

Art Gallery of New South Wales *Annual Report* **2008-09**

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minutes  
break**



With over 1.7 million visitors this year, the Art Gallery of NSW is one of Australia's most popular art museums and a vital part of Sydney's cultural life. Since the Gallery's genesis in the 1870s, our objective has been to collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia. The Gallery has been located at our present site in the Domain since 1885. The Grand Courts, designed by government architect Walter Liberty Vernon, were the very first rooms of the Gallery, built between 1895 and 1899 in typically grand Victorian style and scale. These elegant rooms now house Sydney's premier collections of both European art, from the Renaissance to Impressionism, and Australian art, from colonisation to the end of the 19th century, along with a selection of 20th-century Aboriginal art. The building extensions made to the Gallery in the 1970s and '80s responded to the changing needs of both the collection and our audience, doubling the available exhibition space and celebrating the art of our time with extensive displays of modern and contemporary Australian, Aboriginal and Torres Strait Islander, and European art. The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery's commitment to presenting the art and culture of our region. This year the Gallery presented a program of 41 exhibitions, accompanied by a diverse and stimulating array of public and educational programs.

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



FRONT COVER: **Nedko Solakov**

*A Life (Black & White)*, which involved two workers constantly repainting the walls of the exhibition space in black and white paint for the duration of the exhibition, day after day (following each other), during the Biennale of Sydney 2008: *Revolutions – forms that turn*.

BACK COVER: Gallery installation officers working on *The lost Buddhas: Chinese Buddhist sculptures from Qingzhou* exhibition.

The image shows the interior of the Art Gallery of New South Wales. A large, ornate white archway frames the central view. Through the arch, a gallery space is visible with several paintings on the walls. In the foreground, a group of men in light blue shirts and dark trousers are walking, their figures blurred to suggest motion. The floor is made of polished wood. The overall atmosphere is that of a busy, well-lit museum gallery.

Art Gallery of New South Wales Annual Report **2008-09**





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## Vision

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

## Purpose

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

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

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

The Gallery has developed and successfully implemented a variety of strategies to achieve these goals. In doing so, we work closely with our key stakeholders, such as the Art Gallery Society of NSW and its approximately 30 000 members; the Art Gallery of NSW Foundation; Museums & Galleries NSW; Communities NSW (formerly the Department of the Arts, Sport and Recreation); the NSW government; and other arts institutions.

For more information, see the 'Corporate plan and outcomes' section (pages 9–13).

## Pledge of service

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

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

In our dealings with you we will:

- strive to provide high-quality services
- be professional and courteous, and
- listen and respond quickly and fairly, to any complaint that you make concerning our services. For general access information, see pages 138–39.



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

Dear Minister,

It is our pleasure to forward to you for presentation to the New South Wales Parliament the Annual Report for the Art Gallery of NSW for the year ended 30 June 2009.

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

Yours sincerely,

Steven  
Lowy  
President

Edmund  
Capon  
Director

20 October 2009

PREVIOUS PAGE: Flacco and The Sandman, *Show me the Monet*, Art After Hours, 7 January 2009

*Standing figure of a Buddha*, Northern Qi 550–77, limestone, 151 x 40 x 22 cm from *The lost Buddhas: Chinese Buddhist sculpture from Qingzhou* (29 August – 23 November 2008)



# Year in brief Highlights

The 2008–09 financial year saw the Art Gallery of NSW successfully achieve many of our targeted Corporate Plan outcomes including strengthening our collections, stimulating appreciation of art through our exhibition programs and publications, engaging our visitors, improving our energy sustainability and maintaining our museum assets.

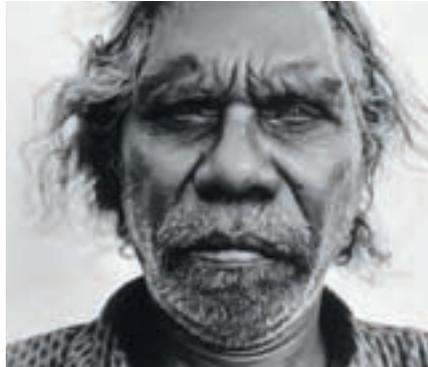
Through purchases and gifts, the Gallery acquired for our permanent collections 504 works of art valued at over \$18.6 million. Our exhibition program presented 41 shows, ranging from the annual HSC visual arts exhibition, ARTEXPRESS, to the Sydney-only, *Monet and the Impressionists*, with more than 436 940 people attending our four ticketed shows. Our total attendance numbers climbed 26% from the previous year to 1.7 million visits.

Part of the Gallery's success as a vibrant and engaging arts institution is the broad range of opportunities we provide for people to access, enjoy and learn about the arts. This year 240 470 visitors participated in the hundreds of performances, courses, lectures, curator talks, celebrity talks, symposia, musical concerts, films, school programs and daily guided tours of exhibitions and collections on offer by the Gallery. Many of these activities were free and many were developed and delivered to children and family audiences.

This year the Gallery also published nine major titles to further promote understanding of the visual arts. Books published included the director's highlights handbook and several major exhibition catalogues. Several of our books attracted strong international sales and the *Intensely Dutch* exhibition catalogue proved so popular it sold out and was quickly reprinted during the time of the exhibition.

The outstanding success of our Monet show ensured the financial position of the Gallery remained sound, with the NSW government contributing 43% of the \$64.5 million of total revenues. As at 30 June 2009, the Gallery's net assets totalled \$1.026 billion.

Summary details of several Gallery highlights for the 2008–09 financial year are included here.



## Paul Cézanne painting

During a year when the world faced a serious financial downturn the Gallery successfully raised the \$16.2 million required for the purchase of the Paul Cézanne painting, *Bords de la Marne* c1888. Funds were generously contributed by the general public and major support was given by the Art Gallery of NSW Foundation, the Art Gallery Society of NSW and more than 30 individual benefactors who contributed over \$100 000 each, including the most generous \$1 million donation from Australian artist Margaret Olley AC, who claimed 'it will be the most important painting in the Gallery'. More detailed information about this superb acquisition is included in the director's statement.

## The lost Buddhas

In 1996, one of the most significant archaeological finds of the 20th century was uncovered when construction workers in the Chinese town of Qingzhou were levelling a sports field. These remarkable sculptures were carefully wrapped and buried in a purpose-built pit during the 12th century. In August 2008, 35 of the best-preserved and most exquisite sculptures were presented in the Gallery's exhibition, *The lost Buddhas: Chinese Buddhist sculpture from Qingzhou*. This exhibition was the first time seven of these sculptures had left China. The dramatic installation of these works was courtesy of acclaimed architect Richard Johnson of Johnson Pilton Walker and music by Nicholas Ng was especially commissioned for this show. This free exhibition attracted over 50 800 visitors and included a sell-out catalogue.



## Korean Culture Day

A full day of free activities on Korean Culture Day saw hundreds of Gallery visitors making paper lotus lanterns with volunteers from Jong Bop Sa Temple, watching various styles of Korean traditional tea ceremony and getting their names translated and written in brush and ink by Korean calligraphers. We are also very grateful to the Consul-General of the Republic of Korea, who worked closely with the Gallery in developing the public program for our *Korean dreams* exhibition.

## Half light: portraits from black Australia

This AGNSW publication is the first major survey of the work of Australian Indigenous artists engaging with the photographic medium and the portrait. Showcasing a range of techniques from classic black-and-white portraiture to digital imagery, this 140-page book offers an unprecedented insight into the black experience that transcends national borders and the harsh reality of the everyday. This publication has been welcomed by schools and tertiary institutions and has been ordered by bookstores around Australia.



### Education audience management

Manageable and sustainable education visits are an ongoing priority for the Gallery. In 2008–09 the daily visitation quota for kindergarten to tertiary students was reset to 1000 students per day (down from 1500 students per day in 2007–08) in order to reduce increasing pressures on Gallery spaces, exhibitions and collections, staff and infrastructure created by this large and dynamic audience. The total number of our education audience reduced to 91 805, down from 103 505 in the previous year. As a result, education programs have been more evenly distributed throughout the week and across an entire day's schedule, rather than the traditional 2–3 hours morning focus.

### Peer2peer: student video interview project

Peer2peer is a new education initiative, a first for an Australian art museum, which continues the Gallery's development of our youth audience (ages 13–18 years). The program focused on teenage students in the Gallery context, offering them a public voice, a rich engagement with the visual arts and its professional world, and an enhanced social, vocational and educational experience. Phase 1 of the project piloted in February 2009 invited year 11 and 12 students from diverse NSW schools to participate in a two-day workshop with a filmmaker, their Visual Arts teachers and Gallery staff as mentors. The project will train the students in video/filmmaking techniques and interviewing skills, for the purpose of producing video interview resources about practising artists and their work presented in the Gallery's exhibitions or held in our collections.

The completed ten-minute videos were posted on the Gallery's YouTube page and the ARTEXPRESS website. To date, there have been 8184 views of all the peer2peer interviews.

### New iPod tours

During 2008–09 a new series of iPod audio tours of the Gallery's collections was introduced. The iPods are available for hire at the Gallery and the tour content is downloadable for free from our website and iTunes, or can be viewed online. Created to help visitors explore the collection and enrich their visit, the tours have proven very popular. There are two versions: a director's choice adults tour of 30 favourite works discussed by Edmund Capon and a kids tour of 30 works narrated by children for children aged 5–12 years. Questions, role-play and 'at home' activities are also a strong aspect of the kids audio tour and encourage the children to think further beyond their time in the Gallery. Schools are increasingly accessing the kids tour to extend their experience of the Gallery. During the 37 weeks that the adults version has been operating in 2008–09, over 1000 adults hired the tour, and in the 25 weeks since the introduction of the children's version, 310 kids audio tours have been hired. Many more free downloads have been made online. The average length of both tours is two hours.

### Collection store

The Gallery's new off-site collection store is a purpose-designed 5000-square-metre building incorporating recycled water for the air-conditioning plant with three water tanks on-site to collect roof water. The two-storey building will have state-of-the-art storage systems and will include a multifunctional digital photography studio and workshop for conservation work. The construction stage of this project commenced in January 2009 and the building will be completed in 2009. It is estimated that the Gallery's building projects in 2008–09, with the collection store being the largest capital works project, have supported the employment of over 80 people in the general construction industry including three apprentices.

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Ricky Maynard, *Wik Elder, Joe* from the series *Returning to Places That Name Us* 2000, gelatin silver photograph, 96.1 x 121.4 cm (image). Annette Margaret Dupree Bequest Fund 2002. ©the artist. Licensed by Viscopy, Australia. Exhibited in *Half light: portraits from black Australia* (21 November 2008 – 22 February 2009).

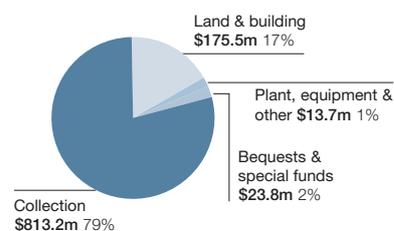
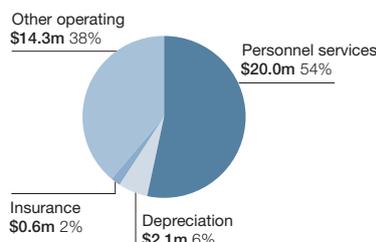
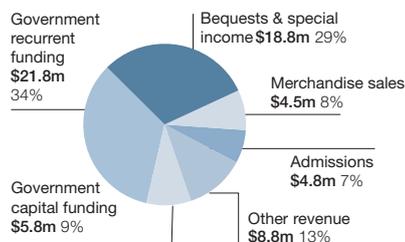
Building construction is underway on the Gallery's new Collection store.

Edmund Capon, director, and Margaret Olley, artist and major benefactor, at the media announcement of the Gallery's acquisition of the Paul Cézanne painting *Bords de la Marne* c1888.

Korean performers from the Min Sun Song Dance Academy gave daily school holiday shows during the *Korean dreams: paintings and screens of the Joseon dynasty* exhibition (5 March – 8 June 2009).

# Year in brief Performance summary

<b>Revenue 2008–09</b> \$64.5 million	<b>Expenditure 2008–09</b> \$37 million	<b>Net assets as at 30 June 2009</b> \$1.026 billion
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UNIT NOTE 2004–05 2005–06 2006–07 2007–08 2008–09

## Efficiency

	UNIT	NOTE	2004–05	2005–06	2006–07	2007–08	2008–09
Number of employees	EFT	1	203	210	208	220	236
Opening days lost to industrial dispute		2	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			1.50	0.38	0.10	0.00	0.16
Average days sick leave per employee			5.00	2.70	5.00	5.14	5.50
Staff turnover rate			12%	8%	8%	10%	12%

## Services

			2004–05	2005–06	2006–07	2007–08	2008–09
Total number of visitors	thousands		1,351	1,690	1,302	1,354	1,706
General admission			1,072	1,257	1,179	1,149	1,313
Whiteley Studio			9	8	10	10	9
Touring exhibitions		3	270	425	113	195	384
Art After Hours			61	63	62	62	67
Number of exhibitions			35	52	38	40	41
Value of exhibition program	\$ m	4	232	890	921	1,145	815
Number of collection objects acquired during year			480	585	442	467	504
Value of collection objects acquired during year	\$ m		11.2	9.9	8.2	14.1	18.6

## Financial

			2004–05	2005–06	2006–07	2007–08	2008–09
Core business expenses	\$ m		-18.7	-20.0	-22.5	-21.3	-22.3
Government funding – recurrent & liabilities assumed	\$ m		17.9	19.1	22.5	20.6	21.8
Net core business income (deficit)	\$ m		-0.8	-0.9	0.0	-0.7	-0.5
Exhibition & visitor services net income	\$ m	5	1.6	3.9	1.5	2.5	4.3
Bequest & special funds net income	\$ m	6	11.7	11.3	15.4	5.4	19.6
Government funding – capital	\$ m	7	2.8	1.8	5.4	13.6	5.8
Depreciation / other minor items	\$ m		-2.4	-1.9	-1.8	-3.1	-2.1
<b>Surplus as per financial statements</b>	\$ m		12.9	14.1	20.5	17.7	27.6
Collection	\$ m	8	614.8	628.7	781.7	795.0	813.2
Land & building	\$ m	9	133.5	133.5	133.5	160.6	175.5
Other	\$ m		25.0	28.5	42.4	49.3	44.4
<b>Total assets</b>	\$ m		773.3	790.7	957.6	1,004.9	1,033.1
Total liabilities	\$ m		5.1	4.3	3.8	6.7	7.1
<b>Net assets as per financial statements</b>	\$ m		768.2	786.4	953.8	998.2	1,026

Data in this table has not been subject to audit

- Notes
- Equivalent full-time (EFT) staff number is a yearly average. Increases in 2008-09 mainly reflect casuals for temporary exhibitions (commercial) and packing the collection for relocation off-site (capital).
  - The Gallery is open to the public 363 days per year (closed Good Friday and Christmas Day). In 2008-09 the building was also closed for half a day on 18 July 2009 for WYD08.
  - Includes regional NSW, interstate, and overseas tours.
  - Value reflects major *Picasso* (2002-03); *Caravaggio* (2003-04); *Pissarro* (2005-06); *Arts of Islam* (2006-07); and *Monet* (2008-09) exhibitions.
  - Includes exhibitions, Gallery Shop and venue hire activities.
  - Includes trust funds with controlled purpose, much of it for acquisition of works of art.
  - Funding from the NSW government received in 2007-08 for capital projects in later years.
  - The Gallery's collections were externally valued in 2006-07.
  - The Gallery's building was re-valued in 2007-08.

