

Art Gallery of NSW Appendices 08–09

Sponsorship and philanthropy	74
Art prizes, grants and scholarships	75
AGNSW publications for sale	76
Visitor numbers	77
Exhibitions listing	78
Aged and disability access programs and services	79
Aboriginal and Torres Strait Islander programs and services	80
Ethnic affairs priorities statement	80
Electronic service delivery	82
Overseas travel	83
Collection – purchases	84
Collection – gifts	86
Collection – loans	90
Staff, volunteers and interns listing	98
Staff publications, presentation and related activities	101
Customer response	106
Compliance reporting	107

SPONSORSHIP AND PHILANTHROPY

Sponsors

at 30 June 2009

Avant Card: Support sponsor: general

City of Sydney: Support sponsor: *Archibald Prize 08, Monet and the Impressionists*

Clayton Utz: Disability access programs partner

Consulate-General of the Netherlands: Cultural program partner: *Intensely Dutch*

Delta Electricity: Support sponsor: *Harold Cazneaux, Monet and the Impressionists*

Ernst & Young: Principal sponsor: *Monet and the Impressionists*

Freehills: Legal services

Events NSW: Government partner: *Monet and the Impressionists*

French Tourist Bureau: Competition sponsor: *Monet and the Impressionists*

JCDecaux: Media sponsor: *The lost Buddhas, Monet and the Impressionists, Korean dreams*

Johnson Pilton Walker: Exhibition design partner: *The lost Buddhas*

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

Hulsbosch Strategy and Design: Film series supporter: *Intensely Dutch*

Hyundai: Associate sponsor: *Korean dreams*

ING and ING Direct: Principal sponsors: *Intensely Dutch*

Korea Foundation: Principal financial supporter: *Korean dreams*

Korean Chamber of Commerce: Support sponsor: *Korean dreams*

LG Electronics: Associate sponsor: *Korean dreams*

Macquarie Capital: Principal sponsor: Focus Room (to end of 2008) and Art After Hours (from 2009)

Myer: Principal sponsor: Archibald, Wynne and Sulman Prizes 2009 exhibitions

Optimal Fund Management: Principal sponsor: *The lost Buddhas*

Orient Express Travel: Associate sponsor: *Korean dreams*

Porter's Original Paints: Official paint supplier

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

Qantas: Principal sponsor: Yiribana Gallery; Official airline: *The lost Buddhas, Monet and the Impressionists*

Sofitel Sydney Wentworth: Official hotel partner and support sponsor: Archibald, Wynne and Sulman Prizes 2009, *Monet and the Impressionists*

The Sydney Morning Herald: Media sponsor: *The lost Buddhas, Monet and the Impressionists*

Top Media Group: Media partner: *Korean dreams*

Tourism NSW: Government partner: *Monet and the Impressionists*

UBS: Contemporary galleries program partner

VisAsia Council: Asian exhibition program partner

Life Governors

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

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

Centenary Fund

Patrons of the Centenary Fund as at 30 June 2009:

Claire Armstrong; Alex & Vera Boyarsky; Jillian Broadbent AO & Olev Rahn; Joanna Capon OAM; Judy Cassab AO, CBE; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orli Wargon; In memory of Aida Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter & Sharon Ivany; Nettie & Peter Joseph OAM; Anne Landa; Michelle & John Landerer CBE, AM; Geoffrey & Deborah Levy; Elizabeth

Longes; David Lowy; John & Jane Morschel; Roslyn Packer AO; Bridget Pirrie & Stephen Grant; Steven & Lisa Pongrass; John L Sharpe; Brian Sherman AM; Dr Gene Sherman; Geoffrey Susskind; Michael & Eleonora Triguboff; Malcolm & Lucy Turnbull; and Phillip Wolanski AM.

Masterpiece Fund

Patrons of the Masterpiece Fund as at 30 June 2009:

Art Gallery of NSW Foundation; Art Gallery Society of NSW; and Margaret Olley AC.

Geoff & Vicki Ainsworth; the late Adrian Claude Lette; and Susan & Gary Rothwell.

The Lowy family; and John Schaeffer AO.

Antoinette Albert; Bell Potter Securities Ltd; Richard A Blair; Jillian Broadbent AO; Sam & Sue Chisholm; The Clitheroe Foundation; Rowena Danziger AM & Ken Coles AM; Brian France AM & Philippa France; Chris & Judy Fullerton; The Gonski Foundation; The Greatorex Foundation; Geoffrey Hassall & Virginia Milson; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy & Marian Paynter; The Playoust Family Foundation; the late Michael Patrick Sheehan; Denyse Spice; John Symond AM; Dr & Mrs Hugh Taylor; Max & Nola Tegel; Eleonora & Michael Triguboff; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM; and Peter Young AM.

President's Council

Members of the President's Council as at 30 June 2009:

Steven Lowy, president.

Peter Young, **ABN AMRO**; David Baffsky AO, **Accor Asia Pacific**; Roger Allen, **Allen & Buckeridge**; Nigel Williams, **ANZ Banking Group**; John Symond AM, **Aussie Home Loans**; Bruce Fink, **Bickham Court Group**; Michael Ihlein, **Brambles**; Giam Swiegers, **Deloitte Touche Tohmatsu**; Chum Darvall, **Deutsche Bank AG**; Glenn Poswell, **Ellerston Capital Limited**; James Millar, **Ernst & Young**; Brian McCarthy, **Fairfax Media Limited**; Bruce K Cutler, **Freehills**; Clark Perkins, **Goldman Sachs JBWere**; Emmanuel Pohl, **Hyperion Asset Management**; David Gonski AC, **Investec**; Stephen O'Connor, **JCDecaux Australia**; Damian Roche, **J.P. Morgan**; Chris Jordan AO,

KPMG; John C Conde AO, **MBF Australia**; Bill Wavish, Myer; Paul O'Sullivan, **Optus**; Mark Johnson, **PricewaterhouseCoopers**; Alan Joyce, **Qantas**; Greg Bartlet, **St. George Bank**; Justin Miller, **Sotheby's**; Luca Belgiorno-Nettis, **Transfield Holdings**; Philip Coleman, **UBS AG Australia**; and Sally Herman, **Westpac Banking Corporation**.

VisAsia Council

Members of the VisAsia Council as at 30 June 2009:

Dr John Yu AC, chairman.

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

Grants

During the year, a \$5000 grant was received from the City of Sydney Council to support Indigenous art education programs.

Bequests

The following bequests were received during the 2008–09 financial year:

\$1.585 million was received from the Susan Chandler Bequest to be directed towards the Australian Collection Focus Room; \$51 116 from Jocelyn Anne Milne's bequest was directed to the Gallery's major acquisition of Paul Cézanne's *Bords de la Marne* c1888; the sale of shares held by the Myer Family Bequest valued at \$318 000 was realised; and the Barbara Tribe Bequest of \$952 317 will be preserved, with the income from the capital investment to be applied to enhancing and developing sculptural arts in Australia.

ART PRIZES, GRANTS AND SCHOLARSHIPS

Art prizes

The 2009 Archibald, Wynne and Sulman Prize competitions, sponsored by Myer, were held in February 2009. A total of 1981 entries were received, of which 108 were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in September 2008. Of the 586 entries received, 49 were selected for display.

ARCHIBALD PRIZE

The prize of \$50 000 for portraiture was awarded to Guy Maestri for his work *Geoffrey Gurrumul Yunupingu*. The Archibald Prize: People's Choice competition, which asks the viewing public to vote for their favourite entry, was won by Vincent Fantauzzo for his work *Brandon*. Fantauzzo received \$2500 and a \$1000 Myer gift card, as did the Gallery patron whose vote for the winning entry was drawn from all votes cast for the winning artist. The Archibald Prize: Packing Room Prize gives the Gallery employees who receive the entries the chance to vote for their favourite portrait. The 2009 prize was awarded to Paul Jackson for his work *Flacco*. Jackson receives \$500 and a \$500 Myer gift card.

WYNNE PRIZE

The prize of \$25 000 for an Australian landscape or figure sculpture was awarded to Lionel Bawden for his work *The amorphous ones (the vast colony of our being)*.

THE TRUSTEES' WATERCOLOUR PRIZE

The prize of \$2000 was awarded to Graham Fransella for his work *Shoreline*.

SIR JOHN SULMAN PRIZE

The prize of \$20 000 was judged by artist Jon Cattapan and awarded to Ivan Durrant for his work *ANZAC match, MCG*.

DOBELL PRIZE FOR DRAWING

The \$20 000 prize, judged by Anne Kirker, was awarded to Virginia Grayson for her work *No conclusions drawn – self portrait*.

ANNE LANDA AWARD

This award has been established in honour of Anne Landa, a trustee of the Art Gallery of NSW, who died in 2002. This is the third in a biennial series of exhibitions for moving image and new media work, each with an acquisitive award of \$25 000. The exhibition is by invitation only and is not open to applications. This year's themed exhibition was guest-curated by Victoria Lyn. The award was selected by a committee comprising the Gallery's director, Edmund Capon, and our senior curator of contemporary art, Wayne Tunnicliffe. The 2009 recipient was TV Moore for his video installation titled *Nina, me and Ricky Jay 2009*, which has now become part of the Gallery's collection.

Grants and scholarships

THE BASIL AND MURIEL HOOPER SCHOLARSHIP

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

THE ELIOTH GRUNER PRIZE

The 2008 prize of \$1000 for the best landscape in oil by an art student was awarded to Nicole Kelly.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2008 prize of \$800 was awarded to Simon Cowell.

DYASON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of \$5000 to Australian art students who have already won travelling scholarships. The grants enable recipients to better study architecture, sculpture or painting in countries other than Australia and New Zealand. In 2008, an award was made to Maria Ionic.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

This scholarship provides young artists with an opportunity to travel to Europe and further their artistic interests. It includes a financial award and access to the Gallery's Paris studio for a period of three months. The scholarship is a memorial to the late Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, Brett's mother, for providing the generous donation to fund the scholarship. The 2008 scholarship of \$25 000 was awarded to Amber Wallis.

STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Art in Paris. The studios were occupied during the year by Wayne Tunnicliffe, Nathan Hawkes, Owen Leong, Wendy Wilkins and Wesley Hill, Hayley West, Lily Hibberd, Jessica Mais Wright, Gemma Smith, Anna Kristensen and Natasha Bullock.

AGNSW PUBLICATIONS FOR SALE

- *Adventures with form in space: the fourth Balnaves Foundation Sculpture Prize*, Tunnicliffe, pb \$35
- *An incomplete world: works from the UBS Art Collection*, Tunnicliffe, pb \$45
- *Anne Landa Award 2006*, Tunnicliffe, pb \$25
- *Archibald 05*, pb \$16
- *Archibald 06*, pb \$16
- *Archibald 07*, pb \$16
- *Archibald 08*, pb \$16
- ***Archibald 09***, pb \$16
- *Asian collections*, Menzies, pb \$45
- *Australian drawings*, Kolenberg, pb \$40
- *Belle Ile: Monet, Russell and Matisse in Brittany*, Prunster, hb \$25
- *Bertram Mackennal*, Edwards, hb \$80
- *Brett Whiteley: studio*, Pellow, pb \$45
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, pb \$35
- *Contemporary: Art Gallery of New South Wales contemporary collection*, Tunnicliffe, hb \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins, pb \$50
- *Crossing country: the alchemy of western Arnhem Land art*, DVD \$30
- *Dancing to the flute*, Menzies, pb \$44
- *Dobell Drawing Prize*, 2nd edition, Kolenberg, pb \$22
- ***Double take: Anne Landa award for video and new media arts 2009***, Lynn, pb \$30
- *Giacometti: sculptures, prints and drawings*, Capon, pb \$45
- *Gifted: Mollie Gowing collection*, Perkins, pb \$12
- ***Half light: portraits from black Australia***, Perkins, pb \$45
- *Harold Cazneaux: artist in photography*, Bullock, pb \$45
- ***Highlights from the collection***, Capon, pb \$40
- ***Intensely Dutch: image, abstraction and the word post-war and beyond***, Kolenberg, pb \$40
- *Jan Senbergs: complete screen prints 1960–1980*, Kolenberg, pb \$25
- *Jeffrey Smart*, Capon & Pearce, pb \$45, hb \$66
- ***Korean dreams: paintings and screens of the Joseon dynasty***, U-Fan, pb \$30
- *Let's face it: history of the Archibald Prize*, Ross, pb \$50
- *Lewis Morely*, Annear, pb \$40
- ***Lost Buddhas: Chinese Buddhist sculptures from Qingzhou***, Capon, pb \$35
- *Man Ray*, Annear, pb \$30
- *Margaret Olley*, revised edition, Pearce, hb \$60
- ***Monet and the Impressionists***, Shackelford, pb \$40, hb \$65
- *Nineteenth-century Australian watercolours, drawings & pastels*, Kolenberg, hb \$45
- *One sun one moon: Aboriginal art in Australia*, Perkins, hb \$120
- *Orientalism: Delacroix to Klee*, Benjamin (ed), pb \$45
- *Photography collection*, Annear, pb \$45
- *Pre-Raphaelites and Olympians*, Beresford, pb \$20
- *Rayner Hoff: this vital flesh*, Edwards, pb \$30.80
- *Robert Klippel*, Edwards, pb \$50
- *Self portrait: Renaissance to contemporary*, Bond, pb \$45
- *Sidney Nolan retrospective*, Pearce, pb \$50, hb \$80
- *Still life*, Tunnicliffe, pb \$25
- *Tradition today: Indigenous art in Australia*, Perkins, pb \$40
- *Translucent world: Chinese jade from the Forbidden City*, Liu, pb \$45
- *True stories: artists of the East Kimberley*, DVD \$30
- *What colour is that?*, Keeler-Milne, pb \$18.95
- *What number is that?*, Keeler-Milne, pb \$18.95

Bold denotes new titles in 2008–09.

VISITOR NUMBERS

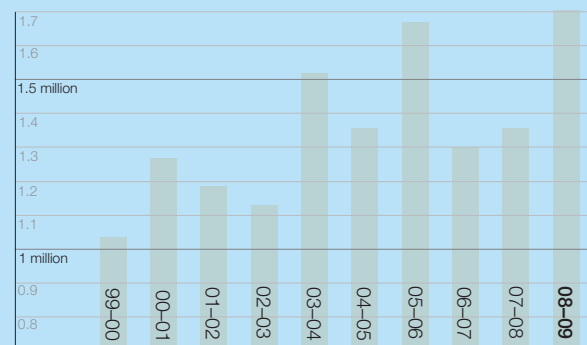
Monthly visitors

Month	2004–05	2005–06	2006–07	2007–08	Total visitors 2008–09	Domain 2008–09	BW Studio 2008–09	Touring 2008–09	Average daily Domain 08–09
July	115 194	95 690	113 979	121 745	175 816	86 577	583	88 656	2 793
August	102 579	112 172	115 769	98 682	160 732	71 412	897	88 423	2 304
September	100 238	91 764	93 398	85 902	140 283	79 482	962	59 839	2 649
October	111 954	97 960	96 840	70 786	130 563	124 276	587	5 700	4 009
November	93 854	130 102	82 506	81 415	142 874	131 596	838	10 440	4 387
December	144 923	189 628	84 514	86 642	109 878	101 683	287	7 908	3 280
January	123 277	231 202	105 646	121 333	221 202	200 922	486	19 794	6 481
February	96 651	126 184	88 781	114 862	88 483	63 563	884	24 036	2 192
March	101 521	145 393	166 828	165 731	173 406	148 523	859	24 024	4 791
April	88 190	196 936	126 471	146 874	143 698	135 085	760	7 853	4 503
May	151 085	157 541	94 058	113 014	113 193	107 649	938	4 606	3 473
June	121 988	116 295	132 804	148 560	105 405	61 994	879	42 532	2 066
YTD TOTAL	1 351 454	1 690 867	1 301 594	1 355 546	1 705 533	1 312 762	8 960	383 811	

Paid exhibition program

Exhibition	Months	Visitors
Taisho chic	July–Aug	12 047
The lost Buddhas	Aug– Nov	50 816
Monet and the Impressionists	Oct–Jan	225 745
Archibald, Wynne & Sulman Prizes	March–May	148 336
TOTAL		436 944

Annual total visitor numbers 1999–2000 to 2008–2009



EXHIBITIONS LISTING

Dates	Department	Exhibition	AGNSW Ticketed	AGNSW Tour	Publication
01.12.07–20.07.08	Australian: Whiteley Studio	Poetic eye			
20.12.07–16.11.08	Australian: Indigenous	Living black			
10.04.08–16.07.08	Western: Photography	Ghosts in the machine: anonymous photographs			
10.04.08–26.10.08	Western: Contemporary	Focus on contemporary			•
10.04.08–27.07.08	Western: Contemporary	Bill Viola: The Tristan Project			•
15.05.08–27.07.08	Western: Contemporary	Adam Cullen: let's get lost			•
22.05.08–03.08.08	Asian	Taishō chic: Japanese modernity, nostalgia and deco	•		
29.05.08–31.08.08	Australian	Judy Cassab: landscapes from the collection			
05.06.08–10.08.08	Western: Photography	Harold Cazneaux: artist in photography			
18.06.08–07.09.08	Western: Contemporary	Biennale of Sydney 2008: Revolutions – forms that turn			
18.06.08–03.10.08	Library	Australian bookbinders exhibition			
26.07.08–09.11.08	Western: Photography	Francis J Mortimer			•
26.07.08–15.03.09	Australian: Whiteley Studio	Whiteley and the third dimension			
07.08.08–26.10.08	Western: Contemporary	Kate Beynon: auspicious charms for transcultural living			•
22.08.08–26.10.08	Western: European	War: the prints of Otto Dix			
29.08.08–23.11.08	Asian	The lost Buddhas: Chinese Buddhist sculpture from Qingzhou	•	•	•
05.09.08–09.11.08	Australian	Dobell Prize for Drawing 2008			
06.09.08–23.11.08	Australian	Tom Arthur: the fertilization of Drako Vülen's cheese pizza			•
23.09.08–06.10.08	Public Programs	Operation art 2008			
11.10.08–26.01.09	Western: European	Monet and the Impressionists	•		•
12.11.08–19.04.09	Australian: Indigenous	Country, culture, community			
21.11.08–22.02.09	Australian: Indigenous	Half light: portraits from black Australia			•
29.11.08–15.03.09	Australian	The late landscape paintings of Horace Trenergy			•
01.12.08–12.12.08	Library	Contemporary Australian artists' books			
12.12.08–15.02.09	Asian	Genji: the world of the Shining Prince			•
14.02.09–19.04.09	Public programs	ARTEXPRESS 09			
19.02.09–14.06.09	Western: Contemporary	Justene Williams: bighead garbageface guards ghost derr sonata			•
19.02.09–14.06.09	Western: Contemporary	Oscar Muñoz: biografias			
19.02.09–14.06.09	Western: Contemporary	Ângela Ferreira and Narelle Jubelin: the great divide			•
05.03.09–08.06.09	Asian	Korean dreams: paintings and screens of the Joseon dynasty			•
07.03.09–24.05.09	Australian	Archibald, Wynne and Sulman Prizes 2009 (three exhibitions)	•	•	•
13.03.09–17.05.09	Western: Contemporary	Tim Johnson: painting ideas		•	•
21.03.09–03.06.09	Australian: Indigenous	Mountford gifts: works from the American Australian Scientific Expedition to Arnhem Land 1948			•
21.03.09–06.09.09	Australian: Whiteley Studio	Floating world: landscape, the figure and calligraphy in the art of Brett Whiteley			
07.05.09–19.07.09	Western: Contemporary	Double take: Anne Landa Award for video and new media arts 2009			•
09.05.09–18.12.09	Australian: Indigenous	The dreamers			
18.05.09–30.06.09	Western: Contemporary	Joseph Kosuth: light			
05.06.09–23.08.09	Australian	Intensely Dutch: image, abstraction and the word post-war and beyond			•
06.06.09–30.08.06	Australian	Sydney Long's Pan			•
25.06.09–13.09.09	Western: Contemporary	Nicholas Mangan: between a rock and a hard place			•
25.06.09–13.09.09	Western: Contemporary	Et al: maintenance of social solidarity			

Touring exhibitions

Dates	Venue	Location	Exhibition	Attendance
06.05.08–14.09.08*	J Paul Getty Museum	Los Angeles, USA	August Sander	220 096
16.06.08–31.08.08	State Library of Queensland	Brisbane, QLD	Indigenous connections	6 794
01.07.08–28.09.08	Queensland Art Gallery	Brisbane, QLD	Sidney Nolan retrospective	78 961
12.07.08–16.08.08#	Goulburn Regional Art Gallery	Goulburn, NSW	Archibald Prize 08	4 961
12.07.08–07.09.08	Gold Coast City Art Gallery	Gold Coast, QLD	9 shades of Whiteley	10 327
29.08.08–12.10.08#	Bathurst Regional Art Gallery	Bathurst, NSW	Archibald Prize 08	10 429
13.09.08–15.11.08	Lismore Regional Gallery	Lismore, NSW	9 shades of Whiteley	5 377
31.10.08–07.12.08#	Lake Macquarie City Art Gallery	Lake Macquarie, NSW	Archibald Prize 08	11 022
22.11.08–08.02.09	New England Regional Art Museum	Armidale, NSW	9 shades of Whiteley	4 148
15.12.08–18.01.09#	Port Macquarie Hastings Regional Art Gallery	Port Macquarie, NSW	Archibald Prize 08	9 145
16.01.09–26.04.09	Peranakan Museum	Singapore	The lost Buddhas	41 918
23.01.09–28.02.09#	Lismore Regional Gallery	Lismore, NSW	Archibald Prize 08	7 638
14.02.09–19.04.09	Newcastle Region Art Gallery	Newcastle, NSW	9 shades of Whiteley	19 104
01.05.09–14.06.09	Bathurst Regional Art Gallery	Bathurst, NSW	9 shades of Whiteley	5 000
30.05.09–12.07.09	Bendigo Art Gallery	Bendigo, VIC	Archibald Prize 09	38 500
20.06.09–30.06.09	Queensland Art Gallery	Brisbane, QLD	Tim Johnson: painting ideas	3 747

* Attendance figure for 2008–09 was 126 710. # Tour organised in association with the Museums & Galleries NSW.

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

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

The Gallery submitted its Disability Action Plan 2009 to the NSW Department of Ageing, Disability and Home Care.

Major initiatives

The Gallery, in partnership with Clayton Utz, presents a series of access programs specially designed for people with disabilities. These programs allow visitors with disabilities to enjoy their art experience at the Gallery through 'touch' and 'sensory' tours.

In 2008–09, access awareness training was delivered to teacher-lecturers, Gallery officers, information desk staff, shop staff, volunteer children's guides and community ambassadors (Asian-languages tour guides) through seven sessions presented with Accessible Arts NSW. These sessions focused on increasing understanding of issues affecting people with disabilities and developing strategies for removing social barriers. Plans are in place for the continued delivery of access training to Gallery staff and volunteers.

Visitors with physical disabilities

The Gallery commenced a major upgrade of the dock area. This involves the erection of a wall to separate the disabled ramp from the docking area, making access safer and less chaotic.

There are four dedicated disabled parking spaces available in front of the Gallery and two at the rear. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the

southern side of the building. From the rear of the Gallery, access to all exhibitions and displays, as well as public and administrative areas, is by way of ramps and lifts and is signposted.

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

The Gallery provides wheelchairs, which, are available by contacting the security office on 9225 1775.

All exhibition spaces are accessible by lift.

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

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

Visitors who are deaf and hearing impaired

Signing Art, which offers Auslan-interpreted tours and events for deaf and hearing-impaired people, is the Gallery's longest-running access program. Held at 1.30pm on the last Sunday of every month (except December), these free performances incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment. On the last Sunday of the month, GalleryKids performances are Auslan interpreted.

Auslan interpretation of selected Art After Hours celebrity talks is also offered.

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

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

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

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

Visitors who are visually impaired

The Gallery's In Touch program provides people who are visually impaired with an opportunity to explore works through touch. Specially trained volunteer guides help visitors experience the tactile

qualities of marble, bronze and stone and discover the stories and ideas surrounding these objects. The In Touch tour program includes a component of audio description, to be used in conjunction with existing tours and to complement selected temporary exhibitions. These tours can incorporate art-making workshops to expand the experience of enjoying art. The Gallery has developed a sensory trolley, which includes tactile materials and props that complement the In Touch tours of the Gallery.

In the past year, the Gallery has responded to requests from the community to develop audio-described tours of two-dimensional works to complement the In Touch tours.

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

Children with an intellectually disability

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

General

COMMUNICATIONS

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

The website incorporates myVirtualGallery, which enables online visitors to create their own virtual exhibition using works from the Gallery's collections. The program offers an interactive arts experience for people with limited mobility.

The availability of the collections online means anyone can search or browse the artworks and video talks without physically being at the Gallery.

STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular

reference to serving visitors with special needs. Some volunteer guides and staff have undertaken introductory courses in sign language.

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

HELPERS

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

INFORMATION AND PUBLICITY

The biannual *Highlights* brochure is available free at the ground floor information desk. This publication contains information for visitors with special needs.

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

The Gallery website also contains information regarding all the programs and services outlined here.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2.1% have a disability and 0.4% require some form of adjustment to the workplace.

ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities which are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of the Indigenous peoples of Australia. These offerings include temporary exhibitions, public program events and the permanent collection on view in the lower level 3 Yiribana Gallery.

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

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

Mountford gifts (21 March – 3 June 2009): this Focus Room exhibition highlighted the eight bark paintings and 16 works on paper that were gifted from works collected by the American Australian Scientific Expedition to Arnhem Land in 1948.

Half light (21 November 2008 – 22 February 2009): this exhibition was the first major survey of the work of Australian Indigenous artists engaging with the photographic medium and the portrait.

Country, culture, community (12 November 2008 – 19 April 2009): presented in conjunction with the launch of the Gallery's new Aboriginal and Torres Strait Islander art education kit, this exhibition illustrated Indigenous Australia's cultural heritage and its many contemporary expressions.

The dreamers (9 May – 18 December 2009): drawing from the Gallery's collection, this exhibition celebrated the lives

and works of eight distinguished Aboriginal artists who have contributed significantly to Australia's cultural landscape. It featured major works by Kutuwulumi Purawarrumpatu (Kitty Kantilla), Ronnie Tjampitjinpa, Rusty Peters, Dr David Malangi, John Mawurndjul, Ginger Riley Munduwalawala, Judy Watson and Munggurawuy Yunupingu, along with key works by other artists with whom they share a synergy. These artists are the dreamers of the future.

