting professionals gave 82 exhibition talks, sharing their experience and inside knowledge of the exhibitions and collections with the Wednesday evening audience. There were 15 exhibition lectures delivered in the 7.30pm timeslot in the Centenary Auditorium and these presentations provided opportunities for visitors to engage in greater depth with the curatorial and academic substance of the exhibitions.

Sunday Concerts

The Sunday Concerts, presented by students from the Australian Institute of Music (AIM), were held over three series from July 2007 to June 2008. Inspired by the Gallery's temporary exhibition program, the concerts attracted 8450 people in 2007–08. Each Sunday, an average of 300 people experienced the ambience of the Old Courts and enjoyed the free performances. Students, staff and associates of AIM also enjoyed performing in the Gallery. The opportunity to perform for large audiences on a regular basis is extremely beneficial to their development as musicians. This successful collaborative format will continue into 2008–09.

Art + Soul

Research for the proposed documentary series on Aboriginal and Torres Strait Islander art, *Art + Soul*, is continuing, with the writing of the series having begun this year. The series is being developed in association with Hibiscus Films and has been supported by the Australian Broadcasting Commission and the Australian Film Commission.

Whiteman got no dreaming 2008

The Gallery provided advice and support to artist Michael Rakowitz to realise *Whiteman got no dreaming* 2008. This work was installed at the Redfern Community Centre for one week in June 2008, prior to its installation in the Gallery's vestibule as part of the Biennale of Sydney 2008 exhibition.

Australian Indigenous Artists Archive (AIAA)

Over the year, the Gallery has continued to build the resources of the AIAA. Work has begun on digitising the early records of the Papunya Tula artists company. Fourteen interviews were conducted with *Half light* exhibition artists and regular contributions of material are being received for the Michael Riley archive. The extensive film resources have been partly annotated and we plan to digitise the collection and catalogue.

Community events support

The Gallery regularly donates exhibition tickets to support events conducted by a variety of community organisations. This activity promotes awareness of the Gallery and reaches out to new audiences in under-served sectors of the community. Family tickets to exhibitions are donated for a range of purposes, including fundraising and prizes for organisations such as schools, TAFEs and colleges, parents and friends groups, hospitals, welfare groups, charities, sporting clubs, migrant centres and community groups. During 2007–08, more than 50 organisations were supported by the Gallery in this way.

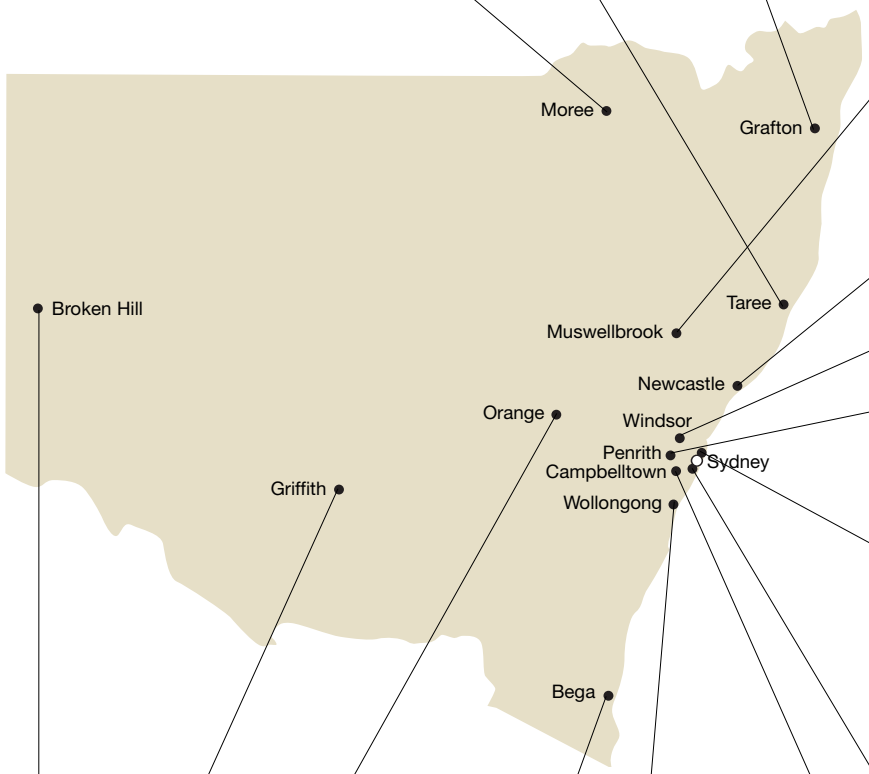
• Art After Hours exhibition talk. Anthony Bond, head curator of international art, gives a free talk on the *Anselm Kiefer* exhibition. Background: Anselm Kiefer, *Palm Sunday* 2006 (detail) © Anselm Kiefer

• Art After Hours free celebrity talk. Australian actor, writer, singer and comedian, Jonathan Biggins, interviews Archibald finalists, Neil Evans and Rodney Pople, in association with the 2008 Archibald prize. Background: Michael Johnson, *After Sirius* 1987–88 (detail). Purchased with assistance from the Moët & Chandon Art Acquisition Fund 1988. © Michael Johnson

'Big thank you to Keith for opening our eyes to Aboriginal Art.'

Visitor's compliment to Keith Potten, Art Gallery Society of NSW volunteer guide, June 2008

Regional activities



Moree Plains Gallery
Artside-In Moree education program
MAY & NOV 07

Grafton Regional Gallery
Archibald Prize 07 touring exhibition
7353 visitors 16 AUG – 23 SEP 07

Manning Regional Art Gallery
Archibald Prize 07 touring exhibition
8330 visitors 8 JULY – 12 AUG 07

Broken Hill Regional Art Gallery
Archibald Prize 07 touring exhibition
2422 visitors 21 DEC 07 – 31 JAN 08

Griffith Regional Gallery
Regional gallery education officer mentorship

Orange Regional Art Gallery
Archibald Prize 07 touring exhibition
3694 visitors 9 NOV – 16 DEC 07

Bega Regional Art Gallery
Archibald Prize 07 touring exhibition
2553 visitors 28 SEP – 3 NOV 07

Wollongong Regional Gallery
Gallery education officers course

Loans to regional gallery exhibitions

Muswellbrook Art Centre
Three works in *James Clifford: a retrospective* 28 MAR – 18 MAY 08

Newcastle Regional Art Gallery
Three works in *Lucien Freud: about men* 25 AUG – 14 OCT 07
14 works in *Tracing the meridian: the drawings of William Dobell* 15 DEC – 10 FEB 08
Three works in *Whiteley's garden* 16 FEB – 4 MAY 08

Hawkesbury Regional Gallery
Five works in *Bloodlines: art and the horse* 2 AUG – 14 OCT 07
16 works in *Artists as social commentators and activists 1946–2006* 8 FEB – 30 MAR 08

Lewers Bequest & Penrith Regional Art Gallery
Three works in *Frozen gestures: the art and philiosophy of Peter Upward* 20 OCT – 2 DEC 07

Manly Regional Art Gallery & Museum
16 works in *Artists as social commentators and activists 1946–2006* 6 SEPT – 28 OCT 07
17 works in *Harbourlife: Sydney Harbour form the 1940s to recent times* 30 NOV 07 – 13 JAN 08

Macquarie University Art Gallery
17 works in *Harbourlife: Sydney Harbour form the 1940s to recent times* 23 JAN – 8 MAR 08

Hazelhurst Regional Gallery & Arts Centre
One work in *Lines in the sand: Botany Bay stories from 1770* 28 MAR – 11 MAY 08

Campbelltown Arts Centre
One work in *News from Islands* 8 JULY – 12 AUG 07

Artside-In Moree

Artside-In Moree was a unique outreach program targeting disadvantaged high school students in the Moree region of NSW. Many of the participating students were new to studying visual arts or had only limited exposure to it. Many students who were interested in visual art had not been to a gallery before and had never met an artist. Funded by the Arts NSW ConnectED program as a best practice model in visual arts education, the two-week program incorporated a teachers day and students art camp at the Moree Plains Gallery, followed by a week in the Sydney professional art world.

The program concluded back at the Moree Plains Gallery in November 2007 with curatorial workshops for the participating students, as well as an exhibition of artworks produced at the art camp. The exhibition was officially opened by the mayor of Moree and brought a large and diverse visitor audience to the Moree Plains Gallery. That gallery's director was pleasantly surprised at the strong visitation and, as a result, extended the one-week exhibition to three weeks, allowing nearly 2000 people to attend.

A key component of Artside-In Moree was the production of a documentary film about the program and the experiences of those who participated in it. This film can be viewed in its entirety (35 minutes) or as an edited version (10 minutes) on the Artside-In website at www.artgallery.nsw.gov.au/ed/712/ artsidein.

Several successful outcomes for students and some new initiatives have been achieved as a direct result of Artside-In Moree. Three students who participated in the program have made notable progress: one has transferred to Newtown Performing Arts High School to further pursue his focus on the visual and performing arts; another secured a highly competitive place on the Young Endeavour Program; and the third gained admission to East Sydney Design TAFE to study fashion design.

In addition, a Visual Arts teachers network has been initiated by the participating teachers and the NSW DET regional arts consultant. This group includes staff from Moree Plains Gallery, which also hosts the meetings. Tamworth High School has secured funding for a senior visual arts student camp to be held in October 2008. Based on the Artside-In Moree model, the two-day program will include key Gallery education staff and artists reprising components of the original program.

Gallery Educators Course

The Gallery Educators Course, the only one of its kind presented by any Australian gallery, is an intense four-day program immersing participants in understandings of the collection; working with original art objects; and gallery education practice and strategies. The course, which is supported by a comprehensive reader, is also made available to regional gallery education officers and Visual Arts head teachers, with one education officer participating from Wollongong Regional Gallery. An ongoing initiative involves integrating the course into the Regional Gallery Education Officer Mentorship, a joint program between the Gallery and Museums & Galleries NSW. In 2008, the mentorship was awarded to Monica Armanini, education officer at Griffith Regional Gallery, who spent two weeks working at the Gallery and participating in the course.