# Year in brief Corporate plan and outcomes

## Principal objectives and corporate goals

In line with the Gallery's principal activities, as outlined in the *Art Gallery of New South Wales Act 1980* and in our vision, we seek to excel at what we do by continually improving our service to the public and thus maintaining our position as one of NSW's leading cultural institutions. In May 2003, the Board of Trustees endorsed our corporate plan. The plan contains six major objectives:

- 1 Enhance and conserve the state's art collection and heritage building.
- 2 Operate a varied, exciting and active exhibition program to encourage visitors and expand appreciation of art.
- 3 Provide education and research programs and services to an ever-broadening audience.
- 4 Inspire and explore artistic attitude and aspiration.
- 5 Operate the Gallery in an efficient and effective manner that encourages an increasing level of public attendance.
- 6 Ensure effective funding sources for the Gallery to support its acquisition program and expansion of services.

## Measuring our performance

The Gallery's corporate plan includes a number of performance measurement targets. The following table details a selection of key strategies, targets and the performance outcomes for the 2008–09 reporting period. The Gallery will review our plan in 2009 and endorse a new plan for a five-year period commencing 2009–10.

Strategy	Key target	Performance outcome
Increase acquisitions of artworks – specifically 'icons' – and maintain high standards of curatorial work and conservation. (Objective 1)	Acquire suitable works for the Gallery.	Key works were acquired in all three collection areas: a painting by Margaret Preston, <i>Flowers</i> (Australian); the Paul Cézanne painting, <i>Bords de la Marne</i> (International); and <i>Suzuribako with design of dragonfly</i> by UNRYŪAN Kitamura Tatsuo (Asian).  In total, in 2008–09, 504 works, valued at \$18.6 million were added to the Gallery's collections, through purchase and gifting. <i>Also see Collections page 20</i>
Maintain and refurbish the building in keeping with its heritage value and its significance as a public venue (including the Whiteley Studio). (Objective 1)	Ongoing building maintenance in accordance with the plan, including fire compliance.	Major building maintenance and upgrades completed this year include the replacement of the six escalators linking the ground level to lower level three. The early warning information system (emergency public address system) was also upgraded in 2008–09, as was the audiovisual equipment and systems in the entrance court. The security technology upgrade also commenced and will be completed in October 2009. The loading dock upgrade commenced and will be completed in time for the relocation of the collection to the new off-site storage facility. In addition, the routine annual building maintenance program was completed for 2008–09.  The planning and design stages for the John Kaldor Family Collection Space were completed this year. The refurbishment work for this new display space is scheduled to commence in March 2010. <i>Also see Building and environmental management page 58</i>
	Resolve current storage issues with consolidation of off-site rental space.	The three-year building project for the off-site storage facility completed its second year with construction well underway. Planning, design and council approval were completed in year 1 with building construction commencing in January 2009. The building's construction and the specialist storage fit-out will be completed in year 3. To date, the project has been on time and on budget. <i>Also see Building and environmental management page 58</i>
Exhibit and feature the permanent collection in as attractive a manner as possible and develop significant temporary exhibitions. (Objective 2)	Present major Gallery-curated exhibitions, with success measured by critical and visitor response, catalogues and financial viability.	This year the Gallery's exhibition program presented 41 shows – 11 continuing from 2007–08 and 30 new exhibitions commencing in 2008–09. At least 20 shows featured works predominantly from our collections and a selection of major shows curated by the Gallery included <i>The lost Buddhas: Chinese Buddhist sculpture from Qingzhou</i> ; <i>Half lights: portraits from black Australia</i> ; <i>Tim Johnson: painting ideas</i> ; <i>The dreamers</i> ; and <i>Intensely Dutch: image, abstraction and the word post-war and beyond</i> . <i>Also see Exhibitions and audiences page 32</i>

Strategy	Key target	Performance outcome
Encourage loyalty and longer-term commitment among our visitors; broaden the visitor base. (Objectives 2, 3 and 4)	Continue to develop and improve children's and family programs.	Total visitor numbers for the GalleryKids program was 33 375, an increase of 13% on the previous year. This year's new GalleryKids initiatives were introduced to engage visitors more closely with the Gallery's permanent collection through two new children's art trails and the new iPod audio tours for children aged 5–12 years. <i>Also see Educational, community and regional activities page 44</i>
	Work with the Art Gallery of NSW Foundation and the Art Gallery Society to grow the membership and donor base.	The AGNSW Foundation led the fundraising campaign for the purchase of the Paul Cézanne painting <i>Bords de le Marne</i> , contributing \$5 million and a commitment to underwrite the purchase of the work, which was completed in two stages during 2008–09. The Art Gallery Society of NSW also made a significant contribution of over \$1.1 million towards this major acquisition. The Society's annual membership remained at over 30 000 in 2008–09; this high renewal rate clearly demonstrates the Society members' commitment to the Gallery. <i>Also see Support page 62</i>
Expand the Gallery profile by establishing a 'centre of excellence' in Asian art without detracting from the Gallery's objective of covering all categories of art. (Objective 3)	Further develop Asian exhibitions, lectures, acquisitions and other programs.	The second half of our 2008 Arts of Asia course, <i>Literature and legend 2</i> , focused on Japan, covering literary masterpieces like <i>The tale of Genji</i> and <i>Tales of Ise</i> , and formats from narrative picture scrolls to ukiyo-e prints and anime. Over 100 people regularly attended each lecture. The 2009 series, <i>Decoding dress</i> , had the largest enrolment of any series to date with a 45% increase in subscriptions and an average of 178 people attending each lecture. The series was introduced by UTS Professor of Design History Peter McNeil, who linked developments in Asian and European dress and fashion. Term 1 concentrated on traditional dress with topics covering the breadth of Central, South, Southeast and East Asia.  The Gallery's Asian art educators hosted 120 teachers from around the state for the annual Japanese language teachers conference and also hosted a two-day conference for the Department of Education and Training and the Asia Education Foundation, which promoted the study of Asia in secondary schools. <i>Also see Educational, community and regional activities page 44</i>
Lend and borrow works of art; and support regional galleries in their endeavours. (Objectives 2 and 4)	Regional program to be continued.	During 2008–09 the Gallery loaned 495 works from its collections to over 70 venues across NSW, Australia and internationally. Specifically, 148 works from our collections travelled to 22 regional NSW venues. One significant loan included 51 works lent to the Bathurst Regional Art Gallery for the exhibition <i>Themes and variations: Australian drawings from the collection of the Art Gallery of New South Wales</i> . Six works were lent to the Blacktown Arts Centre for their <i>Dream merchant</i> exhibition and Hazelhurst Regional Gallery and Arts Centre borrowed 23 works for their <i>Flora: still life moving fast</i> show. The Gallery also contributed 15 key works to the <i>Great collections</i> exhibition organised by Museums & Galleries NSW. The show travelled from the Campbelltown Arts Centre to Tweed River Arts Gallery, Western Plains Cultural Centre and Albury Regional Gallery. <i>Also see Educational, community and regional activities page 44</i>

Strategy	Key target	Performance outcome
Conduct public programs; disseminate information on art; and contribute to the scholarship of the further enjoyment and appreciation of art, particularly by young people. (Objective 3)	Enhance public and education programs for the community.	<p>This year the Gallery reset its education audience limit to 1000 students per day (down from 1500 per day in 2007–08). The education audience totalled 91 805 primary, secondary and tertiary students. There were 154 956 visitors who participated in other public programs.</p> <p>A large number of Gallery staff conducted educational activities during the year, including lectures for the Art Gallery Society education courses <i>Decoding the baroque</i> and the Arts of Asia series; and also for the University of Newcastle; the University of Sydney; Port Macquarie Hastings Regional Art Gallery; Wollongong City Gallery; Blackheath Probus Club; Department of Education and Training; Gosford Regional Gallery; National Gallery of Victoria; College of Fine Arts, Sydney; Queens Club, Sydney; Asian Civilizations Museum, Singapore; the National Art School, Sydney; the Australian Society of Archivists; Forty Eight Hours of Visual Arts festival (FEHVA), Bangalow; Tamworth Visual Arts Student Symposium; the Art Gallery of South Australia; the University of Adelaide; Queensland Art Gallery; and the Japanese Studies Association of Australia.</p> <p>Also see <i>Educational, community and regional activities</i> page 44 and the <i>Staff publications, presentations and related activities</i> appendix pages 101</p>
Inspire and explore artistic attitude and aspiration. (Objective 4)	Focus on quality of research, interpretation, publication, exhibition and events. (Produce at least two major collection-based publications.)	<p>This year the Gallery published nine major titles which included several major exhibition catalogues. The titles <i>Monet and the Impressionists</i> and <i>Intensely Dutch: image, abstraction and the word post-war and beyond</i> both attracted strong international sales. Major collection titles included <i>Highlights from the collection</i> and <i>Half light: portraits from black Australia</i>.</p> <p>Also see <i>Publications</i> page 54</p> <p>A total of \$185 800 in prizes, scholarship and awards was presented during 2008–09, with 11 tenancies in two Paris studios also granted.</p> <p>Also see <i>Art prizes, grants and scholarships</i> appendix page 75</p>
Manage the Gallery operations effectively. (Objective 5)	Ensure visitor access and enjoyment; ensure no disruptions to service.	<p>This year the Gallery was closed only on Good Friday, Christmas Day and one afternoon in July 2008 for a WYD08 event.</p> <p>During 2008–09, over 1.705 million people visited the Gallery, the Brett Whiteley Studio and our touring exhibitions, which was 26% higher than last year's total.</p> <p>The extent of the building work undertaken this year has created some temporary disruption to Gallery services with a substantially reduced dock facility, limited car parking and restricted access to some public areas of the building.</p>
Meet customer needs by improving service levels. (Objectives 3 and 5)	<p>Art After Hours to be continued.</p> <p>Develop electronic educational programs.</p>	<p>Over 67 400 visitors attended the Wednesday evening Art After Hours activities, an increase of over 5000 in audience numbers from 2007–08.</p> <p>During 2008–09 a new series of iPod audio tours of the Gallery's collections was introduced, with the tour content also downloadable for free from our website. There are two versions: a director's choice adults tour of 30 favourite works discussed by Edmund Capon and a kids tour of 30 works narrated by children for children aged 5–12 years.</p> <p>Additionally, educational and public program 'vodcasts' – videos of Art After Hours talks and interviews with artists – were available free on the Gallery's website, providing greater access for the public to relevant information about artists, exhibitions and collections.</p> <p>Also see <i>Electronic service delivery</i> appendix page 82</p>

# Year in brief Corporate plan and outcomes continued

Strategy	Key target	Performance outcome
Implement state-of-the-art technology and corporate systems. (Objective 4)	Digitisation of collection.	During 2008–09, further progress was made in creating images of the Gallery's collections with 17 158 works digitised (approximately 45% of the collections). Over 12 967 images are now available online with 100% of the collections also detailed in text form.
	Social network sites.	This year the Gallery's expanded presence on several social network sites proved popular. Access details for each site are: Facebook: <a href="http://www.facebook.com/ArtGalleryofNSW">www.facebook.com/ArtGalleryofNSW</a> Flickr: <a href="http://www.flickr.com/photos/31243265@N02/">www.flickr.com/photos/31243265@N02/</a> Twitter: <a href="http://twitter.com/ArtGalleryofNSW">twitter.com/ArtGalleryofNSW</a> YouTube: <a href="http://www.youtube.com/user/ArtGalleryNSW">www.youtube.com/user/ArtGalleryNSW</a>
	Computerised ticketing system.	A new computerised ticketing system was also introduced this year that will more effectively link into the increasing popularity of online ticket sales. This proved to be a large cultural and physical change for many of the Gallery's regular visitors, and several suggested improvements were integrated into the system to address concerns.
Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. (Objective 5)	High morale and professionalism with minimal industrial issues and staff grievances.	Staff morale continues to be high. At 5.50%, sick leave was only marginally higher than last year's figure of 5.14%.
		2008–09 was the first full year of operation of the staff committees – the Management Committee met six times and the Curatorial Committee met four times. These meetings have led to an improvement in communication between the executive and staff across operational divisions.
		The Gallery's regular Joint Consultative Committee meetings with the union continued. There were no major industrial disputes resulting in lost time during 2008–09. <i>Also see Corporate governance page 64</i>
Staff training and development.		This year regular weekly two-hour training sessions were introduced for Gallery service officers. Front-of-house staff and volunteers were provided access awareness training by Accessible Arts NSW. Also this year, the Gallery created a \$10 000 per annum staff scholarship which will be implemented in 2009–10.
		During the year a number of Gallery employees were invited to present papers at overseas symposium, workshops and conferences, building links with their international peers. Additionally, the Gallery hosted interstate and international colleagues at symposiums held at the Gallery during 2008–09.
		The Gallery also offers internships to arts students from tertiary institutions. Training and mentorships were made available to regional gallery officers. <i>Also see Staff publications, presentations and related activities appendix page 101</i>
Effective use of government funding and improve government relations. (Objective 6)	Manage operations within budget.	The Gallery's core business continued to be in deficit; however, the success of commercial activities including the exhibition program, venue hire, the Gallery shop and sponsorship offset the deficit, providing a net surplus overall. The Gallery is facing a deficit budget in core activity in future years mainly due to salary award increases which are only partially funded by government. Reliance on commercial funding in the current contracting financial environment may not be sustainable and could require a reduction in services. Ensuring a balanced budget will be a major focus for the executive in 2009–10. <i>Also see Financial commentary page 110</i>

Strategy	Key target	Performance outcome
Increase funding from bequests, donations and sponsorships. (Objective 6)	Develop and grow commercial and benefaction income.	Despite the economic downturn, the 2008–09 year has been successful in terms of sponsorship, raising over \$2.3 million (cash and in-kind). This success can be traced to the strength of the 2008–09 exhibition program, as well as the Gallery’s ability to tailor sponsorship benefits to suit the more conservative marketplace.
	Strengthen funding base for acquisitions.	Bequest and special funding income for 2008–09 was \$18.8 million – this was significantly above target due to the successful fundraising campaign for the Paul Cézanne acquisition. <i>Also see Financial commentary page 110</i>
Manage membership and structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whiteley Foundation, VisAsia and other fundraising programs). (Objective 6)	Maintain and increase membership of fundraising programs.	VisAsia and the Brett Whiteley Foundation both generated earnings and enhanced their capital base in 2008–09. Due to the AGNSW Foundation’s significant contribution towards the purchase of the Paul Cézanne acquisition, its capital base reduced in 2008–09. The Art Gallery Society’s year-end result repeated its \$1 million surplus from 2008–09. <i>Also see Support page 62</i>



UNRYŪAN Kitamura Tatsuo  
*Suzuribako with design of dragonfly* 2008, lacquerware, 18 x 10 x 3.5 cm. 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. ©the artist.

# President's foreword

The Art Gallery of NSW is one of Australia's great cultural institutions and I am proud to report that during the past year this was confirmed again with a world-class exhibition program, great attendance numbers and the acquisition of arguably the most important painting yet to enter the Gallery's collection – Paul Cézanne's *Bords de la Marne*.

Two extraordinary milestones were also recorded during the year – 30 years of service by our director, Edmund Capon AM OBE; and the 25th anniversary of the establishment of the Art Gallery of NSW Foundation.

Edmund's enormous contribution to the Gallery and to the cultural life of Australia generally is well known and was acknowledged at a gala dinner where he was honoured by his many friends and supporters of the Gallery.