Resources

This year the Gallery launched its major collection-based education kit, *Country, culture, community*, featuring the work of 32 significant Aboriginal and Torres Strait Islander artists or groups of artists.

A new children's art trail was designed in conjunction with the *Living black* exhibition. Art trails are an innovative and interactive education resource, combining viewing and interpreting specific artworks with drawing and writing activities.

Three Indigenous teacher-lecturers successfully completed the educators' course at the Gallery, adding an important dimension to the Education Department's delivery of services related to the Yiribana Gallery and Aboriginal and Torres Strait Islander art. They are the first Indigenous teacher-lecturers to complete the course.

Volunteer guides received ongoing training that specifically focused on the Aboriginal and Torres Strait Islander art collection. These important training sessions go beyond the artworks, introducing guides to the many social and political issues surrounding the production of Indigenous art in Australia and aiming to ensure they are up to date with the dynamic nature of Indigenous art and culture.

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

Several years ago, as part of the collection character tours, the character of Ngununuy, the cheeky fruit bat, was created to take visitors on a lively tour of Aboriginal art, promoting a greater understanding of key artworks from

the collection. Unfortunately, due to a lack of sponsorship funding for family programs, the collection character tours felt the pinch and have been pared back until a new funding source can be made available. However, Ngununuy was revised and refreshed for NAIDOC week in July 2008.

Hour-long educational tours of the Yiribana Gallery, designed for school children, tertiary students and special needs groups, continue to be conducted regularly. During 2009, the focus of these tours will be on the exhibition *The dreamers*.

The Gallery also continues to conduct Manioo workshops, named for the Eora word meaning 'to pick up anything'. These free workshops were designed to support and encourage underachieving gifted primary students in meeting their intellectual, artistic, social and emotional needs. Using the permanent collection as a key resource within this special environment, the workshop serves disadvantaged children from differing backgrounds, with a focus on Indigenous children. Indigenous artists with works in the Gallery's permanent collection talk to students about their work and assist them with art-making.

Selected highlights of staff and public activities

Aboriginal and Torres Strait Islanders represent 1.5% of the Gallery's workforce, which is just under the NSW government's Two Ways Together public sector employment target of 2%.

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

The Aboriginal Collection Benefactors continued to raise funds specifically for the acquisition of Indigenous art.

ETHNIC AFFAIRS PRIORITIES STATEMENT

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the *Community Relations Commission and Principles of Multiculturalism Act 2000*.

The NSW government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

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

Ethnic affairs priority outcomes 2008–09

EXHIBITIONS

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2008–09. This was reflected in the exhibition program, which included:

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

War: the prints of Otto Dix (22 August – 26 October 2008) showcased Dix's war portfolio *Des Krieg* 1924 which is regarded as one of the great masterpieces of 20th-century printmaking.

The lost Buddhas (29 August – 23 November 2008) featured 6th-century stone Buddhist sculptures that are considered an archaeological find on par with the First Emperor's terracotta soldiers.

Genji: the world of the Shining Prince (12 December 2008 – 15 February 2009) celebrated the 1000th anniversary of Japan's oldest novel, *The tale of Genji*, and featured 70 works.

Korean dreams (5 March – 8 June 2009) was the Gallery's first exhibition of Korean painting, and featured Korean screens, hanging scrolls and album leaves dating from the 17th–19th centuries.

Óscar Muñoz: biografías (19 February – 14 June 2008) presented the five-channel video installation *Biografías*, one of a series of works in which portraits slowly vanish, reflecting the disappearance of people occurring on a regular basis in Colombia.

Ângela Ferreira and Narelle Jubelin (19 February – 14 June 2008) was a collaborative exhibition that united the artists' interests in post-colonial experiences: Ferreira's in Mozambique and South Africa; and Jubelin's in Australia.

EDUCATIONAL AND ENTERTAINING PUBLIC PROGRAMS

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

- Art After Hours: special programs held every Wednesday night include performances, talks, films and music, with many of these events highlighting and exploring cultural diversity.
- Arts of Asia (*Decoding dress*): this lunchtime lecture series looked at the stories behind the many forms of Asian dress throughout history.
- *Decoding the baroque II*: this sold-out lecture series continued to explore the development of Western culture, tracing developments across Europe up to the time rococo emerged.
- Education kits and language worksheets: the rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There are now 41 online education kits freely available for download from the Gallery's website (www.artgallery.nsw.gov.au/ed/resources/ed_kits). Education kits included *Adventures in Asia* and the language worksheet series *Art speaks: Japanese* and *Art speaks: Italian*.
- Film program: significant feature films and documentaries are screened in conjunction with major exhibitions. Exploring the

art of cinema within a gallery context, the films expand on ideas and themes present in major exhibitions. Appealing to a diverse, and often multicultural audience, the program is dedicated to presenting fascinating moments in world cinema. In 2008–09 the film program presented screenings in conjunction with exhibitions including *The lost Buddhas*, *Gengi* and *Korean dreams*. The *lost Buddhas* film series explored the complex spiritual beliefs and practices of Buddhism – political histories, everyday stories, life-altering events and artistic pursuits. The series included *The cup* by Bhutanese filmmaker (and Buddhist monk) Khyentse Norbu, *The story of the weeping camel* by Mongolian filmmaker Byambasuren Davaa and Martin Scorsese's drama detailing the life of the Dalai Lama, *Kundun*. A series of contemporary Korean cinema was generously sponsored by the Consulate-General of the Republic of Korea in conjunction with the *Korean dreams* exhibition. Screening from March to June 2009, the series presented a survey of one of the most vital film industries currently on the world stage, with a selection of popular and art cinema from directors such as Kim Ki-duk, Lee Chang-dong, Im Sang-soo, Park Chan-wook, Bong Joon-ho and Kim Dae-seung. The screenings attracted a large contingent of Korean Australians as well as regular viewers fascinated by the output of this robust film industry.

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications.

Taishō chic was advertised in Nichigo Press and Japaralia and was also promoted to the Japanese community through The Japan Foundation. *The lost Buddhas* was promoted to the Chinese community through advertising in *Sing Tao*. A Chinese language brochure was also produced, which was distributed extensively to the Chinese community. *Korean dreams* was advertised widely to the Korean community through five Korean publications and also TV Korea. Brochures and posters were distributed extensively to the Korean community through the Korean consulate and other key Korean organisations. *Intensely*

Dutch was promoted widely to the Dutch community with brochures and information distributed through the Dutch consulate and other key Dutch community organisations.

Throughout the year the Gallery has received significant coverage for exhibitions in the Japanese, French, Chinese, German, Korean, Indian and Dutch language media. The coverage includes articles, listings and reviews in newspapers, magazines, TV and radio. There is ongoing coverage with ABC's Asia Pacific TV network, which is available in 34 countries to approximately 8.7 million homes. Regular coverage also appears in other international media.

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

GALLERY EMPLOYEES

This year, 19.7% of the Gallery's employees were identified as coming from non-English-speaking backgrounds, which is in line with the NSW government's target of 20%. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance. As at 30 June 2009, the Gallery had staff officially designated as able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

Ethnic affairs priority goals for 2009–10

The Gallery's 2009–10 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions will include *Garden and cosmos: the royal paintings of Jodhpur*, which will provide a rare chance to see paintings from the royal collection of the Mehrangarh Museum Trust, Jodhpur, India, and to experience the unique art tradition that flourished in the royal courts between the 17th and 19th centuries.

The Gallery will present public and educational programs supporting both exhibitions and associated events in 2009–10, including the lecture series Arts of Asia (*Decoding dress*), *Gardens of Eden* and *Decoding the baroque II* as individual lunchtime and evening lectures. Art adventure tours will be conducted in conjunction with various exhibitions focusing on people and their cultural beliefs. The Gallery will continue to present a culturally diverse range of films. The Gallery will also continue to encourage staff to participate in the Community Language Allowance scheme and to extend the range of languages currently represented

ELECTRONIC SERVICE DELIVERY

Overall visitation of the websites

In addition to the main website, the Gallery operates a number of subsites. The total number of actual visits (to all websites) for the year was 1 903 521 or 5215 visits per day on average, peaking at 7497 per day in March 2009, which coincided with the opening of the Archibald Prize and the associated media coverage of this popular annual exhibition.

The main Art Gallery of NSW website accounted for 75% of visits, followed by the Archibald Prize (10%), the Brett Whiteley Studio (5%), Inside ARTEXPRESS and Art After Hours (3% each) and the last three sub-sites (2% or less). 'Exhibitions' was the most visited section of the website (29%), followed by 'About us' (13%) 'Press office' (12%), 'Events' and 'What's on' (11% each) and 'Education' (8%).

Messaging via the websites

The 'Contact us' form on the main website was used for 728 messages by the general public. General enquiries accounted for 27% of these, followed by 23% for curators, 16% for the Art Gallery Society and 15% for human resources. The education section's 'Send a message' form was used for 516 messages. The research library enquiry form was used for 187 messages: 52% for 'general interest', 32% for 'professional research' and the rest by students. The 'Frequently asked questions' form for submitting new questions was used for 75 messages and the 'Website feedback' form for 54 messages.

Online transactions

A total of 991 purchases (representing a turnover of over \$66 000) were made through the Gallery's Shop online. In November 2008, the online purchase of exhibition tickets was handed over to the Gallery's new ticketing system, Centaman. This has enabled the public to print their own barcoded admission tickets. Teachers used the education online booking form for 810 booking requests, and downloaded 411 copies of the printable booking form (PDF). Art prize application

forms (Archibald, Wynne and Sulman, and Dobell) were downloaded 9017 times.

Additionally, a total of 29 207 free education kits or room brochures and 1187 free online catalogues were downloaded.

Website upgrade

In January 2009, a consultant from Ether Multimedia was hired to review, and recommend steps to improve:

- the performance of the current website and the current website performance-monitoring process
- the website under construction (in MySource Matrix), in terms of web standards, accessibility, usability and (potential) performance
- the website upgrade process (both in terms of technology and staff resources)

Some useful recommendations were made that were acted upon almost immediately. A recommendation and proposal were also made to rebuild the website as a customised 'web application framework', with the aim of providing a unified interface for a number of separate data sources, such as the collection and research library catalogues.

myVirtualGallery

myVirtualGallery is an interactive, educational tool that allows anyone to create their own virtual exhibitions using works from the collection. There are now 3209 people who have registered as exhibition creators and 1796 exhibitions (453 created during 2008–09). Over half of the 151 525 page-views in 2008–09 were from people logging in to edit their own exhibitions. It has been used as a resource and/or assessment tool by many educational institutions, from primary school to university.

New content

Apart from regular updates to the main website (particularly in the 'Events', 'Exhibitions' and 'Press office' sections), the following significant developments have occurred:

- Videos of key events, mostly Art After Hours celebrity talks and performances, and some specially made videos, have been posted to the 'Videos and podcasts' area of the website, as well as to the Art After Hours sub-site. These and previous videos have been viewed online over 15 500 times.

- Two new 'encapsulated mini-websites' have been created for the exhibitions *The lost Buddhas: Chinese Buddhist sculpture from Qingzhou* and *The late landscape paintings of Horace Trenergy*. These are located within the 'Exhibitions' section of the main website but also have their own, internal navigation menus.

- The new website for the exhibition *Monet and the Impressionists* (www.monet.org.au) was launched in November 2008 and featured images of the exhibition and interactive educational content on the life and art of Claude Monet. It had 106 912 page-views during 2008–09, from an estimated 24 500 visitors.

- Inside ARTEXPRESS 09 (www.insideartexpress.com.au) was launched in February 2009. In addition to the usual features (including an interactive, virtual walkthrough, downloadable process diaries and connections with the Gallery's collection for six works), it also launched the Gallery's peer2peer project, with video interviews by secondary students of selected ARTEXPRESS 09 artists. This and its predecessor, Inside ARTEXPRESS 08, were visited 57 598 times during 2008–09.

Social media

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

- Facebook (social networking): www.facebook.com/ArtGalleryofNSW
The Brett Whiteley Studio also has its own Facebook pages: www.facebook.com/BrettWhiteleyStudio
- Flickr (photographs): www.flickr.com/photos/31243265@N02 and the AGNSW Flickr Group: www.flickr.com/groups/artgallery_nsw/
- YouTube (videos): www.youtube.com/user/ArtGalleryNSW
- Twitter (instant, brief updates): twitter.com/ArtGalleryNSW
- Delicious (web bookmarks): www.delicious.com/art_gallery_of_nsw

The Gallery's Facebook pages had 2875 fans at the end of June 2009 and had been visited 22 160 times. The Brett Whiteley Studio's Facebook pages had 327 fans at the end of June 2009 and had been visited 7858 times. Videos on the Gallery's YouTube channel (selections from those available on the Gallery website) had been viewed over 31 000 times. The Gallery's Twitter feed had 915 followers.

Website access replaces publications

In December 2008, the Gallery published its final issue of *Exhibitions & Events*, and, in March 2009, a final issue of the separate *Events* insert. Increasing public use of the Gallery's website has reduced our reliance on a detailed, printed brochure. A new twice-yearly publication, *Highlights*, available from the information desk, was launched in June 2009. This takes the form of a six-fold postcard-sized brochure, with exhibition highlights on one side and a complete exhibition listing, general information and event highlights on the other. Readers are directed to the Gallery website for more detailed information. *Highlights* also complements individual temporary exhibition brochures, which include information about related programs. This initiative also contributes to the Gallery's WRAPP target for reducing paper waste.

OVERSEAS TRAVEL

- Sun Yu**, conservator, Asian art
China, 18–31 July 2008
Courier Buddhist sculpture from Qingzhou.
- Alan Lloyd**, head, conservation
Switzerland, 18–22 July 2008
Courier major potential acquisition.
- Analièse Cairis**, senior graphic designer
Hong Kong and China, 24–30 August 2008
Supervise printing of Monet exhibition catalogue.
- Emma Smith**, senior registrar, collections
Italy, 25 August – 1 September 2008
Courier Francis Bacon's *Study for self portrait* from Palazzo Reale and Skira Editore.
- Judy Annear**, senior curator, photography
USA, 14 September – 10 October 2008
Finalise loans for major 2010 exhibition of Alfred Stieglitz photography.
- Jackie Menzies**, head curator, Asian art
Korea, 20 September – 6 October 2008
Attend international curator's workshop.
- Mark Boxshall**, senior graphic designer
Hong Kong and China, 21–28 September 2008
Supervise printing of *Half light* exhibition catalogue.
- Charlotte Davy**, senior registrar, exhibitions
Japan and Singapore, 27 September – 4 October 2008
Courier accompanying shipment of *Monet and the Impressionists* exhibition to Sydney.
- Charlotte Cox**, registrar, exhibitions
Netherlands and UK, 4–13 October 2008
Courier works from Sidney Nolan exhibition and meeting with freight agents for works in *Intensely Dutch* exhibition.
- Khanh Trinh**, curator, Japanese art
Germany, 15–27 October 2008
Finalise loans for major exhibition in 2010 *Utamaro: the golden age of ukiyo-e prints*.
- Jackie Menzies**, head curator, Asian art
Philippines, 19–25 October 2008
Research and develop an exhibition of art from the Philippines in conjunction with Asialink, at the University of Melbourne.
- Amanda Green**, acting registrar, collections
Netherlands and UK, 26 November – 6 December 2008
Courier *The modern pre-Raphaelite* by J W Waterhouse to Amsterdam and meet with registration staff to discuss off-site storage and security issues of works on display.
- Sun Yu**, conservator, Asian art
Singapore, 1–5 December 2008
Courier Buddhist sculpture to Singapore.
- Edmund Capon**, director
UK and France, 10–24 January 2009
Discuss building proposals and negotiate loans for forthcoming major exhibitions.
- Paul Solly**, registration assistant, collections
USA, 13–17 January 2009
Courier Pierre Bonnard's *Self portrait* to the Metropolitan Museum of Art.
- Liu Yang**, curator, Chinese art
Singapore and China, 14–24 January 2009
Invited to give lectures in Singapore on *The lost Buddhas* exhibition and to negotiate loans for future Chinese art exhibitions.
- Charlotte Davy**, senior registrar, exhibitions
New Zealand, 30 January – 14 February 2009
Courier accompanying shipment of *Monet and the Impressionists* exhibition to Wellington.
- Stewart Laidler**, senior painting conservator
New Zealand, 2–4 February 2009
Courier accompanying shipment of *Monet and the Impressionists* exhibition to Wellington.
- Peter Raissis**, curator, European prints, drawings and watercolours
Spain, 3–10 March 2009
Courier delivery of two works by Maurice de Vlaminck to Sylvestre Verger Art Organisation.
- Tony Morris**, head, security
USA, 29 March – 7 April 2009
Attend ISC West 2009 security convention and trade show.
- Khanh Trinh**, curator, Japanese art
Japan, 3–17 April 2009
Courier delivery of *La belle captive* to Tokyo and conduct research on forthcoming exhibitions.
- Edmund Capon**, director
China, 7–21 April 2009
Negotiate and research exhibition of terracotta warriors, Tibetan bronze sculpture and an exhibition on Dunhuang and the religions of the Silk Road.
- Liu Yang**, curator, Chinese art
China, 7–21 April 2009
Negotiate and research exhibition of terracotta warriors, Tibetan bronze sculpture and an exhibition on Dunhuang and the religions of the Silk Road.
- Brent Willison**, assistant registrar, collections
USA, 20–25 April 2009
Courier return of Pierre Bonnard's *Self portrait* from the Metropolitan Museum of Art.
- Rebecca Allport**, retail operations manager and merchandise buyer, Gallery Shop
USA, 2–7 May 2009
Attend Museum Stores Association of America Annual Trade Fair.
- Charlotte Davy**, senior registrar, exhibitions
New Zealand, 18–21 May 2009
Courier return of Gallery works from Te Papa Museum, Wellington.
- Analièse Treacy**, paper conservator
Italy, 21–27 May 2009
Courier Francesco Clemente loan to the Museum of Contemporary Art Donna Regina, Naples.
- Denise Faulkner**, book buyer, Gallery Shop
USA, 26 May – 3 June 2009
Attend Book Expo America.

COLLECTION – PURCHASES

Australian art

Tony Ameneiro (Australia, b1959), *Big night skull* 2006, colour linocut, black and blue ink on eight sheets of Japanese kozo paper. Thea Proctor Memorial Fund 2008

Rick Amor (Australia, b1948), *Journey* 2007, oil on canvas. Patrick White Bequest Fund 2008

Anthony Dattilo-Rubbo (Australia, 1870–1955), *Poverty makes strange bedfellows* 1905, oil on canvas on hardboard. Edward Stinson Bequest Fund 2009

John Philippides (Egypt; Australia, b1945), *Portrait study of the artist's mother* 2008, pencil on white Canson paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009

Carl Plate (Australia, 1909–77), 2 drawings: *False rococo* 1974, magazine paper collage on white wove paper; *Wig 74* 1975, magazine paper collage on white wove paper. Patrick White Bequest Fund 2009

Peter Powditch (Australia, b1942), 2 paintings: *Coastal IX* 2008, oil and wood on hardboard; *Coastal X* 2008, oil and wood on hardboard. Patrick White Bequest Fund 2008

Aida Tomescu (Romania; Australia, b1955), *Aqua alta* 2008, oil on canvas. Patrick White Bequest Fund 2008

John R Walker (Australia, b1957), *A road, a gate, and a forest* 2008, oil on polyester canvas. Patrick White Bequest Fund 2009

SUB TOTAL 10 WORKS

Aboriginal and Torres Strait Islander art

Jakayu Biljabu (Australia, b1937), *Minyi Puru* 2008, synthetic polymer paint on canvas. D G Wilson Bequest Fund 2008

Mervyn Bishop (Australia, b1945), 15 gelatin silver photographs: *Alan Judd, ABC trainee radio announcer, Sydney* 1968, printed 2008, gelatin silver photograph; *The bus stop, Yalambie Reserve, Mt Isa* 1974, printed 2008, gelatin silver photograph; *Couple on veranda, Coffs Harbour* 1988, printed 2008, gelatin silver photograph; *Cousins, Ralph and Jim, Brewarrina* 1966, printed 2008, gelatin silver photograph;

Far west children's health clinic, Manly 1968, printed 2008, gelatin silver photograph; *Fisherman Charlie Ardler, Wreck Bay* 1975, printed 2008, gelatin silver photograph; *Lois O'Donoghue CBA, AM, and Oodgeroo Noonuccal* 1974, printed 2008, gelatin silver photograph; *Pool game, Burnt Bridge* 1988, printed 2008, gelatin silver photograph; *Roslyn Watson* 1973, printed 2008, gelatin silver photograph; *Save the Children Pre-school, Nambucca Heads* 1974, printed 2008, gelatin silver photograph; *School bus, Yarrabah* 1974, printed 2008, gelatin silver photograph; *Town picnic, Brewarrina* 1966, printed 2008, gelatin silver photograph; *Woman attend home management course at Yuendumu* 1974, printed 2008, gelatin silver photograph; *Woman standing near electric power cord in water, Burnt Bridge* 1988, printed 2008, gelatin silver photograph; *Womenfolk, Bowraville* 1974, printed 2008, gelatin silver photograph. Purchased under the terms of the Florence Turner Blake Bequest 2008

Julie Gough (Australia, b1965), 2 sculptures: *Bind* 2008, black crow shells, twined *Lomandra longifolia*, Northern Midlands dropped antlers, Tasmanian oak; *Dark valley, Van Diemen's land* 2008, Tasmanian Fingal Valley coal, nylon, Northern Midlands Tasmania dropped antlers, Tasmanian oak. Purchased with funds provided by the Patricia Lucille Bernard Bequest Fund 2008

Malaluba Gumana (Australia, b1952), 3 sculptures: *Garrimala* 2007, hollow pole; natural earth pigments on wood; *Garrimala* 2007, hollow pole; natural earth pigments on wood; *Garrimala* 2007, hollow pole; natural earth pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Niningka Lewis (Australia, born c1946), *Tjanpi truckpa* 2007, wire, raffia. Purchased with funds provided by the Aboriginal Collection Benefactor 2008

Peter Yanada McKenzie (Australia, b1944), 13 gelatin silver photographs from the series *It's a man's game* 1991: *A moment of inexplicable serenity* 1991, gelatin silver photograph; *Aw ... come on fair go sir* 1991, gelatin silver photograph; *Big rat #1* 1991, gelatin silver photograph; *Big rat #2* 1991, gelatin silver photograph; *...Blackout* 1991, gelatin silver photograph; *"Come on boys, nikhedonia's the go!"* 1991, gelatin silver photograph;

"Come on Cleo, I'm bloody dying here!" 1991, gelatin silver photograph; *Here you go bones, while I got'em rounded up* 1991, gelatin silver photograph; *"La per! la per! la per!"* 1991, gelatin silver photograph; *Moodgie, ... says it all* 1991, gelatin silver photograph; *The huddle* 1991, gelatin silver photograph; *The rabbit and the big rat* 1991, gelatin silver photograph; *Well I'm glad that game is over* 1991, gelatin silver photograph. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Peter Yanada McKenzie (Australia, b1944), 5 gelatin silver photographs from the series *Inner sanctum* 1991: *The inner sanctum #2* 1991, gelatin silver photograph; *The inner sanctum #5* 1991, gelatin silver photograph; *The inner sanctum #6* 1991, gelatin silver photograph; *The inner sanctum #8* 1991, gelatin silver photograph; *The inner sanctum #9* 1991, gelatin silver photograph. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Milyika Paddy (Australia), *Walpa* 2008, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2009

Anatjari Tjakamarra (Australia), 2 drawings: *untitled* 1971, pencil on paper; *untitled* 1971, pencil on paper. Purchased 2008

Joseph Zimran Tjangala (Australia, b1981), *untitled* 2008, synthetic polymer paint on linen. Jonathan Philips Fund 2008

Timmy Payungka Tjapangati (Australia, c1940–2000), *Bush tucker dreaming* 1971, pencil and watercolour on paper. Purchased 2008

Yarta Tjapangati (Australia, active 1971), *untitled* 1971, pencil on paper. Purchased 2008

Harry Tjutjana (Australia, born c1930), 2 prints: *Wanka (spider)* 2008, etching on paper; *Wati Nyira* 2008, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2009

Unknown (Australia), 7 drawings: *untitled* 1971, pencil on paper; *untitled* 1971, pencil on paper; *untitled* 1971, pencil on paper; *untitled* 1971, pencil and watercolour on paper; *untitled* 1971, pencil and watercolour on paper; *untitled* 1971, pencil and watercolour on paper; *untitled* 1971, pencil and watercolour on paper. Purchased 2008

Puntjina Monica Watson (Australia), *Pukara Tjukurpa* 2008, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2009

Mulkun Wirrpananda (Australia, b1947), 3 sculptures: *Dhudi Djapu miny'tji* 2007, hollow pole; natural pigments on wood; *Dhudi Djapu miny'tji* 2007, hollow pole; natural pigments on wood; *Dhudi Djapu miny'tji* 2007, hollow pole; natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors 2008

Djirrirra Wununmarra (Australia, b1968), 3 sculptures: *Buyku* 2008, hollow pole; natural pigments on wood; *Buyku* 2008, hollow pole; natural pigments on wood; *Buyku* 2008, hollow pole; natural pigments on wood. Don Mitchell Bequest Fund 2008

Nyayati Stanley Young (Australia), *Kampurapa: bush tomato* 2008, etching on paper. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2009

Nyapanyapa Yunupingu (Australia, b1945), 3 bark paintings: *Airlift to Darwin Hospital* 2008, natural pigments on bark; *Hunting stingray at Biranybirany* 2008, natural pigments on bark; *Wild apple orchard* 2008, natural pigments on bark. Annette Margaret Dupree Bequest Fund 2008

SUB TOTAL 66 WORKS

Art from the Pacific

Unknown (Papua New Guinea), *Mudman's mask* collected 1965, mud, netting, leaves, cane, teeth, Job's Tears (*Coix lacryma-jobi*) seeds. Purchased with grateful acknowledgement to Cynthia Nolan 2008

SUB TOTAL 1 WORK

TOTAL AUSTRALIAN ART DEPARTMENT 77 WORKS

Asian art

CHINA

Dharani sutra quilt c1875, Qing dynasty 1644–1911, red silk brocade woven with silk thread. Edward and Goldie Sternberg Chinese Art Purchase Fund 2009

SUB TOTAL 1 WORK

JAPAN

Sumiyoshi GUKEI (Japan, 1631–1705), *Episode from 'The pink' with accompanying calligraphy, Chapter 26 from 'The tale of Genji'* 1650–1700, Edo (Tokugawa) period 1615–1868, 2 album leaves

mounted in frame, illustration: ink, colour and gold on silk; calligraphy: ink on decorated paper. Asian Collection Benefactors Fund 2008

Sumiyoshi GUKU (Japan, 1631–1705), *Episode from 'Thoroughwort flowers' with accompanying calligraphy, Chapter 30 of 'The tale of Genji'* 1650–1700, Edo (Tokugawa) period 1615–1868, 2 album leaves mounted in frame, illustration: ink, colour and gold on silk; calligraphy: ink on decorated paper. Purchased with funds provided by Joanna R Coghlan 2008

Nishikawa School (Japan), *Beauty with a cat (parody of the Third Princess)* 1750s, hanging scroll; ink, colour and mica on paper. D G Wilson Bequest Fund 2009

UNRYŪAN Kitamura Tatsuo (Japan, b1952), *Suzuribako with design of dragonfly* 2008 wood, lacquer. Purchased with funds donated by Joanna R Coghlan, Karma Abraham, Ros and Alex Hunyor, Sabrina Snow, Mary Jane Brodribb, Lesley Heath and Andrew and Ann Proctor 2008
SUB TOTAL 4 WORKS

INDIA

Sati marker 1600s–1700s, marble. Margaret Hannah Olley Art Trust 2009

SUB TOTAL 1 WORK

MALAYSIA

Peranakan wedding bed valance early 1900s, silk and gold thread embroidery. Accessioned 2008

SUB TOTAL 1 WORK

VIETNAM

It is as if Uncle Ho shares our great victory 1975, collage, gouache and ink on paper

The north strives hard to work and fight well c1968, gouache on paper

Ph-t Phuong (Vietnam), *Grow the forest, enrich the country* 1975, gouache on paper

Truong Singh (Vietnam), 2 drawings: *At present against the Americans save the country the priority of everyone* 1966, gouache on paper; *untitled (two children)* 1964, gouache on paper

Tuyan To (Vietnam), *Towards unification the north strives hard in production and in combat* c1968, gouache on paper

Trang (Vietnam), *Unification of Vietnam. The north competes by producing well and combating well* c1970s, gouache on paper.