Collection loans

This year the Gallery made loans from its permanent collections for four major regional exhibitions focusing on Australian artists. These artists included John Brack at the National Portrait Gallery, Peter Upward at the Penrith Regional Gallery, Richard Larter at the National Gallery of Australia and Kenneth Macqueen at the Queensland Art Gallery. The Gallery also made extensive loans from its 20th-century Australian art collection to enrich the travelling 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. Three iconic paintings – Arthur Streeton's *Fire's on,* W C Piguenit's *The flood in the Darling 1890* and Eugene von Guérard's *Milford Sound, New Zealand* – were lent to the National Gallery of Australia for the exhibition *Turner to Monet: the triumph of landscape.*

All regional galleries in NSW are included in the libraries exchange program, whereby they receive copies of the Gallery's publications free of charge.

HSC Study Days

This annual program involves year 11 students from schools in Western Sydney, South-western Sydney and the Hunter Valley/Central Coast. The program continued to be extremely popular, with 516 year 11 students and 40 teachers, drawn from 35 NSW high schools, participating in 2007–08. This represents an increase of 26% over the previous year, reinforcing the important contribution the Gallery makes towards HSC outcomes for senior Visual Arts students.

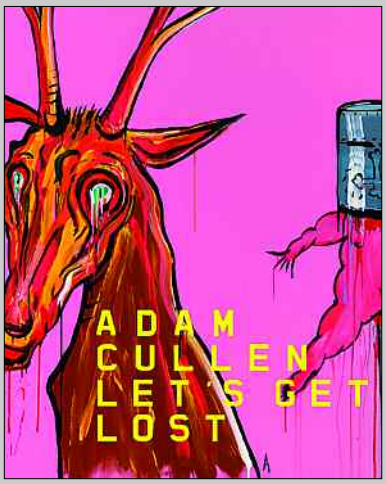
The HSC Study Days present an intensive one-day program targeting students who are disadvantaged in their preparation for the HSC Visual Arts written examination, due to their lack of access and proximity to direct experiences with art galleries, artists and works of art. One HSC Study Day was programmed for each of three targeted education regions: Western Sydney (195 students), South-western Sydney (151 students) and Hunter/Central Coast (170 students). Featuring workshops with the Gallery's education officers, syllabus experts, the editor of *Art & Australia* and artist Ben Quilty, the program aimed to help students develop their critical, analytical and writing skills.

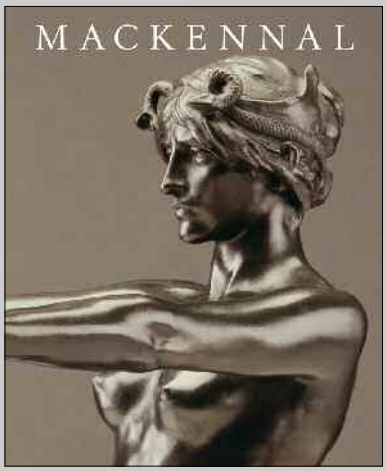
Regional exhibition tours

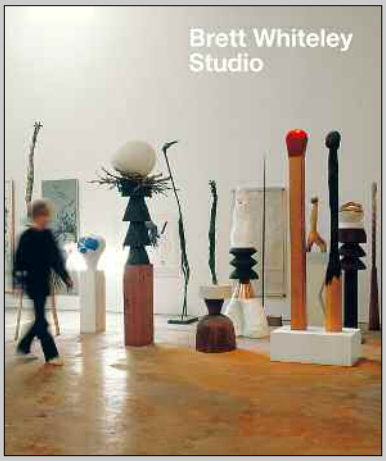
During 2007–08 the *Archibald Prize 07* toured to Manning River, Grafton, Bega, Orange and Broken Hill, attracted over 24,350 people to these five NSW regional venues. Next year's tour of the *Archibald Prize 08* is planned for another five NSW regional venues being Goulburn, Bathurst, Lake Macquarie, Port Macquarie and Lismore.

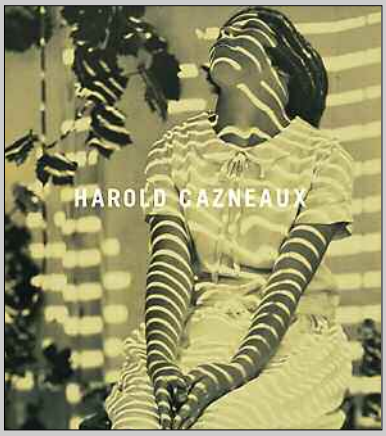
With funding provided by Visions of Australia, the *9 shades of Whiteley: regional tour* has been in development over the past year. This will be the first time that a Brett Whiteley Studio exhibition has toured to regional Australia since the studio opened in 1995. Beginning in July 2008, the exhibition will tour to six regional galleries across three states, including Lismore Regional Gallery, New England Regional Gallery, Maitland Regional Gallery and Bathurst Regional Gallery. The exhibition includes 20 key Whiteley works, including *The balcony 2* and the Archibald-winning *Self portrait in the studio*.

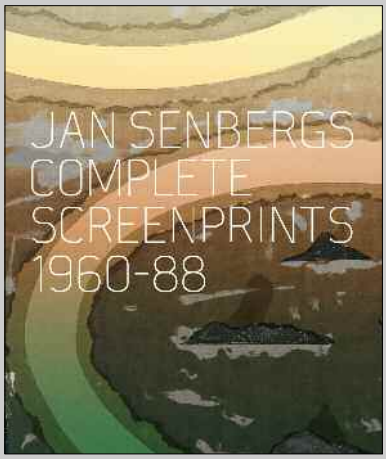
Publications

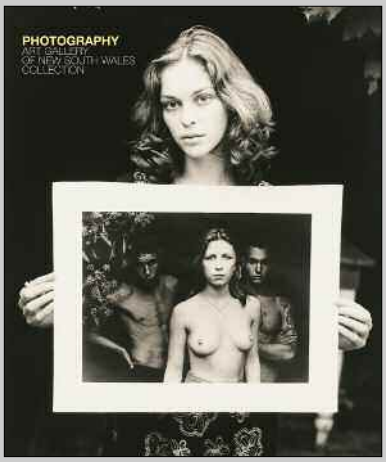


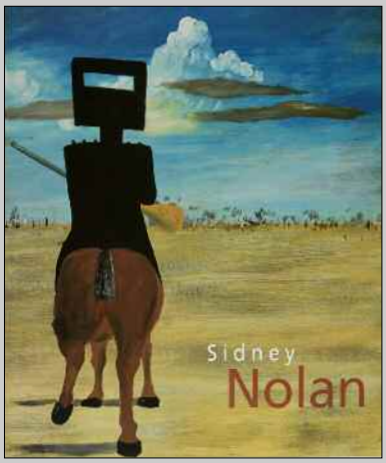


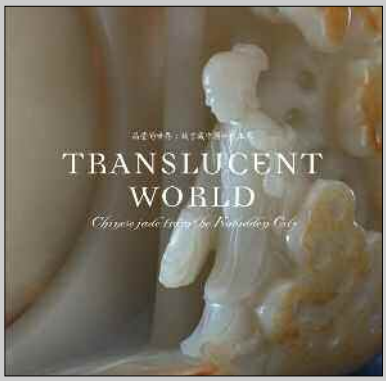












The Gallery's publications, particularly the collection series handbooks, are another key strategy to ensure we achieve our principle object 'to propagate and increase knowledge and appreciation of art'.

The Gallery's publications, especially the collection series handbooks, are another key strategy to ensure we achieve our principle object 'to propagate and increase knowledge and appreciation of art'.

This year saw the publication of ten major new titles, including a landmark Aboriginal art title and several standout titles on Australian artists. The Gallery's policy of publishing the collection in depth also continued with *Photography collection* and *Brett Whiteley: studio* bringing the total of collection-based handbooks published in recent years to five major titles.

One sun one moon: Aboriginal art in Australia is perhaps the largest publishing project ever undertaken by the Gallery, bringing together for the first time the most celebrated Aboriginal artists and their work. This magnificent and comprehensive publication has attracted strong distributed sales in both Europe and North America.

There was a strong focus this year on Australian art, with several Australian art titles published to support the exhibitions program. The largest of these was *Sidney Nolan retrospective*, published in both hard and soft covers, which provides the most accessible view yet of Nolan's development and legacy as one of Australia's most important artists.

Bertram Mackennal, published with a catalogue raisonné CD-ROM, continued the acclaimed monograph series which includes Robert Klippel and Margaret Preston. *Harold Cazneaux: artist in photography* is the only overview on Cazneaux's work in print*. Jan Senbergs: complete screenprints 1960–1988* is the only title available on this key aspect of Senbergs' work. *Adam Cullen: let's get lost,* which focuses on Cullen's painting and sculpture work from the early 1990s until now, continues the Gallery's commitment to publishing on contemporary Australian art. The Gallery also published the latest edition of the Archibald Prize catalogue, *Archibald 08.* This broke all sales records for previous years.

The Gallery continued its engagement with Asian art with the publication of *Translucent world: Chinese jade from the Forbidden City,* which provides a rich overview of the history and significance of jade carving in China.

Publication awards

The high quality of our publications was recognised during the year, with the Gallery being presented with the following awards.

ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND AWARDS

2007 AAANZ Melbourne University Prize for the Best Large Catalogue
Winner
Jackie Menzies OAM, *Goddess: divine energy*, Art Gallery of NSW

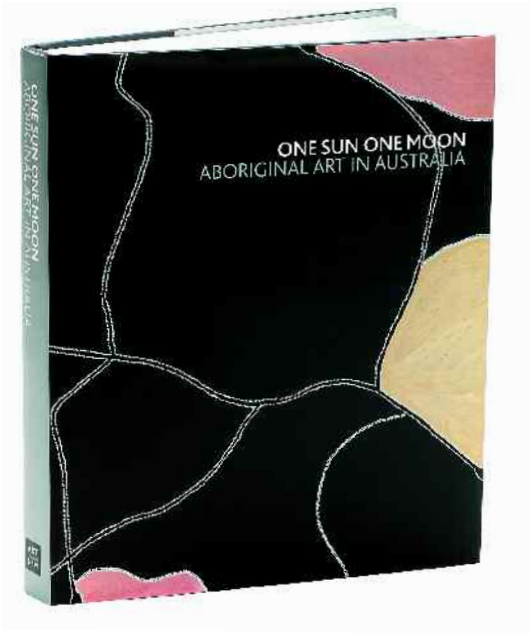
Judges' comments:

'This magnificent catalogue is the product of an international collaboration spanning several years and involving scholars over many continents. Supported by the Australian Research Council and the Gordon Darling Foundation, this catalogue, and the exhibition that accompanied it, are outstanding examples of global scholarly endeavour of the highest international standard. There are many exhibitions and catalogues involving collaboration on this scale but relatively few are the result of initiatives originating in Australia, driven by local initiative. The judges wish to congratulate Jackie Menzies for her role in the production of this fine exhibition and catalogue and the Art Gallery of New South Wales for their role in producing another outstanding major exhibition catalogue.'

AUSTRALASIAN REPORTING AWARDS

Silver Award
Art Gallery of New South Wales
Art Gallery of New South Wales 2007 annual report
Coordination: Trish Kernahan; designer: Mark Boxshall

To receive a Silver Award, a report must provide quality coverage of most of the ARA criteria; satisfactory disclosure of key aspects of its business; and outstanding disclosure in at least one major area.



Titles published in 2007–08

Adam Cullen: let's get lost
Wayne Tunnicliffe
2008, 108pp, pb, 45 colour images
Adam Cullen is a unique figure in contemporary Australian art, a larger-than-life artist whose abrasive yet expressive paintings are a confronting view of contemporary life. His often satirical works are a form of social allegory, a cutting portrait of our national psyche caught in a suspended state of development.

Archibald 08
2008, 54pp, pb, 40 colour images
This year's Archibald Prize catalogue has been the most popular yet, reflecting the great interest from the public in this year's entries.

Bertram Mackennal
Deborah Edwards
2007, 216pp, hb, 216 colour and black-and-white images
This is the only book currently available on Bertram Mackennal, one of Australia's greatest sculptural artists. Lavishly illustrated, the monograph addresses Mackennal's life and art. It includes essays by eminent scholars in Britain, America, Australia and New Zealand. A catalogue raisonné on CD-ROM accompanies the monograph, providing an inclusive and comprehensive resource on the artist and his work.

Brett Whiteley: studio
2007, 180pp, pb, 174 colour images
The fifth in the Gallery's collection series focuses on Brett Whiteley, one of Australia's most celebrated, enigmatic and controversial artists. Yet apart from a monograph, little has been published to provide insight into Whiteley and his work. This attractively designed and lavishly illustrated book captures the essence of the artist through extensive photography of him and his studio, giving direct and intimate insight into his artistic practice. The book brings into print for the first time a significant amount of previously unpublished primary source material, including photographs, interviews, thoughts, recollections, notebook entries and sketches.

Harold Cazneaux: artist in photography
Natasha Bullock
2008, 178pp, pb, 137 duotone images
This book is the only major overview of Harold Cazneaux currently in print. Cazneaux was a luminary in Australian photographic circles, a pioneer whose aesthetic style and impressive output had an indelible impact on photographic history in this country.

Jan Senbergs: complete screenprints 1960–1988
Hendrik Kolenberg
2008, 80pp, pb, 74 colour images
This book comprises a generous selection of Jan Senbergs' screenprints, presented within the context of his work as a whole, underlining their central importance to his evolution into a remarkable, idiosyncratic and admired draughtsman and painter.

One sun one moon: Aboriginal art in Australia
Hetti Perkins
2007, 368pp, hb, 240 colour images
This landmark title, based on three major collections – the Art Gallery of NSW; the Holmes à Court Collection, Heytesbury; and the Museum and Art Gallery of the Northern Territory – provides the most comprehensive survey of Aboriginal art currently available.

Photography collection
Judy Annear
2007, 360pp, pb, 320 colour and black-and-white images
The fourth in the Gallery's collection series, this book provides a superb introduction to the history of photography. The book presents a survey that focuses upon the very significant contribution that photographers have made to Australian social history and cultural expression. Included is a very useful further reading list.

Sidney Nolan retrospective
Barry Pearce
2007, 272pp, pb & hb, 178 colour images
This retrospective, consisting of approximately 116 paintings, presents Nolan's work in chronological order, from its genesis in St Kilda during the late 1930s to the United Kingdom half a century later. The book provides a clear view of where the artist's intentions took him, with quite startling logic, in his last years. Nolan needed to look backwards to move forward, pinpointing ideas that had always remained deeply imbedded in his painterly consciousness.

Translucent world: Chinese jade from the Forbidden City
Dr Yang Liu
2007, 229pp, pb, 225 colour images
Translucent world is a unique presentation of Chinese jade from the outstanding collection of the Palace Museum in Beijing. The catalogue focuses on jades in forms inspired by nature, with 80% of the works having never before been published. It is thoroughly representative of all periods of Chinese jade carving, from Neolithic times to the Qing dynasty (164–1912).

Education kits and online resources

The Gallery produced 12 new education kits in 2007–08. The strategic mix of hardcopy and online formats continued to prove popular and valuable to the education audience, with more than 10 000 copies of the kits taken up by our audience.

Hardcopy education kits were produced to accompany the exhibitions *Bertram Mackennal*, *Sidney Nolan retrospective* and *Harold Cazneaux*. These kits remain an important hands-on resource for education audiences, and are also made freely available to the general public for download from the Gallery's website. This strategy ensures that the resources, and their related exhibitions, are accessible to all education audiences, especially those in regional NSW. Collectively, 4500 printed copies and 1945 downloads of the education kits were distributed in 2007–08.

During the year, eight new education kits were presented solely online or in an extended format: *The arts of Islam, August Sander, Living black, Adam Cullen, Taishô chic, Harold Cazneaux, The Brett Whiteley Travelling Art Scholarship exhibition* and *Archibald Prize 08: portraiture and the prize.* During the year, an amazing 32 135 education kits, both current and archived, were downloaded. This phenomenal success underscores the longevity, quality and value of these education resources, as well as reinforcing the importance of the internet in reaching audiences and promoting education.

The annual *Archibald Prize: portraiture and the prize* online education kit proved popular again with this year's edition. The important contribution of leading teachers in the production of this education kit continued the Gallery's ongoing strategy to incorporate the professional skills of classroom teachers in improving our education resources. This project also formed part of a continuing partnership between the Gallery and Museums & Galleries NSW, the agency that tours the Archibald Prize exhibition regionally. During this tour, the kit is used as a key resource at each venue throughout regional NSW and Victoria.

Education kits, both hardcopy and online, are also a key component of the Gallery's other touring exhibitions. During the year, education kits accompanied the exhibitions *Bertram Mackennal* at the National Gallery of Victoria and *Sidney Nolan retrospective* at the National Gallery of Victoria and Queensland Art Gallery.

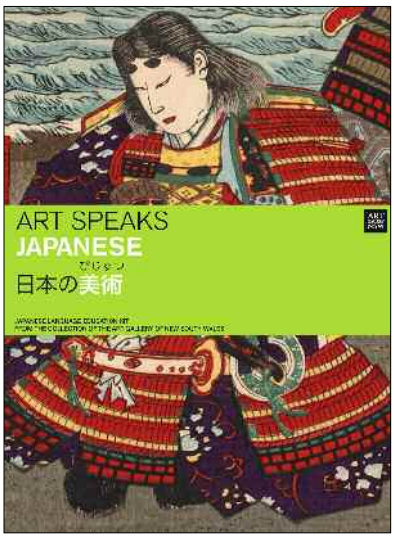
Language education kits

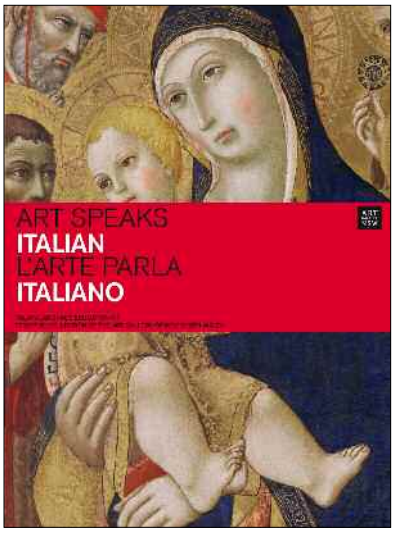
The Gallery's collection education kits are an important visual arts resource. In 2007–08, two innovative new kits exploring Japanese and Italian works in the collection were produced for students studying Japanese and Italian languages in NSW schools.

Art speaks Japanese and *Art speaks Italian* are significant teaching resources. They comprise 16 A4 colour images of key artworks, with text in both English and the focus language. In a first for the Gallery's education resources, the kits include a CD-ROM with printable language task sheets, support information related to each artwork and syllabus, audio files, a PowerPoint presentation of the key artworks for use in the classroom, and a short video introduction to the Gallery. These exciting resources were the result of successful partnerships with the NSW Department of Education and Training and other key organisations, including the Japan Foundation (*Art speaks Japanese*) and Co As It and the Consulate of the Italian Government (*Art speaks Italian*).

Online catalogue publications

This year the Gallery also extended its online publications with the production of two catalogues on Aboriginal art, *Boomalli: 20 years on* (14 pages) and *Indigenous connections* (35 pages). These new titles bring this category of free publication to a total of four catalogues, which are available on the 'Collection' section of our website. The titles are published as free downloadable PDF documents in a choice of either high or low resolution. The publications include introductory essays written by the Gallery's assistant curators, illustrated entries on selected works of art, biographical notes on related artists, and suggested further reading. Also this year, the online link to *Indigenous connection* was made available on the State Library of Queensland's official website when this Australian Collection Focus Room exhibition travelled to Brisbane.





• Japanese and Italian language education kits.

Building and environmental management

Major building projects

The NSW government has approved significant capital funding for several major building projects which will be undertaken by the Gallery over the next two to three years.