His achievements, leadership and the qualities he has brought to his role are too numerous to catalogue here but perhaps one of the most lasting and important contributions has been the way in which he has made the Gallery more accessible and popular; another, is the way in which he developed and expanded the Asian collection; another, his famous ability to get on with people, and the infectious enthusiasm he has maintained for the institution he leads ... the list is long and impressive.

The anniversary of the Art Gallery of NSW Foundation served to remind us all of the value of long-term financial planning to the Gallery's collection. The foundation was established to create a source of funds to purchase important works to continually improve the quality of the collection, and its role in leading the fundraising effort to acquire the Cézanne this year was a fitting and richly symbolic achievement.

The quality of the exhibitions during the year, especially *Monet and the Impressionists*; *The lost Buddhas*; *Korean dreams*; and *Taishō chic*, as well as the success of other events held during the year including touring exhibitions, generated over 1.705 million visits. The Monet show recorded the fourth highest attendance for any exhibition in our modern history, with 225 745 visits, and the scholarly debate and evocative display of *The lost Buddhas*, as well as the energetic contemporary program, were highlights.

The Gallery's public and education programs, Art After Hours and visitor facilities such as the Gallery Shop and venue hire also performed well and generated valuable income for the Gallery.

The Gallery continued to receive generous support from many people in the community including volunteers and those who make major financial contributions or bequeath important works or collections to the Gallery. The 2008–09 financial year has been a particularly important year in this respect.

## Acquisitions and philanthropy

The outstanding success of the fundraising campaign to acquire *Bords de la Marne* c1888 was a great achievement. The purchase price of \$16.2 million is the highest amount paid by the Gallery for a work of art. The fundraising effort led by the Art Gallery of NSW Foundation was remarkable, together with the many friends and supporters of the Gallery. The Foundation Board committed \$5 million of its income, and \$11.2 million was contributed in cash and/or in the form of pledges, which included \$1 million from Margaret Olley AC. The balance of the contributions and pledges were from the Art Gallery Society, benefactors and members, Gallery staff and trustees past and present, volunteer guides and Task Force members and the Gallery's operating surplus for 2008–09.

The role of the foundation, and the Art Gallery Society of NSW, which contributed \$1.1 million to the Cézanne fundraising effort, was critical, and I would like to especially acknowledge the role of the chair of the foundation, Rowena Danziger AM, for the leadership she displayed. I would also like to thank the president of the Art Gallery Society, Professor Michael Feneley, for his support and on a personal note would like to thank former trustee and current member of the foundation, Life Governor Jillian Broadbent AO, for assisting me with the important financial planning and foreign exchange issues surrounding this purchase.

While the Cézanne painting was the fundraising focus for the Gallery this year, benefactors continued to be generous in gifting works. Major contributors this year included Geoff and Vicki Ainsworth, the Nelson Meers Foundation, Hal and Judith Sperling, John Yu AC and George

Soutter AM. I would like to thank them for their continuing generosity.

## Sponsorship and corporate support

Despite the difficult economic conditions of the past couple of years, the Gallery continued to be successful in attracting sponsorship, up from \$1.5 million in 2007–08 to \$2.4 million in 2008–09. This achievement is due in part to the strength of the exhibition program, but also to the Gallery's ability to tailor sponsorship benefits specifically to corporate needs.

I would like to thank our principal sponsors: Delta Electricity, Ernst & Young, ING and ING Direct, J.P. Morgan, Macquarie Capital, Myer, Optimal Fund Management, Qantas and UBS. I am extremely grateful to all our partners for their loyalty and generous support of the Gallery and I would like to thank past president and Life Governor, David Gonski AC, chairman of the Sponsorship Sub-Committee, for his contribution during the year.

The Gallery also receives substantial support from members of the President's Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery's programs, particularly the exhibition program. Council members also provide a vital source of business expertise and advice and I appreciate their support of the Gallery.

## Building and security

In 2007–08 the NSW government agreed to provide \$27.6 million for the construction of a purpose-built collection storage facility. This is a significant development for the long-term future of the Gallery and will involve three distinct stages of activity beyond the actual construction of the new facility. Firstly, the Gallery's existing loading dock is being upgraded to a dual dock to manage transport between the two sites. Secondly, the collection of artworks for relocation is being photographed, conserved and packed in readiness for the move. Thirdly, the freed-up space will allow the establishment of a new gallery to accommodate the substantial gift of contemporary art from John Kaldor. This area of 1400 square metres will become the John Kaldor Family Collection Space and is scheduled to open in May 2011. With this and the generous donation from the Belgiorno-Nettis family last year and the associated naming of the contemporary galleries on level 2, the

Gallery's display space for contemporary art will be doubled.

This year the Gallery commenced a major upgrade of the security systems including the installation of new surveillance technologies and access controls, and reconfigured the security control room.

### The year ahead

In the coming year, the plans made by the Gallery over the past few years to make better use of our space and take better care for our collection will come to fruition. The new storage facility and the John Kaldor Family Collection Space will represent a once-in-a-generation change to the way we operate, with the potential to show more of our collection, as well as new works never before seen by visitors to the Gallery.

The building activity made necessary by these important long-term changes will involve some minor short-term disruption to our activities and the exhibition program for 2009–10 will be streamlined accordingly.

Next year's program will nonetheless continue the Gallery's tradition of staging a rich and diverse exhibition program. It will include a major retrospective of Rupert Bunny that will tour Melbourne and Adelaide, a remarkable collection of large Indian paintings in *Garden and cosmos: the royal paintings from Jodhpur*, as well as the regular exhibitions of the Archibald, Wynne and Sulman Prizes, and the Dobell Prize for Drawing.

### Thanks

I would like to take this opportunity to acknowledge the support of the NSW government, and in particular thank the Premier and Minister for the Arts, the Hon Nathan Rees MP. My thanks are also extended to Carol Mills, Director-General, Communities NSW, for her keen interest in and support of the Gallery.

Our benefactors, donors and volunteers all deserve thanks and I would also like to commend the director Edmund Capon and all of the staff at the Gallery for their commitment and professionalism, which, together with our excellent collection, exhibition and public programs, create an exciting and vibrant environment at the Gallery.

My fellow trustees again gave of their time and expertise generously, particularly the vice president Sandra

McPhee, the chairman of the Finance and Audit Sub-Committee, Peter Young AM, chairman of the Risk Management Sub-Committee, David Baffsky AO and chairman of the Strategy and Development Sub-Committee, Guido Belgiorno-Nettis AM. I would also like to acknowledge the role of trustee Janice Reid AM, chair of the Acquisitions and Loans Sub-Committee, for her efforts during the year.

In a year that has had such a strong building focus, I thank the Building Project Control Group, chaired by Guido Belgiorno-Nettis AM, which includes former trustee and Life Governor, John Morschel, for its contribution.

I would also like to welcome new trustee Eleonora Triguboff, who commenced her first term in July 2008.

I look forward to working with our trustees and the Gallery's executive team during what promises to be another challenging and exciting year ahead.



**Steven Lowy**  
President  
Art Gallery of NSW Trust  
16 September 2009

## Director's statement

I like words; particularly I like those words that, rather like a piece of Chinese calligraphy, resonate with both meaning and spirit. My word for this year is bumper; not one, I admit, that carries with it great intellectual potency but one, nonetheless, that alludes to good harvest and bonhomie. It is a word of feeling, is it not? It is a word that recalls the image of Hotei, that manifestation of Maitreya the future Buddha as a plump and genial deity with a sackful of goodies and a benevolent and beaming grin.

### A bumper year

I may describe the 2008–09 year at the Gallery as a bumper year. After at least 25 years of intermittent aspiration we have finally acquired a great and classic painting by the artist so often described as the 'father of modern art', Paul Cézanne. Our exhibitions were, as ever, outstanding. They included the immensely and understandably popular *Monet and the Impressionists*; the annual festival that is the Archibald Prize exhibition, along with its colleagues the Wynne and the Sulman; the exquisite and at times titillating modernity of Japanese art of the first three decades of the 20th century in *Taishō chic*; the all-embracing challenge and intrigue of the Biennale of Sydney 2008 and its waltzing title *Revolutions – forms that turn*; the powerful *Half light* on the subject of contemporary Aboriginal portrait photography; and *The lost Buddhas*, an exhibition of recently discovered (October 1996)

6th-century Chinese Buddhist sculptures of breathtaking beauty, serenity and surprising modernity. That sample demonstrates the breadth of our highly active exhibition and special display program, which this year totalled some 41 shows. I must add that an admission charge was imposed on just four of those exhibitions, which, on their own, attracted no less than 436 944 visitors. The admissions income they generated made a significant contribution to the Gallery's financial position. Indeed, these events, and especially the big drawcards like *Monet and the Impressionists* and those that we are working on for the near future, have some surprising ramifications beyond the immediate interests of the Gallery. For example, a review of the Monet exhibition revealed that it brought many millions of dollars into the local economy through interstate and other visitors, as well as creating 29 jobs, albeit temporary ones. Such considerations I acknowledge are a little alien to us when developing our major exhibitions but on reflection let's put such statistics to good use.

For the last two decades or more, our commercial and revenue-raising activities have funded the discretionary component of our art acquisitions program; arguably and legislatively one of our two most important responsibilities. In spite of an outstanding result this year, we are sadly unable to expend those funds on our acquisition program, as they

must be preserved for operational expenses for the immediate future. This is particularly galling in the light of such a 'bumper' result but it is also one which I earnestly trust is temporary, for the development of the collections is not only a fundamental and foremost responsibility of the Gallery but also a vital part of the intellectual dynamic of an art museum such as this, in which the permanent collections are the raw material of our business.

### Cézanne acquisition

Enough of numbers, figures and statistics: we must address the heart of things, which means, firstly, that extraordinary endeavour which resulted in the acquisition of our great Cézanne painting. *Bords de la Marne* is a grand picture, of mature Cézanne composure and yet with that element of tension that inevitably comes with his manipulation and restructuring of the subject. It is classic Cézanne: the horizontal strata of sky, buildings, embankment and water with all his distinctive and characteristic motifs and touches. His paintings are a harmony of the objective – a reality – and the subjective – the felt or perceived. This is perhaps more succinctly stated in Cézanne's own use of two words in particular, *réalisation* and *modulation*. Cézanne sought to retain that sense of reality but always with the imposition of an intellectual order. Thus it is that the qualities of composition, order, structure, without prejudice to the experience of sensation, are the hallmark of Cézanne's indelible and enduring art. All such characteristics are brilliantly displayed in the Gallery's acquisition. To embark on such an ambitious acquisition with a \$16.2 million price tag, not at all excessive for such a painting, just as the financial world was going into freefall, might be considered the height of folly. However, the funds were raised within 12 months through the immense generosity and belief of our community of supporters, benefactors and indeed visitors, all no doubt inspired by the indefatigable Margaret Olley, who gave us and everybody a characteristic and joyful jolt with a \$1 million contribution at the outset of the campaign. I have to sign the cheques for the Margaret Hannah Olley Art Trust, and as she was writing this particular transaction she seemed momentarily uncertain as to the exact number of noughts in a million and



Artist Margaret Olley gives Edmund Capon a \$1 million donation towards the acquisition of the Paul Cézanne painting *Bords de la Marne* c1888.



Paul Cézanne

*Bords de la Marne* c1888, oil on canvas, 65 x 81.3 cm. Purchased 2008 with funds provided by the Art Gallery of New South Wales Foundation, the Art Gallery Society of New South Wales, and donors to the Masterpiece Fund in joint celebration of the Foundation's 25th anniversary and Edmund Capon AM OBE's 30th anniversary as director of the Gallery.

managed to place seven rather than the sufficient six after that definitive 1. Fortunately, that extra nought was noticed by somebody before we tried to elicit an unlikely \$10 million from the bank; but what a magnificent gesture and what an inspiration to us all. Over 30 individuals each contributed \$100 000 or more. The Art Gallery of NSW Foundation was, understandably, the largest single contributor and I must express my deep appreciation, not only to all those who made this acquisition possible, but especially to the chair of the foundation, Rowena Danziger, and to Jane Wynter for their relentless and successful garnering of the funds to purchase a painting that will forever and inspiringly grace the wall of our Gallery.

#### Art books published in 2008–09

One aspect of our work of which I am particularly proud is the quality and consistency of our publications. During the course of the year we published no less than seven exhibition catalogues which, in terms of their substance and content, might qualify as books. These include *Genji: the world of the Shining Prince* and *Double take: Anne Landa Award for video and media arts*, and more substantial publications such as *The lost Buddhas*, *Half light*, *Tim Johnson*, *Monet and the Impressionists* and *Intensely Dutch*. In addition, we are continuing the collection publications, with two new books, invaluable tools for referencing and accessing the collections. In the past

few years, comprehensive books have been published on the Australian, the Aboriginal and Torres Strait Islander, Asian, Photography, Contemporary and Brett Whiteley Studio collections. This year a more personal view was published in the form of the director's *Highlights from the collection*, in which my highly edited selection of 88 works from across all the collections are described. We are currently working on another important contribution to this series of books: on the pre-modern Western collections. These are not mere picture books, but more substantive works of research, scholarship and access. Of course, nowadays, 'access' is a much-favoured word in political and bureaucratic circles but I do not think

that our collections, programs, activities and exhibitions have ever been so readily available and accessible. Here, the internet is the most powerful and probably most effective vehicle, but I would never overlook the more temperate and studious realm of the book. The value of all these resources is entirely dependent upon the integrity and authenticity of the information provided. We must acknowledge the fundamental importance of the quiet side of the Gallery's remit; the research and enquiry of our collections. Just as those collections are the raw material of our profession, so their research and application are the soul of our profession.

### Future planning

There are other matters that must be addressed at this time; above all, my mind is concerned for the mid- and long-term prospects for the Gallery. With the current work on the construction of the off-site collection store well underway and on both budget and schedule, and the conversion plans for the collection store in the Gallery into contemporary galleries for the Kaldor collection also well advanced, we can see with clarity and optimism the immediate future. But what, I ask, will be our situation in, say, 15 or 20 years. Like most art museums and especially those engaged with contemporary art, creativity and collection development, growth is irresistible. That being so, we are only too aware that within two decades we shall once again be not merely constrained but in all likelihood strangled through limitations of space. Our minds and imaginations are now engaged with the longer-term future of the Gallery, and as ever the horizons are as challenging as they are exciting.

### Retirement of key employees

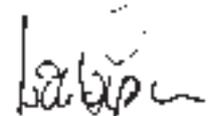
It has often been remarked that the Gallery has retained an extraordinarily loyal staff. This is true; and no one has been more so than Alan Lloyd, who retired as head conservator after an amazing 45 years of service to the Gallery. With him goes not only a remarkable store of experience and memory of the evolution of the Gallery from the early 1960s, when it was such a very different place, but an equally remarkable store of knowledge and expertise on the diverse practices of art conservation. Alan was primarily an expert in the restoration and care

of oil paintings but his knowledge was both wide-ranging and profound. He does indeed deserve his retirement and whilst he had been contemplating it for a year or two, he quietly declared to me one day that he was not going to go until the exhibition of *The lost Buddhas*; he wanted to have that as his last working exhibition experience and that I can fully appreciate. Another hugely valued member of staff who retired this year was Susan Schmocker, who had presided over the library for 28 years. Well, we know librarians are pretty much immortal but that is an equally impressive period of service. As one of our library's more persistent users, I am only too well aware how Susan effectively administered this invaluable resource and, furthermore, embraced my wish that it be open to not just staff, guides and others directly associated with the Gallery but also to the general public. Finally, Rosemary Senn retired from her position as assistant director, finance and resources. Although Rosemary had been with us just a mere decade, her contribution was anything but slight. Under her administration we attained new heights of efficient and economic management, and I believe I speak for all the staff, the trustees and the government agencies with whom we deal, in saying that Rosemary was as much admired as an individual as she was for her achievements here. We are delighted to welcome John Wicks, well experienced in the arcane corridors of arts management and administration, who has joined the Gallery on Rosemary's departure.