Edward and Goldie Sternberg Southeast Asian Art Fund 2008

SUB TOTAL 7 WORKS

TOTAL ASIAN ART DEPARTMENT
14 WORKS

European art pre-1900

Michele Benedetti (Italy; England, 1745–1810) **after Henry Fuseli** (England, 1741–1825), *The apotheosis of Penelope Boothby* 1796, stipple engraving. Purchased under the terms of the Florence Turner Blake Bequest 2009

Richard Parkes Bonington (England, 1802–28), *Rue du Gros Horloge, Rouen* 1824, lithograph. Purchased under the terms of the Florence Turner Blake Bequest 2009

James Caldwell (England, 1739–?) **after Henry Fuseli** (England, 1741–1825), *Macbeth, Banquo and three witches* 1798, stipple engraving. Purchased 2008

Paul Cézanne (France, 1839–1906), *Bords de la Mame* c1888, oil on canvas. Purchased 2008 with funds provided by the Art Gallery of NSW Foundation, the Art Gallery Society of NSW and donors to the Masterpiece Fund in joint celebration of the Foundation's 25th anniversary and the 30th anniversary of Edmund Capon AM, OBE as director of the Gallery

Jean-Baptiste-Camille Corot (France, 1796–1875), 12 prints from *Douze croquis et dessins originaux sur papier autographique par Corot* 1872: *The belfry of Saint-Nicolas-lez-Arras* 1872, transfer lithograph; *The isolated tower* 1872, transfer lithograph; *The meeting in the grove* 1872, transfer lithograph; *The rider in the reeds* 1872, transfer lithograph; *The gust of wind* 1872, transfer lithograph; *Sappho* 1872, transfer lithograph; *The philosophers' retreat* 1872, transfer lithograph; *The cows' resting place* 1872, transfer lithograph; *Memory of Italy* 1872, transfer lithograph; *The mill at Cuincy, near Douai* 1872, transfer lithograph; *A family at Terracina* 1872, transfer lithograph; *Willows and white poplars* 1872, transfer lithograph. Purchased 2008

Samuel Cousins (England, 1801–87), **after Sir Edwin Landseer** (England, 1802–73), *Titania and Bottom*, engraving. Accessioned 2009

Eugène Delacroix (France, 1798–1863), *Macbeth consulting the witches* 1825, lithograph. Purchased 2008

Théodore Géricault (France, 1791–1824), *The Flemish farrier* 1821, lithograph. Don Mitchell Bequest Fund 2009

Moses Haughton (England, c1772–1848) **after Henry Fuseli** (England, 1741–1825), *The dismissal of Adam and Eve from paradise* 1805, stipple engraving. Purchased with funds provided by J S Watkins Memorial Fund 2009

F Noel, after Horace Vernet (France, 1789–1863), *Portrait of Gericault*, lithograph. Don Mitchell Bequest Fund 2009

after Lord Frederic Leighton (England, 1830–96), *The Daphnephoria*, photogravure. Accessioned 2009

Thomas Ryder (England, 1746–1810) **after Henry Fuseli** (England, 1741–1825), *Titania's awakening. A midsummer night's dream* 1803, stipple engraving. Purchased 2008

Jean-Pierre Simon (France, 1750?–1810?) **after Henry Fuseli** (England, 1741–1825), *The Tempest. Prospero, Miranda, Caliban and Ariel* 1797, stipple engraving. Don Mitchell Bequest Fund 2009

Anker Smith (England, 1759–1819) **after Henry Fuseli** (England, 1741–1825), *Flora attired by the elements* 1791, engraving. Purchased under the terms of the Florence Turner Blake Bequest 2009

John Raphael Smith (England, 1752–1812) **after Henry Fuseli** (England, 1741–1825), *Ezzelin musing over the body of his wife Meduna, slain by him for her infidelity during his absence in the crusades* 1781, mezzotint. Purchased under the terms of the Florence Turner Blake Bequest 2009
SUB TOTAL 26 WORKS

Modern and contemporary art

Stephen Bush (Australia, b1958), *I am still what I meant to be* 2009, oil on linen. Purchased with funds provided by the Art Gallery Society of NSW Contempo Group 2009

Christo (Bulgaria; United States of America, b1935), **Jeanne-Claude** (United States of America, b1935), *Wrapped vestibule project for the Art Gallery of New South Wales, Sydney* 1990, offset print, collage. Accessioned 2008

Mark Dion (United States of America, b1961), *The return (a cosmological cabinet for New South Wales)* 2008, jarrah bookcase, unopened posted

packages. Mervyn Horton Bequest Fund 2008

Tim Johnson (Australia, b1947), 10 books: *Alienation* 1976, book of 17 printed leaves on paper, ed of 100; *Be an artist* 1973, book of 70 printed leaves on paper, ed of 100; *Be an artist* 1976, book of 70 printed leaves on paper, ed of 30; *Coincidence* 1974, book of 40 leaves on paper, black and white printing on glossy paper, ed of 200; *Disclosure* 1973, book of 131 pages, black and white printing on glossy paper, ed of 300; *ESP (examples of 5 spaces in 1 place)* 1976, book of 7 printed leaves on paper, ed of 100; *Fittings* 1971, book of 14 photocopied leaves on paper ed of 90; *Public fitting* 1972, book of 43 printed leaves on paper, ed of 200; *Schooltime* 1974, book of 14 printed leaves on paper, ed of 30; *You* 1976, book of 12 printed leaves on paper, ed of 100. Accessioned 2009

Narelle Jubelin (Australia, b1960), *Ungrammatical landscape.3* 2003–09, fold-down display in two parts. Form ply with piano hinges; paint: Dulux Vinyl Matt and Acquatech gloss, black and red. Colour and distribution adapted from Ian Burn, *Left to right painting* 1965. Polymer paint on canvas, 38.5 x 64cm. A *landscape is not something you look at but something you look through* 2004–06, Madrid, 13-part sewn essay, 2003–06, petit point cotton thread over silk ground, perspex, each 15 x 20 x 2.5 cm, white lettering. Title and structure of elements adapted from Ian Burn, *Homage to Albert (south through Heavitree Gap)* 1952) 1989. Watercolour on bromide, plexiglas, wood, 30 x 23 x 10 cm, exhibited Artworkers Union Benefit, Tin Sheds, Sydney, 1989. Ian Burn is an Australian artist who formed part of the New York wing of Art & Language. Purchased in 2009 with funds from the Contemporary Collection Benefactors with the assistance of Andrew and Cathy Cameron and the support of Claire Armstrong and John Sharpe, Bambi Blumberg, Joe Catanzariti, Kemsley Brennan and Stephen Buzacott, Edmund and Joanna Capon, Ginny, Leslie and Donna Green, Jan McCulloch, Reg Richardson, Garry and Susan Rothwell, Sheryl Ryan, John Schaeffer and Tina Dalton, Penelope Seidler, Vivienne Sharpe
SUB TOTAL 14 WORKS

Photography

Miles Coolidge (Canada; United States of America, b1963), *Stool* 2006, printed 2008, type C photograph. Gift of Geoff and Vicki Ainsworth 2009

Christina Fernandez (United States of America, b1965), 2 type C photographs: *Lavanderia #1* 2002, printed 2009, type C photograph; *Lavanderia #4* 2002, printed 2009, type C photograph. Gift of Geoff and Vicki Ainsworth 2009

John Fuller (Australia, active 1980s), *Woolshed paddock* – *Cambalong* 1982, gelatin silver photograph. Accessioned 2009

Bill Henson (Australia, b1955), 2 type C photographs: *Untitled 2007.08* 2007–08, type C photograph; *Untitled 2007/08* 2007–08, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2008

Anthony Hernandez (United States of America, b1947), *Landscapes for the homeless #16* 1989–2008, cibachrome photograph on endura paper. Gift of Geoff and Vicki Ainsworth 2009

Tracey Moffatt (Australia; United States of America, b1960), 1 DVD and 1 type C photograph: *Love* 2003, colour and black and white DVD, sound, 21 mins; *The movie star: David Gulpill on Bondi Beach* 1985, printer 2002, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2008

Raquel Ormella (Australia, b1969), *Going back/volver* 2006–08, printed 2008, 44 digital prints. Purchased with funds provided by the Photography Collection Benefactors Program 2009

Edward Ruscha (United States of America, b1937), 7 books: *Every building on the Sunset Strip* 1966, 54 pages (folded), black and white photographic illustrations, accordion fold; original slipcase, silver paper over boards; white paper belly band; *Nine swimming pools and a broken glass* 1968, printed 1976, 64 pages, 10 colour photographic illustrations; *Real estate opportunities* 1970, 48 pages, 25 black and white photographic illustrations, glassine dust jacket; *Royal road test* 1967, printed 1971, 60 pages, 36 black and white photographic illustrations, spiral bound; *Thirtyfour parking lots in Los Angeles* 1967, printed 1974, 48 pages, 31 black and white photographic illustrations;

Twentysix gasoline stations 1963, printed 1969, 48 pages, 26 black and white photographic illustrations, glassine dust jacket; *Various small fires and milk* 1964, printed 1970, 48 pages, 16 black and white photographic illustrations, glassine dust jacket. Purchased with funds provided by the Photography Collection Benefactors 2008

Alfred Stieglitz (United States of America, 1864–1946), *Camera Work no 46* 1914, a photographic quarterly edited and published by Alfred Stieglitz New York, 13 hand pulled photogravures, tipped in (2 plates by Paul Haviland, 1 by Frederick H Pratt, 10 caricatures by Marius de Zayas); texts and poetry by John Weischal, Katharine Rhoades, Mina Loy, Marius de Zayas, Paul Haviland, SSS, Horace Traubel; printed gray wrappers. Purchased with funds provided by the Photography Collection Benefactors 2009

Justene Williams (Australia, b1970), *Derr sonata* 2008, video transferred to DVD, black and white, 30 mins. Purchased with funds provided by the Photography Collection Benefactors 2009

Wols (Alfred Otto Wolfgang Schulze) (Germany, 1913–51), *Jean Sindy (Abelson) with monocle* c1930, gelatin silver photograph. Alistair McAlpine Photography Fund 2008

SUB TOTAL 20 WORKS

TOTAL WESTERN ART DEPARTMENT 60 WORKS

TOTAL ALL DEPARTMENTS 151 WORKS PURCHASED

COLLECTION – GIFTS

Australian art

MADAME ANNE ATYEO

Sam Atyeo (Australia; France, 1910–90), 4 watercolours and 2 paintings: *Aix* c1970s–c80s, watercolour on ivory wove paper; *Candy* c1970s, watercolour and gouache on ivory wove paper; *Gate* c1970s–c80s, watercolour on ivory wove paper; *Gippsland* c1932, watercolour on ivory wove paper; *Rondo no 17* c1970s–c80s, synthetic polymer paint on canvas; *Shamash 22* c1970s–c80s, synthetic polymer paint on canvas

CHRISTOPHER DAY

Sir William Dobell (Australia, 1899–1970), *Dobell in his dressing gown*, pen and ink on paper

TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION

Virginia Grayson (Australia; New Zealand, b1967), *No conclusions drawn – self portrait* 2008, charcoal, watercolour, pencil and gesso on Lana paper

ANDREW DOUGLAS

Allan Mitelman (Australia, b1946), 13 drawings: *untitled* 1978, pastel, gouache on ivory wove paper; *untitled* 1981, oil with scratching out on cream wove watercolour paper; *untitled* 1987, pencil, pastel on pale grey wove paper; *untitled* 1988, pencil with scratching out on thick ivory wove watercolour paper; *untitled* 2001, watercolour, pastel on white wove paper; *untitled* 1988, pencil, pastel on white wove paper; *untitled* 1988, watercolour, pastel on thick white wove watercolour paper; *untitled* 1990, watercolour on white wove card; *untitled* 1998, pencil, watercolour on ivory wove card; *untitled* 1999, watercolour, pencil on grey laid paper; *untitled* 2000, pencil, watercolour on white wove card; *untitled* 2002, pencil, watercolour on thick white wove card; *untitled* 2004, watercolour, pen and ink on white wove card

VINCENT FANTAUZZO AND SALLY LEDGER

Vincent Fantauzzo (United Kingdom; Australia, b1979), *Heath* 2008, oil on canvas

BETTY AND BRIAN KELLY

Aleks Danko (Australia, b1950), 2 sculptures: *'just a pile of tricks'*, handmade ceramic brick; *ideas, words, processes*, ceramic plaque

Clement Meadmore (United States of America; Australia, 1929–2005), *untitled* c1961, steel and steel rod wall sculpture

VICTORIA LYNN

Elwyn Lynn (Australia, 1917–97), 2 drawings: *Table and plan* 1987, watercolour, synthetic polymer paint, pastel and collage on paper; *Tables* 1979, mixed media on paper

MISS PM MCKEE. IN MEMORY OF ROBERT 'BRUCE' FERGUSON OAM (1916–2008) IN RECOGNITION OF HIS MANY YEARS OF SERVICE TO THE COMMUNITY OF CAMDEN AND THE STATE OF NEW SOUTH WALES

Margaret Preston (Australia, 1875–1963), *Flowers* 1922, oil on cardboard

BEQUEST OF KEN MYER

George Baldessin (Italy; Australia, 1939–78), *Triptych from 'Occasional images from a city chamber'* 1975, etching, soft ground, aquatint; black ink on silver JAC laminate paper on three sheets of white wove paper

Sidney Nolan (Australia; United Kingdom, 1917–92), *Ned Kelly* 1964, colour screenprint on paper

MARGARET OLLEY

Michel Le Goff (France, b1940), *J Wolfgang Cardamatis* 1991, oil on canvas

MARGARET HANNAH OLLEY ART TRUST

Robert Barnes (Australia, b1947), *The Massey hammer* 2006, oil on canvas

JOHN OLSEN

John Olsen (Australia, b1928), *Loopy rivers, Cape York* 2007, oil on canvas

PANCONTINENTAL MINING LTD

Robert Klippel (Australia, 1920–2001), *No 728 King of Kings Well* 1988, 18 carat gold

JOCELYN AND CASSI PLATE

Carl Plate (Australia, 1909–77), 11 collages: *(15 Franco pig)* 1945, magazine paper collage and ink on thin card; *(17 James Cagney)* 1945, magazine paper collage and ink on thin card; *(32 ain't that sad)* 1945, magazine paper collage and ink on thin card; *(34 fishing)* 1945, magazine paper collage on thin card; *(37 'home sweet home')* 1945, magazine paper collage on thin card; *(38 pig and hole)* 1945, magazine paper collage on thin ivory card; *(39 pink snail)* 1945, magazine paper collage

on thin card; (43 'they won't run to seed') 1946, magazine paper collage and ink on thin card; 48 ('one pair gants') 1948, magazine paper collage on thin grey card; ('I dreamt') 1945, magazine paper collage on postcard; (washing machine) 1947, magazine and newspaper collage on thin card

JULIEN PLYOUST

James Gleeson (Australia, 1915–2008), *storm rods* (2007), etching, aquatint; dark brown ink on cream wove paper

ANA POLLAK

Ana Pollak (Australia, b1958), *Study for 'Mullet creek'* 2007, graphite on white wove paper

ALAN AND JAN REES

Lloyd Rees (Australia, 1895–1988), 130 drawings: *Approaching Scots Church*, drawing; *Argyle Cut, The Rocks, Sydney* 1916, drawing; *The Art Gallery of New South Wales* 1917, drawing; *A building with three arches, Sydney Harbour and sketch of a tower* c1918, drawing; *Burdekin House, Macquarie Street, Sydney and details*, drawing; *Cab horse and cab with horse*, drawing; *Cab horse beside raised garden*, drawing; *Cab horse in traces*, drawing; *Cart horse feeding*, drawing; *Cart horse waiting*, drawing; *City building*, drawing; *City building*, drawing; *City buildings*, drawing; *Clouds from Bond Street*, drawing; *Clydesdale and dray in Macquarie Place* 1921, drawing; *Clydesdale in harness* 1921, drawing; *Clydesdales with a dray*, drawing; *Clydesdales with a dray*, drawing; *Corner tower of a house* 1916, drawing; *Edgecliff Road, Sydney* 1917, drawing; *Gas tank, Waverton and 2 gas tank compositions* 1918, drawing; *Hamilton Street, Sydney* 1920s, drawing; *Harnessed horse with nosebag*, drawing; *Horse and cart waiting in a goods yard*, drawing; *Horse study*, drawing; *Horse waiting for work*, drawing; *Horse with man in dray*, drawing; *House by the harbour and hat* (two), drawing; *House by the water and house on a hill* 1918, drawing; *House with a tree and Landscape with cloudy sky*, drawing; *House with tree and fence*, drawing; *House with turret and chimney*, drawing; *The Lands Department building, Sydney* 1926, drawing; *Landscape with houses*, drawing; *Landscape with houses from Woollahra IV* 1918, drawing; *Landscape with pointed hill*, drawing; *Landscape with pointy hill*, drawing; *Large house with trees*,

drawing; *Macquarie Place*, drawing; *Men on benches*, drawing; *Mitchell Library* 1926, drawing; *Pair of clydesdales*, drawing; *Prize merino ram* 1918–20, drawing; recto: *A gathering in Hyde Park* verso: *The Trust Building* 1914 and arch of a bridge 1917, drawing; recto: *Argyle Cut, The Rocks* verso: *Entrance to the GPO, Brisbane* 1916, drawing; recto: *Arms pressing down and work horse with nosebag* verso: *Two work horses*, drawing; recto: *Art Gallery of New South Wales* verso: *Obelisk in Macquarie Place and study for Art Gallery of New South Wales* 1917, drawing; recto: *Backs of clydesdales* verso: *Male profile* (twice), drawing; recto: *Building details* verso: *Scene with figures and building details* 1916, drawing; recto: *Cabby waiting beside raised garden and back legs of a horse* verso: *Cab horse*, drawing; recto: *Cart horse* verso: *Horse and dray*, drawing; recto: *Chair and house plan* verso: *Composition sketches late 1920s*, drawing; recto: *City building (St Andrews Cathedral to the left)* verso: *Figure sketches*, drawing; recto: *City view with workshops* verso: *Landscape with pointed hill and sketch of landscape with pointed hill* 1918, drawing; recto: *Clydesdale with a nosebag* verso: *Men on benches in Macquarie Place*, drawing; recto: *Colonnade of Central Station* verso: *Three portraits*, drawing; recto: *Comrie fountain and tree in front of St James and street scene* [upside down] verso: *Along George Street to Queen Victoria Building* [twice] and *St James with fountain* [faint, upside down], drawing; recto: *Corner of the Lands Department building* verso: *Rocky landscape with figures* 1926, drawing; recto: *Edgecliff Road, Woollahra and 4 Edgecliff Road compositions* verso: *Houses on hillside and hillside with sand* 1917, drawing; recto: *Eucalypts and summer evening* (2 studies) verso: *Harbour sketch and three arched building, Sydney Harbour*, drawing; recto: *Furniture* verso: *Shop fittings and dummies*, drawing; recto: *Garden sketch and tree with paling fence* verso: *Dressing table*, drawing; recto: *Gas tank, Waverton and sketch of gas tank* verso: 3 compositional sketches 1918, drawing; recto: *Hillside landscape* verso: *Spring Street, Sydney*, drawing; recto: *Hilly landscape and landscape with houses* verso: *Two composition sketches for 'hilly landscape'*, drawing; recto: *Home, Baulkham Hills* verso: *Gas tank, Wollstonecraft Bay and Baulkham Hills, early morning* 1919, drawing; recto:

Horse studies verso: *Horses with dray*, drawing; recto: *Horse with nosebag and horse (head unfinished)* verso: *Three horse studies*, drawing; recto: *House and tree and building in landscape* verso: *House on hill*, drawing; recto: *House behind a fence and rounded hillside landscape* verso: *House and the hillside*, drawing; recto: *House in the landscape and sandy landscape* verso: *Bellevue Hill landscape* 1918, drawing; recto: *House with gabled roof* verso: *Chimneys and tree* (twice), drawing; recto: *Houses and trees and houses on a slope* verso: *Suburban buildings and houses and trees*, drawing; recto: *Houses and trees* verso: *Harbour sketch*, drawing; recto: *Houses with chimneys* verso: *Urn and balustrade*, drawing; recto: *In the city (GPO in the background)* verso: *Composition sketch of hill with houses*, drawing; recto: *Landscape and houses* verso: *Landscape with houses from Woollahra I* verso: *Self portraits* 1918, drawing; recto: *Landscape with houses from Woollahra II* verso: *Vase* 1918, drawing; recto: *Landscape with houses from Woollahra III* verso: *Landscape and clouds* 1918, drawing; recto: *Landscape with road* verso: *Landscape with water* 1917, drawing; recto: *Lunch break in Macquarie Place* verso: *Sketch of a man and square*, drawing; recto: *Macquarie Place with obelisk and man sitting* verso: *Trees and the obelisk*, drawing; recto: *Men relaxing on the grass* verso: *Relaxing man*, drawing; recto: *Road to house* verso: *Young model and city building*, drawing; recto: *Scots Kirk on Church Hill* verso: *A gabled house*, drawing; recto: *Shop furniture and interior* verso: *Man sketching, the harbour and the same figure and upside down*, drawing; recto: *Shop interior and fittings* verso: *Shop interiors with furniture* verso: *Boots and shoes, people, furniture*, drawing; recto: *Shop restaurant interior with grand piano and table setting* verso: *Shop restaurant with details*, drawing; recto: *Side portico of St James' Church* verso: *The house with an attic and two men in a boat* 1917, drawing; recto: *St James' Church* verso: *Small study of the Comrie fountain* 1917, drawing; recto: *St Mary's Cathedral doorway with bosses* verso: *Cathedral arches*, drawing; recto: *St Mary's Cathedral interior* verso: *Cathedral interior details including the altar*, drawing; recto: *St Mary's Cathedral, Sydney*

verso: *Semi-circular porch of the Art Gallery of New South Wales* (1917), drawing; recto: *Street of houses and trees* verso: *Landscape with water and road under railway line*, drawing; recto: *Study of horse's leg* verso: *Study of horse's legs*, drawing; recto: *The Comrie fountain in front of St James' Church* verso: *The tree beside St James' Church* 1917, drawing; recto: *The Liverpool, London & Globe Insurance Co. building* verso: *Tonal note*, drawing; recto: *The recruiting booth, Martin Place, Sydney* verso: *House in front of St Andrews Cathedral, recruiting booth and two sketches* 1918, drawing; recto: *The Trust Building and the GPO clock tower* verso: *Three small studies of houses in the landscape*, drawing; recto: *The Trust Building from King Street* verso: *Old Supreme Court, St James Road façade and two men on a park bench*, drawing; recto: *Tree in front of a house* verso: *Terrace houses and house* 1918, drawing; recto: *Tree with house with turret and chimney* 1918, drawing; recto: *Trees and columns of the Art Gallery's porch* verso: *Trees* 1917, drawing; recto: *Trees* verso: *House with an attic*, drawing; recto: *Two clydesdales with dray* verso: *House front*, drawing; recto: *Two horses* verso: *Horse and dray and two men*, drawing; recto: *Two storey home with hill behind* verso: *The two storey home with other houses and a large house and composition sketch* 1918, drawing; recto: *Two work horses* verso: *Work horse*, drawing; *Scots Kirk*, drawing; *Six drawings on a folded sheet* (a. *Harbour boathouse and harbourside building with trees*; b. *Statue of Dr John Dunmore Lang in Wynyard Park*; c. *Portion of the roof of Sydney Town Hall*; d. *Tree on a bank and water with footbridge*), drawing on paper; *Small hilly landscape and houses and harbour and houses* 1918, drawing; *Smoking chimneys by the water and funnels of a ship*, drawing; *St Mary's Cathedral, College Street, Sydney* 1917, drawing; *Steel works* 1919, pen and ink, pencil on paper; *Stone buildings with shadows and group of buildings* 1916, drawing; *Street produce stall and horse*, drawing; *Street with trees behind a fence*, drawing; *Sydney building*, drawing; *Sydney horse*, drawing; *Terrace house and large house and garden and tree*, drawing; *Terrace house with trees*, drawing; *Trees and wall*, drawing; *Trees behind a stone fence*, drawing; *The Trust Building*

from Hyde Park, drawing; *Two cart horses*, drawing; *Two clydesdales with dray in Macquarie Place*, drawing; *University of Sydney's Central Tower* 1922, drawing