The largest project is a $27.6 million purpose-built off-site collection storage facility. At 5000 square metres, this critical facility will address the risks of damage to collection objects that are currently overcrowded in the Gallery's on-site collection storage. Relocating the collection has the added benefit of freeing up space within our building for refurbishment as a new gallery, the John Kaldor Gallery for contemporary art, which will showcase the fastest growing area of our collection. With the new facility comes the need to upgrade our building's loading dock to meet the increased traffic volume between the two main sites. This upgrade will also provide dual road access, with a separate pedestrian pathway and improved recycling management systems.

During the year, several major plant replacement and upgrade projects have commenced. These include the staged replacement of the escalators, which are essential for moving visitors throughout the four levels of our building. Another key project is the upgrade to our security technology, including electronic tagging of artworks, new CCTV cameras and improvements to the Security Control Room.

Careful planning has been undertaken so that disruptions are minimal and we can continue to present major exhibitions, such as *Monet and the Impressionists,* which is scheduled to open on 11 October 2008. The timetable for our building program is as follows:

- Off-site collection storage facility: commence building in January 2008 and complete in November 2009.
- Loading dock upgrade: commence construction in June 2009 and complete in September 2009.
- Escalator replacement: commenced stage 1 in April 2007 and complete stage 3 in February 2009.
- John Kaldor Gallery for contemporary art: commence design in August 2008 and complete construction in early 2011. (Note: the construction component of this project cannot begin until the collections stored on-site are transferred to the new off-site storage facility.)
- Security technology upgrades: commence design in July 2008 and complete in September 2009.

The Gallery's ongoing routine building maintenance program will also continue throughout this period.

Over the next three years, this building program will have a total cost in excess of $40 million. This program is being overseen by the Building Project Control Group (a subcommittee of the Trust), which reports regularly on progress to the bimonthly Board of Trustee meetings. We are confident that we will be able to delivery this ambitious program both on time and within budget.

The building program is large but manageable, and we do not anticipate any interruptions to our general opening hours during this period. However, access within the building will be limited on some floors for several weeks during the 2008–09 year: lower level 2 galleries will close to the general public from 12 November through to 23 December 2008; and visitor access to the Prints and Drawing Study Room on lower level 2 and the Domain Theatre and Art Gallery Society on lower level 3 will be via the lift and fire stairs as needed. The society's lounge will close to members from 12 January to 8 February 2009 while the kiosk is upgraded, the parquetry flooring sanded and the lounge area painted. A temporary members lounge will be located adjacent to the Yiribana Gallery on lower level 3, operating with limited food service. As part of the building program, these facilities for visitors will be significantly enhanced.

Education entrance

The ongoing success of the Galley's education programs is due in part to our ability to overcome challenges related to working with large education audiences in the Gallery environment. For many years, the inadequate facilities for entry to the building and for cloaking have been problematic. In 2008, this issue was addressed by creating a specific education entrance, located on the eastern side of the building, on lower level 3. This facility, allowing students to enter via the Yiribana Gallery, was initially trialled between February and June 2008, the peak schools visitation time.

The new facility incorporates improved procedures for entering the building and cloaking, supported by education assistants. These new staff members are specifically trained to manage the education audience and the daily operations of the education entrance. While there are still important curatorial challenges to resolve within the Yiribana Gallery as a result of the increased volume of audience within the space, the education entrance has produced significant benefits for the Gallery as a whole. We have had positive feedback from teachers, students, the general public and Gallery staff alike. As a result, the trial has been extended until April 2009 to further assess the facility's impact on the education audience, the Gallery and, in particular, the Yiribana Gallery over a full year's cycle.

Brett Whiteley Studio

The studio, which is owned by Arts NSW and managed by the Gallery, was closed for three weeks in April and May 2007 while we installed a new fire suppression system that will help ensure the safety of the collection presented at the studio. Also, a new five-year building maintenance program for the studio has been developed for the period beginning 2008–09.

Energy management

During 2007–08, the Gallery's heritage building attracted an average visitor rate of more than 3600 people per day. The use of energy, and especially water, very much reflects the volume of general public activity in the building throughout the year and has definite peaks linked directly to major exhibition periods.

This year, through its active management of utilities, the Building Services Department has achieved reductions in consumption across all utilities – water, electricity and gas. In view of the slightly increased visitor numbers during the year, this reduction is a pleasing achievement and one which has helped offset our increasing utilities costs.

The Gallery will commission external experts in 2008–09 to report on improvements to plant and equipment for mechanical and electrical services, including a chiller investigation report. We envisage that with critical plant replacement upgrades, further improvements in our energy efficiency may be achievable.

Electricity

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored very closely to achieve minimum consumption while maintaining the required conditions. Our electricity usage currently comprises a 6% green energy component. We anticipate that this green power percentage will be increased during 2008–09.

The average daily electricity consumption has been reduced from 23 417 kilowatt hours in 2006–07 to 22 840 kilowatt hours in 2007–08. During the year this equated to a reduction in the Gallery's carbon footprint by over 230 tonnes – equivalent to eliminating the greenhouse gas emissions created by 53 large cars.

Gas

The average daily consumption of gas has been reduced from 107 gigajoules in 2006–07 to 103 gigajoules per day in 2007–08. This was a saving of 1460 gigajoules for the year – equivalent to a carbon emission reduction from planting six trees.

Water

The average kilolitre per day (kL/d) water usage fell from 102kL/d in 2006–07 to 93kL/d in 2007–08. This was a total volume of 3285 kilolitres of water saved during the year – enough to fill an Olympic swimming pool.

Motor vehicle fleet

The Gallery has a small fleet of motor vehicles – three sedans, one station wagon, a utility truck and a two-tonne truck. Maintenance of the motor vehicle fleet is undertaken in accordance with the NSW government fleet management policy, including the purchasing of fuel-efficient cars.

The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. From August 2007, all staff driving the fleet vehicles were directed to use E10 unleaded petrol when refuelling. Efficiency savings are applied against the constantly increasing cost of petrol. During 2007–08 there was a decrease in fuel usage of over 3%.

Reduced generation of waste

The development of the Gallery's intranet to replace previously paper-based systems continued in 2007–08. New 'log a job' features were implemented, allowing staff to book work by, or report problems to, our Building Services and Audio Visual Services departments. The information available in the intranet's policy and procedures section was also increased during the year, giving staff easy online access to information relevant to their work.

The Gallery's eNewletter, *Artmail,* currently has more than 110 000 subscribers, up from 100 000 in 2006–07. This cost-effective electronic news system provides information to the general public and professional media sources.

Resource recovery initiatives

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

In 2007–08, the Gallery presented 38 temporary exhibitions. Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire, and workshop and building materials are sent to an external recycler.

The Conservation Department recycles its paper and cardboard offcuts internally. Used toner cartridges are sent for recycling, with approximately 180 cartridges being recycled in 2007–08. A new battery recycling initiative was also introduced during the year. The Research Library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders. All food and beverage services are handled by our contract caterer, Trippas White, which ensures that all glass bottles from the food outlets and functions are appropriately recycled. Glass and plastics recycling bins have been installed in the staff kitchens.

The IT Department participates in the ReConnect.NSW program, a whole-of-government initiative which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals. This year the Gallery donated more than 30 items – including computers, faxes and scanners – to the Wesley Mission.

Recycled content

In cooperation with our caterer, environmentally friendly takeaway cardboard cups were introduced to replace styrofoam cups. The Gallery continues to use other recycled paper products, including toilet rolls and paper towels. We also continue to use plain A4 paper with 50% recycled content, while all envelopes purchased are recycled stock. Toner cartridges purchased for printers have recycled components. The caterer ensures that soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes), and a number of suppliers are already using refillable containers to deliver products such as surface cleaners and detergents.

'Without a doubt this is the most beautifully laid out art museum we have ever seen – and we have lived for years in New York City.'
Gallery visitor from Florida, USA, 21 January 2008

Individual giving

Art Gallery of NSW Foundation

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

Since inception, the foundation has contributed over $26 million to the Gallery's collection (this has increased in value to over $56 million) and has accumulated over $28 million in funds under investment. This is an astounding $84 million in value brought to the Gallery as a result of the tireless efforts of foundation donors and benefactors – in particular, the Foundation Trustees, past and present. The foundation publishes its own annual report, where further details of its activities can be found. A copy of this report is available on the Gallery's website in the 'About us' section (www.artgallery.nsw.gov.au/aboutus/annual_reports).

Centenary Fund

The Centenary Fund was established in 2000. Patrons of the fund have each pledged $100 000 to enhance the Gallery's buildings. This amount is payable in cash over a nominated period of time, with the balance (if any) payable from the patron's estate. The fund's major project to date has been the building of the Gallery's Centenary Auditorium.

A full list of Centenary Fund patrons can be found in the 'Sponsorship and philanthropy' appendix page 70.

Masterpiece Fund

The Masterpiece Fund was established in 2007 and its patrons have each pledged a minimum of $100 000. There are four levels of Masterpiece Fund patrons: $100 000; $250 000; $500 000 and $1 million. The first acquisition to be supported by the Masterpiece Fund will be Paul Cézanne's *Bords de la Marne* c1888, which the Gallery will acquire in 2008.

A list of Masterpiece Fund patrons can be found in the 'Sponsorship and philanthropy' appendix page 70.

Collection benefactor and other support groups

Many departments within the Gallery have their own support groups to help raise funds either for their collections or, in the case of the Library and Conservation Department, for special projects. Members of all groups who pledge a minimum commitment of $1500 per year for four years are listed within the foundation. For a full list of members, please see the Art Gallery of NSW Foundation's annual report.

The support groups are as follows:

- Aboriginal & Torres Strait Islander Art Department: Aboriginal Collection Benefactors (ACB)
- Asian Art Department: VisAsia/acquisitions
- Asian exhibition and education programs: VisAsia
- Australian Art Department
- Australian Contemporary Art Department: Contemporary Collection Benefactors (CCB)
- Australian Prints, Drawings & Watercolours Department (PDW)
- Conservation Department: Friends of Conservation
- Curatorial support: Women's Art Group (WAG)
- Photography Department: Photography Collection Benefactors (PCB)
- Foundation: Art Gallery of NSW Foundation
- International Art Department
- Public Programs
- Research Library & Archive: Friends of the Library

Acquisitions made, or projects undertaken by, these groups are reported in the biannual foundation newsletter.