### Thanks

In July 2008 we welcomed Eleonora Triguboff to the Board of Trustees and the appointments of Steven Lowy, David Baffsky AO and Lindy Lee were thankfully renewed. The resolution and willingness of the trustees, who devote so much time and energy to the life of the Gallery, may escape attention and it is timely for me to acknowledge their contribution. They have enjoyable, if controversial, moments judging the Archibald and Wynne Prizes and deliberating on major acquisitions, for example, but for the most part their concerns are directed towards more pragmatic affairs, such as finance (inevitably), risk management, buildings, strategies for the future and development, fundraising and fostering of our supporters and benefactors.

I and the staff appreciate greatly the services of our president Steven Lowy, the vice president Sandra McPhee and all the members of the Board of Trustees. I mention the trust's role in progressing and nurturing benefaction in its many guises and this is my annual opportunity to say thank you to all our private benefactors, to the members of our numerous support groups from the Art Gallery of NSW Foundation to the Art Gallery Society, our sponsors, our volunteer guides and Task Force and the many individuals and bodies who help to ensure the life and times of the Gallery. To all the staff, as always, my thanks, for it is they who create the atmosphere of the Gallery, which our visitors clearly love and appreciate; my thanks especially to the deputy-director Anne Flanagan, and assistant directors Tony Bond and John Wicks, and head curators Barry Pearce and Jackie Menzies. To our Minister, the Hon Nathan Rees, and to Carol Mills, Director-General, Communities NSW, and her staff, we extend our thanks. The forthcoming 2009–10 year might appear to be a quieter one in some respects as we focus on completing building works and relocating much of the collection to the new off-site store, but that is but a temporary hiatus as we gather pace for events later in the calendar year and for 2011, when we launch our new contemporary galleries and the Kaldor collection.



Edmund Capon  
Director

27 July 2009

Tim Johnson  
*Lotus born* 2006 (panel 7 detail), synthetic polymer point on canvas, 9 panels, each 198 x 91.5 cm. Purchased by the Contemporary Collection Benefactors 2006. ©the artist, courtesy Dominik Mersch Gallery. Exhibited in *Tim Johnson: painting ideas* (3 March – 17 May 2009).



# Collections



*Exhibit for Archival Series —*

*Vol. 4 — 95*

During 2008–09 the Gallery acquired, through purchases and gifts, 504 works of art for our permanent collections, which were valued at \$18.6 million. The Gallery also loaned 495 works of art from our collections to over 70 venues including NSW regional galleries, other NSW institutions, interstate galleries and overseas institutions. A full listing of collection activity (purchases, gifts, loans) is available in the appendix of this report.

A major project consuming the Gallery's collection registrars, conservators, photographers and curators has been the packing up of the collection works for transfer to our new off-site fine arts collection storage facility currently under construction. The packing started in March 2008 and the move, which will take several months to complete, is scheduled to get underway in November 2009. This project will see every work photographed, conservation assessed, recorded in detail in our computerised collection management system, and packed into unique made-to-measure travelling frames or object boxes. This large and complex project is funded as part of the NSW government's grant for the new collection store.

This section highlights some of the major works added to our collection in 2008–09. These acquisitions either enabled a strengthening of artists already represented in the collection or filled gaps in the Gallery's holdings through our targeted acquisition policy.

### Paul Cézanne

The outstanding acquisition for the Gallery this year was Cézanne's *Bords de la Marne* c1888, acquired following an ambitious fundraising campaign to mark Edmund Capon's 30th anniversary as director. A significant painting by the so-called 'father of modernism' has long been a high priority for the collection because of the seminal importance of his work for both European and Australian 20th-century painting. The work is an important and characteristic example of Cézanne's landscapes painted in the environs of Paris in the late 1880s.

Jan Senbergs

*Detail for 'Artificial garden' 1968, colour screenprint on offset lithographic paper, 68.4 x 55.6 cm. Gift of the artist 2008. ©the artist.*

For more information on the Cézanne acquisition see the director's statement of this report.

## AUSTRALIAN PAINTINGS

### Aida Tomescu

One of the major acquisitions for the Gallery was Aida Tomescu's *Aqua alta*, which was purchased with funds from the Patrick White Bequest. Tomescu is one of Australia's most powerful mid-generation painters, and it is prescient to represent her trajectory from the cooler, earthy graffiti-scored works of the previous decade to the molten poetic passion of her recent period. *Aqua alta* heralds from her Campi Flegrei paintings begun in 2007, and references the unstable volcanic regions between Naples and Cuma of southern Italy, with its fiery, chromatic explosion of blistering red and yellow.

### Margaret Preston

Following our retrospective on Preston in 2005, the publication of a major monograph on the artist and with it, the published catalogue raisonné of Preston's paintings, this Gallery is Australia's centre of Preston expertise and viewer experience. *Flowers* – a painting which has remained entirely unknown since Preston painted and sold it in 1922 – can be viewed as a transitional work, straddling the aesthetic concerns of the artist in England over the period 1912–17 and the greater interest in light, the flattened picture plane and Australian flora manifested by Preston once she settled in Sydney and developed her increasingly nationalist and modernist position. An exceptional painting in terms of its impeccable design and understated yet sophisticated colour combinations, this work rewards considered viewing and will clearly come to be seen as the major work in the Gallery's Preston holdings of these years. It was a most welcome gift from the late Miss Patricia McKee, in memory of Robert 'Bruce' Ferguson OAM (1916–2008) in recognition of his many years of service to the community of Camden.

### Rick Amor

The first work in over a decade to enter the collection by this established, Melbourne-based artist, *Journey 2007* is the final scaled-up version of the image of a certain rock that protrudes from the water at Back Beach in Sorrento, Victoria, which Amor first sketched in



Paul Solly, registration assistant, packing collection objects for future relocation to the Gallery's new Collection store.

charcoal in 1996. Small, painted versions followed the charcoal study under the title *Sailing to the west*, leading ultimately to the recent canvas. The rock formation in this work makes reference to one of the most popular symbolist images of the late 19th century: *The isle of the dead* by Böcklin, who Amor regards with great admiration. Ships and vast rocks hover with Goya-esque menace against sombre skies and low sight-lines in many of Amor's compositions, whose progressively darkening palette challenges the tenacity of spirit often represented by a single figure on the beach, or a white sliver of sail piercing the shadows above a strip of water.

### Anthony Dattilo-Rubbo

Adding appreciably to the Gallery's collection of work by this Italian-born artist, *Poverty makes strange bedfellows*, painted in 1905, was one of Dattilo-Rubbo's most admired and critically acclaimed paintings of the period. Originally in the collection of *Bulletin* managing director William Macleod, the work reflects the painter's admiration of Rembrandt, with his adoption of striking effects of light and shade, and a penchant for depicting the lined and rugged faces of the elderly and destitute. Such empathy with the aged may also be observed in a number of beautifully drawn charcoal sketches and watercolours in the collection and in the painting *A veteran 1857–58*, purchased in 1899. The acquisition of this painting is a fitting addition to these works and a tribute to an important figure in this city's artistic heritage.

### John R Walker

A familiar finalist hung in the Archibald, Wynne and Sulman Prizes exhibitions over several years, John R Walker came to prominence through his inclusion in *Australian perspecta* at our Gallery



**Aida Tomescu**  
*Aqua alta* 2008, oil on canvas, 182.6 x 152.4 cm © the artist. Licensed by Viscopy, Australia. Purchased by the Patrick White Bequest Fund 2008.



**Margaret Preston**  
*Flowers* 1922, oil on cardboard, 43.4 x 43.4 cm. Gift of Miss PM McKee 2008 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. A man widely held in high esteem. ©Estate Margaret Rose Preston. Licensed by Viscopy, Australia.

in 1983. In 2002, Walker left Sydney to live in the town of Braidwood in the southern tablelands. Since then, assiduously enthused by the tradition of Fred Williams and John Olsen, he has concentrated almost purely on landscape, with occasional forays into the nude. *A road, a gate, and a forest* 2008, its shapes gently dispersed across the picture plane with the decorative sensibility of Vuillard, is a brilliant coalescence of subtle lyricism and evocation of place. This is the first painting by the artist acquired by the Gallery since 1983.

### Sam Atyeo

A further welcome addition to the collection was the gift from Madame Anne Atyeo, widow of artist Sam Atyeo, of a group of two paintings and four works on paper by her late husband. Atyeo, who died in 1990, is regarded as the first Melbourne-based artist to produce abstract paintings and he became one of the first artists encouraged by John and Sunday Reed, who later supported Nolan, Tucker and Joy Hester. Indeed, his work, seen by Nolan at Heide, had a marked influence on the younger man. These are the first works by the artist to enter the Australian art collection.

## ABORIGINAL AND TORRES STRAIT ISLANDER ART

### Papunya Tula Artists

This year our strong collection of works from Papunya Tula Artists was further enhanced through the significant purchase of 11 drawings completed during August and September 1971. Collected by Geoffrey Bardon, these rare drawings evidence the strong iconography and simplicity of design that are the hallmarks of the earliest days of the movement and were a focus of the Gallery's landmark exhibition in 2000, *Papunya Tula: genesis and genius*. In addition, the Gallery gratefully accepted the gift of a Martin Tjampitjinpa painting from Papunya Tula Artists, drawn from his memorial exhibition. Tjampitjinpa was one of the most unique of the recent male artists working for Papunya Tula Artists, and his career was cut all too short with his untimely passing. Eschewing the stylistic tendencies of his peers to create works of ever increasing optical complexity, Tjampitjinpa's works are refreshing in their simplicity.



**Martin Tjampitjinpa**  
*Untitled* 2007, synthetic polymer paint on canvas, 153 x 122 cm. Gift of Papunya Tula Artists 2008. ©the artist, courtesy Aboriginal Artists Agency.



**Anthony Dattilo-Rubbo**  
*Poverty makes strange bedfellows* 1905, oil on canvas on hardboard, 76 x 137 cm. Purchased by the Edward Stinson Bequest Fund 2009. ©Estate Anthony Dattilo-Rubbo.

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‘Great audio tour, especially of the “Old Courts” section of European Art. We’ve travelled to many art museums around the world and found your audio descriptions one of the best. Thanks.’ Gallery visitor

### Nyapanyapa Yunupingu

Nyapanyapa Yunupingu’s paintings are truly unique, both in their subject matter and in their execution. Rather than depict the ancestral stories inherited from her family, Yunupingu focuses on actual events from her own life and renders these in animated detail in her works. The Gallery has purchased three bark paintings from Yunupingu’s first solo exhibition with funds provided by the Annette Margaret Dupree Bequest. These paintings are in stark contrast to the highly geometric works being produced by most artists working through Yirrkala today and also to the tightly composed paintings produced by artists in the past such as Yunupingu’s father, Munggurawuy Yunupingu, whose works are among the most significant in the Gallery’s early collection.

### Larrakitj

The Gallery has acquired an outstanding collection of nine larrakitj by female artists working in northeast Arnhem Land. Larrakitj are sculptures that originate as trees in stringybark forests. Hollowed out by termites, the trees selected for larrakitj are usually harvested after the dry season fires. These works complement the Gallery’s classic collection of early bark paintings from this region from the late 1950s and early 1960s. This collection of larrakitj includes pieces by Mulkun Wirrpanda and Malaluba Gumana, acquired with funds provided by the Aboriginal Collection Benefactors Group, along with works by Djirrirra Wununmarra, purchased with funds from the Don Mitchell Bequest. These works highlight the exciting developments in the work of female artists from Buku-Larrnggay Mulka Art Centre in Yirrkala.

### Jakayu Biljabu

Jakayu Biljabu works through the recently established art centre of Martumili in the previously underrepresented east Pilbara region of Western Australia. Biljabu first exhibited in 2006, and like many artists who come to art-making later in life, has an extraordinary energy, producing works of great vibrancy. *Minyi Puru* 2008 is a celebration of colour on a grand scale and was purchased with funds from the D G Wilson Bequest. With its loose iconography and amazing array of colours, this work reveals Biljabu’s assured hand and intimate knowledge of the country depicted,



**Nishikawa School**  
*Beauty with a cat (parody of the Third Princess)*  
 1750s, hanging scroll; ink, colour and mica  
 paper, 80 x 26 cm. Purchased by the D G  
 Wilson Bequest Fund 2009.

much like the works of Emily Kam Ngwararray in the early 1990s.

#### **Mervyn Bishop**

Mervyn Bishop is perhaps the most distinguished Aboriginal photographer working today and is known for his exceptional and historic images of Indigenous Australia. The Gallery has purchased a selection of photographs by Mervyn Bishop, taken between 1966 and 1988, under the terms of the Florence Turner Blake Bequest. These works showcase Bishop's skill in documenting aspects of everyday life for Indigenous people with a tenderness and respect that allows the viewer to connect with the subject and share in the emotions of their world. The humanity imbued in Bishop's works is key to their success and was clearly evident in the Gallery's 2008–09 exhibition *Half light: portraits from black Australia*, which included all of the works acquired.

#### **Peter Yanada McKenzie**

Funds from the Aboriginal Collection Benefactors Group were used to purchase the series *It's a man's game* by Peter Yanada McKenzie, which was also included in *Half light: portraits from black Australia*. Set against the unmistakable backdrop of Redfern, these images record the La Perouse Panthers' 1991 season. They capture the energy and passion of football and are a testament to the spirit and vitality of contemporary urban Aboriginal life.

#### **Julie Gough**

With funds from the Patricia Lucille Bernard Bequest, the Gallery has purchased two works by Julie Gough from 2008: *Bind* and *Dark valley, Van Diemen's Land*. Gough is an artist of national and indeed international importance who deals with the divergent histories of Tasmania and her place within these histories. Both works are drawn from Gough's exhibition *Aftermath* and reflect on the legacies of the cross-cultural colonial stories she has inherited, particularly from her maternal family.

#### **Ninuku Arts**

Ninuku Arts is a community-owned art centre established in 2006 to service the remote Indigenous communities of Pipalyatjara and Kalka in far northwest South Australia. In October 2008, a print workshop was held in Kalka and for the majority of the artists this was their first opportunity to work in the print medium.

The Gallery acquired an outstanding group of etchings from this workshop through the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art. These prints by Harry Tjutjana, Milyika Paddy, Nyayati Stanley Young and Puntjina Monica Watson clearly show the skill of the artists in adapting to the print medium and are an excellent addition to the Gallery's fine collection of Indigenous prints.

#### **Niningka Lewis**

Niningka Lewis is one of the most innovative fibre artists working with the Tjanpi weavers today. She produces a range of forms from classic baskets to sculptural objects of a variety of subjects, such as the small Toyota, *Tjanpi Truckpa* 2007, purchased for the collection through the Aboriginal Collection Benefactors Group. Made on the scale of a child's toy, this miniature Toyota, lovingly crafted with all of the essential details, highlights the iconic status that cars have in the desert regions of Australia. As tools to connect people with country and with distant family, Toyotas are in many ways the lifeblood of remote Indigenous communities.