JAN SENBERGS

Jan Senbergs (Australia, b1939), 31 prints: (*untitled*) 1966, colour screenprint on cartridge paper; *Architecture* 1963, colour screenprint on cartridge paper; *The chief engineer* 1965, colour screenprint on cartridge paper; *Collapsing structure* 1968, colour screenprint on cartridge paper; *Dream home* 1969, colour screenprint on offset lithographic paper; *Figure* 1965–66, colour screenprint on cartridge paper; *The flyer* 1975, colour screenprint on Torinoko paper; *Gateway* 1975, colour screenprint on Torinoko paper; *The good looking print or Harry was right* 1975, colour screenprint on Fabriano paper; *Hill* 1970, colour screenprint on offset lithographic paper; *It's not easy* 1969, colour screenprint on offset lithographic paper; *Love the stage* 1970, colour screenprint on smooth white paper; *Modern monument in colour* 1975, colour screenprint on BFK Rives paper; *Mound* 1973, colour screenprint on BFK Rives paper; *Moundhouse* 1975, colour screenprint on Torinoko paper; *Observatory I* 1968, colour screenprint on cartridge paper; *Performance, three pieces* 1975, colour screenprint on BFK Rives paper; *Structure on legs* 1975, colour screenprint on BFK Rives paper; *Structure, cloud* 1975, colour screenprint on BFK Rives paper; *Structure, red roof* 1971, colour screenprint on BFK Rives paper; *Study for 'inside a machine' (1)* 1963, colour screenprint on offset lithographic paper; *Suspended frame* 1968, colour screenprint on cartridge paper; *Three (one doubtful)* 1969, colour screenprint on offset lithographic paper; *Untitled* 1969, colour screenprint on offset lithographic paper; *Untitled 1977*, colour screenprint on Arches Satine paper; *A vision for builders* 1975, colour screenprint on Fabriano paper; *We're moving* 1971, colour screenprint on smooth white paper; *Window* 1974, colour screenprint on BFK Rives paper; *Women's buildings, University of Oregon* 1973, colour screenprint on BFK Rives paper; *Detail for 'Artificial garden'* 1968, colour screenprint on offset lithographic paper; *Objects and accessories* 1969, colour screenprint on offset lithographic paper

MARGARET SPRATT

Robert Klippel (Australia, 1920–2001), *untitled (abstract)* 1977, linocut on white wove paper
Jörg Schmeisser (Australia; Germany, b1942), *Trees and shells* 1979, etching and aquatint on ivory Hahnemühle paper

MARY FRANCES STEPHENS BEQUEST

Donald Friend (Australia, 1915–89), *untitled (lyrebird)* 1960s, pen and black ink, wash, white gouache, blue watercolour on paper

PATRICK WHITE

James Clifford (Australia, 1936–87), *Adventures of the mind* 1986, synthetic polymer paint on canvas

SUB TOTAL 212

Aboriginal and Torres Strait Islander art

TONY ALBERT

Tony Albert (Australia, b1981), *Hey ya!* (*Shake it like a polaroid picture*) 2007, 5 panels: type C photograph

GENEVIEVE GRIEVES

Genevieve Grieves (Australia, b1976), *Picturing the old people* 2005, five channel video installation and single channel audio, 12:55 mins, colour, sound

PAPUNYA TULA ARTISTS

Martin Tjampitjinpa (Australia, mid 1960s–2007), *Untitled* 2007, synthetic polymer paint on canvas

MARGARET TUCKSON

Unknown (Australia), 2 ceremonial objects: *untitled (a lily totem)* c1950s, paperbark, string, feathers, resin and natural pigments; *untitled (bird)* c1960s, paperbark, wood, string, feathers, resin and natural pigments

SUB TOTAL 5 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 217 WORKS

Asian art

CHINA

PETER ELLIOTT
Henan Blackware, *Bowl* Song dynasty 960–1279, stoneware with dark brown glaze

W R GEDDES

ZHANG Xiong (China, 1803–86), *Picture of a cat and a butterfly after Jiang Nansha* Qing dynasty 1644–1911, hanging scroll, ink and colour on paper

JAMES HAYES

ZHANG Bailing (China, d1815), *Couplet in running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper
Dai Xi (China, 1801–post 1860), *Landscape after the brush method of juran* 1856, fan; ink on paper

HUANG Danshu (China, 1757–1808), *Couplet in running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper

BAO Jun (China, 1797–1891), *Poem in running script* Qing dynasty 1644–1911, set of six hanging scrolls; ink on paper

LU Runxiang (China, 1841–1915), *Couplet in running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper

RU Shan (China, 1815–post 1885), *Couplet in running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper
ZHAO Shouquan (China, 1858–early 1900s), *Couplet in seal script*, pair of hanging scrolls; ink on paper

PAN Silian (China, 1820–80), *Couplet in running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper

QIU Songkang (China, active 1860–70), *Couplet in running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper

YANG Sukan (China, 1880–1942), *Poem in running script*, hanging scroll; ink on paper

DENG Tao (China, active 1860–70), *Landscape*, hanging scroll; ink and colour on paper

SHANG Yanliu (China, 1875–1963), *Couplet of Lu You's poem in semi cursive script* c1955, pair of hanging scrolls; ink on paper

Yongxing (China, 1752–1823), *Couplet in regular-running script* Qing dynasty 1644–1911, pair of hanging scrolls; ink on paper

SHEN Yuhuan (China, died post 1950), *Lotus and a poem in running script*, fan; ink and colour on paper

ZHU Ruzhen (China, 1870–1942), *Couplet in regular script (named side only)*, hanging scroll; ink on paper

PETER MULLER

Yangshao, *Storage jar* Neolithic period 10,000–c2100 BCE, earthenware with mineral pigments

BEQUEST OF KENNETH MYER

1 bronze, 1 lacquer, 2 ceramics: China: *Mirror with TLV design*, c200 BCE, bronze; *Qingbai ware bowl* Song dynasty 960–1279; *Yue ware jar*, Song dynasty 960–1279;

Japan: *Tea caddy with peony design* 1800s, lacquer

DAISY L PANG

Unknown (China), Vase Ming dynasty 1368–1644, amber decorated with carved vine and ivy leaves

BEQUEST OF JAMES PLIMSOLL
Saucer with embossed pair of fish 1100s, Song dynasty 960–1279, celadon

SHU CHUANXI

SHU Chuanxi (China, b1923), 2 paintings: *Lotus* 1986, hanging scroll; ink and colour on paper; *Mist upon the lotus pond* 1984, hanging scroll; ink and colour on paper

WU JIYUAN

Gansu Province, *Amphora with saddle-shaped mouth* 1300s–1000s BCE, earthenware

JASON YEAP

Kim Hoa TRAM (Australia; Vietnam, b1959), *Returning to original nature* 2004, hanging scroll; ink on paper

SUB TOTAL 28 WORKS

INDIA

MICHAEL HOBBS
Rajasthan, *Portrait of Sikh prince* 1700s, opaque watercolour on paper

SHEILA PALMER

Thanjavur (Tanjore), Tamil Nadu, **Company school** (India, established late 1700s, closed late 1800s), 3 watercolours: *Fish vendor* 1800s, opaque watercolour on paper; *Goldsmith* 1800s, opaque watercolour on paper; *Gujarati man* 1800s, opaque watercolour on paper

SUB TOTAL 4 WORKS

INDONESIA

PETER COURT AND FAMILY IN MEMORY OF DEE COURT
Borneo, *Ba' (baby carrier)* 1900s, fibre, wood, cotton, beads, bone, shell and other material

SUB TOTAL 1 WORK

JAPAN

SHONA BARKER

Adachi/Shōsai GINKŌ (Japan, active 1870–1900), 5 prints: *untitled* from the series *Manners and customs of the five seasonal festivals* 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; *untitled*

from the series *Pictures of ladies' etiquette* 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; *Sewing lesson* 1887, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; *Short biography of Murasaki Shikibu* 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; *Tea ceremony* from the series *Pictures of ladies' etiquette* 1890, Meiji period 1868–1912, concertina album, triptych, colour woodblock print

Toyohara (Yôshû) CHIKANOBU (Japan, 1838–1912), 3 prints: *untitled* from the series *Pictures of ladies' etiquette* c1893, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; *untitled* from the series *Pictures of ladies' etiquette* 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print; *Spring amusements for noble daughters* 1891, Meiji period 1868–1912, concertina album, triptych, colour woodblock print

JAMES HAYES

Utagawa KUNISADA I / TOYOKUNI III (Japan, 1786–1864), 5 prints: *Actor Iwai Shijaku as a maid* c1805–10, colour woodblock print; *Actor Sawamura Toyosuke in the role of Seigen Ama* 1863, colour woodblock print; *Courtesan Matsushima of Sano Matsubaya with 2 kamuro* c1811–15, colour woodblock print; *Courtesan Yûgiri of Ogiya* c1847–50, colour woodblock print; *Lady Toda and Oboshi Yûranosuke* from the series *Stories about individuals in the history of Chûshingura (Ch shingura meimei den)* 1855, colour woodblock print

Utagawa TOYOKUNI II (Japan, 1777–1835), *Courtesan Masuharu of the Matsubaya compared to Mt Matsuchi of 'Ten famous views of Edo'* from the series *A comparison of beauty (bijin awase)* c1820, colour woodblock print

Utagawa school (Japan), 2 prints: *Courtesan Nagao of Owariya (in Edomachi 10-chome, Shin-Yoshiwara)* 1850s, colour woodblock print; *Courtesan Shigeoka of Okamoto-ô (in Kyômachî 1-chome, Shin-Yoshiwara)* 1850s, colour woodblock print

MASA HIRAOKA IN MEMORY OF HIS WIFE SETSUKO HIRAOKA
5 textiles: *Baeiju (rice age) 88th birthday celebration costume*, red hood with rice plant design; *Kanreki 60th birthday celebration costume*, red hood and coat; *Aged*

lady's formal beige coloured visiting kimono with arabesque pattern with obi and obijime, cotton; *Aged lady's formal dark blue visiting kimono with hollyhock leaf pattern with obi*, cotton; *Young boys formal cotton haori (coat)*, cotton

LESLEY KEHOE

5 textiles: *Comb with plant design* early 1900s, black, red and green lacquer on wood; *Incense burner with design of chrysanthemum and open work silver lid* late 1800s, Meiji period 1868–1912, wood, gold *maki-e*, silver; *Miniature armour box (karabitsu) with design of cranes on a fan-shape reserve* late 1800s–early 1900s, Meiji period 1868–1912, wood, gold lacquer, *aogai* and metal inlay; *Set of comb and hair pin with design of crows and herons* 1800s, Edo (Tokugawa) period 1615–1868, wood, gold and black lacquer; *Set of comb and hair pin with designs of manservants (yakko-san) and bamboo* late 1800s, Edo (Tokugawa) period 1615–1868, Meiji period 1868–1912, wood, gold, black and red lacquer

Tanaka Hyo'ami (Japan, active 1900–50), *Kashiki (tray for tea sweets)* early 1900s, Taishô period 1912–26, *kanshitsu* (dry lacquer), silver lacquer finish

Tosa School (Japan), *Six scenes from 'The tale of Genji'* 1700–50, pair of six-fold screens; ink, colour, gold and *gofun* on paper

LESLEY KEHOE GALLERIES

UNRYÛAN Kitamura Tatsuo (Japan, b1952), *Lotus leaf* 2006, *kanshitsu* (dry lacquer), gold, green and yellow lacquer and gold on wood, quartz crystal drops

REV MUNEHARU KUROZUMI

SARAGAYA Hisako (Japan, b1926), *Flower vase* 2008, earthenware with grey glaze and abstract decor

ALAN LLOYD

Tomioka EISEN (Japan, 1864–1905), *Hidden in deep mountains* 1900, *kuchi-e* woodblock print; ink and colour on paper

HELEN MOON

Utagawa KUNISADA I / TOYOKUNI III (Japan, 1786–1864), *Chapter 25, Fireflies* from the series *Faithful depictions of the figure of the Shining Prince* c1851, colour woodblock print

PETER MULLER

2 hanging scrolls: *Seated Dainichi Nyorai of the Matrix realm* 1700s–1800s, Edo (Tokugawa) period 1615–1868, hanging scroll; ink,

colour and gold on silk; *Yakushi Nyorai triad* 1600s–1700s, Edo (Tokugawa) period 1615–1868, hanging scroll; ink, colour and gold on silk

BEQUEST OF KENNETH MYER

Red lacquer box 1900s, lacquer
Reika IWAMI (Japan, b1927), *Mizu no kage* 1976, woodcut
MUNAKATA Shikô (Japan, 1903–75), *Girl*, woodcut
OGATA Gekkô (Japan, 1859–1920), *Beauty with a fan* 1800s, woodcut
ONO Tadashige (Japan, 1909–90), 2 woodcuts: *untitled* 1970s, woodcut; *untitled* 1970s, woodcut
SEKINO Jun'ichiro (Japan, 1914–88), 3 woodcuts: *Geisha with ace of hearts*, woodcut; *Mitsuke on the Tokkaido* 1970s, woodcut; *untitled (village scene)* 1970s, woodcut
SHINODA Tôkô (Japan, b1913), *Arrived wind* 1970s, woodcut

BEQUEST OF JAMES PLIMSOLL
Meiping vase in Korean style 1900–50, porcelain

HARADA Minoru (Japan, b1941), *Vase* 1950–2000, earthenware; *Kiyomizu-style*

Andô/Utagawa HIROSHIGE (Japan, 1797–1858), *Fullmoon at Takanawa* from the series *Famous places of the eastern capital* 1831–32, colour woodblock print

Clifton KARHU (Japan, b1927), *Winter trees, Katsura* 1982, colour woodblock print

KAWADA Kan (Japan, 1927–99), *Path in Takahata village* 1980, colour woodblock print

Gerd Knäpper (Germany, b1943), *Vase* 1980s, earthenware

NAKAJIMA Masao (Japan), *E-Shino vase with design of flying geese*, earthenware

ÔHARA Shôson (1877–1945), *Flying geese* 1930s, colour woodblock print

OHI Toshiro (Japan, b1926), *Tea cup* 1950–2000, earthenware with ohi amber glaze

Rozan (Japan), *Vase with design of ivy* 1900–50, porcelain

SAITÔ Kiyoshi (Japan, 1907–97), *Persimmon tree in Ezu* 1981, colour woodblock print

TAKEKAWA Akihiko (Japan, b1943), *Buddhist hall* 1981, colour woodblock print

BARBARA WHITE

Toyohara KUNICHIKA (Japan, 1835–1900), *Chapter 19, Usugumo* from the series *Genji gojûyon jô (54 modern feelings matched with the 54 chapters of Genji)* c1884,

Meiji period 1868–1912, colour woodblock print

SUB TOTAL 57 WORKS

KOREA

CHOSUN GALLERY

Tray table (soban) with dodecagonal top and 'tiger' legs late 1800s, white cedar
SUB TOTAL 1 WORK

NEPAL

J A AND H D SPERLING

Garuda 1800s, gilt copper alloy
SUB TOTAL 1 WORK

THAILAND

PETER SKILLING

Thap Than district, Uthai Thani province, *Pha yan (talismanic cloth)* 2007, cotton

SUB TOTAL 1 WORK

TIBET

J A AND H D SPERLING

1 piece of metalwork, 2 sculptures and 11 ceremonial top and 'tigers': *A two part belt buckle or harness fitting depicting a pair of snow lions, silver(?)*; *Image of Tzongkhapa* early 1700s, partial gilt bronze; *Vajrasattva* c1200s–1300s, bronze with silver and copper inlay; *Amulet box (gau)* c1700s–1800s, carved amber plaque, outer edge studded with sky-blue turquoises; wrapped terracotta piece inside box; *Amulet box* early 1900s, low-grade silver decorated with 5 bullet casings, coral bead; *Apron* 1700s–1800s, bone; *Butter lamp* early 1900s, copper inlaid with silver; *Censer* 1800s–1900s, beaten silver; *Circular amulet box* 1800s, box of silver and copper(?) decorated with a turquoise bead, wrapped terracotta medallion inside box, paper prayers; *Flint case* 1800s–1900s, leather with a metal striker, copper repousse; *Human bone collar* c1500s–1700s, human bone; *Set of four miniature enthronement implements*, silver; *Skull crown* 1800s, bone; *Skull crown* 1800s, bone

SUB TOTAL 14 WORKS

TOTAL ASIAN ART DEPARTMENT
107 WORKS

European art pre-1900

MARGARET SPRATT

Blair Hughes-Stanton (England, 1902–81), *The model* 1926, wood engraving

SUB TOTAL 1 WORK

Modern and contemporary art

GEOFF AND VICKI AINSWORTH

Mona Hatoum (Lebanon; England, b1952), *Bukhara (red)* 2007, wool and cotton

JOHN BEARD

John Beard (Wales; Australia, b1943), *Sphinx* 2007, oil and wax on linen

ADAM CULLEN

Adam Cullen (Australia, b1965), *Residual paroxysm of unspoken and extended closures interrogated by a malady of necrogenic subterfuge with a nice exit* 1993, 2008, television, air-conditioning filters, rubber, fiberglass bath, disposable nappies, various adhesives, glass-filament adhesive tape, pharmaceutical apparatus, wood, plastic/paper, sheeting, timber, varnish, mucus, ink

MICHAEL HOBBS

Imants Tillers (Australia, b1950), *52 displacements (no 2)* 1979–80, gouache on canvas, framed text panel

JOHN KALDOR

Antoni Miralda (Spain; France, b1942), *Coloured bread* 1973, colour photo screenprint

BRIAN AND BETTY KELLY

Alan Davie (Scotland, b1920), *Zurich improvisations XII* 1968, colour lithograph

TUSCHIYA KIMIO

TUSCHIYA Kimio (Japan, b1955), *untitled (sleepers installation)* 1998, railway sleepers

SUB TOTAL 7 WORKS

Photography

CHRISTINE CORNISH

Christine Cornish (Australia, 1946), *Threshold* 2004, 10 pigment prints mounted on aluminium

BONITA ELY

Bonita Ely (Australia, b1946), 9 photographs from the series *The Murray's edge 2007–8* 2007–08: 1. *Murray headwaters* 2008, 14 unique ink jet prints; 2. *Near Corryong* 2007, 8 unique ink jet prints; 3. *Barmah Forest* 2007, 9 unique ink jet prints; 4. *Lake Boga* 2008, 5 unique ink jet prints; 5. *Near the Murrumbidgee Murray junction* 2007–2008, 12 unique ink jet prints; 6. *Robinvale, Euston*

2007–2008, 4 unique ink jet prints; 7. *Bottle Bend near Mildura* 2008, 11 unique ink jet prints; 8. *Near Swan Reach, South Australia* 2007, 12 unique ink jet prints; 9. *The Murray's Estuary: Lake Alexandrina, Lake Albert, the Coorong* 2007, 10 unique ink jet prints

JACKY REDGATE

Jacky Redgate (England; Australia, b1955), 4 photographs from the series *Naar het Schilder-boeck 1984–85* 1984–85: *The world turns on his thumb* 1984, gelatin silver photograph, matt with ink stamp, sandblasted glass; *He swims against the stream* 1985, gelatin silver photograph, matt with ink stamp, sandblasted glass; *The hen feeler #2* 1985, printed 2004, gelatin silver photograph, matt with ink stamp, sandblasted glass; *He fills in the ditch after the calf has drowned* 1985, gelatin silver photograph, matt with ink stamp, sandblasted glass

JUAN ROBERSON

Francis J Mortimer (England, 1874–1944), 6 photographs: *Britannia's realm* 1910, relief halftone print; *untitled (portrait of F J Mortimer)* 1921–34, relief halftone print; *untitled (study for Shipwrecked / lest we forget - an eye for an eye; a tooth for a tooth - family in boat)* 1917–19, composite collage: gelatin silver photographs, oil paint, gouache; *untitled (study for untitled [little girls with buckets & spades])* 1911–12, composite collage: gelatin silver photographs, gouache; *untitled (study for All's well - ship's crew and battleship destroyer)* 1917, composite collage: gelatin silver photographs, oil paint, gouache; *untitled (study for The wreck / the trail of the Huns - lifeboat crew attending shipwreck)* 1916, composite collage: gelatin silver photographs, gouache

FRANCES TURNER

attrib J Craig Annan (Scotland, 1864–1946), *untitled (portrait of F J Mortimer)* 1913, carbon print photograph

SUB TOTAL 21 WORKS

TOTAL WESTERN ART DEPARTMENT 29 WORKS

TOTAL ALL DEPARTMENTS 353 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2008–09: 504

COLLECTION – LOANS

* Renewed loans

Works lent to the Gallery

*PRIVATE COLLECTION

George W Lambert, *Archibald A Rankin* 1925, oil on canvas

*PRIVATE COLLECTION

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

MAXIMILLIAN HUGHES

Standing Buddha 8th century CE, bronze

ANONYMOUS LOAN

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

PRIVATE COLLECTION

Pierre-Auguste Renoir, *Jeune femme se baignant* 1888, oil on canvas

GIUSEPPE PENONE

Giuseppe Penone, *Idee di pietra* 2004, bronze and natural river stone

PRIVATE COLLECTION

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

*PRIVATE COLLECTION

Judy Cassab, *Landscape* 1961, oil on hardboard

*NELSON MEERS FOUNDATION

Sidney Nolan, *Giggle Palace* 1945, ripolin enamel and oil on hardboard

*MRS J FINDLAY

Horse and rider, earthenware
Lady polo player, earthenware
Male polo player, earthenware

*SATIS ARNOLD

ZHANG Daqian, *Homeward passing through the stone gate at dusk* 1974, colour lithograph

ZHANG Daqian, *Mountain monastery by the waterfall* 1974, colour lithograph

ZHANG Daqian, *Peonies* 1974, colour lithograph

ZHANG Daqian, *Shrike amidst the autumn leaves* 1974, colour lithograph

ZHANG Daqian, *Hanging gibbon over the autumn stream* 1974, colour lithograph

ZHANG Daqian, *Cinnabar lotus* 1974, colour lithograph

ZHANG Daqian, *Lotus* 1973, colour lithograph

ZHANG Daqian, *Persimmons* 1973, colour lithograph

ZHANG Daqian, *Village in the mountains* 1973, colour lithograph

ZHANG Daqian, *Village in the mountains* 1973, colour lithograph

ZHANG Daqian, *Temple in the mountains* 1973, colour lithograph

ZHANG Daqian, *Lotus* 1973, colour lithograph

MR AND MRS SCOTT REID

Ritual vessel ding, bronze

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

PRIVATE COLLECTION

Lord Frederic Leighton, *An athlete wrestling with a python*, white marble

Lord Frederic Leighton, *Athlete struggling with a python*, bronze

Lord Frederic Leighton, *The sluggard*, bronze

*VICTORIA BRIEN AND DEREK SICKLEN

Unknown, *Confucius and his seventy-two disciples* 15th–17th century, handscroll; ink and colour on silk

JAMES OSWALD FAIRFAX

Three scenes from 'The tale of Genji' late 19th century, single six-fold screen; ink, colour and gold on paper

PRIVATE COLLECTION

Justin O'Brien, *Portrait of a young man (Martin Sharp)* (1959), oil on paper on hardboard

PRIVATE COLLECTION

Ritual vessel 'you' 13th–11th century BCE, bronze

Ritual vessel 'bu' 13th–11th century BCE, bronze

Ritual vessel 'he' 770–476 BCE, bronze

Ritual vessel 'dun' 475–221 BCE, bronze

*PRIVATE COLLECTION

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

*JOHN KILEY AND EUGENE SILBERT

Bill Henson, *Untitled 1997/2000* 1997–2000, type C photograph

COLIN MCDONALD

Sword: Daisho Koshirae

Sword: Taikei Naotane Ko Wakizashi 1845

Kuniyasu, *Sword: Horikawa Kuniyasu Katana* 1596

Sword: Bizen Sukesada Katana 1578

attrib Naohide, *Sword: Soji Naohide Tanto (plus koshirae)* 1861

Suō Muratoshi, *Sword: Suo Moritoshi Katana (plus koshirae)* 1849

Akasaka Senjuin, *Sword: Akasaka Senjuin Katana* 1450

Sword: Michitsu Tanto (plus koshirae) 1680

Sword furniture: Goto Ichijo Kozuka

Gotō Mitsukuni, Sword guard: Goto Mitsukuni (Goto school) 17th–19th century

Sword guard: Iron Masachika (Ito school)

Sword guard: Iron Masayoshi (Ito school)

Hamano Noriyuki, *Sword furniture: Shakudo Menuki (shells) (Hamano school)*

Suruga Takaoki, *Sword guard: Iron Suruga Takaoki (goose and grass)* 17th–19th century

Ishiguro Teruaki, *Sword guard: Shakudo Ishiguro Teruaki (gold rim)*

Sword furniture: Shakudo Kogai (Ko-Goto) (Dragon and Ken)

Masatsune III, *Sword furniture: Shakudo Masatsune III (Ishiguro school)*

Sword furniture: Shakudo Ichiju (Ishiguro school)

Sword furniture: Guri-bori fuchi-kashira c1780

*PRIVATE COLLECTION

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

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

Neo Rauch, *Marznacht* 2000, oil on paper

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

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

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

Neo Rauch, *Gebot* 2002, oil on canvas

Dieter Roth, *Insel*

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

*POWERHOUSE MUSEUM

Jingdezhen ware, *Armorial plate bearing the arms of Booth impaling Irvine of Drum* c1723, porcelain with 'rouge de fer' enamel; gilt *Altar vase ('zun')* 1796–1820, porcelain; monochrome blue enamel glaze

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

Cup 700–750, earthenware with sancai (three colour) glaze

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

Seto ware tea caddy 18th century, stoneware

Seto ware tea caddy 18th century, stoneware

Seto ware tea caddy 18th century, stoneware

MICHAEL RILEY FOUNDATION

Michael Riley, *Avril* 1986, gelatin silver photograph

*AUSTRALIAN MUSEUM

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

NEWCASTLE REGION ART GALLERY

YAGI Kazuo, *Applause space* 1974, black-fired earthenware

YAGI Kazuo, *Design plan (Face)* 1977, black-fired earthenware

PRIVATE COLLECTION

James Gleeson, *The Peregrin Codex* 1983, bound book of 22 decalcomanias with collage

Works lent by the Gallery

NATIONAL GALLERY OF AUSTRALIA, ACT

Richard Larter: a retrospective 03.07.08 to 17.09.08

Richard Larter, *Dithyrambic painting no 6* 1965, synthetic polymer paint on hardboard

Richard Larter, *Mr No, the rat fink censor* 1965, synthetic polymer paint on hardboard

Richard Larter, *Prompt Careb and how we never learn* 1975, synthetic polymer paint on canvas