For information about acknowledgement and opportunities for involvement with the Gallery, please contact the benefaction manager. Donations to the Gallery and foundation are tax deductable.

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

Business development

The past year has been a year of sponsorship consolidation and retention, with the continuation of several multi-year partnerships. The Gallery is tremendously grateful to our ongoing principal sponsors Ernst & Young, for their sponsorship of the national tour of *Sidney Nolan retrospective*; JPMorgan, for their second year as sponsors of the Brett Whiteley Studio; Macquarie Capital, who once again sponsored the Gallery's Australian Art Focus Room; Myer, for their third year as principal sponsor of the Archibald, Wynne and Sulman Prize exhibitions; Qantas, who completed their 13th year as official airline and principal sponsor of the Yiribana Gallery; and UBS, for their second year supporting the level 2 contemporary galleries program. In addition, we thank our generous and loyal supporters City of Sydney, Clayton Utz, Delta Electricity, Host, JCDecaux, Johnson Pilton Walker, Optimal Fund Management, Porter's Paints, SBS Radio, Sofitel Sydney Wentworth and *The Sydney Morning Herald*.

President's Council

The President's Council was established in 1995 to offer companies a personal association with the Gallery. The council furthers the tradition of corporate partnership and patronage, and aims to create a corporate network which attracts and retains the continuing support of the business community. Funds raised through membership fees are devoted exclusively to the sponsorship of exhibitions and public programs. In recent years, the President's Council has greatly contributed to the success of the Gallery's exhibition program and its ability to confidently plan extensive and stimulating exhibitions into the future.

During the past financial year, Glenn Poswell from Ellerston Capital Limited joined the President's Council.

The President's Council is chaired by Steven Lowy, president of the Art Gallery of NSW Board of Trustees. At 30 June 2008, there were 35 President's Council members.

A list of President's Council members can be found in the 'Sponsorship and philanthropy' appendix page 70.

VisAsia Council

Building on the success model of the President's Council, the VisAsia Council was established in 2001 to connect companies with Asian art and culture. This Gallery has the largest specialist Asian art department of any museum in Australia. The establishment of the VisAsia Council is an acknowledgement of Australia's proximity to and growing involvement with the cultures of Asia. VisAsia assists the Gallery with its commitment to promote and cultivate a better understanding and enjoyment of Asian art and culture within Australia.

During the past financial year, Professor Jeffrey Riegel from the University of Sydney joined the VisAsia Council.

The VisAsia Council is chaired by John Yu AC. At 30 June 2008, there were 18 VisAsia Council members.

A full list of VisAsia members can be found in the 'Sponsorship and philanthropy' appendix page 70.

'Thank you for putting on the free performances – storytelling that brings such life into the paintings … I am so grateful to the sponsors who have allowed the community to engage our children with such joy in a place of significance.'
Gallery visitor, 10 July 2007

The Art Gallery of NSW offers unique opportunities to align the corporate community with an iconic national institution, its extensive exhibition and events program, and its magnificent permanent collection.

Sponsorship provides an imaginative and creative way for businesses to build their brand identity and to engage with their staff and clients in a style that sets them apart from their competitors. The Gallery prides itself on its ability to create true partnerships. The Business Development team works with its corporate partners to develop and deliver a tailored program of benefits that fulfil specific entertaining and corporate relations requirements.

Throughout each sponsorship, the Gallery's Business Development team continues to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

With all the amazing changes to the building and the exciting program of upcoming exhibitions, there has never been a better time to be involved with the Art Gallery of NSW.

For more information, please contact:

Leith Brooke
Head of Business Development
Email: leithb@ag.nsw.gov.au
Telephone: (02) 9225 1829

Corporate governance

Steven Lowy
PRESIDENT

Sandra McPhee
VICE PRESIDENT

David Baffsky
MEMBERS

Guido Belgiorno-Nettis

Anne Fulwood

Irene Lee

Board of Trustees

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

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

PRESIDENT

Mr Steven M Lowy
B Comm (Hons)

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

Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.

VICE PRESIDENT

Ms Sandra McPhee
Dip Ed, FAICD

Sandra McPhee has extensive experience as a non-executive director and senior executive in a range of consumer-oriented industries, including retail, tourism and aviation, most recently with Qantas Airways Limited. Ms McPhee is a director of AGL Energy Limited, Australia Post and St Vincents and Mater Health; a former deputy chairman of South Australian Water; and a former director of Coles Group Limited, Perpetual Limited, Primelife Corporation, Tourism Council Australia and CARE Australia.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2010.

MEMBERS

Mr David Baffsky AO

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

Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.

Mr Guido Belgiorno-Nettis AM
B Eng (Civil), MBA

Guido Belgiorno-Nettis is the joint managing director of Transfield Holdings Pty Ltd and Associated Companies; a director of Transfield Services Limited and Middle Harbour Yacht Club; and chairman of the Australian Chamber Orchestra. In 2005 he was awarded the Australian Graduate School of Management's Distinguished Alumni Award for leadership and innovation in business services. Mr Belgiorno-Nettis was made a member of the Order of Australia in the General Division on Australia Day 2007 for service both to the construction industry, particularly through the management of large infrastructure projects, and to the arts in executive and philanthropic roles.

Initial date of appointment 1 January 2007; expiry of current term 31 December 2009.

Lindy Lee

Janice Reid

John Schaeffer

Imants Tillers

Peter Young

Ms Anne Fulwood

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

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

Ms Irene Lee
until 31 December 2007
BA (History of Art), barrister-at-law

Irene Lee has held senior positions in investment banking and funds management over the past 20 years. She is executive chairman of Mariner Bridge Investments Limited and a non-executive director of TEN Network Holdings Limited, QBE Insurance Group Limited and ING Bank (Australia). Ms Lee is also a member of the Takeovers Panel, the Advisory Council of JPMorgan Australia and the Executive Council of the UTS Faculty of Business.

Initial date of appointment 1 January 2002; expiry of term 31 December 2007.

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

Lindy Lee is a senior lecturer at Sydney College of the Arts, University of Sydney. She is also an artist whose works are held in the collections of the National Gallery of Australia and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections. Ms Lee has been featured in many solo exhibitions since 1985, including in Adelaide, Brisbane, Melbourne, Sydney and Singapore. Since 1992 she has participated in group exhibitions in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of the Asian Australian Artists Association; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.

Professor Janice Reid AM
FASSA, B Sc, MA, MA, PhD

Janice Reid is vice-chancellor of the University of Western Sydney. She is a member of the board of UniSuper Ltd, the Salvation Army Greater Western Sydney Advisory Board, the Non Clinical Excellence Commission, the governing board of the OECD program on Institutional Management in Higher Education and the Kedumba Drawing Award Trust. She is a former member of the board of Integral Energy and the Federal Council on Australia–Latin American Relations; a former chair of the Australian Institute of Health and Welfare; a former trustee of the Queensland Museum; a former deputy chair of the Queensland Institute of Medical Research; and a former chair of the National Review of Nursing Education. Ms Reid is a recipient of the Wellcome Medal and Centenary Medal, and a fellow of the Australian Academy of Social Sciences.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2009.

Mr John Schaeffer AO

John Schaeffer was awarded the Order of Australia in 2003. He is a member of the National Gallery of Australia and Foundation Board; a Life Governor of the Art Gallery of NSW; a former board member of the National Portrait Gallery; and a former president of the Australian Building Services Association and the World Federation of Building Service Contractors.

Initial date of appointment 13 August 2001; expiry of current term 31 December 2009.

Mr Imants Tillers
B Sc (Arch), D Litt *(honoris causa)*

Imants Tillers is a visual artist, writer and curator. Since 1973 he has had solo exhibitions in Australia, Germany, Finland, Italy, Latvia, Mexico, New Zealand, Spain, Switzerland, the UK and the USA. In 2006 a major survey of his work, *Imants Tillers: one world many visions*, was held at the National Gallery of Australia. His public commissions include the dome of the Federation Pavilion in Centennial Park, Sydney; the Founding Donors commission at the Museum of Contemporary Art, Sydney; and *The attractor* and *Eight women* sculptures at Overflow Park, Sydney Olympic Park. Awards and international prizes include the Gold Prize at the Osaka Painting Triennale in 1993 and a Doctor of Letters *honoris causa* from the University of New South Wales in 2005 for 'his long and distinguished contribution to the field of arts'.

Initial date of appointment 1 January 2001; expiry of current term 31 December 2009.

Mr Peter Francis Young
B Sc, MBA

Peter Young is senior advisor to ABN AMRO Group (Australia and New Zealand); chairman of Delta Electricity, Export Finance and Insurance Corporation, Transfield Services Infrastructure Fund and AIDA Fund Ltd (London); and a director of Fairfax Media, the Australian Business Arts Foundation, the Sydney Theatre Company and the Great Barrier Reef Research Foundation. He is a former chairman of National Rail Corporation; a former director of the New South Wales State Transit Authority and the New South Wales Maritime Services Board; and a former member of the Takeovers Panel.

Initial date of appointment 13 August 2001; expiry of current term 31 December 2009.

Trustee meetings

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2007 to June 2008. Trustee attendances were as follows: Steven Lowy, chair (6/6); Sandra McPhee (5/6); David Baffsky (4/6); Guido Belgiorno-Nettis (5/6); Anne Fulwood (5/6); Irene Lee (1/3 to December 2007); Lindy Lee (3/6); Janice Reid (6/6); John Schaeffer (6/6); Imants Tillers (6/6); Peter Young (4/6).

TRUST SUB-COMMITTEES

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

ACQUISITIONS AND LOANS SUB-COMMITTEE

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

Trust members: Janice Reid (chair); Anne Fulwood; Irene Lee (until December 2007); Lindy Lee; John Schaeffer; Imants Tillers. External member: John Yu, former Art Gallery of NSW Trust vice president. Staff: Edmund Capon, director; Anthony Bond, assistant director, Curatorial Services; Donna Brett, project officer, Curatorial Services.