#### **Paperbark sculptures**

Margaret Tuckson has had a long association with the Gallery and generously gifted two exceptional paperbark sculptures from her personal collection, which were originally acquired by Tony Tuckson in the 1960s. It is likely that both works were collected at Milingimbi in the late 1950s or early 1960s and are a fine addition to the Gallery's collection of paperbark objects from this period.

#### **Australian artists' gifts**

The Gallery was fortunate to receive Tony Albert's photographic work *Hey ya! (Shake it like a Polaroid picture)* 2007 and Genevieve Grieve's video and sound installation *Picturing the old people* 2005. Both of these works were included in *Half light: portraits from black Australia* and were gifted by each of the artists at the conclusion of the exhibition. In the work *Hey ya! (Shake it like a Polaroid picture)*, Albert captures the energy of the younger generation and exposes the role they are playing in re-invigorating the culture of the rainforest region. *Picturing the old people* by Grieve explores the relationship between photographers and the Indigenous people captured within

their images, the process of constructing Aboriginality and the various motives of the photographers ranging from the pursuit of anthropological information to the quest to record a 'dying race'.

## ASIAN ART

### UNRYŪAN Kitamura Tatsuo

One of the Gallery's most important Asian art acquisitions this year is *Suzuribako with design of dragonfly* 2008 by the contemporary Japanese lacquer artist Kitamura Tatsuo, who works under the art name UNRYŪAN. It was purchased through funds generously provided by Joanna R Coghlan, Karma Abraham, Ros and Alex Hunyor, Sabrina Snow, Mary Jane Brodribb, Lesley Heath, and Andrew and Ann Proctor. UNRYŪAN, who is acknowledged as one of the most important lacquerware artists living in Japan today, created this masterpiece which is decorated overall in traditional *ichimatsu* (repeating squares) design, with six dragonflies in flight, each dragonfly uniquely executed using a different lacquer technique. This extraordinary piece is an exemplary object, typifying the intricate craftsmanship of this talented contemporary artist who has proven that a quality that equals or surpasses that of past masterpieces can still be attained.

### The tale of Genji

The Gallery's Japanese collection has been enriched by a number of works, particularly in light of our successful *Genji: the world of the Shining Prince* exhibition held in 2008–09 marking the 1000th anniversary of the book *The tale of Genji*. Through the D G Wilson Bequest Fund, the Gallery was able to acquire the Nishikawa School painting *Beauty with a cat (parody of the Third Princess)* 1750s. While fashion and hairstyle clearly identify the young lady as an Edo period beauty, an educated audience would recognise an allusion to the Third Princess, one of the female protagonists in *The tale of Genji*. Through the Asian Collection Benefactors Fund, two album leaves were acquired from the *Episode from 'The pink' with accompanying calligraphy, Chapter 26 from 'The tale of Genji'* 1650–1700 by Sumiyoshi GUKU (1631–1705). The classical iconography for this chapter shows the banquet scene in Genji's fishing pavilion in the southeast quarter of his Rokujō mansion. Accompanying this picture is an album leaf of the same



Niningka Lewis

*Tjanpi Truckpa* 2007, weaving; wire, raffia, 19 x 20 x 45 cm. Purchased with funds provided by the Aboriginal Collections Benefactors Group 2008. ©the artist.



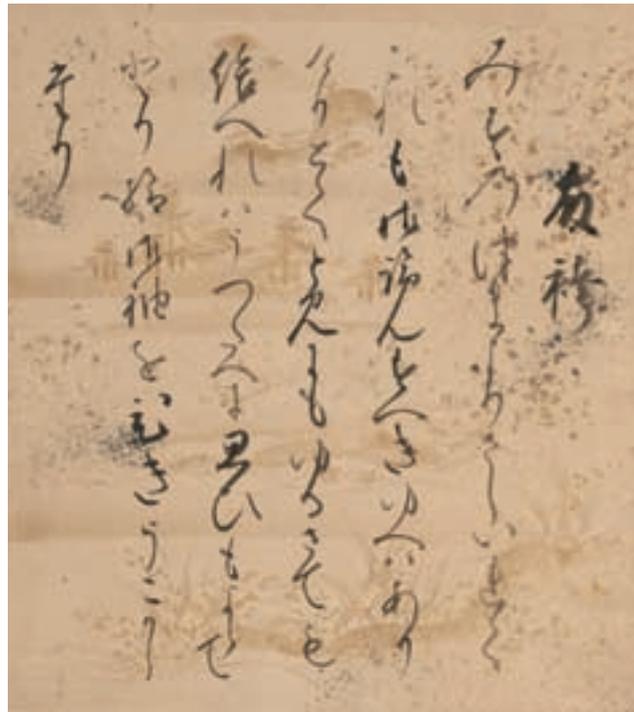
UNRYŪAN Kitamura Tatsuo

*Lotus leaf* 2006, lacquerware, 18 x 62.7 cm. Gift of Lesley Kehoe Galleries 2009. ©the artist.



Mark Dion

*The return (a cosmological cabinet for New South Wales)* 2008, installation, Jarrah bookcase, unopened posted packages, 221 x 274.3 x 38.1 cm. Purchased by the Mervyn Horton Bequest Fund 2008. ©the artist, courtesy Tanya Bonakdar Gallery.



Sumiyoshi GUKU

*Episode from 'Thoroughwort flowers' with accompanying calligraphy, Chapter 30 of 'The tale of Genji'* 1650–1700, painting, 2 album leaves mounted in frame, illustration: ink, colour and gold on silk; calligraphy: ink on decorated paper, 21.2 x 18.2 cm. Purchased with funds provided by Joanna R Coghlan 2008.

size which bears the chapter title and a prose excerpt, written in an elegant cursive script. These works are some of the examples of how the Gallery is building up its number of Genji-related artworks to develop the largest collection of this material in Australia.

### Edward and Goldie Sternberg funds

The Edward and Goldie Sternberg Chinese Art Purchase Fund supported the acquisition of a rare Chinese *Dharani sutra quilt* c1875. This large quilt was used to cover coffins during funeral ceremonies, and its rarity is due to the fact that sutra quilts were used mainly for the coffins of Qing emperors, empress dowagers, empresses and concubines of the upper rank. This piece has woven text of both Chinese and Sanskrit characters inscribed with excerpts from a *Dharani sutra*; woven in gold into the red brocade, the ideographs form the main design of a Buddhist stupa. Through the ongoing generosity of the Edward and Goldie Sternberg Southeast Asian Art Fund the Gallery was able to purchase seven Vietnamese painted propaganda posters produced during the Vietnam War from 1964–1975.

### Sati marker

Through the Margaret Hannah Olley Fund, the Gallery was able to acquire an Indian marble sati marker from the 17th–18th century. The marker was erected in memory of a widow who followed her husband to death – the practice known as *sati* (widow burning). Based on the figures and their clothing, it would seem this marker was in memory of the wife of one of Rajasthan's various princely rulers.

### Gifts of Asian art

The Gallery was fortunate to receive a number of significant gifts this year. Again, due to the successful *Genji: the world of the Shining Prince* exhibition, a number of donors felt it worthwhile to give works relating to the novel. Generously, Joanna R Coghlan donated *Episode from 'Thoroughwort flowers' with accompanying calligraphy, Chapter 30 of 'The tale of Genji'* by Sumiyoshi GUKU (1631–1705), which complements the piece that we were able to purchase through the Asian Collection Benefactors Fund. In this chapter, Genji has arranged for Tamakazura to be appointed as 'wardess of the ladies' apartments' (*naishi no kami*) at the imperial court. Lesley Kehoe donated a number of Japanese lacquer pieces and also a

pair of striking six-fold screens (that were originally loaned to the *Genji* exhibition) by the Tosa School – *Six scenes from 'The tale of Genji'* 1700–50. The screen represents certain episodes from chapters in '*The tale of Genji*' in a number of vignettes divided by beautifully orchestrated gold-leaf clouds. Lesley Kehoe Galleries very generously donated a piece by UNRYŪAN, a lacquer *Lotus leaf* 2006, adding to the other piece acquired. Inspired by the gilt bronze lotus leaves adorning the sculpture of the Great Buddha in Nara, UNRYŪAN applied masterfully the dry lacquer technique (*kanshitsu*) to create this impressive lotus leaf whose plasticity is rendered in an extremely realistic manner.

James Hayes, who has been a great supporter of the Gallery and of the Japanese and Chinese collections, has this year donated works for both collections. Once again he has donated a number of Chinese calligraphic couplets, fans and calligraphy. The Chinese couplets are adding to the great number we have in the collection, ensuring the Gallery has the largest collection in Australia of Chinese couplets by scholar officials. Hayes also donated more Japanese prints, which make a further contribution to the Gallery's Japanese print collection of the Edo period. Through the generosity of Jason Yeap, a work by an emerging contemporary Vietnamese-Chinese Australian artist, Kim Hoa TRAM, *Returning to original nature* 2004, was donated. The ink-on-paper abstract painting of two leaves falling evokes a sense of reflection and calmness.

Peter Muller, apart from donating two Japanese Buddhist paintings, *Seated Dainichi Nyorai of the matrix realm* 18th–19th century and *Yakushi Nyorai triad* 17th–18th century, also donated a Chinese storage jar of the Neolithic period – the Machang phase of Gansu and Qinghai (2310–2050 BCE).

The Gallery's Tibetan collection has been greatly enriched by a large number of gifts from Hal and Judith Sperling, devoted collectors of Tibetan art. Their gifts include a number of Tibetan ceremonial objects, including 18th–19th century bone apron, which is particularly significant, as it is rare to find aprons in as complete a state as this one. Tantric practitioners use bone aprons in ritual dance and advanced initiations, while



### China

*Dharani Sutra quilt* c1875, textile, red silk brocade with silk thread. Edward and Goldie Sternberg Art Purchase Fund 2009.

Buddhas who feature in the highest yoga tantras, such as Vajrayogini, Hevajra and Chakrasamvara, typically wear a set of six bone ornaments, including an apron.

Peter Court gave a further piece in memory of his late wife Dee – a Dayak Ba' (baby carrier) from Borneo. The 20th century carrier is made of fibre, plaited and woven like a basket, and has a wooden base to hold the child. The cowrie shells decorating it symbolise fertility; tiger claws, teeth, boar tusk, bells and other charms on the carrier protect the baby from harmful spirits; and blue beads bring about happiness and wellbeing.

The Gallery also received further works from the Bequest of Kenneth Myer, which included various Japanese prints and some lacquerware, all of which have further contributed to the Gallery's Japanese collection, the development of which both Ken and Yasuko were so integral to.

## INTERNATIONAL MODERN AND CONTEMPORARY ART

### Mark Dion

Mark Dion's *The return (a cosmological cabinet for New South Wales)* 2008 was purchased with funds from the Mervyn Horton Bequest Fund. It was included

in the Biennale of Sydney 2008 and consisted of a beautiful bookcase where parcels sent from around the world to the Gallery are displayed according to a system devised by the artist. Dion has undertaken to continue sending ten parcels a year for the next decade, so the work will continue to evolve.

### Mona Hatoum

Mona Hatoum's *Bukhara (red)* 2007 was given to the Gallery by Geoff and Vicki Ainsworth. This important London-based Palestinian artist makes works that expose the flux of post-colonial relations through very material processes. In this case, a Persian carpet that has been shaved to create a map of the world.

### Tsuchiya Kimio

Tsuchiya Kimio is a distinguished Japanese artist who was invited to Australia to undertake a residency at Bundanon during which time he completed a public artwork for Sydney's Sculpture Walk and an exhibition at Sherman Galleries. His work, *Untitled (sleeper installation)* 1998, was created at Bundanon specifically for an exhibition at our Gallery and has now been kindly gifted by the artist. The work takes the form of an impressive arch made from old railway sleepers engraved with a text.

## AUSTRALIAN CONTEMPORARY ART

### Stephen Bush

A magnificent new painting by Melbourne artist Stephen Bush, *I am still what I meant to be* 2009, was purchased through funds provided by the Art Gallery Society of NSW Contempo Group. Bush has combined abstract areas of paint poured onto the canvas with realist imagery in high-keyed colours. The poured paint forms a sublime landscape in the background, or even geographical strata, from which figures emerge. In the centre of the painting is a welder, completely covered in protective clothing, a figure that recalls the apiarists that have appeared in many of Bush's other works. This figure is intent on working on the strata of paint beneath him and could be representative of the artist himself and the labour of making a painting. Bush's richly inventive visual language draws on 19th-century landscape and history painting, mid-20th-century abstraction and contemporary mass media imagery.

### Narelle Jubelin

Acquiring a major work by Narelle Jubelin has been a priority for some time and this year we were able to purchase *Ungrammatical landscape*.<sup>3</sup> 2003–09 through the support of the Contemporary Collection Benefactors and a number of generous donations by individuals. The 13-panel work reveals a journey through both late modernist art and landscape. Jubelin plots a narrative that begins in a Melbourne Park, spans Donald Judd's Chinati Foundation in Marfa, Texas, and ends in the Yucatan – all sites where notable minimal or conceptual artworks were made by the artists Mel Ramsden, Judd and Robert Smithson. These are interspersed by contemporary rural and urban views from Spain and Australia that resonate with her recent experience as an expatriate artist living in Madrid. These are the finest petit points Jubelin has made in over two decades and for the first time are displayed as double-sided works. Viewed from the front, the petit points appear almost photographic. Yet the normally concealed side reveals the mess of intertwining threads that are the evidence of her labour, unravelling the seeming perfection of each image. On this side also is a salient observation from Australian conceptual artist Ian Burn, 'A landscape is not something you look at but something you look through'.

## AUSTRALIAN PRINTS, DRAWINGS AND WATERCOLOURS

Highlights among acquisitions in the area of Australian prints and drawings this year were purchases of two Carl Plate multi-strip collages and a colour linocut by Tony Ameneiro. Plate was one of Sydney's most important painters of the post-war period and these collages *Wig 74* and *False rococo*, both from 1974, represent the peak of his achievement in a medium which was at the core of his artistic practice. Tony Ameneiro is a highly accomplished printmaker in a variety of media including linocut, lithography and etching. Combining the primitive earthiness of an animal skull with a fantastical vision of the cosmos, his large-scale *Big night skull* exemplifies the increasing ambition and refinement of his recent work and brings an exceptional addition to the Gallery's collection of contemporary Australian prints.

A striking portrait drawing of the artist's mother by John Philippides was also acquired through the Australian Prints, Drawings and Watercolours Benefactors Fund. A remarkable feat of draughtsmanship, this drawing is the first by Philippides to join the collection.

## GIFTS OF AUSTRALIAN WORKS ON PAPER

Significant among many important and welcome gifts was a group of 31 colour screenprints (1963–77) by Jan Senbergs, given by the artist in recognition of our exhibition *Jan Senbergs: from screenprinter to painter*, staged by the Gallery in April 2008. Considered one of the best contemporary printmakers in this country during the 1960s and '70s, Senbergs' interest in technology pre-figured the work of many artists today for whom photography, film and video are indispensable. Another large group of works comprising early drawings of Sydney by Lloyd Rees was given by the artist's son and daughter-in-law Alan and Jancis Rees. Joining the Gallery's unsurpassed and invaluable collection of Rees' drawings and prints, they are part of an ongoing series of gifts from the Rees estate. Other gifts included 11 early collages by Carl Plate, given by his widow and daughter Jocelyn and Cassi Plate, a number of exceptional drawings by Allan Mitelman, given by his son-in-law Andrew Douglas, and two collages by Elwyn Lynn, given by his daughter Victoria Lynn.

## EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS

Margaret Spratt donated a wood engraving, *The model* 1926, by the British printmaker Blair Hughes-Stanton. The Gallery purchased a very rare complete set of 12 landscape lithographs by Jean-Baptiste-Camille Corot published in 1872. Until their acquisition, the Gallery had practically no representation of this key figure in the development of landscape painting. Other important 19th-century French lithographs purchased are Delacroix's *Macbeth consulting the witches*, Géricault's *The Flemish farrier* and Bonington's *Rue du Gros Horloge, Rouen*. A number of engravings, after designs by Henry Fuseli, dating from the late 18th and early 19th centuries,



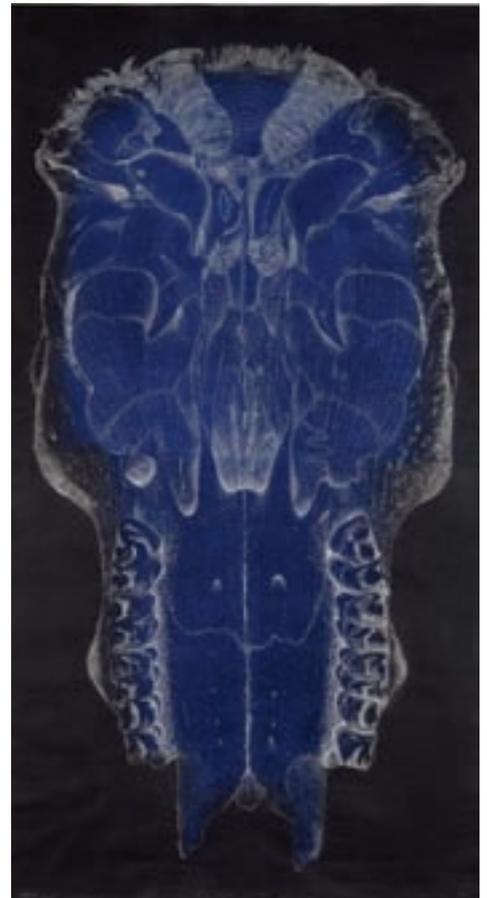
**Narelle Jubelin**

*Ungrammatical landscape.3* 2003–09, installation, 13-part sewn essay, petit-point cotton thread over silk ground, perspex, each 15 x 20 x 2.5 cm, white lettering. Purchased by the Contemporary Collection Benefactors 2009 and a number of generous donations by individuals. ©the artist.



**Stephen Bush**

*I am still what I meant to be* 2009, oil on linen, 200 x 310 cm. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2009. ©the artist, courtesy Sutton Gallery



**Tony Ameneiro**

*Big night skull* 2006, colour linocut, black and blue ink on eight sheets of Japanese kozo paper, 174.8 x 90.6 cm. Purchased by the Theo Proctor Memorial Fund 2008. ©the artist.



**Wols**  
*Jean Sedy (Abelson) with monocle* c1930, gelatin silver photograph, 23.8 x 17.4 cm. Purchased by the Alistair McAlpine Photography Fund 2008.



**Tracey Moffatt**  
*The movie star: David Gulpiit on Bondi Beach* 1985, type C photograph, 48 x 71.2 cm. Purchased with funds provided by the Photography Collection Benefactors Program 2008. ©the artist, courtesy Roslyn Oxley9 Gallery.



**Christina Fernandez**  
*Lavanderia #4* 2002, type C photograph, 76.2 x 101.8 cm. Gift of Geoff and Vicki Ainsworth 2009. ©the artist, courtesy Gallery Luisotti.



Jean-Baptiste-Camille Corot  
*The meeting in the grove* 1872, transfer lithograph, 27.5 x 22 cm. Purchased 2008.



Jean-Pierre Simon after Henry Fuseli  
*The Tempest. Prospero, Miranda, Caliban and Ariel* 1797, stipple engraving, 49.5 x 63 cm. Purchased by the Don Mitchell Bequest Fund 2009.

were also acquired this year. These form an important bridge in the Gallery's European print collection linking the world of Hogarth with that of the romantics.

## PHOTOGRAPHY

The number of high-quality gifts to the photography collection has increased in the 2008–09 year. We have received important early works from the series *Naar het Schilder-boeck* by Jacky Redgate, in addition to recent major series *The Murray's edge* by Bonita Ely and *Threshold* by Christine Cornish. The Gallery's collection of contemporary photography from southern California given by Geoff and Vicki Ainsworth has expanded in its second year with significant works by Christina Fernandez, Allan Sekula and Miles Coolidge. The descendents of leading English pictorialist Francis J Mortimer generously gave works to add to our existing holdings.

The Photography Collection Benefactors (PCB) have enabled important purchases of the work of Bill Henson and Tracey Moffatt, thus continuing to add depth

to our unique representation of these two artists. PCB also assisted in the acquisition of Justene Williams' new dvd *Derr sonata*, a collection of artist books by Edward Ruscha, and an issue of Alfred Stieglitz's *Camera Work* which will appear in the Gallery's major 2010 exhibition. As well, the PCB provided funds for the acquisition of Raquel Ormella's *Going back/volver*, an important series of 44 photographs which marks the first acquisition by the Gallery of this significant artist's work.

The Alistair McAlpine Photography Fund assisted with the purchase of a rare photograph by Wols, which adds to our photography collection of European avant-garde. This is the first photograph by Wols acquired.

## RESEARCH LIBRARY AND ARCHIVE

### Archive of Gallery A

Gallery A was one of Sydney's most innovative and influential galleries from 1964–1983, exhibiting abstract art and Aboriginal painting as contemporary art before many other galleries. The extremely rich archive of this gallery

– which includes correspondence from its artists, exhibition files, slides and photographs and sale records – was donated to our archive by Ann Lewis AM, Gallery A's director.

### Dupain photographs of the Art Gallery of NSW

A portfolio of 15 black-and-white Max Dupain photographs was donated to the Gallery's archive by Patrick Corrigan AM. This included external and internal views of the Gallery taken by Dupain when the Gallery reopened in 1972 after a major refurbishment and extensions.

### Stephen Birch

A fascinating collection of notebooks, sketchbooks, correspondence and digital resources was donated to the Gallery's archive by the artist's family.

# Exhibitions and audiences



The Gallery's active exhibition program this year offered a total of 41 exhibitions: 11 shows continuing on from the 2007–08 year and 30 new exhibitions presented in 2008–09. The diverse exhibition program was generally free to the public with only four shows attracting an admission fee. The four shows, *Taishō chic* (commenced in May 2008), *The lost Buddhas* (August 2008), *Monet and the Impressionists* (October 2008) and the annual Archibald Prize (March 2009), drew combined audience numbers of 436 944.

During the year, there were two regional touring shows, *Archibald Prize 08* and *9 shades of Whiteley*, which toured to eight venues across NSW; as well, our 2007–08 exhibition *Extraordinary images of ordinary people: the photographs of August Sander* toured to Los Angeles, USA to popular acclaim; and our *Sidney Nolan retrospective* toured interstate to Queensland. A full list of the Gallery's exhibitions can be found in the appendices.

Taking advantage of our later opening hours on Wednesday nights, the Gallery is presenting 5.30pm floor talks, which each week highlight our temporary exhibitions and/or our permanent collection displays. In 2008–09, a total of 64 of these exhibition and collection talks were delivered by both Gallery employees and external professionals including artists and art historians.

### Taishō chic: Japanese modernity, nostalgia and deco

22 May – 3 August 2008

The *Taishō chic* exhibition from the collection of the Honolulu Academy of Arts included 70 paintings, prints, textiles and decorative artworks, with many of the pieces coming from the collection of Patricia Salmon. Highlighting the Taishō and early Showa periods from 1912 to the 1930s, the exhibition conveyed the clash and acceptance of Western modernity, articulating how a traditional Japan was coming to terms with Western avant-garde tastes that were entering the country from Europe and America. Much

Installation image from *Monet and the Impressionists* (11 October 2008 – 26 January 2009).

of the development of modernity could be witnessed through women's changing roles, such as in the representation of the modern girl (*modan gaaru* or *moga*) and the tradition girl (*bijinga*).

In July 2009, the exhibition was the focus of the Art After Hours program with talks and performances. Musicians attending the World Shakuhachi Festival 2008 in Sydney put on a free concert attended by 500 people. Curators and academics provided four weeks of exhibition talks, and celebrity talks were given by author Ben Hills and designer Akira Isogawa. Cabaret artist Asako Izawa appeared as 'Taishō chick' in the ArtBar with period songs in Japanese, English and French. Visiting US photography curator Anne Wilkes Tucker offered a special lecture on the development of photography in the Taishō period. For the July school holidays, storyteller Bronwyn Vaughan focused on Japan, and children's workshops produced kimono designs from origami paper. This popular exhibition attracted 25 332 visitors across its run (13 285 in 2007–08 and 12 047 in 2008–09).

### The lost Buddhas: Chinese Buddhist sculpture from Qingzhou

29 August – 23 November 2008

*The lost Buddhas* exhibition was a rare opportunity for the public to see some extraordinarily sublime stone Buddhas. The exhibition was initiated by the Gallery, which negotiated with the relevant Chinese authorities to borrow from the Qingzhou Museum 35 of the best-preserved pieces in their collection. The Buddhas were part of a collection of some 400 stone Buddhist sculptures that were discovered in 1996 in Qingzhou, one of the most significant finds of the 20th century. Created in the 6th century, they were buried for unknown reasons in a purpose-built pit in the 12th century. These beautiful sculptures reflect the Buddhist beliefs that permeated many levels of local life, and epitomise the dramatic stylistic changes in sculpture that occurred during a time when Buddhist art in China reached its apogee. This show was the first of its kind to come to Australia, and included a number of exceptional pieces from the discovery, seven of which had not previously been seen outside of China.

The exhibition was supported by a variety of public programs including a major symposium, *Chinese Buddhist art:*

*new directions and perspectives*, which opened with the exhibition and included 12 international scholars over two days. The symposium was organised in conjunction with the University of Sydney and with support of the Chiang Ching-kuo Foundation for International Scholarly Exchange.

'Mindful mornings' meditations, led by Buddhist teachers from different traditions, and held amidst the sculptures, were so popular they required an extra session. The Art After Hours program featured prominent Chinese-Australian speakers including Lindy Lee and Jenny Kee, and a concert by Nicholas Ng and Nirmal Jena was subsequently broadcast by ABC Radio National's *The rhythm divine*. The series concluded with 702 ABC Sydney radio presenter Adam Spencer interviewing director Edmund Capon. The ArtBar featured Chinese musicians Chai Chang Ning on flute and Chow Pei Qian on ruan.

For the October 2008 school holidays, the workshop task was clay tablets with relief and incised decoration and the Chinese Youth League performance group had a one-week season presenting *Yunwuyingzhen*, literally, 'dance with rhythm to welcome treasures', featuring dances from around China. Approximately 400 children and their families attended the performance each day. A four-week film program offered feature films and documentaries on the beliefs and practices of Buddhism. Daily guided tours of the exhibition in English and weekly tours in Chinese were enormously popular for the duration of the exhibition.

The dramatic installation of this exhibition was courtesy of acclaimed architect Richard Johnson of Johnson Pilton Walker and music by Nicholas Ng was especially commissioned for the show. This free exhibition attracted over 50 900 visitors and included a sell-out catalogue.

### Monet and the Impressionists

11 October 2008 – 26 January 2009

This exhibition was on loan from the Museum of Fine Arts, Boston, which has one of the world's finest collections of Impressionist paintings. Paintings by the master of Impressionism, Claude Monet, were presented with paintings by his contemporaries, including Cézanne, Manet, Degas, Pissarro, Renoir and Sisley. The show was expanded to include additional works

held in Australian collections, including our own Monet painting, *Port-Goulphar, Belle-Île* 1887, thereby presenting these works in a wider historical context than could have otherwise been afforded. The exhibition's 228-page catalogue combined beautiful and elegant design with original scholarly research on the subject of Monet and his influence on Impressionist art.

This major exhibition was naturally supported by a large number of public programs, beginning on the opening weekend with the full-day symposium, *Monet and his world*. Academic lectures were continued over the subsequent weeks, with four special lectures in the Centenary Auditorium by George Shackelford (senior curator, Museum of Fine Art Boston), who addressed a capacity crowd, John James (medieval scholar), Gael Newton (senior curator of photography, National Gallery of Australia) and Jonathan Mane-Wheoki (Te Papa Museum, Wellington).

A rich Art After Hours program was developed for this exhibition, attracting huge audiences. Exhibition talks were given at 5.30pm by Gallery staff and art historians, and audiences flooded the central foyer for the 6.30pm celebrity talks, attracting a total of 8975 people over 14 weeks. The most popular talks were delivered in January by comedians the Sandman and Flacco, journalist Annabel Crabb, federal politician Senator Bob Brown and gardening expert Peter Cundall.

The art practitioners' perspective was provided through a landscape painting course run by the National Art School in conjunction with the exhibition, culminating in a painters' forum in the Centenary Auditorium. Open to both course attendees and the general public, the forum included talks by three significant contemporary Australian landscape painters – Imants Tillers, Michelle Hiscock and Paul Connor – providing a sense of the continuing landscape tradition from the Impressionists to the present day.

An audience of French speakers attended a special event in conjunction with the Alliance Française that included a talk in French by René Gimpel, grandson of the Paris art dealer who knew Monet, and a recreation of Michel Butor's seminal 1968 lecture on Monet.

Also popular was the film series *Water glimpses* screened in conjunction

with *Monet and the Impressionists*. The cinematic subject was water and its mesmerising, illusionistic qualities. Films included such classics as *Pather Panchali* by Bengali filmmaker Satyajit Ray; the first feature film by Roman Polanski, *Knife in the water*; and Werner Herzog's meditative period adventure about Spanish conquistadors searching for El Dorado in the wilds of Peru, *Aguirre: the wrath of God*.

With over 225 740 visitors, these attendance numbers rank as our fourth highest ever, and as the Gallery was the only Australian venue for the show, its success also occasioned over \$7 million of new spending in the NSW economy (source: Events NSW survey), as well as creating 29 temporary jobs in our visitor facility service areas of the shop and catering venues.

#### Archibald, Wynne and Sulman Prizes 2009

7 March – 24 May 2009

The 2009 prizes, sponsored by Myer, proved as popular as ever, drawing a near-record audience of 148 336, and attracted a total of 1981 works of art entered into the three competitions, of which 108 works were selected for display. The Archibald Prize of \$50 000 for portraiture was awarded to Guy Maestri for his work *Geoffrey Gurrumul Yunupingu*. The Wynne 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 Sir John Sulman Prize of \$20 000 was judged by artist Jon Cattapan and awarded to Ivan Durrant for his work *ANZAC match, MCG*.

The Gallery's Archibald Prize and our Art After Hours celebrity talks blend beautifully, attracting many popular public figures to provide enlivening and entertaining 6.30pm talks. This year, large audiences attended talks by 'The Bedroom Philosopher' (comedian Justin Heazelwood), radio personality Adam Spencer, ABC TV arts presenter Fenella Kernebone, actor Barry Otto and comedian Jean Kittson. Fashion designers Sarah-Jane Clarke and Heidi Middleton (Sass & Bide) and actor Gyton Grantley reflected on their experiences of sitting for an Archibald portrait. The Packing Room Prize winner Paul Jackson and his subject Paul Livingston (Flacco) provided insight into the relationship between portraitist

and sitter in an interview with Moya Sayer Jones, followed by a witty and highly entertaining performance by Livingston's art-savvy alter ego, Flacco.