NATIONAL LIBRARY OF AUSTRALIA, ACT

A modern vision: Charles Bayliss photographer 1850–1897 11.07.08 to 26.10.08

Charles Bayliss, *Macquarie Chair* c1885, albumen photograph

Charles Bayliss, *Bourke* 1886, albumen photograph

Charles Bayliss, *A reach on the Darling* 1886, albumen photograph

Charles Bayliss, *Wool-washing at Gundabooka Station, Darling River* 1886, albumen photograph

Charles Bayliss, *Junction of Darling and Warrego Rivers (first view)* 1886, albumen photograph

Charles Bayliss, *View from Dunlop Range, near Louth, Darling River (looking south)* 1886, albumen photograph

Charles Bayliss, *Homestead, Dunlop Station, Darling River* 1886, albumen photograph

Charles Bayliss, *Group of local Aboriginal people, Dunlop Station* 1886, albumen photograph

Charles Bayliss, *Bullock teams at Wilcannia* 1886, albumen photograph

Charles Bayliss, *Mob of 1000 bullocks crossing Darling River, near Wilcannia (first view)* 1886, albumen photograph

Charles Bayliss, *Waterworks, Wilcannia* 1886, albumen photograph

Charles Bayliss, *Group of local Aboriginal people, Chowilla Station, Lower Murray River, South Australia* 1886, albumen photograph

Charles Bayliss, *Overland Corner, Lower Murray, South Australia* 1886, albumen photograph

NATIONAL GALLERY OF AUSTRALIA, ACT

Picture paradise: Asia-Pacific photography 1840–1940s 11.07.08 to 09.11.08

YAMAWAKI Iwao, *Untitled (glass abstraction)* 1930–1932, gelatin silver photograph

F R Ratnagar, *Evening in the hills* 1937, gelatin silver photograph

Dorothea Lange, *White angel breadline, San Francisco* 1932 {printed 1940s}, gelatin silver photograph

POWERHOUSE MUSEUM, NSW

Modern times Powerhouse Museum, NSW 01.08.08 to 08.02.09

Heide Museum of Modern Art, VIC 23.03.09 to 12.07.09

State Library of Queensland, QLD 31.07.09 to 25.10.09

Grace Cossington Smith, *Rushing* c1922, oil on canvas on paperboard

Ludwig Hirschfeld-Mack, *Dark red abstract lines* 1937, oil on canvas on plywood

Weaver Hawkins, *Jitterbugs* 1945, oil on canvas

Rayner Hoff, *Decorative portrait – Len Lye* 1925, marble

Frank Hinder, *Subway, Wynyard* 1948, tempera on hardboard

Margaret Preston, *Implement blue* 1927, oil on canvas on hardboard

Margaret Preston, *Adina* c1946, colour screenprint on wool

Peter Purves Smith, *New York* 1936, oil on canvas

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

Stanislaus Ostoja-Kotkowski, *Sunrise* c1965, collage and synthetic polymer paint on aluminium

Frank Hinder, *Dark image* 1967, luminal kinetic: electric motors, coloured lights, tinted perspex, glass

Roy de Maistre, *Rainbow scale. D# Minor – F# Minor*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale. E & A*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale. E – G*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale. E & F*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale. G Major & A Minor*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale. C# – Eb*, coloured crayon, pencil

Ludwig Hirschfeld-Mack, *Abstract composition* 1921, colour woodcut, black, blue, red, yellow and beige on ivory laid paper

Ludwig Hirschfeld-Mack, *Reaching the stars* 1922, colour lithograph, black, dark blue, light blue, fawn and yellow on thin cream mulberry paper

Ludwig Hirschfeld-Mack, *The world to come* 1940, pencil, watercolour on ivory wove paper, varnish

Frank Hinder, *Abstract* 1933, pencil and watercolour on paper

Frank Hinder, *Carnival* 1944, pencil, tempera on white wove paper

Frank Hinder, *Space perspective* 1961, ink and wash on graph paper

Frank Hinder, *Space lab* 1967, watercolour

Margel Hinder, *Six studies for abstract sculptures*, pencil (one with coloured chalk)

Margel Hinder, *Two studies for abstract sculptures*, pencil (one with coloured chalk), on tracing paper

Margel Hinder, *Six studies for abstract sculptures*, pencil on tracing paper

Margel Hinder, *Eight studies for abstract sculptures* 1966, pencil, pastel on tracing paper

Margel Hinder, *Eight studies for abstract sculptures*, pencil on tracing paper

Margel Hinder, *Six studies for abstract sculptures*, pencil on tracing paper

Margel Hinder, *Four studies for abstract sculptures*, pencil on tracing paper

Irene Bayer, *Portrait of Grit Kallin, Bauhaus Dessau* 1928, gelatin silver photograph

Grit Kallin-Fischer, *Eduard Fischer on Mart Stam chairs, Bauhaus Dessau* 1928, gelatin silver photograph, vintage

Max Dupain, *Sunbaker* 1937 {printed later}, gelatin silver photograph

Max Dupain, *Untitled (nude with pole)*, gelatin silver photograph

Max Dupain, *Illustration for Kelvinator advertisement* 1936 {printed later}, gelatin silver photograph

Stanislaus Ostoja-Kotkowski, *Nymphex* 1970s {printed later}, gelatin silver photograph from electronic image

SCOTTISH NATIONAL GALLERY OF MODERN ART, SCOTLAND

Tracey Emin

Scottish National Gallery of Modern Art, SCOTLAND
02.08.08 to 09.11.08

Centro de Arte Contemporáneo de Málaga, SPAIN

28.11.08 to 22.02.09
Kunstmuseum Bern, SWITZERLAND
10.03.09 to 21.06.09

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

S H ERVIN GALLERY, NSW

Yin-Yang: China in Australia
08.08.08 to 28.09.08

Ian Fairweather, *Tea garden, Peking* c1936, oil on cardboard

Ian Fairweather, *Chinese mountain* 1933, oil and gouache on cardboard

Ian Fairweather, *West Lake, Hangchow* 1933, oil and gouache on paper on canvas on cardboard

Ian Fairweather, *Landscape near Peking* 1935, oil on cardboard

Margaret Preston, *I lived at Berowra* 1941, oil on canvas

Margaret Preston, *Grey day in the ranges* 1942, oil on hardboard

Margaret Preston, *Begonia* c1935, woodcut, black ink on thin ivory laid Japanese paper

HISTORIC HOUSES TRUST OF NEW SOUTH WALES, NSW

Lost gardens of Sydney

Museum of Sydney, NSW
09.08.08 to 30.11.08

Maurice Felton, *Portrait of Mrs Alexander Spark* 1840, oil on canvas

ART GALLERY OF SOUTH AUSTRALIA, SA

Misty moderns: Australian tonalism 1915–1950

Art Gallery of South Australia, SA
14.08.08 to 19.10.08

McClelland Gallery, SA
16.11.08 to 01.02.09

National Gallery of Australia, ACT
20.02.09 to 26.04.09

Hazelhurst Regional Gallery and Arts Centre, NSW
09.05.09 to 21.06.09

University Art Museum, QLD
17.07.09 to 13.09.09

Newcastle Region Art Gallery, NSW
09.10.09 to 29.11.09

Percy Leason, *Flowers* 1922, oil on paperboard

Percy Leason, *Self portrait* 1922, oil on cardboard

A M E Bale, *Last of the season* 1921, oil on canvas

Roland Wakelin, *Self portrait* 1920, oil on paperboard

Roy de Maistre, *Still life* c1922, oil on paper on paperboard

Arnold Shore, *The park* 1941, oil on cardboard

IVAN DOUGHERTY GALLERY, NSW

Colour in art – revisiting 1919

Ivan Dougherty Gallery, NSW
21.08.08 to 27.09.08

Heide Museum of Modern Art, VIC
23.03.09 to 12.07.09

State Library of Queensland, QLD
25.07.09 to 20.11.09

Roland Wakelin, *Synchromy in orange major* 1919, oil on cardboard

Roland Wakelin, *Causeway, Tuggerah* 1919, oil on paper on paperboard

Roland Wakelin, *Berry's Bay* 1919, oil on paperboard

Roy de Maistre, *Colour keyboard* c1919, oil, pencil on cardboard

Roy de Maistre, *(Colour chart)* c1919, oil on cardboard

Roy de Maistre, *(A set of colour discs, scales, wheels)* c1919, oil on paperboard

Roy de Maistre, *Rhythmic composition in yellow green minor* 1919, oil on paperboard

Roy de Maistre, *Colour music* c1934, gouache, music roll

Roy de Maistre, *Indigo F*, gouache, pencil on paper

Roy de Maistre, *Green D*, watercolour, gouache and pencil on paper

Roy de Maistre, *Yellow green (C# Minor)*, oil and pencil on paper

Roy de Maistre, *Violet blue F#*, watercolour and pencil on paper

Roy de Maistre, *Rainbow scale (Exhibit I)*, coloured crayon, pencil on cream card

Roy de Maistre, *Rainbow scale (Exhibit II)*, coloured crayon, pencil on cream card

Roy de Maistre, *Rainbow scale (Exhibit III)*, coloured crayon, pencil on cream card

Roy de Maistre, *Rainbow scale (Rainbow again)*, coloured crayon, pencil on cream card

Roy de Maistre, *Rainbow scale. A – C Majors*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale E – D#*, c1930s, coloured crayon, pencil

Roy de Maistre, *Rainbow scale E – G#*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale E – B*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale E & C*, coloured crayon, pencil

Roy de Maistre, *Rainbow scale E & A#*, coloured crayon, pencil

IVAN DOUGHERTY GALLERY, NSW

Ralph Balson – Anthony Hordern Gallery 1941

21.08.08 to 07.09.08

Ralph Balson, *Painting* 1941, oil on paperboard

ANNE AND GORDON SAMSTAG MUSEUM OF ART, SA

William Kentridge: *tide table*
29.08.08 to 17.10.08

William Kentridge, *Tide table* 2003, animated 35mm film, video and DVD transfer, sound
8 mins 53 secs

BALLARAT FINE ART GALLERY, VIC

The naked and the nude
13.09.08 to 07.12.08

Arthur Fleischmann, *Kneeling girl* 1937, wood

Rayner Hoff, *Australian Venus* c1927, Angaston marble

Sir William Dobell, *The duchess disrobes* 1936, oil on plywood

Arthur Boyd, *The expulsion* 1947–48, oil on hardboard

Frank Hodgkinson, *Sensuality* 1971, charcoal

Nora Heysen, *Male nude in moonlight*, charcoal, white chalk on blue paper

Janet Cumbrae Stewart, *The model disrobing* 1917, pastel on paper

Charles Meere, *Cartoon for 'Australian beach pattern'* 1939, pencil, pen and black ink, squared on ivory wove paper

Eric Wilson, *Seated female nude, front view* c1938, crayon

Justin O'Brien, *Venus no 1* 1988, oil on canvas

ALBURY REGIONAL ART GALLERY, NSW

Step right up

Albury Regional Art Gallery, NSW
10.10.08 to 04.01.09

Wollongong City Gallery, NSW
12.12.08 to 25.01.09

David Strachan, *Sketchbook (thirty-four sketches of circus figures, female figures, abstract landscapes)*, bound sketchbook: 31 leaves, 34 drawings, mixed media on cream wove paper

David Strachan, *Clown and magician* 1947, pen and black ink, wash

Dorrit Black, *The acrobats* 1927–1928, colour linocut, yellow, green and black ink on ivory mulberry paper

BATHURST REGIONAL ART GALLERY, NSW

Themes and variations: Australian drawings from the collection of the Art Gallery of NSW
17.10.08 to 30.11.08

George Coates, *Head study of a bearded man* c1895, pencil, pen and sepia ink

George W Lambert, *H Desbrowe Annear* 1921, pencil on off-white wove paper

- Nora Heysen**, *Self portrait* 1926, pencil on white paper
- Nora Heysen**, *Native of New Guinea* c1945, pen and red ink, carbon pencil
- Thea Proctor**, *Girl with gloves* c1928, pencil on cream wove paper
- Donald Friend**, *African boy* 1939, pen and ink, wash
- Donald Friend**, (*Study of a landscape*) 1932, pencil
- Donald Friend**, *Casuarinas* 1948, pen and ink, wash
- Donald Friend**, *Youth, death and the maiden* c1965, pen and brown, black and red ink, wash, watercolour, white gouache on buff wove paper
- Donald Friend**, *Boy* 1972, ballpoint pen
- Douglas Dundas**, *Portrait of Joshua Smith* 1940, pencil
- Joshua Smith**, *Self portrait* c1950, pencil on paper
- Eric Wilson**, *Head study* c1942, pencil on ivory wove paper
- Albert Tucker**, *Self portrait* 1992, black felt pen
- Albert Tucker**, *Self portrait* 1986, crayon, watercolour
- Albert Tucker**, *Self portrait as a mask* 1940s, pencil
- Albert Tucker**, *Female nude* 1940s, pencil on paper
- Albert Tucker**, *Desiccated horse* 1956, black ink, gouache on glossy thin white cardboard
- Louis Kahan**, *Albert Tucker* c1961–c1962, pen and black ink
- Brett Whiteley**, *Face of an old man*, charcoal
- John Olsen**, *Kenneth Slessor* 1970, pencil
- John Olsen**, *Seated female nude, back view* 1993, charcoal, pastel
- Kevin Connor**, *Self portrait III* 1992, brush and black ink, white gouache
- Jon Molvig**, *Hal Missingham (portrait sketch)*, conté crayon, pencil
- Kevin Lincoln**, *Self portrait* 1984, charcoal, wash on white wove paper
- Louis Buvelot**, *Bacchus Marsh, Werribee Creek* 1876, pencil, grey wash
- Sydney Long**, *Study for etching 'The land of the lavender'* c1923, pencil, white gouache, black pastel, grey wash
- John Glover**, *Derwent Water, Lake District* c1831, pen and grey-brown ink, wash on sheet from sketchbook
- Hans Heysen**, *Arkaba landscape, far north* c1930, charcoal, pen and ink, wash, pencil
- Lloyd Rees**, *Study for 'A tribute to France'* 1967, pen, ink, watercolour
- Lloyd Rees**, *The fields of Béziers* 1967, pen and black ink, wash and watercolour on white wove paper
- Lloyd Rees**, *Sketchbook no 13: Europe 1966–1967* 1966–67, bound sketchbook: pencil, watercolour, pen and black ink, black fibre-tipped pen, purple fibre-tipped pen, black ball-point pen and charcoal
- Frank Hodgkinson**, *Fiume Arno* 1947, brush and brown ink, wash on cream wove paper from a sketchbook
- Sir William Dobell**, (*Landscape (Gouaches)*), wash, gouache on grey paper
- Sir William Dobell**, *Joshua Smith* 1943, silverpoint on paper
- Sir William Dobell**, *Self portrait* 1937, pencil, brush and brown ink
- Fred Williams**, *Lysterfield Hills series XVI* 1969, brush and black, brown and grey ink on wove paper
- James Gleeson**, *Study for 'The prepared grove'* 1990, charcoal, collage, pencil, squared with pencil on white wove paper
- Grace Crowley**, *Fizelle (?) at drawing board, head and shoulders (Crowley-Fizelle school)*, pencil on brown paper
- Grace Crowley**, *Seated female nude, eyes downcast (Academie Lhote)*, pencil on tan paper
- Grace Crowley**, *Horse study*, pencil on cream paper
- Russell Drysdale**, *Woman lounging* c1941, pen and black ink, dry brush and brown ink on paper
- Wendy Sharpe**, *Seated and reclining male nudes* 1993, pastel
- Eric Wilson**, *Seated female nude, back view, London* c1939, black conté
- Douglas Fry**, *Study of a dead(?) horse*, pencil
- Sir Lionel Lindsay**, (*Studies of a horse*), pencil
- Francis Lyburner**, *Horse* c1940, pen and black ink, wash
- Sidney Nolan**, *Horse and dray* 1949, carbon transfer drawing on white wove paper
- Jon Molvig**, *Carcase no 2* 1958, reed pen and red ink on paper
- Jan Senbergs**, *Horse carcass* 1989, black pastel on white wove paper
- Godfrey Miller**, *Study-horse* c1966, pencil on off-white wove paper
- QUEENSLAND ART GALLERY, QLD
Someone's universe: the art of Eugene Carchesio 25.10.08 to 01.02.09
- Eugene Carchesio**, *European Ghosts* 1991, watercolour
- Eugene Carchesio**, *European Ghosts* 1991, watercolour
- Eugene Carchesio**, *Matchbox constructions* 1994–95, 12 matchbox constructions
- Eugene Carchesio**, *Berlin baroque* 1995, cardboard construction
- Eugene Carchesio**, *Silence is golden* 1994–95, cardboard construction
- STATE LIBRARY OF TASMANIA, TAS
Hobart Town rivulet: artists' impressions 31.10.08 to 28.02.09
- John Skinner Prout**, *Valley of the ferns* 1844–48, watercolour, opaque white gum, scraping out on paper
- John Skinner Prout**, *The artist's wife and children, Hobart* 1844, watercolour, white gouache, gum, scraping out on paper
- *GOLD COAST CITY ART GALLERY, QLD
31.10.08 to 30.10.13
- William Tucker**, *Beulah III* 1972, steel unique
- Paul Selwood**, *Kembla* 1985–86, rusted steel
- Phillip King**, *Blue between* 1971, painted and welded steel
- GEELONG ART GALLERY, VIC
True crime: murder and misdemeanour in Australian Art 01.11.08 to 01.02.09
- Timmy Timms**, *Bedford Downs Massacre* 2000, natural pigments on linen canvas
- BLACKTOWN ARTS CENTRE, NSW
Dream merchant 06.11.08 to 31.01.09
- Norman Lindsay**, *The dream merchant* 1920, etching, black ink on paper
- Norman Lindsay**, *The Amazons*, etching
- Norman Lindsay**, *The curtain* 1919, etching, black ink on paper
- Norman Lindsay**, *Whispers* 1921, etching, black ink on paper
- Norman Lindsay**, *Lydia, etching*, black ink on paper
- Norman Lindsay**, *The black hat* 1924, etching, black ink on paper
- THE DRILL HALL GALLERY, ACT
Seventh Canberra Drawing Biennale 06.11.08 to 14.12.08
- Kevin Connor**, *Four at a table, Bill and Toni's, Stanley Street, Sydney* 1999, pen and black ink on paper
- Kevin Connor**, *Four figures, Bill and Toni's, Stanley Street, East Sydney* 1999, pen and black ink on paper
- Kevin Connor**, (*Five by the door, The Arch, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Airline bus*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's and imaginary model*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Both sides of the iron fence, Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper
- Kevin Connor**, (*Café*) 1999, pen and black ink on paper
- Kevin Connor**, (*Café, Melbourne*) 1999, pen and black ink on paper
- Kevin Connor**, (*Café, Melbourne*) 1999, pen and black ink on paper
- Kevin Connor**, (*Dark figures, Bill and Toni's, Stanley Street, East Sydney*) 1999, pen and black ink on paper

Kevin Connor, *Victoria Road, North Melbourne* 1999, pen and black ink on paper

LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY, NSW
Sydney Ball: the colour paintings
Lewers Bequest and Penrith Regional Art Gallery, NSW
08.11.08 to 25.01.09
McClelland Gallery + Sculpture Park, VIC
15.02.09 to 26.04.09

Sydney Ball, *Canto no XXX* 1966, synthetic polymer paint on canvas

ART GALLERY OF SOUTH AUSTRALIA, SA
Hans Heysen retrospective
Art Gallery of South Australia, SA
14.11.08 to 15.02.09
Morrington Peninsula Regional Gallery, VIC
23.04.09 to 21.06.09
Ballarat Fine Art Gallery, VIC
11.07.09 to 02.10.09
Tasmanian Museum and Art Gallery, TAS
27.11.09 to 14.02.10
National Gallery of Australia, ACT
30.04.10 to 04.07.10
Queensland Art Gallery, QLD
31.07.10 to 24.10.10
Newcastle Region Art Gallery, NSW
19.11.10 to 30.01.11

Hans Heysen, *Hauling timber* 1911, oil on canvas

Hans Heysen, *The track to the farm* 1926, oil on canvas

Hans Heysen, *The hill of the creeping shadow* 1929, oil on canvas

Hans Heysen, *Summer* 1909, pencil, watercolour on ivory wove paper

Hans Heysen, *Drought sheep* 1916–21, pencil, watercolour on paper

Hans Heysen, *The quarry* 1922, pencil, watercolour on paper

Hans Heysen, *Red gums of the far north* 1931, watercolour on paper

Hans Heysen, *The farmyard gum* 1936, pencil, watercolour on white wove paper

TASMANIAN MUSEUM AND ART GALLERY, TAS

Mike Parr
21.11.08 to 21.02.09

Mike Parr, *Bronze liars (minus 1 to minus 16)* 1996, bronze and beeswax sculpture

Mike Parr, *Bronze liars (minus 1 to minus 16)* 1996, bronze and beeswax sculpture

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Mike Parr, *Bronze liars (minus 1 to minus 16)* 1996, bronze and beeswax sculpture

Mike Parr, *Bronze liars (minus 1 to minus 16)* 1996, bronze and beeswax sculpture

Mike Parr, *Bronze liars (minus 1 to minus 16)* 1996, bronze and beeswax sculpture

Mike Parr, *The wax bride* 1998, mixed media

NIAGARA GALLERIES, VIC

Ravel
2.12.08 to 20.12.08

Aida Tomescu, *Aqua alta* 2008, oil on canvas

NATIONAL PORTRAIT GALLERY, ACT

Open air: portraits in the landscape
04.12.08 to 01.03.09

Russell Drysdale, *Picture of Donald Friend* 1948, oil on hardboard

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

Mawalan Marika, *Figure of Djan'kawu, ancestral being of the Dhuwa moiety* 1960 {collected}, wood, human hair, bark fibre,

parakeet feathers, white feathers, natural pigments

Mawalan Marika, *Figure of Djan'kawu, ancestral being of the Dhuwa moiety* 1960 {collected}, wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments

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

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

HAZELHURST REGIONAL GALLERY AND ARTS CENTRE, NSW

Flora: still life moving fast
06.12.08 to 01.02.09

Nora Heysen, *Spring flowers* 1938, oil on canvas on hardboard

Jean Bellette, *Coastal still life* 1955, oil on hardboard

Frank Medworth, *Autumn flowers* 1945, oil on plywood

Charles Blackman, *Angry young girl* 1958, oil on canvas

Arthur Murch, *Flower piece* 1937, oil on canvas on paperboard

Jean Appleton, *Red Cannas* 1948, oil on paperboard

John Passmore, *Poppies, fruit and skull* 1953, oil and charcoal on canvas on hardboard

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

Tom Roberts, *Roses* 1911, oil on canvas on hardboard

Grace Cossington Smith, *Wildflowers* 1940, oil on paperboard

Joshua Smith, *Flower piece* 1954, oil on plywood

Tim Maguire, *Untitled 94U39* 1994, diptych: oil on canvas

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

Mark Titmarsh, *Face to face* 1987, collage, synthetic polymer paint on paper

John Young, *Cloud and generic flower study #2* summer–autumn 1998, NECO scan and oil on canvas

Elwyn Lynn, *A green table and swallows* 1955, oil on hardboard

Arthur Streeton, *Cupid* c1890s, oil on wood panel

John Coburn, *Tree of life* 1964–65, oil on hardboard

William Delafield Cook, *Waterlilies* 1972–73, synthetic polymer paint on canvas

A E Aldis, *Cootamundra wattle* c1916, oil on paperboard

George Finey, *Banksias* 1940, synthetic polymer paint on plywood

Elioth Gruner, *Daffodils* 1927, oil on wood

Trevor Nickolls, *Homage to Margaret Preston* 1988, synthetic polymer paint on canvas

MUSEUMS & GALLERIES NSW, NSW

Great collections
Campbelltown Arts Centre, NSW
12.12.08 to 18.01.09

Tweed River Art Gallery, NSW
06.02.09 to 15.03.09
Western Plains Cultural Centre, NSW

03.04.09 to 10.05.09
Albury Regional Gallery, NSW
29.05.09 to 05.07.09
Ballarat Fine Art Gallery, NSW
24.07.09 to 30.08.09

Albrecht Dürer, *St Eustace*, c1501, engraving

Rembrandt Harmensz van Rijn, *The three trees* 1643, etching with drypoint and burin

Albrecht Dürer, *St Jerome in penitence* c1496, engraving

Pablo Picasso, *The frugal repast* 1904, etching

Pablo Picasso, *Head of a woman* 1948, lithograph

Paul Cézanne, *Large bathers* 1896–97, colour lithograph

Maitreya (Buddha of the Future) 14th century, gilt bronze

Olive Cotton, *Tea cup ballet* c1935, gelatin silver photograph

Max Dupain, *At Newport* 1952, gelatin silver photograph

David Moore, *Migrants arriving in Sydney* 1966 {printed later}, gelatin silver photograph

Tim Leura Tjapaltjarri, *Kooralia* 1980, synthetic polymer paint on canvas

Eubena Nampitjin, *Pinyu* 1991, synthetic polymer paint on linen canvas

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

Arthur Streeton, *'Still glides the stream, and shall for ever glide'* 1890, oil on canvas

Brett Whiteley, *Art, life and the other thing* 1978, oil, photograph and mixed media on board