There were six meetings of the Acquisitions and Loans Sub-Committee during 2007–08. Attendances were as follows: Janice Reid (6/6); Anne Fulwood (3/6); Irene Lee (2/3 to December 2007); Lindy Lee (6/6); John Schaeffer (5/6); Imants Tillers (5/6); John Yu (6/6); Edmund Capon (6/6); Anthony Bond (6/6); Donna Brett (6/6).

FINANCE AND AUDIT SUB-COMMITTEE

The Finance and Audit Sub-Committee oversees all financial aspects of the Gallery, including budgeting, monitoring performance and ensuring stewardship of the assets. All audit matters are also tabled with the sub-committee.

Trust members: Peter Young (chair); Irene Lee (until December 2007); Steven Lowy. External members: Bruce Cutler, partner, Freehills; Jillian Broadbent, former Art Gallery of NSW trustee and current chair, Art Gallery of NSW Foundation Finance Committee (until December 2007); Dr Mark Nelson (from January 2008). Staff: Edmund Capon, director; Rosemary Senn, assistant director, Finance and Resources.

There were six meetings of the Finance and Audit Sub-Committee during 2007–08. Attendances were as follows: Peter Young (6/6); Irene Lee (2/3 until December 2007); Steven Lowy (4/6); Bruce Cutler (3/6); Jillian Broadbent (1/3 to December 2007); Mark Nelson (3/3 from January 2008); Edmund Capon (6/6); Rosemary Senn (6/6).

RISK MANAGEMENT SUB-COMMITTEE

The Risk Management Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters and submitting reports and recommendations to the main board to enable it to discharge its responsibilities in this regard.

Trust members: David Baffsky (chair); Guido Belgiorno-Nettis. External member: Bruce Cutler, partner, Freehills. Staff: Edmund Capon, director; Anne Flanagan, deputy director; Rosemary Senn, assistant director, finance and resources; Trish Kernahan, manager, Administration and Strategy; Tony Morris, head of Security (ex-officio from February 2008).

There were four meetings of the Risk Management Sub-Committee during 2007–08. Attendances were as follows: David Baffsky (4/4); Guido Belgiorno-Nettis (3/4); Bruce Cutler (3/4); Edmund Capon (4/4); Anne Flanagan (4/4); Rosemary Senn (4/4); Trish Kernahan (4/4); Tony Morris (2/2).

STRATEGY AND DEVELOPMENT SUB-COMMITTEE

The Strategy and Development Sub-Committee considers strategies for the long-term objectives of the Gallery as a major New South Wales cultural institution into the 21st century.

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

There were three meetings of the Strategy Development Sub-Committee in 2007–08. Attendances were as follows: Guido Belgiorno-Nettis (3/3); Steven Lowy (3/3); David Baffsky (3/3); Edmund Capon (3/3); Anne Flanagan (3/3).

SPONSORSHIP SUB-COMMITTEE

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

Trust members: Anne Fulwood; Sandra McPhee; John Schaeffer; Peter Young. External members: David Gonski, partner, Freehills and former Art Gallery of NSW Trust president; Deeta Colvin, director, corporate relations and events, PBL Media; Daniel Gauchat, former vice president, Korn Ferry International; Scott Walters, financial advice leader, Mercer Wealth Solutions. Staff: Edmund Capon, director; Belinda Hanrahan, marketing director; Leith Brooke, head of Business Development. There were no meetings of the Sponsorship Sub-Committee held during the 2007–08 period.

Other Gallery entities

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of NSW Foundation, the Brett Whiteley Foundation and the VisAsia Council. Each of these entities has a separate legal structure established by a Trust Deed or incorporated with a Memorandum and Articles of Association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of NSW Foundation also has a Finance Sub-Committee, which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

Art Gallery of NSW Trust

President: Steven Lowy
Director: Edmund Capon
Staff: 211 (FTE)
Net assets: $998.2 million as at 30 June 2008

• Bequest and Special Funds • The Centenary Fund • The President's Council
• Collection Benefactor Groups: Photography Collection Benefactors (PCB), Contemporary Collection Benefactors (CCB), Conservation Benefactors, Aboriginal Collection Benefactors (ACB), Australian Prints, Drawings & Watercolours Benefactors (PWD), Research Library and Archive/ Friends of the Library

Art Gallery of NSW Foundation

Chairman: Rowena Danziger
Value: $30 million as at 30 June 2008
Established in 1983

6 AGNSW representatives on the Board

Non controlled entity.

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

ABN/Gift Deductible status.

Purpose: To raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery. Since inception, the foundation has contributed over $24 million to the Gallery's collection and has accumulated over $30 million in funds under investment.

Board of trustees comprises:

Art Gallery of NSW representatives: Rowena Danziger (chair); Jillian Broadbent (deputy chair); Michael Feneley; Julien Playoust; Denyse Spice; one vacant position.

NSW government representatives: Mark Nelson; Ray Wilson.

Donor representatives: Geoff Ainsworth; Brian France; Fraser Hopkins; Catriona Mordant; Reg Richardson; Susan Rothwell; Isaac Wakil; Peter Weiss.

Finance Sub-Committee: Jillian Broadbent (chair); Geoff Ainsworth; Brian France; Mark Nelson; Julien Playoust.

The Art Gallery of NSW Foundation has its own published annual report, which is available free on the Gallery's website.

VisAsia Controlled Entity VisAsia Council

Chairman: John Yu
Value: $1.1 million as at 30 June 2008
Established in 1999

7 AGNSW representatives on the Board

Controlled entity.

Enabling legislation: VisAsia Constitution 1999; incorporated entity.

ABN/Gift Deductible status.

Purpose: To promote Asian arts and culture.

Board of directors comprises:

Art Gallery of NSW representatives: John Yu (chair), former Art Gallery of NSW trustee; Edmund Capon, director; Jackie Menzies, head curator of Asian art; Sabrina Snow; three vacant positions.

Director/member representatives: Steve Burdon; Philip Cox; Stephen Menzies; Judith Rutherford; Vicki Liberman.

VisAsia has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC). Being a controlled entity, it is also consolidated into the financial statements of the Art Gallery of NSW.

Brett Whiteley Foundation

Chairman: John Meacock
Value: $0.1 million as at 30 June 2008
Established in 1994

2 AGNSW representatives on the Board

Non controlled entity.

Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity.

ABN/Gift Deductible status.

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

Board of directors comprises:

Independent representative: John Meacock (chair).

Art Gallery of NSW representatives: Brian Ladd, head of Public Programs; Jane Wynter, Benefaction manager.

Brett Whiteley Estate members: Wendy Whiteley; Anna Schwartz.

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

Art Gallery Society of NSW

President: Michael Feneley
Executive Director: Barbara Penson
Value: $1.57 million as at end December 2007
Established in 1953

Membership: 18 298 (including joint memberships as at 30 June 2008)
Premier & Donor – 1233
Standard – 9150
Contempo – 956
Country – 2304
Overseas – 40
Corporate – 190
School & Student – 1021
Subsidised – 298

A separate legal entity controlled and operated by the society's council and members.

The Art Gallery Society of NSW produces it own annual report. Edmund Capon and Janice Reid are Art Gallery of NSW Trust representatives on the society's council.

Senior management

Edmund Capon

Anne Flanagan

Anthony Bond

Rosemary Senn

Belinda Hanrahan

Edmund Capon
AM, OBE, M Phil

Director and Chief curator

Edmund Capon took up his appointment as director of the Art Gallery of NSW in November 1978 following his arrival from London, where, for the previous five years, he held the position of assistant keeper, Far Eastern Section, Victoria & Albert Museum. Mr Capon attained a Master of Philosophy degree in Chinese art and archaeology (including language) from the London University (Department of Oriental and African Studies) with his thesis 'The interdependence of Chinese Buddhist sculpture in bronze and stone from AD 386 to 581'. He is a recognised world expert in his particular field.

In 1994 Mr Capon was made a member of the Order of Australia and in 2000 he was awarded a Doctor of Letters *honoris causa* from the University of New South Wales and a Chevalier of Arts and Letters from the French government. In 2004 he was appointed adjunct professor in the Department of Chinese and Indonesian Studies at the University of New South Wales. He is a member of the Council of Australian Art Museum Directors (CAAMD).

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

Deputy director

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For the last 23 years she has worked within arts organisations, including the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and Historic Houses Trust of New South Wales.

Ms Flanagan is responsible for three key areas: building and facility management, including building services, mechanical and off-site storage planning; exhibitions, including exhibition management, exhibitions registration, installation, audio visual, workshop, stores, graphics and multimedia design, information and ticketing; and security and gallery services.

Anthony Bond
B Ed (Hons)

Assistant director, Curatorial Services

Anthony Bond joined the Gallery in 1984 as curator of contemporary art. In January 1995 he was appointed to the senior management team. Mr Bond is responsible for curatorial services. He currently oversees the Gallery's curatorial departments: conservation, registration, public programs, research library and archive, photography studio/digitisation and copyright. He is also the Gallery's head curator, Western Art, with special responsibility for 20th-century and contemporary international collections. He was formerly director of Wollongong City Gallery and assistant director of the Art Gallery of Western Australia.

Mr Bond's curatorial specialisation is in 20th-century and contemporary international art. His recent major projects include curating *Trace*, the inaugural Liverpool Biennial in England (1999); *Body*, an exhibition tracing aspects of realism in art from the mid 19th century (1997); and the *Self portrait* exhibition in conjunction with the London Portrait Gallery (2006).

Rosemary Senn
B Comm, FCPA, MAICD Dip

Assistant director, Finance and Resources

Rosemary Senn joined the Gallery in 1998. She is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Commerce from the University of Melbourne. She also holds qualifications in company directorship and taxation matters and spent several years in the commercial sector.

Ms Senn is the chief financial officer and company secretary for the Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. She is also responsible for human resources; strategic planning; legal services; government relations and records management; information communication technology; and visitor services, which includes the Gallery Shop, venue hire and management of the catering contract.