#### Living black

20 December 2007 – 16 November 2008

Inspired by the title of the late Kevin Gilbert's award-winning book, this exhibition from the Gallery's Indigenous collection revealed experiences of living black in 21st-century Australia. Key artists included Mabel Juli, Freddie Timms, Lorna Napanangka, Gloria Petyarre, Tony Albert and Kevin Gilbert, as well as artists whose works operated within strong design or graphic aesthetic.

This exhibition was supported by an extensive range of public programs. Speakers included Deborah Cheetham, Indigenous soprano, actor and author of the acclaimed play *White Baptist Abba fan*; Daniel Browning, ABC Radio National *Away!* presenter, in conversation with Tony Albert, *Living black* artist; and Patrick Johnson, Olympic sprinter, in conversation with Rhianna Patrick from the *Speaking out* program on ABC local radio. A special rock 'n' roll performance by Vic Simms, musician and Deadly Award winner for outstanding contribution to Aboriginal music, rounded out the public programs.

*Living black* coincided with one of the highlights of the Aboriginal cultural calendar, the NAIDOC week celebrations in July. In association with NAIDOC week, Bidjigal/Eora artist and historian Laddie Timbery gave a boomerang demonstration and talk, followed by a cooking show by celebrity chef 'The Black Olive' (Mark Olive) using Indigenous Australian ingredients. The award-winning film *Ten canoes* directed by Rolf de Heer and Peter Djigirr was screened, and a stunning performance by Emma Donovan took place in the ArtBar. The standout event of NAIDOC week at the Gallery was a performance by the Wangatunga Strong Women's Group, an extraordinary choir from Nguju, Bathurst Island, Northern Territory. Their self-composed songs encompass the fundamental elements of Tiwi culture.

#### Half light: portraits from black Australia

21 November 2008 – 22 February 2009

This first major survey of the work of Australian Indigenous artists engaging with the photographic medium and the portrait showcased a range of



Installation image from *Taishō chic: Japanese modernity, nostalgia and deco* (22 May – 3 August 2008).



Press announcement for the winner of the Archibald Prize 2009: artist Guy Maestri in front of his portrait *Geoffrey Gurrumul Yunupingu*.



Installation image from *Half light: portraits from black Australia* (21 November 2008 – 22 February 2009). Brenda L Croft from the series *Strange Fruit* 1994.



Installation image from Biennale of Sydney 2008: *Revolutions – forms that turn* (18 June – 7 September 2008). Dan Perjovschi, *Sydney Drawing* 2008.



Installation image from *Genji: the world of the Shining Prince* (12 December 2008 – 15 February 2009).

techniques from classical black-and-white portraiture to digital imagery. The exhibition offered an unprecedented insight into the black experience that transcends national borders and the harsh reality of the everyday. The show was designed around the Gallery's collection of Indigenous photography and the participation of exhibiting artists was a highlight of the accompanying public programs. Richard Bell, Destiny Deacon, Dianne Jones and Vernon Ah Ke led a fascinating forum, which gave insight into their creative practice, ideas and concepts. Another artist discussion featured Tony Albert and r e a, who spoke about their work in the show.

Celebrity talks included Sean Choolburra, one of Australia's finest comic entertainers. Daniel Browning, of the ABC Radio National Aboriginal program *Away!*, spoke with the creative team behind the TV series *The first Australians*, Rachel Perkins and Darren Dale. Lionel Rose, boxing legend and subject of one of the photographs in *Half light*, appeared in conversation with Karla Grant, executive producer/presenter of SBS TV's *Living black*. And the final celebrity speaker in this series was the popular Stephen Page, artistic director of Bangarra Dance Theatre. Exhibition talks were delivered by curators Hetti Perkins, Emily McDaniel, Jonathan Jones, Brenda L Croft and artists Genevieve Grieves, Peter McKenzie and r e a. Throughout the exhibition, the Gallery also presented a daily free documentary series in conjunction with the ABC *Message stick* program.

### Genji: the world of the Shining Prince

12 December 2008 – 15 February 2009

The year 2008 marked the 1000th anniversary of the writing of *The tale of Genji* by the court lady Murasaki Shikibu. Made up of 54 chapters, spanning three-quarters of a century and with some 430 characters, this tale recounts the fortunes and exploits of the imperial prince Genji with his heirs and lovers. This exhibition was a response to this important anniversary, with the various works exploring *The tale of Genji* as a symbol of court culture, imperial privilege and cultural authority in Japan. The exhibition consisted of 79 works, including paintings, woodblock prints and printed books dating from the 17th to early 18th centuries, along with *manga* and design objects sourced

from collections within Australia. Many of the works included were executed by well-established artistic lineages such as the Tosa, Matabei Kano and Sumiyoshi schools, and were intended for the amusement of the elite, who would display them in the female quarters of aristocratic residencies. Since the 17th century, *Genji* motifs were also desired decorations on dowry sets for daughters of wealthy and influential families.

The show was previewed in November 2008 with a lecture by the translator of the latest English edition of the text, Royall Tyler, and screenings of a classic 1952 film version of the famous novel. Both the film and lecture were organised by The Japan Foundation. This free exhibition was extremely successful, attracting an estimated 75 000 people, and was supported with an informative catalogue which sold out.

### Biennale of Sydney 2008

18 June – 7 September 2008

The Gallery's component of the 2008 Biennale of Sydney: *Revolutions – forms that turn* exhibited significant reappraisals of the continuing discovery of the avant-garde, and included a major historical survey of revolutionary visual ideas of the late 20th century. This show's diverse range of public programs began with artist talks led by Achille Bonito Oliva on Luigi Russolo, plus Dan Perjovschi, Michael Rakowitz, Wystan Curnow on Len Lye, Tim Lee, Renata Lucas, Michael Snow, Lia Perjovschi, Ayreen Anastas with Rene Gabri, Stuart Ringholt and Raquel Ormella. There was also an exhibition talk by George Alexander and Dougal Phillips, and

performers included UK artist Ryan Gander. Symposia were a key feature of the program, featuring artists, writers, anthropologists, curators, filmmakers and activists in conversation. The keynote address at the two-day symposium was presented by Michael Taussig, professor of anthropology, Columbia University.

### Dobell Prize for Drawing

5 September – 9 November 2008

The 2008 Dobell Prize for Drawing was judged on 4 September 2008 by Anne Kirker, art historian, writer and formerly curator of prints, drawings and photographs at Queensland Art Gallery. This year, there were 586 drawings entered of which 49 were included in the free exhibition. The prize of \$20 000, sponsored by the Sir William Dobell Art Foundation, went to Melbourne artist Virginia Grayson for her work *No conclusions drawn – self portrait*, which brings to 16 the number of prize-winning drawings in the collection acquired as a result of the prize. They form part of our growing Australian drawings collection.

### Korean dreams: paintings and screens of the Joseon dynasty.

5 March – 8 June 2009

The first exhibition of traditional Korean painting to be shown at the Gallery, *Korean dreams* comprised 40 decorative paintings and screens from the 17th–19th centuries (the latter stage of the Joseon dynasty). One of the most important collections of its type assembled by a single connoisseur, the distinguished contemporary Korean artist Lee U-fan, these works were gifted to the Musée



Portrait of an official 1700s–1800s, colour on paper, from the *Korean dreams: paintings and screens of the Joseon dynasty* (5 March – 8 June 2009).

Guimet, Paris. The paintings encapsulate the lost beauty of nature, and engender in the viewer a type of nostalgia for this loss. In Korea, shamanism, the belief that all animate and inanimate things have their own spirit, has been of importance in regards to the seasons and the lives of plants and animals, real and mythological, and this belief could be seen to be encapsulated in many of the works on show. Other influences on Korean visual language have been Confucianism and Daoism. Throughout Korea's turbulent history, invasions by



### Tim Johnson

*Lotus born* 2006, synthetic polymer point on canvas, 9 panels, each 198 x 91.5 cm. Purchased by the Contemporary Collection Benefactors 2006. ©the artist, courtesy Dominik Mersch Gallery. *Tim Johnson: painting ideas* (3 March to 17 May 2009).



**Jaap Nanninga**  
*72 Stilleven* (still life) 1953, pastel, gouache, 46.5 x 63.5 cm, collection: Van Abbemuseum, Eindhoven from the exhibition *Intensely Dutch: image, abstraction and the word post-war and beyond* (5 June – 23 August 2009). ©Marianne Dommissie, permission Menlenhoff, Amsterdam.



**TV Moore**  
*Nina, me and Ricky Jay* 2009 (winner) from the exhibition *Double take: Anne Landa Award for video and new media arts 2009* (7 May – 19 July 2009).

the Mongols, Manchus and Japanese have resulted in the destruction of much of the unique body of Korean paintings and material culture. Decorative paintings, created by court artists and untrained itinerant painters, have survived as many were commissioned for the decoration of homes and for use on auspicious occasions such as weddings and birthdays.

An afternoon seminar featuring collector Lee U-fan and Musée Guimet curator Philippe Cambon opened the exhibition. An extensive film series, *Korea dreaming*, showcased contemporary Korean cinema and ran for the duration of the exhibition. Korea was the focus for one week of the school holidays with daily performances by Min Sun Song Dance Academy and children's workshops creating paper dragons. A full day of free activities on Korean Culture Day saw hundreds of people participate: making paper lotus lanterns with volunteers from Jong Bop Sa Temple; watching various styles of Korean traditional tea ceremony; and getting their names translated and written in brush and ink by Korean calligraphers. In the Art After Hours celebrity speakers program, Korean-born Australian actress Sun Park spoke movingly about coming to terms with her Korean background as she grew up, and drummer Simon Barker told an inspirational tale of his encounters with musicians in Korea. The Consulate General of the Republic of Korea was closely involved in developing the public programs for *Korean dreams*. Attendance for this free exhibition was estimated to be around 78 000, and a beautiful catalogue accompanied the exhibition.

#### **Tim Johnson: painting ideas**

13 March – 17 May 2009

This was the first museum exhibition surveying Australian artist Tim Johnson's art practice from 1970 to the present day. Developed by the Gallery in collaboration with the Queensland Art Gallery, the exhibition explored the visionary and often eclectic search for artistic and spiritual connections between cultures and countries that is at the core of *Tim Johnson's* art over the last four decades. This exhibition included his early conceptual works, artist books, films and documentation of often controversial performances, punk paintings, paintings of the Papunya artists and collaborations. A feature was the magnificent mature paintings in which such diverse figures as Buddhas, bodhisattvas, Aboriginal

artists, Indigenous Americans, Tibetan monks, Vietnamese farmers, extra-terrestrials and Christian religious figures emerge from fields of white dots or float across a shimmering haze of colour.

The exhibition focused on the humanist conceptual project that underlies Johnson's practice, his engagement with Aboriginal culture and belief in collaboration, and his search for spiritual meaning influenced by Buddhist and other philosophies. It was supported with a range of exhibition talks and forums featuring art historian Roger Benjamin along with Tim Johnson, among others. The exhibition is subsequently touring to the Gallery of Modern Art, Brisbane, and The Ian Potter Museum of Art, the University of Melbourne. It was supported by the Contemporary Touring Initiative through Visions Australia, an Australian government program, and the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

### Double take: Anne Landa Award for video and new media arts 2009

7 May – 19 July 2009

The Anne Landa Award is the first biennial exhibition in Australia dedicated to moving image and new media arts. The artists in this year's exhibition considered what it means to transform the self into another persona – as a doppelganger, a karaoke performer, an avatar, a robot or a fantasy alter ego. As we live in a digital era we have opportunities to not only imagine but also realise what it means to be someone other than ourselves. Through video, video installation, interactive robotics and digital photography, the artists in this exhibition explored questions such as: how can we be both the self and another at the same time; both a self and an out-of-body split self? What is lost and what is gained in such double visions? What is imagined and what is realised? This year's exhibition was guest-curated by Victoria Lynn and included major work by artists Phil Collins (UK), Cao Fei (People's Republic of China), Gabriella Mangano and Silvana Mangano (Australia), TV Moore (Australia), Lisa Reihana (New Zealand) and Mari Velonaki (Australia). The acquisitive award was only open to Australian artists and the winner was TV Moore.

### Intensely Dutch: image, abstraction and the word post-war and beyond

5 June – 23 August 2009

This major exhibition included works drawn from the influential wave of Dutch modernism that blossomed after the Second World War. With its vibrant colour, primitivism, vigorous execution and experimentation, the show was envisaged as an introduction for the Australian public to modern Dutch culture. After the Second World War, a new generation of Dutch artists took to modernity as never before. For them it was a time of renewal; their work was uncompromising, confronting and optimistic. The exhibition presented 114 paintings, gouaches and drawings by 15 of the most important post-war Dutch artists including those associated with the CoBrA movement (Karel Appel, Constant, Corneille and Lucebert), members of the *art informel* movement (Jaap Wagemaker, Jan J Schoonhoven and Bram Bogart) and those who preceded them, such as Bram van Velde and Willem de Kooning, who rose to international prominence after the war.

The exhibition also offered the opportunity to highlight connections between Dutch and Australian art and experience. Dutch-born Australian painter Jan Riske was one of the selected artists, as was Theo Kuijpers, who visited Australia in 1979 and 1985, where he met Australian artists, and made work that responded to his Australian experience.

Dutch poetry was also included in the exhibition, via a select number of collaborative portfolios of prints and poetry, reflecting the energetic post-war interaction between Dutch artists and poets. A lively and well-attended public program was organised to complement the exhibition including Dutch films, music, poetry reading, talks, conversations between artists and a forum with a keynote lecture by distinguished scholar and curator Ludo van Halem.

*Intensely Dutch* was accompanied by a fully illustrated catalogue, which sold out and was reprinted, attracting international sales.

### Francis J Mortimer

26 July – 9 November 2008

This free exhibition showcased the work of British photographer Francis J



Francis J Mortimer  
*Untitled (study for The wreck / The trail of the Huns - lifeboat crew attending shipwreck) 1916*, composite collage: gelatine silver photographs, gouache. Gift of Juan Roberson 2008.

Mortimer (1874–1944) and considered the artist's enduring dedication to art photography in the early decades of the 20th century. Featuring 36 photographs drawn from the Gallery's collection, and many gifts from the artist's daughter not previously exhibited in Australia, the show covered subjects that not only fascinated Mortimer but which evoked the pictorialist milieu: dramatic images of sea, portraits of Edwardian femininity, scenes of traditional Dutch life and, most uniquely, the artist's creative and patriotic response to war. Mortimer's sophisticated use of the bromoil process was also an important focus of the show, as was the display of ephemera illustrating his influential involvement in the photographic press of his day – an involvement that extended to Australia.

### Kate Beynon: auspicious charms for transcultural living

7 August – 26 October 2008

Kate Beynon presented a new series of paintings in which she explored ideas of transcultural identity and the 'global citizen'. Beynon's works are informed by a variety of sources such as calligraphy, graffiti, comic book graphics and traditional Chinese textile design, which she uses to continue her exploration in the creative possibilities of language – its translation, mistranslation and distillation into symbols.



Installation image from *Tom Arthur: the fertilization of Drako Vülen's cheese pizza* (6 September – 23 November 2008). ©the artist.



Installation image from *Kate Beynon: auspicious charms for transcultural living* (7 August – 26 October 2008).