Russell Drysdale, *Sofala* (1947), oil on canvas on hardboard

- GRONINGER MUSEUM,
THE NETHERLANDS
J W Waterhouse: the modern pre-Raphaelite
Groninger Museum,
THE NETHERLANDS
13.12.08 to 03.05.09
Royal Academy of Arts, ENGLAND
27.07.09 to 13.09.09
John Waterhouse, *Diogenes*,
1882, oil on canvas
- NATIONAL MUSEUM OF
AUSTRALIA, ACT
Australian journeys
17.12.08 to 16.12.10
Adelaide Ironside, *St Catherine*
1859, oil and gold leaf on canvas
- IAN POTTER CENTRE: NGV
AUSTRALIA, VIC
Rosalie Gascoigne
19.12.08 to 15.03.09
Rosalie Gascoigne, *Enamel ware*
1976, wood, kitchen utensils
Rosalie Gascoigne, *Clouds I*
1992, hardboard on plywood
Rosalie Gascoigne, *Metropolis*
1999, retro-reflective road signs
- S H ERVIN GALLERY, NSW
Cressida Campbell
S H Ervin Gallery, NSW
10.01.09 to 22.02.09
Queensland University of
Technology Art Museum, QLD
05.03.09 to 19.04.09
Cressida Campbell, *Kitchen
utensils* 1993, colour woodcut
on cream wove paper, unique
impression
Cressida Campbell, *White
waratah* 2000, carved woodblock,
hand painted in watercolour
pigment
Cressida Campbell, *Nasturtiums*
(2002), colour woodblock
- METROPOLITAN MUSEUM
OF ART, USA
Pierre Bonnard: the late interiors
26.01.09 to 19.04.09
Pierre Bonnard, *Self portrait*
c1938–c1940, oil on canvas
- UNIVERSITY ART MUSEUM, QLD
Margaret Olley: life's journey
University Art Museum, QLD
06.02.09 to 19.04.09
S H Ervin Gallery, NSW 01.05.09 to
21.06.09
Newcastle Region Art Gallery, NSW
15.08.09 to 25.10.09
Margaret Olley, *Nazaré* 1952,
monotype, dark green/brown ink,
watercolour wash, scraping out on
grey laid paper
- *INVERELL ART GALLERY, NSW
09.02.09 to 09.02.14
Ben Quilty, *Golden soil, wealth for
toil* 2004, oil on canvas
- TE PAPA – MUSEUM OF NEW
ZEALAND, TE PAPA TONGAREWA,
NEW ZEALAND
Monet and the Impressionists
14.02.09 to 17.05.09
Gustave Courbet, *Landscape with
stag* 1873, oil on canvas
Eugene Boudin, *The beach* 1864,
oil on panel
Claude Monet, *Port-Goulphar,
Belle-Île* 1887, oil on canvas
Edgar Degas, *After the bath*
c1900, charcoal
Edgar Degas, *Dancer looking at
the sole of her right foot* 1900–10,
(cast 1919–21), bronze, cire perdu
(lost wax)
- IPSWICH ART GALLERY, QLD
Curious cars and miniature movers
14.02.09 to 10.05.09
Simryn Gill, *Roadkill* 2000, found
run-over objects, toy wheels
- MUSEUM OF CONTEMPORARY
ART, NSW
Yayoi Kusama: mirrored years
Museum of Contemporary Art,
NSW
25.02.09 to 07.06.09
City Gallery Wellington,
NEW ZEALAND
27.09.09 to 07.02.10
KUSAMA Yayoi, *Stars infinity
(ABC)* 2003, synthetic polymer
paint on canvas, 4 panels
- MORNINGTON PENINSULA
REGIONAL GALLERY, VIC
*Jeffery Smart: the question of
portraiture*
04.03.09 to 13.04.09
Jeffrey Smart, *Margaret Olley in
the Louvre Museum*, 1994–1995,
oil on canvas
Jeffrey Smart, *Portrait of Clive
James* 1991–92, oil on canvas
Jeffrey Smart, *Figure study for
Margaret Olley* 1994, pencil on
white wove paper
Jeffrey Smart, *Study I for
'Margaret Olley in the Louvre
Museum'* 1995, pencil on paper
Jeffrey Smart, *Study II for
'Margaret Olley in the Louvre
Museum'* 1995, pencil on paper
Jeffrey Smart, *Attilio* 1957, pen
and brown ink on paper
- ART GALLERY OF SOUTH
AUSTRALIA, SA
*The golden journey: Japanese art
from Australian collections*
06.03.09 to 13.06.09
Sakai HÔITSU, *Portrait of Abbot
Zetsugai* c1803, hanging scroll:
colours on silk
Tani BUNCHÔ, *Early summer
mountains in the rain* 1826,
hanging scroll; ink and colour on
paper
Utagawa TOYOHARU, *Portrait of a
standing courtesan* 1780s, hanging
scroll; ink and colour on silk
Izumisei Company, *Figure of
kangaroo* c1900, bronze
Arita ware, *Shaving dish with
flower design* late 17th–early 18th
century porcelain with underglaze
blue, overglaze enamel and gold
Arita ware, *Rectangular plate
decorated with a map of Japan
and neighbouring islands and
countries* 1830–1843, porcelain
with underglaze blue
- KANZAN Denshichi, *Vase with
various designs in panels of
different shapes* 19th century,
porcelain
Unknown, *Images of the Amida
Buddha* 12th century, woodblock
print
The peacock king c1903,
woodblock print; framed
- JIUN Sonja, YUSHO Zakkean,
Kanzan and Jittoku, hanging scroll;
ink on paper
- HISTORIC HOUSES TRUST OF
NEW SOUTH WALES, NSW
Femme fatale: the female criminal
Justice and Police Museum, NSW
07.03.09 to 30.04.10
Karl Lagerfeld, *Sandrine Dumas
as Medea* 1989, gelatin silver
photograph
Friedrich Müller after Raphael,
Adam and Eve 1813, engraving on
chine collé
- SYLVESTRE VERGER ART
ORGANISATION, FRANCE
Vlaminck: un instinct fauve
Caixa Forum Madrid, SPAIN
10.03.09 to 07.06.09
Caixa Forum Barcelona, SPAIN
02.07.09 to 18.10.09
Maurice de Vlaminck, *The red
roofs (landscape)* 1912, oil on
canvas
Maurice de Vlaminck, *Sailing
boats at Chatou* 1906, oil on
canvas
- NEWCASTLE REGION ART
GALLERY, NSW
Gallery A Sydney exhibition
Campbelltown Arts Centre, NSW
21.03.09 to 03.05.09
Newcastle Region Art Gallery, NSW
09.05.09 to 19.07.09
John Olsen, *Entrance to the
seaport of desire* 1964, synthetic
polymer paint on canvas
Virginia Cuppaidge, *Wakanda*
1974, synthetic polymer paint on
canvas
Paul Partos, *Vesta II* 1968,
synthetic polymer paint on canvas
Ralph Balson, *Untitled* 1961,
synthetic polymer paint on
hardboard
Clement Meadmore, *Double up*
1970, steel
Alan Oldfield, *Cubistic Landscape
(with objects)* 1981, pencil
- CARRICK HILL HISTORIC HOUSE,
SA
Nora Heysen: light and life
Carrick Hill Historic House, SA
01.04.09 to 28.06.09
Geelong Art Gallery, VIC
11.07.09 to 06.09.09
S H Ervin Gallery, NSW
14.11.09 to 20.12.09
New England Regional Art
Museum, NSW
15.01.10 to 19.03.10
Riddoch Art Gallery, SA
28.03.10 to 09.05.10
Nora Heysen, *Self portrait* 1932,
oil on canvas
Nora Heysen, *Moulasi, New
Guinea* 1954, pastel
Nora Heysen, *King Mitakaka, New
Guinea* c1962, sanguine, pastel on
laid paper
Nora Heysen, *Pines, The Cedars,
Hahndorf* 1932, wood engraving,
black ink on white wove paper
- HISTORIC HOUSES TRUST OF
NEW SOUTH WALES, NSW
Shooting through: Sydney by tram
Museum of Sydney, NSW 04.04.09
to 18.10.09
Eveline Syme, *Sydney tram line*
(1936), colour linocut printed from
three blocks on thin ivory tissue
Ailsa Lee Brown, *Sydney trams*
1927, linocut, black ink on thin
Japanese tissue
Louis Kahan, *The last tram* 1960,
reed pen and red/brown ink
Frank Hinder, *Tram reflections
(Study for 'Tram kaleidoscope')*
1940, pencil on paper
Frank Hinder, *In the tram (Study
for 'Tram kaleidoscope')* 1939,
pencil, watercolour on paper

Frank Hinder, *Planes in and around* (Study for 'Tram kaleidoscope') 1940, pencil on paper

Frank Hinder, *Proportion study for 'Tram kaleidoscope'* 1940, pencil on paper

Frank Hinder, *Tram kaleidoscope* (1939), pen and ink on paper

Frank Hinder, *Study for 'Tram kaleidoscope'* (1939), pencil on paper

HYOGO PREFECTURE MUSEUM OF ART, JAPAN

Visual deception

Ian Potter Art Museum, JAPAN 11.04.09 to 07.06.09

Bunkamura Museum of Art, JAPAN 13.06.09 to 16.08.09

Hyogo Prefecture Museum of Art, JAPAN 25.08.09 to 03.11.09

Rene Magritte, *La belle captive* 1931, oil on canvas

IAN POTTER CENTRE: NGV AUSTRALIA, VIC

John Brack retrospective

Ian Potter Centre: NGV Australia, VIC

24.04.09 to 09.08.09

Art Gallery of South Australia, SA 02.10.09 to 31.01.10

John Brack, *Head and arms* (Barbara Blackman) 1954, black conté on ivory wove paper

John Brack, *Nude with two chairs* 1957, oil on canvas

John Brack, *Barry Humphries in the character of Mrs Everage* 1969, oil on canvas

John Brack, *Portrait of Fred Williams* 1979–1980, oil on canvas

NATIONAL GALLERY OF AUSTRALIA, ACT

Soft sculpture

24.04.09 to 19.07.09

Hans Bellmer, *La demie poupée* 1971, wood, paint and assemblage

Mikala Dwyer, *Hanging eyes* 1999, vinyl, canvas, synthetic polymer paint

Ernesto Neto, *Sonambulinos* 1999, Lycra tulle, polystyrene

UNIVERSITY ART MUSEUM, QLD

Ben Quilty live!

University Art Museum, QLD 08.05.09 to 19.07.09

TarraWarra Museum of Art, NSW 15.08.09 to 15.11.09

Ben Quilty, *Golden soil, wealth for toil* 2004, oil on canvas

MUSEO MADRE, ITALY

Francesco Clemente: *shipwreck with the Spectator 1974–2004* 29.05.09 to 12.10.09

Francesco Clemente, *Water and wine* 1981, gouache on paper

ART EXHIBITIONS AUSTRALIA LTD

American Impressionism and realism: a landmark exhibition from the Met

Queensland Art Gallery, QLD

30.05.09 to 20.09.09

Charles Conder, *Departure of the Orient – Circular Quay* 1888, oil on canvas

Hugh Ramsay, *The sisters* 1904, oil on canvas on hardboard

Tom Roberts, *Holiday sketch at Coogee* 1888, oil on canvas

Furnishing loans

*SUPREME COURT

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

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

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

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

Jean Appleton, *Landscape* c1955, oil on hardboard

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

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

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

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

Sidney Nolan, *Kelly and policeman* 1964, oil on hardboard

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

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

Justin O'Brien, *Supper at Emmaus* c1953, oil on hardboard

Sidney Nolan, *Ned Kelly at the river bank* 1964, oil on hardboard

Sidney Nolan, *Policeman floating in the river* 1964 oil on hardboard

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

Desiderius Orban, *Village church in Hungary* c1925–c1926, oil on canvas on paperboard on plywood

*LOWY INSTITUTE

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

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

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

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

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

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

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

Will Ashton, *Kosciusko* oil on canvas

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

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

Charles David Jones Bryant, *Low tide, St Ives* oil on canvas

Charles David Jones Bryant, *Quayside, St Ives, Cornwall*, oil on canvas on paperboard

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

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

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

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

Jeffrey Smart, *Parkland* 1950, oil on canvas

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

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

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

Eugene Crick Claux, *Street scene*, oil on canvas

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

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

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

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

*PARLIAMENT HOUSE

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

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

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

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

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

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

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

James R Jackson, *The timber schooner*, oil on canvas

Gion Pentelei Molnar, *Pears*, oil on canvas

Nora Heysen, *Petunias*, 1930, oil on canvas

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

William Marlow, *The Rialto Bridge, Venice*, oil on canvas

William Marlow, *San Giorgio Maggiore*, oil on canvas, relined

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

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

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

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

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

*GOVERNOR MACQUARIE TOWER

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

*HISTORIC HOUSES TRUST OF NEW SOUTH WALES, NSW

Government House

Clifton Pugh, *Acacia and bush* 1957, oil on hardboard

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

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

Robert Johnson, *Macleay River* 1958, oil on canvas

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

Robert Johnson, *Out west*, oil on canvas

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

*THE HON N GREINER

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

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

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

*INDUSTRIAL RELATIONS COMMISSION

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

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

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

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

* ROYAL ALEXANDRA HOSPITAL FOR CHILDREN, WESTMEAD

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

Sam Fullbrook, *Ford on the Condamine with jacaranda* c1985, oil on canvas

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

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

In total there were 495 works from the Gallery's collection loaned to 71 venues, some venues had multiple loans.

STAFF, VOLUNTEERS AND INTERNS

Staff

as at 30 June 2009

Director and chief curator
Edmund Capon AM, OBE, M Phil
Executive personal assistant to the director
Lisa Franey BA (Hons)

Curators, special exhibitions
Terence Maloon BA (Hons), Dip Art and Design
Jacqueline Strecker BA (Hons), PhD

Benefaction manager
Jane Wynter BA LLB
Development coordinators
Fiona Barbouttis M Art Admin, BA, Dip Ed
Lesley Anderson BA, Adv Cert

Head of business development
Leith Brooke BA (Communications)
Business development executive
Penny Cooper BA (Art History)

Assistant director, curatorial services
Head curator, Western art
Curator, international modern and contemporary art
Anthony Bond OAM, B Ed (Hons)
Registrar, collections system integration
Jesmond Calleja BA
Coordinators, study room
Deborah Jones BA, Grad Dip (Museum Studies)
Matt Cox BA (Indonesian Studies), MA (Art History and Theory)
Project officer, curatorial services
Donna Brett BA (Visual Arts), MA (Art History and Theory)
Sales coordinator, rights and images
Michelle Andringa BA (Art History), MA (Fine Arts)

Senior curator, European art, pre-1900
Richard Beresford BA (Hons), MBA, PhD

Curator, European prints, drawings and watercolours
Peter Raissis BA (Hons)

Senior curator, contemporary art
Wayne Tunnicliffe BA (Hons), MA, M Art Admin

Assistant registrar, curatorial, Western art

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

Curator, contemporary art
Natasha Bullock BA (Hons), Grad Dip (Art Curatorship and Museum Management), MA

Assistant curator, contemporary art
Naomi Flatt BA

Coordinator, Contemporary Collection Benefactors and Aboriginal Collection Benefactors
Bambi Blumberg B Econ, Dip Ed, Cert Teach English

Senior curator, photography
Judy Annear BA

Assistant curator
Elizabeth Maloney BFA, Grad Dip Mus Studies

Head curator, Asian art
Jackie Menzies OAM, BA (Hons), MA

Curator, Chinese art
Liu Yang, BA, MA, PhD

Curator, Japanese art
Khanh Trinh BA, MA, PhD

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

Assistant registrar (curatorial), Asian art
Natalie Seiz BA (Hons), M Art Admin

Assistant curator, Asian art
Yingying Mai

Head curator, Australian art
Barry Pearce Dip Art Ed

Senior curator, Australian art
Deborah Edwards BA (Hons), M Phil

Assistant curators, Australian art
Helen Campbell BA (Hons), Grad Dip (Museum Studies)
Caroline Geraghty
Denise Mimmocchi BA (Hons), MA (Art History and Theory)
Natalie Wilson BA (Visual Arts), MA (Art History and Theory)

Assistant registrar (curatorial), Australian art
Emma Collerton BA (Visual Arts), M Mus Studies

Senior curator, Australian prints, drawings and watercolours
Hendrik Kolenberg

Curator, Australian prints
Anne Ryan BA (Hons), M Art Admin

Senior curator, Aboriginal and Torres Strait Islander art
Hetti Perkins BA

Curator, Aboriginal and Torres Strait Islander art

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

Coordinator, Aboriginal programs
Jonathan Jones BA (Fine Arts)

Head librarian/archivist
Steven Miller BA (Hons), B Theol, Grad Dip IM (Arch)

Senior librarian/technical services
Kay Truelove BA, Dip Lib

Librarians
Vivian Huang B App Sc, LIM Assoc Dip Arts

Robyn Louey BL Arch, Grad Dip IM (Lib)

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

Head of public programs
Brian Ladd Dip Fine Art, Dip Ed

Senior coordinator, public and tertiary programs and Art After Hours
Sheona White BA, Post Grad Prof Art Studies and Visual Arts

Senior coordinator, education programs
Tristan Sharp BA, MA (Arts Admin), Dip Art Ed (Secondary)

Manager, information
Jonathan Cooper Dip Art Ed

Information assistant
Olivia Shimeld
Museum educator, contemporary art
George Alexander BA (Hons)

Public programs coordinator and Art After Hours assistant
Ashlie Pellow BCA (Visual and Performing Arts)

Coordinator, K-6 schools and family programs
Victoria Collings MA, BA (Hons), PGCE, Nat Dip

Museum educator
Danielle Gullotta

Coordinator, gifted and talented programs
Sherryll Ryan M Ed (Gifted and Talented), PGD, FA B Ed

Coordinator, access programs
Amanda Peacock BA (Visual Arts), Dip Ed

Coordinator, secondary school and Asian education programs
Leeanne Carr B Ed (Visual Arts)

Clerical managers
Camilla Shanahan
Liliana Torresan (on leave)

Bookings officers
Sienna Brown
Petra Pattinson

Image librarian Dot Kolentis Dip Visual Arts, Grad Dip Visual Arts	Assistant registrars Clare Germaine BA, MA (Arts Admin) Paul Solly Nick Strike MA (Visual Arts) Brent Willison BA (Visual Arts)	Maintenance officer Rob Schumacher	Manager, safety and workforce planning Donna Grubb
Coordinator, Brett Whiteley Studio Alec George Dip Ed		Plant fitter/operator Julio Angulo	Coordinators, human resources Lee Bamford
Administrative assistant, Brett Whiteley Studio Zoe Cooper	Senior photographer Jenni Carter	Trade assistant Lindsay Drummond	Daniel Shean B App Ec, B Mgt (Employment Relations)
Visitor services officers Catherine Reynolds Shelley Thompson	Photographers Felicity Jenkins Johan Palsson BA Diana Panuccio (on leave) Carley Wright	Senior technician, lighting Simm Steel	Manager, administration and strategy Trish Kernahan
Manager, AV services Laurence Hall BA (Com)	Deputy director Anne Flanagan , Dip Int Design, Dip Ed, Dip Ed Vis Arts	Senior technician, installation Nikolaus Rieth	Supervisor, administration services Louise Fischer BA, MA
Coordinator, AV services John Harman	Senior manager, exhibitions Erica Drew BA (Hons)	Installation officers Mary-Anne Cornford Brett Cuthbertson John Freckleton Peter Tsangarides	Administrative support officer Deborah Spek
Coordinator, film program Robert Herbert	Exhibitions assistant Diarne Wiercinski BA (Fine Arts)	Stores officer Steve Peters JP	Manager, retail and publishing Richard Harling BA (Hons)
Senior conservator, paintings Paula Dredge B App Sc (Cons), BA (Fine Arts)	Exhibitions project officer, installation Stefanie Tarvey	Senior display technician, carpentry Bill Viola	Manager, retail operations Rebecca Allport
Senior conservator, paintings Stewart Laidler Dip Cons	Ticketing supervisors Chris Aronsten Carmel Crisp	Display technicians, carpentry Gary Bennett Ram Mudaliar Luke James	Book buyer and stock control Denise Faulkner BA (Fine Arts)
Senior conservator, works on paper Carolyn Murphy BA, Grad Dip (Museum Studies), B App Sc (Cons), MA (Writing)	Ticketing officer Prue Watson	Senior display technician, painting Michael Brown	Product developer Maryanne Marsh
Conservator, works on paper Analiese Treacy BA (Hons), MA (Fine Art Conservation)	Supervisor, information desk Jeanette Klease	Display technicians, painting Daniel Green Alan Hopkinson	Wholesale and children's books Cassandra Willis
Senior conservator, objects Donna Hinton MA Applied Science (Cons), Dip Museum Tech	Receptionist Michelle Berriman BA (Hons), Dip HE	Assistant director, finance and resources John Wicks , FCPA, B Bus (Accounting)	Stock and sales officers Carlotta Arias Lynne Barwick BA (Visual Arts), MA (Writing) Daniel McCready
Conservator, objects Kerry Head	Information officers Minette Brewin Kate Dorrrough Tracey Keogh	Project officer Jackie Bullions	Stores officer Bevynn Wilkerson
Senior conservator, frames Malgorzata (Margaret) Sawicki BA (Cons), MA App Sc (Mat Cons), PhD	Senior registrar, exhibitions Charlotte Davy BA (Art History), Adv Dip (Fashion Design)	Financial controller Surangani Kulasinghe B Bus, FCMA, CPA, AIB, IMS Dip	Venue manager Caroline Harvey
Conservators, frames Barbara (Basia) Dabrowa MA (Cons) David Butler	Registrar, exhibitions Charlotte Cox BA, Grad Dip (Works of Art)	Accounts payable supervisor Graeme Callaghan	Venue coordinator Karen Shapiro-Lee
Senior conservator, Asian art Sun Yu BA (Art History)	Print production manager/studio coordinator Cara Hickman B Sc (Arch)	Accounts payable clerk Maria Montenegro	Director, marketing Belinda Hanrahan B Comm
Conservator, Asian art Yang Yan Dong	Multimedia designer Jo Hein	Management accountant Bernadine Fong , B Bus (Banking and Finance)	Coordinator, tourism and marketing Molly Waugh BA (Communications)
Conservators Sarah Bunn Lisa Charleston Tasha Macfarlane	Senior graphic designers Mark Boxshall BA (Visual Arts) Analiese Cairis	Accounting clerks Rita Briguglio Viva Chelvadurai	Online producer Francesca Ford
Assistant conservator Thomas Langlands	Graphic designer Karen Hancock	Manager, information and technology Maurice Ciriigliaro M Bus (Information Technology)	Managers, media relations Susanne Briggs Assoc Dip B Studies Dip Counselling Claire Martin BA (Hons), Dip Marketing
Senior registrar, collections Emma Smith BA, Grad Dip Decorative Arts	Manager, building services Phil Johnstone	Manager, network operations Theo Papalimperis	Manager, marketing Kylie Wingrave BA (Visual Arts), B Comm
Registrar, collections Amanda Green BA, Dip (Prehistoric and Historical Archaeology), Grad Dip (Museum Studies)	Manager, engineering services Ray Cunico , Adv Dip Mech Engineering	Help desk officers Adam Dunn Roseann Papalimperis	Head of security and Gallery services Anthony Morris
		Manager, human resources Jenny Capdor	Security officers David Anderson Emilio Cruz Karandeepp Gill Milorad Linjakovic Telly Linakis Valita Manu

David Paine, JP
Bob Partridge
Hudson Qureshi
Bryan Reynolds
Lorraine Xuereb

Deputy, Gallery services
Benjamin Goodwin

Team leaders, Gallery services
Rosh Dhillon
Kuldeep Duhan
Janak Kadian BA
Sheila Weir

Gallery officers
Freddi Alam
Samih Baket
Ian Bolt
Arthur Boucas
Alan Boyd
Kevin Callope
Anthony Caracoglia
Murray Castles
Ana Crespi

Romeo Domingo
Thomas Fielding
Terry Forde
David Grech
Brian Hope-Johnstone

Sheraj Hundal
Rita Ibrahim
Peter Karamanis
John Kavallaris
Rajesh Kodwani
Juan Lira
Ramon Lozada
Stuart Matheson

Jamil Mati
Kevin Nguyen
Ray Nguyen
Gregory Petterson
Dominique Pirrie
Stephen Ransome
Peter Rawlins

Debasish Ray
Sharat Sharma
Lisa Siale
Suzanne Slavec
Joan Standfield
Patricia Teece
Mary Thom

Steve Triantos
Russell Ward
Gisela Weber

Volunteers

VOLUNTEER GUIDES
Gwyneth Morgan, guides
coordinator 2009

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

VOLUNTEERS – TASK FORCE
Robin Amm; Task Force
coordinator 2009

Betty Allerton; Jan Anderson; Julie Apps; Greta Archbold-Lavroff; Ruth Attwood; Meredith Aveling; Julia Baldo; Alexandra Ballard; Linda Barnes; Julia Bate; Philippa Beeston; Diana Berlin; Deborah Bly; Anne Blomfield; Georgie Blythe; Joyce Botta; Spencer Bough; Valda Brook; Madeleine Bromley; John Buchanan; Geraldine Bull; Petah Burns; Susan Bye; Wendy Canning; Jennifer Carey; Annette Carlisle; Mary Casey; Brenda Chad; Faith Charity; June Chatfield; Maria Cicutto; Jill Clapin;

Annie S Clarke; Lea-Ann Clarke; Anne Cole; Gabrielle Cousins; Patricia Anne Curtis; Susan Dadswell; Beverley Darby; Ann Dawson; Gail Dendle; Lynette Dening-Franklin; Charlotte Denison; Francine De Valence; Diane Devine; Ann Dodd; Margaret Doherty (Cunningham); Betty Donnelly; Ruth Dornan; Jutta Dubiel; Judy Duff; Peter Eames; Caroline Eburn; Judy Embrey; Daile Falconer; Ingrid Farago; Eva Feher; Yvonne Fell; Coralie Fergus; Carol Forsythe; Christine Frewer; Kitty Gassner; Yvette Geczy; Patricia Governor; Leonie Grattan; Lyn Gray; Sandy Green; Maria Farnes Greene; Sheba Greenberg; Mary Grice; Beverley Griffiths; Kirsten Gross; Janette Habel; Aiko Hagiwara; Ben Hall; Simone Hancock; Susan Hand; Carmella Harding-Farrenberg; Averil Hargreaves; Jocelyn Harris; Susan Hartigan; Eva Havas; Engelina Heddema; Fran Hellier; Ann Henderson; Mary Hillier; Margaret Hunt; Madeline Hunter; Teresa Jakubowski; Patricia James; Heather Jelfs; Jennifer Jenkins; Felicita Jennings; Dennis Johnson; Patricia Johnson; Karen Johnston; Margaret J Johnston; Nita Jones; Sandra Jones; Rhonnie Joyce; Donna Kelly; Sue Kemp; Vere Kenny; Ursula Knight; Egmont Lademann; Triny Lademann; Caroline Le Plastrier; Penny Levette; Narelle Lloyd; Roslyn Luger; Gay Lysenko; Laura Lyubomirsky; Kristine MacKenzie; Lesley Mackintosh; Sue Mandelberg; Margaret Marshall; Barbara Martin; Jan McClelland; Ray McDonald; Robin McIntyre; Margaret McLellan; Ann McLeod; Marlene McPherson; Heather Mead; Emma Mendelsohn; Mary Meppem; Sheilah Milroy; Robin Miller; Susan Mitchell; Barry Molloy; Peta Moore; Denise Morris; Hilary Moxon; Gael Murphy; Peter Nicholls; Kate Noble; Brian Nugent; Lyn Oliver; Petra O'Neill; Elizabeth Oomens; Ruth Osen; Sue Pajor; Glenda Paradine; Rebecca Pearson; Hetti Penn; Dian Pitson; Michael Poole; Penny Porter; Judy Preshaw; Cynthia Pretty; Marie Puntigam; Margaret Radford; Patricia Reed; Astrid Robinson; Stana Rogac; Carol Roth; Charles Rushton; Kim Sandford; Annette Searle; Cassie Sheehan; Margaret Sheppard; Judy Sherman; Irene Shillington; Dana Skakavac; Anne Smith; Joyce Smith; Victoria Smyth; Lesley Sommerville; Marilyn Sowell; Joanne Spiteri; Julie Stedman; Judith Stefanek; May Steilberg; Peter Strand; Marsha Swenson; Anne Taylor; Irene Thom; Sue Thomas; Fay Thurlow; Susan

Tompkins; Judith Tribe; Judith Twist; Mary Unwin; Ursula Ure; Valerie Vogt; Julie Wallace; Melissa Ward; Cilla Warre; Gail Watt; Carolyn Webb; Rita Weberbauer; Maggie Weiley; Peter Whawell; Annie Wicks; Clarice Wilkins; Michelle Wilkinson; Joanne Wilson; Jenni Wood; Lois Woollams; Jill Wunderlich.