Belinda Hanrahan
B Comm

Director, Marketing

Belinda Hanrahan joined the Gallery in November 1992. Prior to this she worked in marketing management for Unilever and Johnson & Johnson for 10 years, later forming her own marketing training consultancy. She holds a Bachelor of Commerce from the University of New South Wales.

Ms Hanrahan is responsible for the Gallery's Marketing Department, which encompasses marketing, tourism and media relations.

Jackie Menzies

Barry Pearce

Jackie Menzies
OAM, BA (Hons), MA

Head curator, Asian Art

Jackie Menzies was appointed the Gallery's first curator of Asian Art in 1990. She is now the head curator of one of the three main curatorial departments into which the Gallery's collections are streamed. Ms Menzies is responsible for the Asian art exhibitions and related programs within the Gallery. She is a director of VisAsia and a member of the Gallery's exhibitions and publications committees.

Her most recently curated large exhibition was *Goddess: divine energy* in 2006, the catalogue for which was awarded the Art Association of Australia and New Zealand 2007 prize for best large catalogue with the citation (in part) '… this catalogue, and the exhibition that accompanied it, are outstanding examples of global scholarly endeavour of the highest international standard'. In 2008 Ms Menzies was awarded the Medal of the Order of Australia for 'the study, preservation and promotion of Asian art in Australia, particularly through curatorial roles at the Art Gallery of NSW'.

Barry Pearce
Dip Art Ed

Head curator, Australian Art

Barry Pearce is the head curator of one of the Gallery's three main curatorial departments. He is responsible for exhibitions of Australian art and for related programs. Before coming to the Gallery in 1978, he began his art museum career at the Art Gallery of South Australia, then lived for four years in London, where he was a Harold Wright scholar at the British Museum's Department of Prints and Drawings. He then served as curator of prints and drawings at the Art Gallery of South Australia and as curator of paintings at the Art Gallery of Western Australia. He is a former director of the Brett Whiteley Foundation and the current manager of the Brett Whiteley Studio. Mr Pearce also acts as a curatorial advisor to the New England Regional Art Museum in Armidale, the S H Ervin Gallery in Sydney and the Lismore Regional Gallery.

Since joining the Gallery staff, Mr Pearce has curated many Australian exhibitions, including definitive retrospectives of some of Australia's most significant artists. Most recently, he curated the 2007–08 exhibition *Sidney Nolan retrospective*, which also toured to the National Gallery of Victoria and the Queensland Art Gallery. He is the author of major catalogue publications accompanying these exhibitions and several important books across the range of Australian art, in particular monographs of 20th-century painters, and an accomplished lecturer in his field.

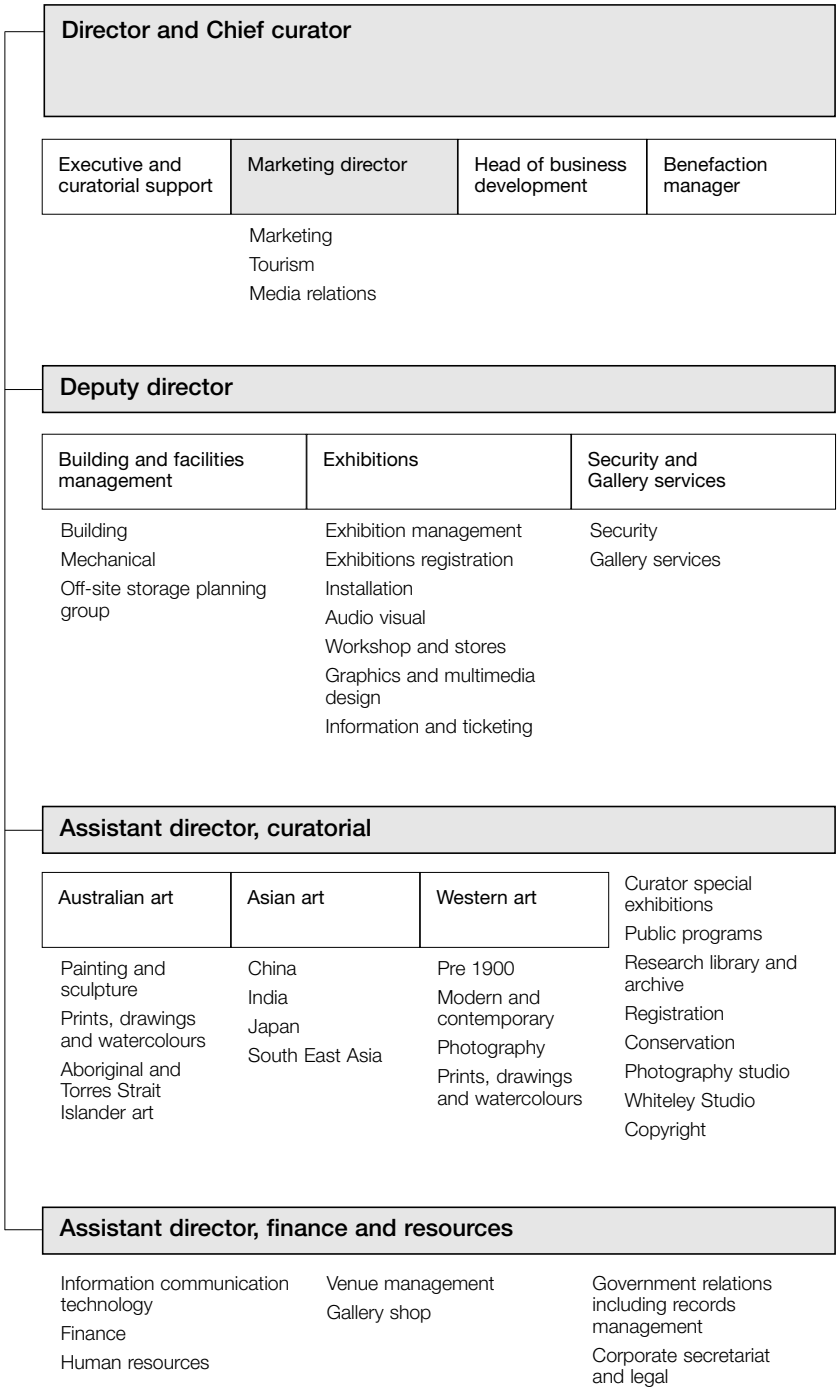
Summary senior officer positions

Position level	No of senior positions	Positions held by women
2006–07		
Senior executive service 4	1	0
Senior officer 3	1	0
Senior officer 2	2	2
Senior officer 1	3	2
2007–08		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	1
Senior officer 1	3	2

Organisation structure

The Gallery's senior management team comprises the director, deputy director and two assistant directors.

The head of each of these divisions reports to the director. Within the divisions, activities are divided into departments, which are the responsibility of the relevant department head.



Senior management restructure

A review was undertaken of the Gallery's senior management. Two new positions have been created: deputy director (replacing the former position of general manager, Exhibitions and Building); and assistant director, Finance and Resources (replacing the former position of general manager, Finance and Management Services). With the creation of these two positions, a core management group has been formed to determine and drive the strategic direction of the Gallery. The core management group consists of the director; deputy director; assistant director, Curatorial Services; and assistant director, Finance and Resources.

Management committees

GENERAL GALLERY MANAGEMENT COMMITTEE

The General Gallery Management Committee oversees the operations of the Gallery and is charged with ensuring all gallery responsibilities and activities are properly fulfilled. Members of this committee are to ensure that information from the committee's deliberations is delivered to all staff. This committee meets six times per year.

Members: Director; Deputy director; Assistant director Curatorial; Assistant director Finance & Resources; representatives of the 3 curatorial departments (as nominated by the Head Curators); Director, Marketing; Head of Public Programs; Head of Security; Head of Conservation; Senior manager, Exhibitions; Art Gallery Society Executive Director; Manager, Retailing and Publishing; Senior registrar, Collections; Benefaction manager; and a minute secretary.

CURATORIAL COMMITTEE

The Curatorial Committee is a broadly based forum for more general discussion and debates covering all curatorial matters, with special reference to exhibition performance and priorities; also acquisitions, programming and conservation. This committee meets four times per year.

Members: Director; Deputy director; Assistant Director Curatorial; Head Curator, Australian art; Senior curator, Australian Prints, Drawings and Watercolours; Senior Curator, Aboriginal and Torres Strait Islander art; Senior curator, Australian art; Curator, Australian prints; Senior curator, European art; Senior curator Photography; Senior curator, Contemporary art; Curator, European Prints, Drawings and Watercolours; Curator, Contemporary art; Head curator, Asian art; Curator, Chinese art; Curator, South and Southeast Asian art; Curator, Japanese art; Head of Public Programs; Curator, Special Exhibitions, and a minute secretary.

Restructure of the Security and Gallery Services Division

The Gallery also reviewed the structure and operations of the Security and Gallery Services departments with a view to improving the relationship and performance of these two sections. It was determined that the two departments would be combined. A new divisional management structure was created to drive cultural change through the integration of the two sections.

The implementation of the restructure commenced with the appointment of Anthony Morris as head, Security and Gallery Services in early February 2008.

Mr Morris has a strong background in the management of security and visitor service roles, with experience in managing operations at a number of Westfield Shopping sites. He has been charged with strengthening the security services of the Gallery, including the introduction of upgrades to electronic security and a suite of training programs to enhance the skills of existing staff.

The next appointment was to the new role of deputy, Gallery Services. Benjamin Goodwin was appointed to this role in April 2008. Mr Goodwin has a solid background in managing operational staff through his experience at Rail Corp.

The division's restructure was completed in 2007–08 with the appointment of four team leaders overseeing the operation of Gallery Services.

Staff profile

FTEs average over 12 months	30 June 2004	30 June 2005	30 June 2006	30 June 2007	30 June 2008
Building services, security and Gallery officers	60	59	60	60	63
Curatorial services	54	50	48	48	56
Curatorial	22	24	27	32	32
Exhibition/display	23	23	25	23	25
Finance and management services	18	18	18	18	18
Visitor services	14	15	16	14	15
Marketing and business development	13	14	16	13	11
Total	204	203	210	208	220

This table shows full-time equivalent (FTE) staff numbers for employees working at the Art Gallery of NSW and the Brett Whiteley Studio.

Over the last 12 months, the Gallery's staff numbers have increased for a number of strategic reasons, including:

- Gallery officer department staff numbers have been maintained at maximum levels throughout the full financial year;
- an increase in staff employed temporarily to plan the off-site collection storage facility and to commence packing of the collections for relocation to this new facility;
- a number of staff in key operational positions being replaced while on paid maternity leave, resulting in a number of cases where two employees are being paid to fill one position; and
- an increase in staff employed temporarily on specific curatorial or conservation projects paid from non-government funding.

Risk management

During 2007–08, the board's Risk Management Sub-Committee reviewed risk analysis of occupational health and safety; operations of the Brett Whiteley Studio; and access to the Gallery for people with disabilities. The Risk Management Sub-Committee also played a major role in overseeing the security review (see below). In addition, the committee reviewed the procedures for external contractors, and approved the investment policy and Finance and Audit Sub-Committee charter.

Security review

During the year, a major security review was undertaken by Business Risks International (BRI). Their recommendations included security technology upgrades and a review of operational procedures. The Gallery implemented as many of these recommendations as was feasible with existing resources during 2007–08. In addition, the Gallery implemented a restructure of the Security and Gallery Officers division, which resulted in a new senior security management team being appointed. An extensive security staff awareness training program has also been developed, with training commencing in July 2008. This program will be fully rolled out to all front-of-house staff over the next 12 to 18 months. In June 2008, the Gallery was granted $1.8 million, which will be used to complete the recommended BRI security technology upgrades. Work on this major project has already commenced and is scheduled to be completed by December 2009.

Audits

Internal audit reviews were conducted during the year on the Public Programs department; the Gallery Shop; building maintenance; and compliance with legislation and policy requirements. The audit findings were generally positive, with ratings of adequate controls or better. The above reviews were conducted by Deloitte, with the cost of the program being borne by Arts NSW of behalf of all New South Wales arts portfolio agencies.

During the year, the internal auditors undertook a business-wide risk analysis of the Gallery, with a view to the findings being used to develop the audit program for the next two years. Areas to be audited in 2008–09 include occupational health and safety, collection acquisition and disposal management, security and workforce planning.

Insurance

As a New South Wales statutory authority, the Gallery is covered under the Treasury Managed Fund (TMF), a government self-insurance scheme. The $1.3 million claim for a stolen artwork was finalised during 2007–08, with a replacement painting purchased. There were no new major claims.

Legal

There were no legal matters or legislative changes during 2007–08 which impacted the Gallery's operations.

EEO statistics

Parliamentary annual report tables

A Trends in the representation of EEO groups

		% of total staff			
EEO group	Benchmark or target	2005	2006	2007	2008
Women	50%	53%	51%	53%	53%
Aboriginal people and Torres Strait Islanders	2%	2.5%	1.8%	2.2%	1.7%
People whose first language was not English	20%	19%	20%	19%	24%
People with a disability	12%	3%	2%	3%	2%
People with a disability requiring work-related adjustment	7%	1.1%	0.4%	0.4%	0.4%

B Trends in the distribution of EEO groups

		Distribution index			
EEO Group	Benchmark or target	2005	2006	2007	2008
Women	100	113	117	117	100
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	93	90	90	98
People with a disability	100	n/a	n/a	114	na
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Notes:
1 Staff numbers are as at 30 June.
2 Excludes casual staff
3 A distribution index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The distribution index is automatically calculated by the software provided by ODEOPE from the NSW Department of Premier and Cabinet.
4 The distribution index is not calculated where EEO group or non-EEO group numbers are less than 20.

Policy development

During the year, a new corporate plan was drafted and will be finalised in 2008–09. The new corporate plan will cover the next five-year period from 2008–09 to 2012–13 and reflects the major building program to be undertaken during this period.

Employee remuneration and staff benefits

The final pay increase of 4% from the Public Sector Salaries Award was paid to all staff in July 2007. This award expired in June 2008. Negotiations are currently being undertaken between the NSW Department of Premier and Cabinet and related unions to produce an updated Crown Employees Award, which is anticipated to be effective from 1 July 2008.

The Gallery offers employees the opportunity to salary sacrifice selected items as part of their salary packaging in line with NSW government guidelines. Discounts are available for staff at retail outlets in the Gallery. The Domain car park offers special rates for Gallery staff and visitors.

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

Industrial relations

There were no industrial disputes during 2007–08. The Gallery's Joint Consultative Committee (JCC), comprising management and staff representatives, continued to meet on a regular basis to address staff related issues.

Privacy management

During 2007–08, there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Human Resources
Art Gallery of NSW
Art Gallery Road
The Domain, Sydney NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9226 1622

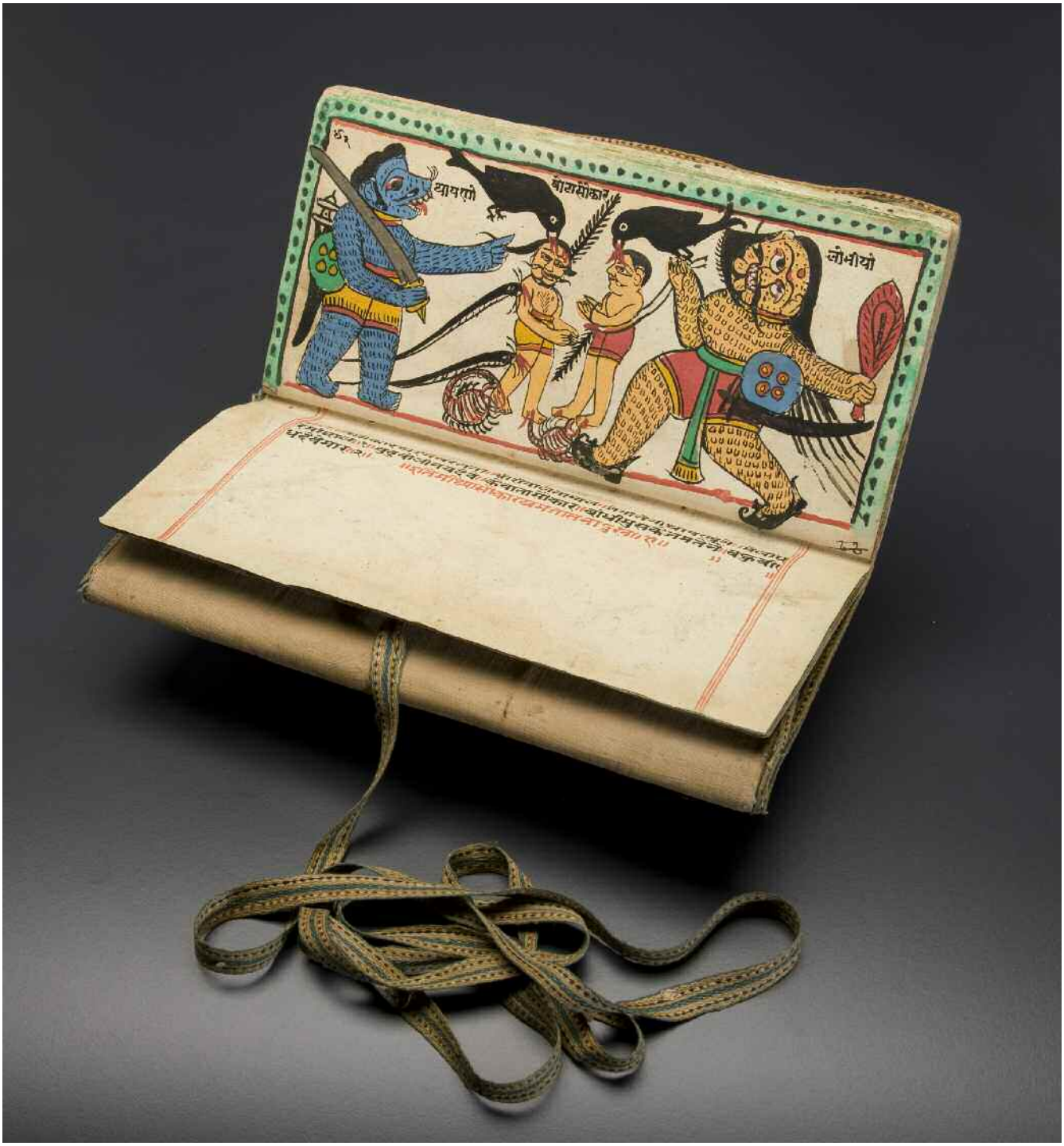
Occupational health and safety

The Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return-to-work programs, thereby minimising time lost. Preventative measures, such as winter flu injections and exercise classes, are made available to all staff. We actively implement injury management by maintaining contact with injured workers, treating doctors and insurers.

The AGNSW Occupational Health and Safety (OH&S) Committee is an internal advisory body that undertakes workplace inspections; reviews procedures and practices; and, where appropriate, makes recommendations to management for improvements to minimise OH&S workplace risks. Bimonthly reports on the incidence of accidents, workers compensation claims, and workplace inspection reports and associated recommendations are reviewed by the committee and the Trust's risk management committee before being forwarded to the board.

Four-year OH&S comparative data

	2004–05	2005–06	2006–07	2007–08
Number of work-related injuries resulting in workers compensation claims	12	8	6	9
Number of work-related illnesses	0	0	0	0
Prosecutions under the *Occupational Health and Safety Act 2000*	0	0	0	0



The levels of Hell
early 19th century, concertina album, gouache on paper; 62 folios comprising 58 full page illustrations in red, blue, green, yellow, black and white + 4 fly leaves, Prakrit in black Devanagari script; bound in beige canvas cover with scalloped flap and tie, 16 x 30.5 cm (overall). Purchased 2008

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Art Gallery Road
The Domain NSW 2000

Administration switchboard (02) 9225 1700
Information desk (02) 9225 1744
Recorded 'What's on' information (02) 9225 1790
TTY (02) 9225 1808
General facsimile (02) 9225 1701
Email: artmail@ag.nsw.gov.au

www.artgallery.nsw.gov.au