VOLUNTEERS – CONTEMPO
Jacqui Tosi, president
Allie Townsend, senior vice president
Valerie Marteau, vice president
Lynleigh McPherson, treasurer/
secretary
Julie Flowers, volunteers
coordinator
Nancy Ling, volunteers coordinator

Marina Bromley; Andrea Brown; Julian Edwards; Louise Farrar; Jasmine Morris; Yaeli Ohana; Renee Siros; Alana Stepanovska; Norma Tran; Holly Vale

VOLUNTEERS – CURATORIAL SUPPORT
Elizabeth Callanan; Anne Gérard; Ciara Heidenreich; Patricia James; Kelly McDonald; Rhiannon Paget; Margalit Monroe; Rebecca Wright; Erika Ferriera; Eleanor Webber; Trudie Leigo; Victoria Tokarowski; Chen Ying

Tertiary internships

Gallery internships took place across a range of departments, including Education and Public Programs; Curatorial; Exhibitions; Research Library and Archives; Registration; Conservation and Marketing. A total of 25 internship placements for undergraduate and post-graduate students from Australia and overseas took place in 2008–09; from faculties such as Museum Studies; Arts Administration; Art History and Theory; Visual Arts Education and Conservation. Participating institutions included the University of Sydney; University of New South Wales; Melbourne University; University of Western Sydney; Australian Catholic University; Design Centre Enmore; University of Technology, Sydney; Australian National University; University of Wollongong; Georgetown University (Washington DC) and École Polytechnique (France).

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

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

Abbreviations:

AAH: Art After Hours

ACU: Australian Catholic University

AGNSW: Art Gallery of New South Wales

AGS: Art Gallery Society of NSW

BoS: Biennale of Sydney

Exh: exhibition

MCA: Museum of Contemporary Art

MGNSW: Museums & Galleries NSW

NAS: National Art School

NU: Newcastle University

QAG: Queensland Art Gallery

UNSW: University of New South Wales

UMelb: University of Melbourne

USyd: University of Sydney

UTS: University of Technology, Sydney

UWS: University of Western Sydney

VG: Volunteer Guides

TF: Task Force

George Alexander (Museum educator, contemporary art)
Editor: Australian desk editor for *ArtAsiaPacific* (Hong Kong/New York)

Chapter: 'Tristes-Antipodes: a personal essay on the complexities of culture and place as they shape individual identity', *In transition Russia 2008*, NeMe, Independent Museum of Contemporary Art (IMCA) Cyprus; and National Centre for Contemporary Art (NCCA) Ekaterinburg & Moscow branches, Russian Federation, Oct 2008
Article: 'Preview: Biennale of Sydney', *ArtAsiaPacific*, no 59, 2008

Article: 'Anniversary book reviews: five art books from Australia', *ArtAsiaPacific*, no 60, May/June 2008

Article: 'Simryn Gill', *ArtAsiaPacific*, no 64, July/Aug 2008

Virtual paper: 'Remaking cosmopolitanism', 14-min video presentation, *In transition: cultural identities in the age of transcultural flux*, NeMe, NCCA, Ural State University

Moderator: Dr Tamara Galeeva, Dean of the Art History & Cultural Studies Department, Ural State University, 16–18 Oct 2008
Opening address: 'Shapes of

longing: artists returning to the Mediterranean', Charles Hewitt Gallery, 25 June 2009
Author: *Slow burn*, University of Western Australia Press, Perth 2009

Judy Annear (Senior curator, photography)
Co-curator: *The photographs of August Sander*, J Paul Getty Museum, Los Angeles, until 14 Sept 2008
Curator: *Ghosts in the machine: anonymous photographs*, July 2008

Chapter: 'Not careful?' in H Vivian (ed), *When you think about art: the Ewing & George Paton galleries 1971–2008*, Macmillan, Melbourne 2008, pp 62–81

Article (with K A Coleman): 'Yasumasa Morimura & Yukio Mishima – season of passion', *TAASA Review*, vol 17, no 3, Sept 2008, pp 22–23

Article: 'Bill Henson: fear of the dark', *Art & Australia*, vol 46, no 1, spring 2008, p 50

Article: 'Photography and place', *Broadsheet*, vol 37, no 3, Sept 2008, pp 204–07

Article: 'Catherine Opie: American photographer', *Art World*, issue 6, Dec 2008/Jan 2009, pp 138–39

Article: 'Critics choice', *Art World*, photography supplement, Dec 2008/Jan 2009, p 13

Article: 'Blank face', *Art & Australia*, vol 46, no 2, Dec 2008, pp 276–85
Essay: 'Judy Annear on Furuhashi Teiji' in S Lida (ed), *Trace elements: spirit & memory in Japanese & Australian photomedia*, Tokyo Opera City Gallery, Tokyo and The Performance Space, Sydney, pp 83–84

Book review: *Ricky Maynard: portrait of a distant land* by K Munro and E McDonald (eds), *Art World*, issue 7, Feb/Mar 2009, p 140

Article: 'Annie Leibovitz at work', *Review: The Weekend Australian*, Jan 10–11 2009, pp 8–9

Paper: 'Australian contemporary photography, an overview' & portfolio reviews, symposium: Dong Gang Photo Festival, South Korea, 26–27 July 2008

Paper: 'Blank face', AAANZ conference, Griffith University, Brisbane, 5 Dec 2008

Paper: 'Photography & place', Field Trip: Conversations Around Landscape & Photography

symposium, SCA, 21 May 2009
Opening address: 'Ideas of place in contemporary Australian photography', University Art Gallery, USyd, 20 July 2008

Introduction: Screening of Dumb Type's *S/N*, The Performance Space, Sydney, 22 Feb 2009
Opening address: *Between site and space*, Artspace, Sydney, 12 Mar 2009
Launch: *12 Australian photo artists*, Piper Press at Roslyn Oxley9 Gallery, Sydney, 22 May 2009
Member: Board of Management, Artspace, Sydney, until Feb 2009
Member: Local Promotions Committee, USyd, 12 June 2009
Committee member: Photography Collection Benefactors, AGNSW, ongoing

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

Lecture: 'Jacques Blanchard's *Mars and the vestal virgin*', AAH, June 2008

Lecture: 'Claude's pastoral landscape', AAH, Sept 2008

Lecture: 'Adam Pynacker's *Landscape with enraged ox*', AAH, Sept 2008

Lecture: 'Spanish still life', *Decoding the baroque I*, AGS, Sept 2008

Lecture: 'Let there be lightness: Simon Vouet, Jacques Blanchard and the invention of Parisian style', *Decoding the baroque II*, AGS, Mar 2009

Lecture: 'Philippe de Champaigne: painter of silent prayer', *Decoding the baroque II*, AGS, Apr 2009

Lecture: 'Talking real estate in 17th-century Paris: where to be, what to build, how to decorate', *Decoding the baroque II*, AGS, May 2009

Anthony Bond (Head curator, Western art)

Curator: *Mike Parr: the tilted stage*, TMAG & Detached, Hobart, Nov 2008 – Feb 2009

Curator: *Óscar Muñoz: Biografías*, 19 Feb – 14 June 2009

Essay: 'Being before and beyond the frame', *Face to Face*, Newcastle Region Gallery, Sept 2008

Essay: 'Claire Healy and Sean Cordiero', Venice Biennale, June 2009

Essay: 'Óscar Muñoz: *Biografías*', AGNSW Contemporary Projects #2, 2009

Essay (co-author): 'Phantom clubs' in Nina Fischer & Maroan el Sani, *Blind spots*, JPR/Ringier, SMBA Stedelijk Amsterdam, 2009, pp 169–186

Essay: 'Recording Bob Law' in *Bob Law*, Ridinghouse Press, London (forthcoming) 2009

Essay: 'Mike Parr, *Cartesian corpse*', *The Tilted Stage*, TMAG & Detached, Hobart 2008

Essay: '40 years: Kaldor Public Art Projects 1969–2009', John Kaldor Foundation, Sydney 2009

Article: 'How recent developments in self-portraiture mimic the history of the genre', *Exit Express Magazine*, Madrid, Spain, issue 43, Apr 2009, pp 30–33

Article: 'Óscar Muñoz: *Biografías*', *Look*, AGS, Feb 2009

Article: 'John Kaldor projects 1969–2009', *Art & Australia*, May 2009

Article: 'Why art matters', *Art Influence* e-magazine, 1st edition

Lecture: 'Art as physical object: conservation and (re)presentation', USyd, 4 Sept 2008

Lecture: 'Contemporary international collection of AGNSW', NU, 10 Sept 2008

Lecture: 'Contemporary international collection', Port Macquarie Hastings Regional Gallery, 26 Sept 2008

Lecture: 'Contemporary international collection', Wollongong City Gallery, 27 Aug 2008

Lecture: 'Globalisation in contemporary art', Art History & Film Studies, USyd, 25 Aug 2008

Lecture: 'Performing bodies', CoFA, UNSW, 25 & 26 Aug 2008

Lecture: 'Why art matters', Probus Club, Blackheath, Oct 2008

Paper: 'Policies for collecting contemporary art', AAANZ conference, Brisbane, Dec 2008

Presentation: 'The influences of Picasso in contemporary art', CoFA, Brisbane 6 Sept 2008

Participant: Why Biennales?, symposium, Albright Knox Museum, Buffalo, Jan 2009

Session chair and welcome speech: Spaces of Art conference, Artspace, Sydney & AAANZ, Apr 2009

Session chair and welcome participants, Australia Council Biennale Forum, 9–10 July 2008

Talk: Discussion participant with Mike Parr and Klaus Biesenbach from MoMA, NY, and lecture, TMAG & University of Tasmania, 28 Feb 2009

Book launch: *Dark* by Paul Carter, CoFA, 30 Apr 2009

Judge and launch: *Sculpture in the vines*, Hunter Valley, 12 Sept 2008

Judge and launch: St Joseph's annual art exhibition, 28 Aug 2008

Judge: Breen sculpture commission, Mt Tomah, 1 Apr 2009

Judge: Imagine award, MGNSW, 11 Sept 2008

Judge: John Hunter Hospital sculpture commission, Newcastle, 11 Feb 2009
Judge: Kings School art prize, 14 Aug 2008

Judge: Randwick Council sculpture commission, Feb 2009

Launch: 30th anniversary of Wollongong City Gallery, 4 Dec 2008

Launch: *Ben Quilty*, Newcastle University Gallery, 22 Aug 2008

Launch: *Face to face*, Newcastle Regional Gallery, 5 Sept 2008

Launch: *Seed project*, Jenolan Caves, 19 Sept 2008

Opening address: Art and the Archive conference and exhibition, NU, Oct 2008

Opening address: Blackheath Art Gallery, 5 Oct 2008

Opening address: *Presentation/Representation*, SCA, 14 May 2009

Opening address: RMIT gallery, Melbourne, 16 Apr 2009

Speech: Funnisage of Mike Parr's *Milk* at Anna Schwartz Gallery, Sydney, 16 Aug 2008

Speech and performance: Mike Parr project, *The tilted stage*, TMAG, Hobart, 22 Nov 2008

Presentation: Gosford Regional Gallery then cooked guests lunch as part of the exhibition *Rooms of engagement*, 23 Aug 2008

Review: 'Rodney Pople', *Art World*, issue 5, Oct/Nov 2008

International adviser: Echigo Tsumari Triennial, Japan 2008–12

Chair: Biennale of Sydney exhibitions & selection sub-committees

Member: Council for the Power Foundation, USyd

Member: Executive of Art Association of Australia and New Zealand

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

Donna Brett (Project officer, curatorial services)

Essay: 'Stefanie Valentin: earthbound', Stills Gallery, Sydney, June 2009

Essay: 'Regis Lansac: vita breva', Wollongong City Art Gallery, Sept 2008

Essay: 'Yvonne Boag: quintessential elements', Australian Galleries, Melbourne, Aug 2008

Lecture: 'Contemporary photography: the European experience', USyd, Art History Dept, June 2009

Lecture: 'Collection provenance and looting issues', USyd, Museum Studies, Aug 2008

Paper: 'The uncanny return: documenting place in post-war German photography', Framing Time and Place: Repeats and Returns in Photography, University of Plymouth, UK, 15–17 Apr 2009

Paper: "'Unheimliches sehen': the agoraphobic turn in German photography', AAANZ conference,

Griffith University, Brisbane, Dec 2008

Assessor: SCA Masters Program

Treasurer: Art Association of Australia and New Zealand

Treasurer: AICA Australia, Association International Critique d'Art

Committee member: Museums Australia, Art, Craft & Design SIG

Doctoral research: PhD candidate, *Uncanny vision: documenting place in post-war German photography*, Art History & Film Studies, USyd

Natasha Bullock (Curator, contemporary art)

Managing curator: *Kate Beynon: auspicious charms for transcultural living*, 7 Aug – 26 Oct 2008

Managing curator (with Naomi Flatt): *Justene Williams: bighead garbageface guards ghost derr sonata*, 19 Feb – 14 June 2009

Review: 'Ricky Swallow: recent work', *Art World*, issue 4, Aug/Sept 2008, pp 200–01

Article: 'Justene Williams', *Art World*, issue 5, Oct/Nov 2008, pp 126–29

Member: Curator's group, AGNSW, Sydney

Award: Cité internationale des arts research residency, Paris, France, Apr–May 2009

Jesmond Calleja (Registrar, collections systems integration)

Essay: 'Accessing the online catalogue of the Art Gallery of NSW in "real-time"', *ARC*, Journal of the Australian Registrars Committee, vol 58, June 2009, pp 17–20

Paper: 'Heading in the right direction: documenting our cultural heritage globally', 21st General Conference of the International Council of Museums, Museums and Universal Heritage, CIDOC – International Committee for Documentation, Managing the Global Diversity of Cultural Information, Vienna, Austria, 20–22 Aug 2007

Article: 'The Gallery online: new ways to view the collection from home', *Look*, AGS, May 2009, pp 34–36

Helen Campbell (Assistant curator, Australian prints, drawings and watercolours)

Opening address: 'Ginny Grayson: recent drawings', Harrison Galleries, Sydney, 18 Mar 2009

Lecture: 'Australian prints 1880s–1930s in the Gallery's collection', VG, 25 May 2009

Leeanne Carr (Coordinator, secondary school and Asian education programs)

Paper: 'Programming the Asian art collection', Leading 21st Century Schools in the Studies of Asia, Principals conference, Aug 2008

Paper: 'Language kits: Art speaks...all languages', A Language Day Like No Other, Association of Independent Schools of NSW conference, Aug 2008

Lecture: 'Asian programs at the AGNSW', Working Together: HSIE 2009 Connecting Classrooms, HSIE and Asia conference, Department of Education & Training (DET) and the Asian Education Foundation, Nov 2008

Judge: *Art speaks Japanese* Comes Alive, Japan Foundation, Nov 2008

Victoria Collings (Coordinator, K–6 schools and family programs)

Judge: Dymocks Golden Paw Award 2008, National Parks and Wildlife, Sept 2008

Advisor: *Art & Australia* new children's book based on Kaldor Public Art Projects

Lecture: 'How to teach young children about art', ACU, 2009

Lectures: Twelve two-hour lectures for 50 volunteer children's guides 2008–09; core training on the Gallery's permanent collection and major temporary exhibitions

Jonathan Cooper (Manager, information)

Panelist: 'Maintaining positive organisation reputation through effective internal web content management and external monitoring', 5th Annual Web Content Management Forum (Marcus Evans), Sydney, 1 Sept 2008

Paper: 'Going beyond web usability to user engagement', 5th Annual Web Content Management Forum (Marcus Evans), Sydney, 2 Sept 2008

Paper: 'Future trends in the internet and their impact for museums', Creative Uses of the Collection, Museums & Galleries Services, Queensland, seminar, Brisbane, 11 Sept 2008

Paper: 'A difficult labour: a case study of the comprehensive upgrade of the Art Gallery of NSW website', Managing Your Online Content Conference (Ark Group), Sydney, 23 Apr 2009

Matt Cox (Coordinator, study room)

Curator: *Littoral drift*, UTS Gallery, 2 June – 3 July 2009

Article: 'Indo-Persian kingship and Islamic architecture in Malaysia', *The Asian Arts Society of Australia* (TAASA), Mar 2009

Paper: 'History of display in the National Museum of Cambodia', AAANZ conference, Griffith University, Brisbane, Dec 2008

Doctoral research: PhD candidate, *Indonesian portraiture*, Art History & Film Studies, USyd

Charlotte Davy (Senior registrar, exhibitions)

Editor: *arc journal* no 57, Australasian Registrars Committee, Dec 2008

Lecture: 'Exhibition registration', ACU, May 2009

Lecture: 'Loans and touring exhibitions', USyd, May 2009

Lecture: 'Couriers: managing objects in transit', facilitated and presented four full-day workshops, Melbourne and Sydney, Apr 2009

President: Australasian Registrars Committee

Barbara Dabrowa, (Conservator, frames)

Article: 'Archibald, Wynne, Sulman 09', *Puls Polonii* (Polish web magazine), in English

Paula Dredge (Senior conservator, paintings)

Paper (with Alan Lloyd): 'The sub-committee and the restorer: conservation at the National Art Gallery of NSW 1899–1910', Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future, Contributions to the eleventh AICCM paintings group symposium, NGV Melbourne, Oct 2008, pp 25–37

Project partner and researcher: AGNSW partner, Australian Research Council (ARC) Linkage Grant, 'The twentieth century in paint'

Deborah Edwards (Senior curator, Australian art)

Curator: forthcoming *Rupert Bunny: artist in Paris*, 2009

Lecture: Robert Klippel, public lecture, NGV, 15 Aug 2008

Lecture: Ralph Balson, 'A new realm of visual experience', Colour in Art symposium, CoFA, 23 Aug 2008

Lecture: 'The new role of the curator', Loretto College, 9 Sept 2008

Chair: Sculpture by the Sea symposium, 16 Oct 2008

Judge: 2008 Woollahra Small Sculpture Prize, Sept and Oct 2008

Judge: 2009 Marten Bequest Travelling Scholarship for Sculpture, Dec 2008 – Jan 2009

Judge: 2009 Adelaide Perry Drawing Prize, Feb 2009

Judge: 2009 Hobart Art Prize, Mar and June 2009
Interview: Ola Cohn, *Hindsight*, ABC Radio National 702, Melbourne, 16 Aug 2008
Grant: 18 months sculpture research, The Balnaves Foundation, Dec 2008
Prize: *Bertram Mackennal*, shortlist, AAANZ Best Large Catalogue 2008
Host: USyd Fine Arts Alumni evening, AGNSW, 29 Oct 2008
Doctoral research: PhD, Australian sculpture, Art History & Film Studies, USyd
Member: USyd Fine Arts Alumni Committee
Member: Dictionary of Australian Artists Online
Member: Art Association of Australia and New Zealand

Naomi Flatt (Assistant curator, contemporary art)
Coordinating curator: *Kate Beynon: auspicious charms for transcultural living*, 7 Aug – 26 Oct 2008
Assistant curator: *Tim Johnson: painting ideas*, AGNSW, 12 Mar – 17 May 2009; GoMA, Brisbane, 20 June – 11 Oct 2009; The Ian Potter Museum of Art, Uni Melb, 11 Nov 2009 – 14 Feb 2010
Managing curator: *Justene Williams: bighead garbageface guards ghost derr sonata*, 19 Feb – 14 June 2009
Coordinating curator: *Óscar Muñoz: biografías*, 19 Feb – 14 June 2009
Article: 'Kate Beynon: auspicious charms for transcultural living', *Look*, AGS, Aug 2008, p 21
Essay: 'Be an artist: a biography', *Tim Johnson: painting ideas*, AGNSW & QAG 2009

Alec George (Coordinator, Brett Whiteley Studio)
Judge: Mosman Youth Art Prize, Mosman Gallery, Sydney, May 2009
Opening address: *9 shades of Whiteley*, touring exhibition, NERAM, Nov 2008

Jonathan Jones (Coordinator, Aboriginal and Torres Strait Islander programs/Acting assistant curator, Aboriginal and Torres Strait Islander art)
Curator: *Mountford gifts*, 21 Mar – 3 June 2009
Curator: *Country, culture, community*, 12 Nov 2008 – 19 Apr 2009
Co-curator: *The dreamers*, 9 May – 18 Dec 2009
Co-curator: *Half light: portraits from black Australia*, 21 Nov 2008 – 22 Feb 2009

Co-editor: *Half light: portraits from black Australia*, AGNSW, Sydney 2008
Author: *Country, culture, community*, Aboriginal and Torres Strait Islander education kit, AGNSW, Sydney 2008
Essay: 'Half light: portraits from black Australia', AGNSW, Sydney 2008
Essay: 'Mountford gifts', AGNSW, Sydney, 2008
Entries: 'Owen Yalandja', 'Lena Yarinkura', 'Marina Murdilnga' and 'Yvonne Koolmatie', *Menagerie: contemporary indigenous sculpture*, Object Gallery, Sydney 2009
Lecture: 'On Ricky Maynard', UTS gallery, Sydney, June 2009
Lecture: 'Papunya Tula', Wollongong University, Wollongong, Apr 2009
Lecture: 'Country, culture, community', teachers day, Mar 2009
Lecture: 'Aboriginal art and history', USyd, Sept 2008
Lecture: 'Aboriginal art for the Board of Studies', Aug 2008

Hendrik Kolenberg (Senior curator, Australian prints, drawings and watercolours)
Exhibitions curator: *Intensely Dutch: image, abstraction and the word post-war and beyond*, 5 June – 23 Aug 2009
Author: *Intensely Dutch: image, abstraction and the word post-war and beyond*, AGNSW, Sydney 2009
Article: '*Intensely Dutch*: a showing of modern works from here and there', *Look*, AGS, Sept 2008
Article: '*Intensely Dutch*: yet they tend to be invisible', *Look*, AGS, May 2009
Essay: 'Kevin Connor, new work', *Kevin Connor, paintings & drawings*, Liverpool Street Gallery, Sydney 2009
Interviews: Numerous radio and press interviews, lectures and floor talks for public and guides in connection with *Intensely Dutch* exhibition
Judge: Jacaranda Acquisitive Drawing Award, Grafton Regional Art Gallery, 24 Oct 2008
Opening addresses: *Ana Pollak: fluvial*, Sara Roney Gallery, Paddington, 5 Aug 2008; *Themes and variations: drawings from the collection of the Art Gallery of New South Wales*, Bathurst Regional Art Gallery, 17 Oct 2008; *Students and teachers*, Julian Ashton Art School, Sydney, 30 Nov 2008; *Geoff Crispin pottery*, Freeland Gallery, Paddington, 18 June 2009; *Geoffrey de Groen*, Goulburn Regional Art Gallery, 27 June 2009

Brian Ladd (Head, public programs)
Chair: *Intensely Dutch* Forum in conjunction with the *Intensely Dutch* exhibition, AGNSW, 5 June 2009
Tour leader and lecturer: *New Year in New York* tour, AGS, 27 Dec 2008 – 5 Jan 2009
Chair: 'Locating sculptural space: what works where!' panel discussion at Sculpture by the Sea conference, 16 Oct 2008
Lecture: 'Sculpture highlights from AGNSW collection', Queens Club, 9 July 2008
Lecture: '2009 Archibald Prize', TF, 14 Mar 2009
Talk: '2009 Archibald Prize touring exhibition', Bendigo Art Gallery, 2 & 3 June 2009
Opening address: *Plus minus equals*, exhibition of sculptures and drawings by Brian Kirkby, Sturt Gallery, Mittagong, 21 June 2009
Judge: *Operation art*, Penrith Regional Art Gallery, 3 July 2008
Director: Brett Whiteley Foundation, Sydney
Member: Editorial Advisory Panel, *Art & Australia*, Sydney
Art advisor: William Fletcher Foundation, Sydney
Member: Curatorial Panel for Headland Sculpture Park, Sydney
Member: Steering Committee for biennial Sites of Communication: Art Museums Symposia
AGNSW representative on the National Heads of Education and Public Programs (NHEPP) group

Liu Yang (Curator, Chinese art)
Curator: *The lost Buddhas: Chinese Buddhist sculpture from Qingzhou*, AGNSW, 29 Aug – 23 Nov 2008; Asian Civilizations Museum, Singapore; Jan–Apr 2009
Co-author: (with Edmund Capon), *The lost Buddhas: Chinese Buddhist sculpture from Qingzhou*, AGNSW, Sydney 2008
Essay: 'Self portrait and the representation of spatial time in Wu Zhen's *Fishman* handscroll' in Shanghai Museum (ed), *Great classics of ancient Chinese painting and calligraphy – symposium proceedings*, Shanghai Guji Press, Shanghai 2008, pp 204–10
Essay: 'A heaven from the mundane world: Eremitism in Chinese landscape painting' in Aileen Lau (ed), *The China Society, Singapore 60th anniversary 1949–09*, 2009, pp 30–39
Essay: 'Representing nature in Chinese jade' in Aileen Lau (ed), *The China Society, Singapore 60th anniversary 1949–09*, 2009, pp 64–71
Article: 'Immersed in the beauty of serenity: Buddhist sculptures from

Qingzhou', *BeMUSE*, Singapore, Jan–Mar 2009, pp 44–49
Article: 'The lost Buddhas', *Asian Art*, London, Sept 2008, pp 29–30
Article: 'Stylistic and iconographic innovations in sixth-century Qingzhou Buddhist sculpture', *Arts of Asia*, Oct 2008, pp 69–78
Article: 'Sculptures from an amazing hoard', *Look*, AGS, Aug 2008, pp 28–33
Lecture: 'Stylistic innovations in Qingzhou Buddhist sculpture', Asian Civilizations Museum, Singapore, 16 Jan 2009
Paper: 'Buddhist beliefs and iconography in sixth-century Shandong', Chinese Buddhist Art: New Directions & Perspectives, AGNSW and USyd, 29–30 Aug 2008

Alan Lloyd (Head of conservation)
Paper: 'The Boustead years 1946–1977', Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future, contributions to the eleventh AICCM paintings group symposium, NGV, Melbourne, Oct 2008, pp 51–61
Paper: 'Invention of the vacuum hot table by Bill Boustead, Conservator at the Art Gallery of New South Wales', Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future, contributions to the eleventh AICCM paintings group symposium, NGV, Melbourne, Oct 2008, pp 63–68

Jethro Lyne (Coordinator, public programs)
Lecture: 'Spanish baroque', AGS, 2008
Presenter: ABC Radio National 702
Article: 'Art and censorship', *SMH*
Guest lecturer: National Art School & the University of Sydney
Doctoral research: PhD candidate, *French medieval sculpture*, Art History & Film Studies, USyd

Ann MacArthur, (Senior coordinator, Asian programs)
Lecture: 'Japanese art of the seasons', travel talk, AGS, Sept 2008
Lecture: Term 2 revision, Arts of Asia series: *Literature and legend 2*, AGS, Oct 2008
Lecture: Term 1 revision, Arts of Asia series: *Decoding dress*, AGS, June 2009
Judge: '*Art speaks Japanese comes alive*', Japan Foundation, Nov 2008
Opening address: 'Journey to the last place of happiness', Bondi Pavillion, Dec 2008

Member: Publications Committee, *TAASA Review: The Journal of The Asian Arts Society of Australia*, The Asian Arts Society of Australia

Elizabeth Maloney, (Assistant curator, photography)
Curator: *Francis J Mortimer*, 26 July – 14 Nov 2008
Article: 'Francis J Mortimer: beacon of British pictorialist photography', *Look*, AGS, July 2008, p 39
Essay: 'Francis J Mortimer', AGNSW, Sydney 2008
Entry: Max Dupain *At Newport 1952*; *Great collections: treasures from Art Gallery of NSW, Australian Museum, Botanic Gardens Trust, Historic Houses Trust of NSW, Museum of Contemporary Art, Powerhouse Museum, State Library of NSW, State Records NSW, MGNSW*, Sydney 2008

Terence Maloon (Curator, special exhibitions)
Curator: *Monet and the Impressionists*, 11 Oct 2008 – 26 Jan 2009
Member: Société Paul Cézanne
Member: Alliance Française of Sydney (vice president)
Member: ICOM

Jackie Menzies (Head curator, Asian art)
Curator: *Korean dreams: paintings and screens of the Joseon dynasty*, 5 Mar – 8 June 2009
Article: 'Porcelain power, myriad wishes for longevity', *Look*, AGS, Feb 2009, pp 30–31
Article: 'Korean dreams: decorative yet rich in meaning', *Look*, AGS, Mar 2009, pp 24–27
Article: 'Asian collection: developing its distinctive character', *Look*, AGS, Mar 2009, pp 12–13
Article: 'Confucian conceits: Korean painting in the Joseon dynasty', *TAASA Review*, vol 18, no 1, Mar 2009, pp 18–19
Lecture: 'Dress in Joseon dynasty Korea', Arts of Asia lecture series, 7 Apr 2009
Lecture: 'Royal collections of the City Palace, Udaipur' in AGS symposium, *Distant Horizons: from Persepolis to Samarkand and Beyond*, A Tribute to Dee Court, 18 Oct 2008
Opening address: Lesley Kehoe exhibition, *Deutscher-Menzies*, Aug 2008
Commencement speaker: USyd Arts Faculty, 7 Nov 2008
Paper: 'Programming across cultural boundaries', Import/Export: Asian-Australian Creative Exchanges, MGNSW, 7 Nov 2008
Convenor and chair: 'Representations of nature across cultures before the 20th

century' panel, 32nd Congress of International Committee of the History of Art (CIHA), Melbourne 2008
Honorary associate: School of Languages and Cultures, USyd
Director: *VisAsia* (The Australian Institute of Asian Culture and Visual Arts)
Member: Morrissey Bequest Committee, USyd
Member: Vice-Chancellor's Advisory Committee, Nicholson Museum, USyd

Steven Miller (Archivist)
Lecture: 'Primary sources in Australian visual arts', SLNSW, 24 Aug 2008
Lecture: 'Archival resources of the AGNSW', USyd Fine Arts Alumni, 29 Oct 2008
Lecture and tour: of the Art Gallery Archive to the Sydney branch of the Australian Society of Archivists, 19 Nov 2008
Interviews: Ken Whisson, AGNSW oral history project, 26 Nov 2008
Talk: 'Artists' archives', Collection Circle, 3 Dec 2008

Denise Mimmacchi (Assistant curator, Australian art)
Curator: *Tom Arthur: the fertilization of Drako Vülen's cheese pizza 1975*, 5 Sept – 23 Nov 2008
Curator: *Sydney Long's Pan*, 6 June – 30 Aug 2009
Essay: 'The metamorphoses of being: Tom Arthur, *The fertilization of Drako Vülen's cheese pizza*', Australian Collection Focus, AGNSW, 2008
Essay: 'Pan's trespass: mythology and the decorative landscape in Sydney Long's *Pan*', Australian Collection Focus, AGNSW, 2009

Barry Pearce (Head curator, Australian art)
Curator: *The late landscapes of Horace Trenergy*, 27 Nov 2008 – 15 Mar 2009
Essay: 'Winter landscape', *Horace Trenergy*, Beagle Press, Sydney 2009
Article: 'Horace Trenergy: unsung hero of Australian art: memories of the artist as a young man', *Look*, AGS, Nov 2008
Essay: 'Ravel', Aida Tomescu, Niagara Galleries, Melbourne, 2–20 Dec 2008
Interviews: 'Perennial icons of Australian art', *Pinnacle Magazine*, 29 July 2008; ABC Radio National 702, 'The Wynne Prize and its history', 27 Nov 2008; ABC television, 'The Ballet Russes in Australia', 27 Feb 2009; ABC television, 'Proposed Dunningham toilets construction on Roberts-Conder painting site at Coogee',

1 May 2009; *The West Australian*, 'Mask and memory', 20 May 2009; ABC television's *Four corners*, 'Fakes and forgeries in Australian art', 22 May 2009; ABC Radio National 702, Self-Improvement with Richard Glover, 'William Dobell's portrait of Margaret Olley', 10 June 2009
Lecture: 'Monet and friends: Whistler and John Russell', AGS, 6 July 2008
Lecture and book launch: *Horace Trenergy*, 11 Mar 2009
Judge: Brett Whiteley Travelling Art Scholarship, Brett Whiteley Studio, 8 Sept 2008
Judge: Portia Geach Art Prize, S H Ervin Gallery, 16 Sept 2008
Judge: Paris cité studio residencies, National Art School, Sydney, 13 Nov 2008
Judge: Waterhouse Natural History Art Prize, South Australian Museum, Adelaide, 27 May 2009
Judge: Sydney, City of Villages Art Prize, 15 June 2009
Opening address: *Nine shades of Whiteley*, Gold Coast City Art Gallery, 11 July 2008
Opening address: *The naked and the nude*, Ballarat Fine Art Gallery, 13 Sept 2008
Member: Acquisitions Committee, New England Regional Art Museum, Armidale

Hetti Perkins (Senior curator, Aboriginal and Torres Strait Islander art)
Curator: *Half light: portraits from black Australia*, 21 Nov 2008 – 22 Feb 2009
Co-curator: *The dreamers*, 9 May – 18 Dec 2009
Co-editor: *Half light: portraits from black Australia*, AGNSW, Sydney 2009
Writer and presenter: *Art and soul*, a three-part documentary series for ABC television

Cara Pinchbeck (Curator, Aboriginal and Torres Strait Islander art)
Co-curator: *The dreamers*, 9 May – 25 April 2009
Article: 'Mountford gifts', *Look*, AGS, Mar 2009, p 23
Entry: Elaine Russell, *Culture warriors: Australian Indigenous Art Triennial*, National Gallery of Australia, Canberra 2009 (revised edition)

Peter Raissis (Curator, European prints, drawings and watercolours)
Coordinating curator: *War: the prints of Otto Dix*, NGA touring exhibition, 22 Aug – 26 Oct 2008
Article: 'Memories of war: a masterpiece of nightmares', *Look*, AGS, Aug 2008, pp 18–19

Lecture: 'English pastoral prints', AAH, Sept 2008
Lecture: 'Looking at old master prints and drawings', Art History dept, USyd, Sept 2008
Lecture: 'Bellange and Callot: printmakers at the court of Lorraine', Arts of Asia series: *Decoding the baroque II*, AGS, Mar 2009

Eric Riddler (Researcher, research library and archives)
Paper: 'A "dashed good afternoon" at Mrs Hurst-Seager's', AAANZ conference, Griffith University, Brisbane, 4–6 Dec 2008

Malgorzata Sawicki (Senior conservator/frames)
Lecture: 'Framing Pissarro and Monet: approach to picture frames conservation at the AGNSW', AGS, Jan 2009
Lecture: 'Framing Pissarro and Monet: approach to picture frames conservation at the AGNSW', VG, June 2009
Paper: 'Framing Pissarro: tracing the framing history for one painting from the collection of the AGNSW', ICOM-CC 15th Triennial Meeting, New Delhi, India, Sept 22–26 2008
Paper: 'Framing Pissarro: tracing the framing history for one painting from the collection of the AGNSW', Frames: Past, Present and Future, AICCM Gilded Objects SIG Symposium, NGV, Melbourne, 8 Oct 2008
Paper: 'Non-traditional gilding: losses compensation in conservation of gilded surfaces using selected synthetic polymers – advantages and disadvantages', Picturing the Frame: Attitudes, Context and Treatment from Conception to Consolidation, ICON Gilding and Decorative Surfaces Group, Royal Institute of British Architects, London, UK, 22 Apr 2009

Interview: AICCM National Newsletter, AICCM no 111, June 2009
Doctoral research: PhD, School of Natural Sciences (Materials Conservation) UWS, completed 2008
Member and coordinator: Wood, Furniture, & Lacquer Working Group, ICOM-CC

Natalie Seiz (Assistant registrar, curatorial, Asian art)
Doctoral research: PhD candidate, *Contemporary women artists in Taiwan*, Art History & Film Studies, USyd

Tristan Sharp (Senior coordinator, education programs)
 Curator and coordinator:
ARTEXPRESS 09, 14 Feb – 19 Apr 2009
 Foreword: 'Why study the visual arts?', *Cambridge Visual Arts, Stage 4*, Cambridge University Press, Melbourne, 2009
 Lecture: 'Curating ARTEXPRESS: a conceptual framework crossroads', Education Program, Forty Eight Hours of Visual Arts Festival (FEHVA), Bangalow, North Coast, May 2009
 Lecture: 'Developing a body of work', Tamworth Visual Arts Student Symposium, Tamworth Regional Gallery, Oct 2008
 Papers: 'Interpreting original art objects'; 'The value and role of education: AGNSW program overview'; 'Fees, funding and philosophy: education program strategy and planning'; 'Volunteers as educators'; Education kits: designing them, using them, making them'. Great Educators: Regional Museum & Gallery Educators conference (program developer, presenter and forum participant across multiple programs), Museum & Galleries NSW, Albury Regional Gallery and Museum, June 2009
 Paper: 'ARTEXPRESS: connecting with public galleries and the influence on the HSC', ARTEXPRESS Regional Teachers symposium, Lake Macquarie Regional Gallery, May 2009
 Paper: 'Teenage mentorships: Artside-In', From the Margins to the Centre, Education symposium, National Portrait Gallery, Dec 2008
 Paper: 'Art gets you places: Artside-In Moree', Learning in Museums conference, Museums Australia Education Network Victoria, NGV, Sept 2008
 Opening address: Caroline Chisholm College, Visual Art Exhibition
 Opening address: Loretto Kirribilli, Visual Art Exhibition
 Interviews: Andrew Daddo evening show, ABC Radio National 702, Feb 2009; *ARTEXPRESS 09*, *Daily Telegraph*, Elizabeth Fortescue, Feb 2009; 'Student art making, creativity and the syllabus', *The arts show*, ABC Radio North Coast, 30 May 2009
 Member: Sydney Art Management Advisory Group (SAMAG) Committee
 Member: MGNSW, Visual Arts Reference Group
 Member: University of Sydney Union, Creative Arts Grants Committee
 Member: MGNSW, Incoming Touring Exhibition Grants Panel

Dr Jacqueline Strecker (Curator, special exhibitions)
 Talk: *War: the prints of Otto Dix*, 3 Sept 2008

Khanh Trinh (Curator, Japanese art)
 Curator: *Genji: the world of the Shining Prince*, 12 Dec 2008 – 22 Feb 2009
 Curator: *Innovations through continuity: modern Japanese ceramics from the collection of the AGNSW*, 10 July – 12 Dec 2009
 Editor: *Genji: the world of the Shining Prince*, AGNSW, Sydney 2008
 Essay: 'Imagining the Shining Prince: *The tale of Genji* from Heian period hand-scrolls to Heisei-era Manga' in *Genji: the world of the Shining Prince*, AGNSW, Sydney 2008
 Article: 'Genji: the world of the Shining Prince', *Look*, Nov 2008, pp 28–31
 Article: 'Iwasa Matabei ha – Genji monogatari zu byobu', *KOKKA*, no 1358, Dec 2008, pp 45–7
 Article (with Ibaraki Emi): 'Akashi – Miotsukushi zu byobu', *KOKKA*, no 1358, Dec 2008, pp 48–50
 Entry: Tani Buncho's 'Early summer mountains in the rain', *The golden journey – Japanese art from Australian collections*, AGSA, Adelaide, 2009, pp 148–9
 Lecture: 'Virtuous women, gallant heroes: depiction of love in *The tale of Genji*', Arts of Asia series, AGS, 12 Aug 2008
 Lecture: 'China in the floating world: illustrations of the 108 heroes of the *Suikoden*', Arts of Asia series, AGS, 30 Sept 2008
 Lecture: 'Imagining the "Shining Prince": *The tale of Genji* from Heian-period hand-scrolls to Heisei-era Manga', USyd, Nov 2008
 Lecture: 'Imagining the "Shining Prince": *The tale of Genji* from Heian-period hand-scrolls to Heisei-era Manga', AGSA, Adelaide, May 2009
 Lecture: 'The rise of Edo popular culture: origins of ukiyo-e', University of Adelaide, Adelaide, May 2009
 Paper: 'Loyalty through rebellion: the impact of the Suikoden on Japanese 19th century popular culture', JSAA-ICLJE (Japanese Studies Association of Australia), Sydney, July 2009

Josephine Touma (Coordinator, public programs)
 Paper: 'From the playhouse to the page: visual sources for Watteau's theatrical universe', American Society for Eighteenth Century Studies, Richmond VA, Apr 2009

Doctoral research: PhD candidate, Art History & Film Studies, USyd

Wayne Tunnicliffe (Senior curator, contemporary art)
 Co-curator (with Julie Ewington, curatorial manager, Australian art, QAG): *Tim Johnson: painting ideas*, AGNSW, 12 Mar – 17 May 2009; GoMA, Brisbane, 20 June – 11 Oct 2009; The Ian Potter Museum of Art, UMelb, 11 Nov 2009 – 14 Feb 2010
 Curator: *Ángela Ferreira & Narelle Jubelin: the great divide*, 19 Feb – 14 June 2009
 Curator: *Nicholas Mangan: between a rock and a hard place*, 25 June – 13 Sept 2009
 Co-selector: AGNSW Contemporary Projects: Kate Beynon, Justene Williams, Óscar Muñoz, Nicholas Mangan
 Essay: 'Pure land painting', *Tim Johnson: painting ideas*, AGNSW & QAG, 2009
 Essay (with Julie Ewington), 'Introducing Tim Johnson' in *Tim Johnson: painting ideas*, AGNSW & QAG, 2009
 Essay: 'No man is an island' in *Nicholas Mangan: between a rock and a hard place*, AGNSW, Sydney 2009
 Lecture: Tim Johnson Forum, interview with Tim Johnson and discussion of practice 1970–89, AGNSW, 14 Mar 2009 and QAG, Brisbane, 20 June 2009
 Lecture: 'Curating contemporary art at the AGNSW', Master of Museum Studies, USyd, 7 Apr 2009
 Lecture: 'Contemporary art, new directions', Artists in Conversation group, Erskineville, 10 June 2009
 Judge: Redlands Westpac Art Prize, Mosman Art Gallery, 14 Nov 2008
 Judge: Jenny Birt Award, CoFA, UNSW, 6 Apr 2009
 Judge: Anne Landa Award, AGNSW, 7 May 2009
 Judge: Global Switch public art commission, Sydney, 26 May 2009
 Judge: Paris Studios, AGNSW, 30 June 2009
 Member: Contemporary Collection Benefactors, AGNSW
 Interview panel: Curator, Ivan Dougherty Gallery, UNSW, 27 Mar 2009
 Award: Cité internationale des arts research residency, Paris, France, July–Aug 2008

Sheona White (Senior coordinator, public programs)
 Consultant curator: *Pallingjang saltwater 2009*, Wollongong City Gallery, Dec 2009
 Interviews: 2RRR, producer & presenter Natalie Smith, 18 Apr

2009; *Voice of Islam*, producer & presenter Bass Adasi, 23 June 2009
 Opening address: *Monet and the Impressionists*, Tourism NSW industry group, 7 Oct 2008
 Opening address: *Monet and the Impressionists* collection talks; *Picturing the land*; *J. Llewellyn Jones the dry season*, 8 Oct 2008
 Opening address: Archibald, Wynne and Sulman Prizes 2009, AGS corporate members, 3 Apr, 27 Apr and 12 May 2009
 Member: Higher Education Assessment Panel, Department of Education, Sydney
 Consultant curator: Coomaditchie United Aboriginal Corporation

Natalie Wilson (Assistant curator, Australian art)
 Interviews: 'Art on Show Award 09', *Daily Mercury*, Mackay; ABC Radio, Mackay; *Seven Mackay Local News*, *WIN News*, WIN Television, Mackay, 15–16 June 2009
 Lecture: 'Heidelberg and beyond', VG Australian Art Collection series, 11 May 2009
 Judge: *Art on Show Award 09*, Mackay, Queensland, 13–14 June 2009
 Opening address: *Art on Show Award 09*, Mackay, Queensland, 15 June 2009
 Member: S H Ervin Gallery Art Advisory Committee, S H Ervin Gallery, Sydney

CUSTOMER RESPONSE

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions in the visitors suggestion book.

More than 1.3 million people visited the Gallery's Domain site in 2008–09. Despite attendance numbers exceeding the previous year by more than 300 000, comment numbers remained similar. The comments book is regularly reviewed by the Gallery's executive team for response and further action, where appropriate.

The majority of positive remarks were directed toward the volunteer guides, who provide free daily tours of the permanent collections and temporary exhibitions. The breadth and quality of the education and public programs were also highly praised, as were the film screenings. These comments are in line with positive reviews from previous years.

The majority of complaints reflected the highly active nature of the Gallery's business and the limitations of operating in a heritage building. While all complaints are taken seriously and given due consideration, relative to overall visitor numbers, the level of complaints recorded is very low, reflecting a high level of overall visitor enjoyment and satisfaction with their experiences at the Gallery.

Areas of major concern to visitors during 2008–09 were:

Introduction of the new ticketing system

In October 2008 the Gallery introduced a new centralised ticketing system for admission to special exhibitions. This was a large cultural and physical change for many of the Gallery's regular visitors. The sales point for purchasing tickets was relocated to the front entrance information desk, rather than at the entrance of each specific exhibition display gallery. The largest number of complaints was recorded during the beginning weeks of the highly attended *Monet and the Impressionists* exhibition, while the public was still adjusting to the new arrangements and attendance was at record levels. Complaints centred on: the location of the ticket sales desk having been moved; slow eftpos purchase times; the length of the queue and therefore waiting times and the lack of a separate members queue.

By the following exhibition, Archibald, Wynne and Sulman Prizes 2009, our audiences had familiarised themselves with the new arrangements and the level of complaints dropped to a negligible level. While the queues initially appeared extensive, they moved quickly, with waiting times only exceeding 10 minutes on extremely busy weekends. Waiting times were further reduced through the introduction of internet ticket sales via the Gallery's website. Technical issues were addressed and the eftpos service was upgraded. An online ticket sales capability was located in the members lounge to ease members' concerns.

Mobility-impaired access

Access for mobility-impaired people is via the rear of the building. There were a number of complaints regarding the ability for people with mobility issues, wheelchairs and prams to access the building via the front door.

New signage was placed at the front of the Gallery and at the beginning of the driveway to assist with directions. Also a temporary pathway was constructed to allow easier access to the ramp at the rear of the building and the education entrance. Future improvements to the building will be aimed at increasing the ease of access for mobility-impaired visitors.

Food service

There were a number of complaints about slow service and high prices in the cafe. During popular exhibitions such as *Monet and the Impressionists* or the Archibald Prize, increased pressure is placed on the available food and beverage service due to the sheer number of customers.

This year the buffet-style cafe service has been redesigned with a new coffee and food preparation bench. Customers now place their order and pay at the register, then their food and beverages are delivered to their table, increasing the ability of cafe staff to process orders in a quicker timeframe. The restaurant has received favourable comments, and good support for the exhibition viewing plus lunch special offers. Complaints regarding prices have been forwarded to our contract caterers to assist them in planning their future pricing policy. A discount on food services is already available to members.

COMPLIANCE REPORTING

Credit card usage

The director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and NSW Treasury Directions.

Engagement and use of consultants

There were two consultancies in 2008–09, costing a total of \$31 800. One of the consultancies, Ether Pty Ltd, was engaged in the information technology category and was paid \$30 000. The other consultancy was engaged in the environmental category.

Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery or visitors to the Gallery.

Major assets

The Gallery's major assets are its artwork collections, valued at \$813 million (as at 30 June 2009), and the perimeter land and building in the Domain, valued at \$175.5 million (as at 30 June 2009).

Summary of land holdings

The following is a listing of land owned by the Art Gallery of NSW as at 30 June 2009:

Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000

Land disposal

The Gallery did not acquire or dispose of any land in 2008–09.

Heritage management

The Gallery's museum building located in the Domain Parklands of Sydney's CBD is listed on the state government's heritage register. A revised Conservation Plan was finalised last year to assist in the management of the building. The building is maintained to serviceable standards via an annual capital grant of \$2.37 million from the NSW government. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Privacy management

During 2008–09, 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 New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9226 1622
Email: privacy@ag.nsw.gov.au

Freedom of information procedures

Application for access to Gallery documents under the *Freedom of Information Act 1989* should be accompanied by a \$30 application fee and directed in writing to:
Human Resources Manager
(FOI Coordinator)
Art Gallery of New South Wales
Art Gallery Road
The Domain
Sydney NSW 2000

Major capital works

Capital works project	Costs 2008–09 \$'000	Completion date	Overrun \$
Artworks purchased	17 205	ongoing	nil
Building works	14 324	ongoing	nil
Plant & equipment replacement	421	ongoing	nil
Total	31 950		

Payment performance

Aged creditor analysis at the end of each quarter 2008–09

Quarter ended	Current (ie within due date) \$	Less than 30 days overdue \$	Less than 60 days overdue \$	Less than 90 days overdue \$	More than 90 days overdue \$
Sept 2008	546 065	44 110	10 413	110	-5 322
Dec 2008	404 703	47 179	-669	-59	-5 212
Mar 2009	773 461	-961	691	-177	-5 436
June 2009	424 699	2 619	-1 612	0	-6 617

Accounts paid on time each quarter 2007–08

Quarter	Total accounts paid on time		Total paid	
	Target %	Actual %	Amount \$	Amount \$
Sept 2008	90.00	99.98	13 163 907	13 166 017
Dec 2008	90.00	99.93	9 114 597	9 120 770
Mar 2009	90.00	99.97	8 054 273	8 056 890
June 2009	90.00	99.96	11 862 558	11 867 489
Total	90.00	99.96	42 195 335	42 211 166

Freedom of information – statement of affairs

The following statement of affairs is presented in accordance with the *Freedom of Information Act 1989*, sections 14(1)(b) and (3). The Gallery's statement is correct as at 30 June 2009. The Gallery (FOI Agency no 376) received three formal requests for information during 2008–09, two classified as 'other', and one classified as 'personal' under the Act. All requests were completed. No requests were carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning our operations. We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

Documents held by the Gallery:
Art Gallery of New South Wales

Act 1980; accounts manual; administrative policies and procedures; agendas and minutes of meetings; collection management policies and procedures; annual reports; EEO annual report; film and photography policy; corporate plan 2009; financial reports; and human resources policies and procedures.

Documents available for purchase include a range of catalogues and art books published by the Gallery (see the appendix: AGNSW publications for sale). Publication prices are regularly reviewed by the Gallery Shop. Selected items are available from our main website (www.artgallery.nsw.gov.au/shop).

Details of freedom of information (FOI) requests received by the Gallery:

FOI requests	2008–09			2007–08		
	Personal	Other	Total	Personal	Other	Total
New applications	1	2	3	0	3	3
Completed	1	2	3	0	3	3
Total processed	1	2	3	0	3	3
Unfinished (carried forward) – nil						
Results of FOI request						
Granted in full	1	0	1	0	1	1
Completed	1	2	3	0	3	3
Request details – nil						
Fees of requests processed						
Fees received	\$0	\$60	\$60	\$0	\$90	\$90
Type of discounts allowed – nil						
Days to process						
0–21 days	1	2	3	0	2	2
22–35 days	0	0	0	0	1	1
Processing time						
0–10 hours	1	2	3	0	3	3
Review of appeals – nil						
Basis of internal review grounds on which requested access reviewed – nil						

EEO statistics

Parliamentary annual report tables

A Trends in the representation of EEO groups

EEO group	Benchmark or target	% of total staff			
		2006	2007	2008	2009
Women	50%	51%	53%	53%	53%
Aboriginal and Torres Strait Islander people	2%	1.8%	2.2%	1.7%	2.1%
People whose first language was not English	20%	20%	19%	24%	24%
People with a disability	12%	2%	3%	2%	2%
People with a disability requiring work-related adjustment	7%	0.4%	0.4%	0.4%	0.4%

B Trends in the distribution of EEO groups

EEO group	Benchmark or target	Distribution index			
		2006	2007	2008	2009
Women	100	117	117	100	116
Aboriginal and Torres Strait Islander people	100	na	na	na	na
People whose first language was not English	100	90	90	98	89
People with a disability	100	na	114	na	na
People with a disability requiring work-related adjustment	100	na	na	na	na

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.

4. na indicates not applicable.