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'Wonderful works, very inspiring and full of life and light.' Gallery visitor



Installation image from *Justene Williams: bighead garbageface guards ghost derr sonata* (19 February – 14 June 2009).



Installation image from *Óscar Muñoz: Biografías* (19 February – 14 June 2009).



Installation image from *Nicholas Mangan: between a rock and a hard place* (25 June – 13 September 2009).

### Tom Arthur: the fertilization of Drako Vülen's cheese pizza

6 September – 23 November 2008

Tom Arthur's extraordinary installation, *The fertilization of Drako Vülen's cheese pizza*, was the first of a major trilogy of works produced by the Sydney-based sculptor in the 1970s and pinpoints a period of fabulously Dadaist tendencies in Australian sculptural practice. This free Focus Room exhibition was accompanied by a room brochure publication.

### The late landscape paintings of Horace Trenerry

29 November 2008 – 15 March 2009

This free Focus Room show featured a selection of paintings by the South Australian painter Horace Trenerry (1899–1958). Born in Adelaide, which remained his base for his entire career, Trenerry's vision as a painter was remarkably adventurous. He lived a gypsy existence tracking isolated roads and fields of the coastal plain south of Adelaide, and was dedicated to the pure cause of painting oblivious to fame and commercial success. It is Trenerry's late work that provides the most significant evidence of his genius: chalky, boldly designed images that place him on a par with the finest modern Australian landscape painters of his time. This installation of 19 works was based on the small group of his paintings acquired by the Gallery since 1986, supplemented by several loans, and was accompanied by an online catalogue, which received over 6000 hits on the Gallery's website.

### Country, culture, community

12 November 2008 – 19 April 2009

Featuring over 32 key artists from the Gallery's collection, this exhibition celebrated Indigenous Australia's cultural heritage and its many contemporary expressions. It was held in conjunction with the launch of the Gallery's new Aboriginal and Torres Strait Islander education kit (of the same title). This exhibition collectively highlighted the many different communities and their individual art-making practices, and by being displayed in the Project Gallery on the ground floor, rather than the lower level 3 Yiribana Gallery, it attracted a new audience and brought a new context to the Gallery's Indigenous collection.



Installation image from *The dreamers* (9 May – 18 December 2009).

### Ângela Ferreira and Narelle Jubelin: the great divide

19 February – 14 June 2009

Ângela Ferreira and Narelle Jubelin began a dialogue about their art practices in 1992, but this was only their second collaborative exhibition following on from *Front of house* at Parasol unit in London in 2008. Jubelin was born and raised in Australia but now resides in Madrid; Ferreira grew up in Mozambique and South Africa and lives in Lisbon. Both of their practices are informed by their post-colonial experiences, their respective explorations of history and place and an interest in how late modernist cultural practices such as minimal and conceptual art changed and accumulated various meanings in different parts of the world. *The great divide* featured two new video works and a large sculpture that grew from the dialogue between Jubelin and Ferreira, four photographs by Ferreira and a suite of Jubelin's exquisite petit points.

### Justene Williams: bighead garbageface guards ghost derr sonata

19 February – 14 June 2009

Justene Williams' installation of six new video works explored avant-garde performance and the history of image-making. Williams was inspired by the do-it-yourself aesthetics of futurism and dada, which originated in Europe in the first and second decades of the 20th century.

### Óscar Muñoz: biografías

19 February – 14 June 2009

The Gallery presented Colombian artist Óscar Muñoz's five-channel video installation *Biografías*; one of a series of works by the artist in which portraits slowly vanish, reflecting the disappearance of people on a regular basis in Colombia.

### Mountford gifts

21 March – 3 June 2009

*Mountford gifts: works from the American Australian Scientific Expedition to Arnhem Land 1948* presented, in the Gallery's Focus Room, eight bark paintings and 16 works on paper that came into the Gallery collection in 1956 from the American Australian Scientific Expedition to Arnhem Land, the largest expedition in Australia's history. These early works from the communities of Groote Eylandt, Yirrkala, Milingimbi and



• Installation image from *Ângela Ferreira and Narelle Jubelin: the great divide* (19 February – 14 June 2009).

Gunbalanya (Oenpelli) in the Northern Territory became the foundation of our collection of Aboriginal and Torres Strait Islander art. A free online catalogue featured reproductions of a number of the works and a curator essay.

### The dreamers

9 May – 18 December 2009

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

### Sydney Long's Pan

6 June – 30 August 2009

This free Focus Room exhibition featured one of the Gallery's most popular paintings, Sydney Long's art-nouveau masterpiece *Pan*. Displayed as part of the group of works by Long from our collection, the exhibition emphasised the significance of *Pan*'s symbolist aesthetic to Australian painting practices at the end of the 19th century.

### Nicholas Mangan: between a rock and a hard place

25 June – 13 September 2009

In conceiving his richly imagined installation, Melbourne-based artist Nicholas Mangan looked to the South Pacific island of Nauru. *Between a rock and a hard place* includes video, photographs and found objects gathered as the artist researched and visited the island. His work draws on Nauru's troubled social and economic history, which includes its temporary, fabulous wealth from phosphate mining, status as a tax haven and money-laundering hub in the 1990s, and serving as a home to an immigration detention centre as part of the Howard Government's 'Pacific Solution'.

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'Cost me \$12 to have the most wonderful morning of viewing art so beautiful I will remember it always.'

Gallery visitor

# Educational, community and regional activities



In 2008–09 the Gallery education and public programs attracted an audience of 246 761, which included 91 805 students, 33 375 people to our children and family programs, 41 250 people enjoying a free guided tour, and the two regional NSW touring exhibitions attracted a further 76 824 visitors.

Participation at the Gallery was down 15% from the previous year (37 867 less), mainly due to reduced access to the Domain Theatre during its refurbishment, which reduced capacity for the film program, and also the resetting of the education audience numbers to 1000 per day, a policy change which is discussed below. However, with two shows touring regional NSW this year, instead of the usual single show, attendances for our regional NSW audience was up by 52 472 over our 2007–08 visitor numbers.

### Audiences by program

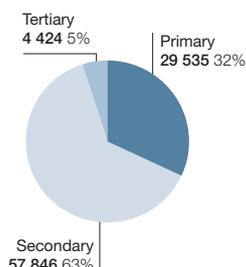
2009–09 programs	%	Visitors
Art After Hours – celebrity speakers	7	16 712
Exhibition & collection talks,	1	2 328
Lectures, symposia & special events	1	2 954
Film at the Gallery	9	23 114
Sunday concerts	3	7 580
Children & family programs	14	33 375
Access programs	1	1 879
Adult tours by volunteer guides	17	41 250
Courses	7	16 804
Primary schools (K–Y6)	12	29 535
Secondary schools (Y7–12)	23	57 846
Tertiary	21	4 424
Brett Whiteley Studio	4	8 960
<b>TOTAL</b>	<b>100</b>	<b>246 761</b>

### Education programs

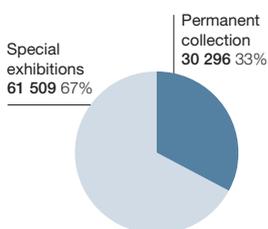
The participation rate for primary, secondary and tertiary education audiences (students, teachers and lecturers) in 2008–09 remained strong, with 91 805 visitors to the Gallery. Of these, 67% engaged with exhibitions and 33% with the collection.

A free school holiday performance by the Korean Min Sun Song Dance Academy presented during the *Korean dreams: paintings and screens of the Joseon dynasty* exhibition.

### Primary, secondary and tertiary student participation



### Special exhibitions and permanent collection engagement



Manageable and sustainable visitation is an ongoing priority, achieved through improvements in booking procedures and policies, visitation information and the streamlining of organisational factors affecting education group visits. In 2008–09, the Gallery reset the daily visitation quota for the kindergarten to tertiary education audience to 1000 students per day (previously 1500 students per day in 2007–08) in order to reduce increasing pressures on the Gallery spaces, exhibitions and collections, staff and infrastructure created by this large and dynamic audience. The aim in doing so was to maintain all audiences' ability (not just the education audience) to engage with the Gallery in high-quality, enjoyable and sustainable ways. As a result we have been able to more evenly distribute the Gallery's large and consistent education audience and its program delivery throughout the week and across an entire day's schedule, rather than the traditional 2–3 hour morning focus. Naturally, the Gallery's education strategy emphasises the Visual Arts curricula and audience as our core business, however, the Gallery continues to develop programs and resources for other diverse curricula and education audiences including Languages (Italian, French, Chinese and Japanese), History, Science, English, Studies of Religion,

Mathematics and Aboriginal Studies. Other important education audiences that continue to be developed through innovative outreach programs are Indigenous students, gifted and talented students, students with disabilities, and disadvantaged metropolitan and regional students.

### Country, culture, community

A landmark new education publication, *Country, culture, community: an education kit for the Aboriginal and Torres Strait Islander Collection*, was launched in March 2009. Developed over three years, the kit features the work of over 30 key artists in the Gallery's collection, along with glossaries, artist statements and commentary, an eight-page booklet with key essays on Aboriginal history and the collection at the Gallery, a map of Aboriginal Australia and a socio-political timeline.

Specifically tailored to support students and teachers, the kit features a unique essay on working with Aboriginal and Torres Strait Islander art, and also has kindergarten–year 6 and years 7–12 investigative questions related to the education syllabus. It has been designed to develop understanding and engagement with the richness and diversity of Indigenous art in the Gallery's collections and around Australia. The kit targets students and teachers working in Visual Arts, History and Aboriginal Studies.

To launch the kit and support its use and implementation in the classroom, two innovative Teacher Professional Development Days were presented with 83 teachers attending the kindergarten–year 6 day and 128 teachers attending the years 7–12 day. Both days featured a program of talks and workshops by artists, curators and educators from around Australia and were highly praised for addressing the need for high-quality educational resources focusing on this area of study.

To coincide with the launch of the kit, all 32 artworks from the kit were exhibited in the Yiribana Gallery. This synergy between education resource and exhibition was a tremendous opportunity for the audience of 2868 students and teachers, who were able to literally walk through the education kit and experience the artworks and their rich relationships first hand.

### Peer2peer: student video interview project

Peer2peer is a new education initiative which continues the Gallery's development of a comprehensive youth audience strategy (ages 13–18). This strategy already incorporates the annual ARTEXPRESS exhibition and Inside ARTEXPRESS website, as well as the ARTside-in! outreach program for disadvantaged teenage students.

Peer2peer is a unique program specifically focused on teenage students in the Gallery context which offers them a public voice, engagement with the visual arts and its professional world, and an enhanced social, vocational and educational experience. The project, a first for a major Australian public gallery, invites years 11 and 12 Visual Arts students from diverse NSW schools, to be trained in video/filmmaking techniques and interviewing skills, for the purpose of producing video interview resources about practising artists and their work presented in the Gallery's exhibitions or held in its collections.

Phase 1 of the project was piloted in February 2009 and received tremendous support from the seven invited teams of year 12 Visual Arts students from Kirrawee High School, Lithgow High School, Dulwich High School of Visual Arts and Design, International Grammar School, SCEGGS Redlands, North Sydney Girls High School and Fairfield High School.

These teams conducted research on an artist and their work in the ARTEXPRESS 09 exhibition, developing a series of investigative questions, which were then presented in a ten-minute video interview with the artist. All seven of the produced video interviews were posted on the multimedia section of our website, on the Inside ARTEXPRESS website and on the Gallery's YouTube page with a short 'making of' video also produced and posted on YouTube. By the end of 2008–09, there have been 8184 views of all the peer2peer video interviews.

Due to the success of Phase 1, the program was expanded to incorporate video interviews with contemporary artists exhibiting at the Gallery: Australian artists *Tim Johnson*, for his retrospective, and Mari Velonaki, for her entry in *Double take: Anne Landa Award for video and new media arts 2009*.

The long-term goal is for the peer2peer teams to be called on to present their insightful interviews on a range of exhibitions, collections and art professionals within the Gallery each year. A peer2peer section of the Gallery's education website has been developed outlining the project, its aims, objectives, syllabus outcomes and quality teaching outcomes as well as presenting all the video interviews ([www.artgallery.nsw.gov.au/ed/712/peer2peer](http://www.artgallery.nsw.gov.au/ed/712/peer2peer)).

### ARTside-in! outreach programs

Now in its fifth year, Artside-In Metropolitan is a unique three-stage outreach program designed to engage disadvantaged NSW senior secondary Visual Arts students (years 10–12) who would otherwise have limited opportunity to access the Gallery's collection, exhibitions and services. Stage 1 is held at the participating schools and Stage 2 at the Gallery, while Stage 3 offers a mentorship placement at the Gallery for a selected student from each school. The program allows students who are disadvantaged by geographic, economic and cultural factors to participate in the culture of the Gallery and the wider art world, making valuable connections to the Visual Arts syllabus while discovering more about arts careers. Since its inception, ARTside-in! has been supported by the Caledonia Foundation.

Participating schools over the 2008–09 period included Chester Hill High School, Bankstown Girls High School, Miller Technology High School and Arthur Phillip High School (Parramatta). Four students were accepted for this year's Stage 3 mentorship program. This exciting and inspiring stage of the program incorporated visits to key Sydney art-world destinations, including the studios of artists Jennifer Turpin and Janet Lawrence, Sotheby's Auction House, NG Art Gallery, Artbank, the National Art School and the Brett Whiteley Studio. A core component of Stage 3 is mentoring from Gallery staff in the curatorial, public programs, conservation and registration departments. Stage 3 has been extended to include a one-day printmaking master class at the National Art School. Twelve students from four schools were given demonstrations in drawing and printmaking techniques and encouraged to make a body of work inspired by the historic grounds of the National Art School.

As part of the Gallery's ongoing commitment to developing the skills base and knowledge required to sustain best practice in Visual Arts teaching, each year one teacher from every participating school to date has been offered the chance to attend four professional development programs at the Gallery, free of charge.

The Gallery's website page for ARTside-in! was enhanced this year with the addition of information about the groundbreaking regional extension programs Artside-In Moree and Artside-In Condobolin, plus video documentaries, student artworks from the master class and a student presentation about the mentorship ([www.artgallery.nsw.gov.au/ed/712/artsidein](http://www.artgallery.nsw.gov.au/ed/712/artsidein)).

In December 2008 our senior coordinator of education programs was invited to speak at a national symposium, *From margins to the centre: education in museums*, on the Gallery's innovative ARTside-in! outreach program.

### Teachers' professional development

The demand for teachers' professional development continues to be high with 733 primary school teachers and 1011 secondary school teachers participating in a range of programs this year. The success of staff development days is such that they are fully booked to the end of 2010.

Teachers enrichment days also had booked-out programs for *Monet and the Impressionists*, *Operation art* and the launch day for the *Country, culture, community* education kit. A total of 204 teachers attended these days, which present an in-depth investigation of the exhibitions and collections through lectures, floor talks from artists and invited guests such as Indigenous artists Roy Kennedy and Elaine Russell, guided tours, discussion opportunities, practical workshops and education resources. Group sizes are strictly limited to allow Gallery staff to work closely with their colleagues in the teaching sector, enabling a personal and focused engagement. The Gallery worked closely with the Department of Education and Training for *Operation art*.

Teachers holiday workshops, which began in 2006–07, maintained their popularity. Programs were offered for the following exhibitions: *Taishō chic*, *The lost Buddhas*, *Monet and the Impressionists* and *Korean dreams*. This has proven to be a highly successful

initiative, allowing for more flexible opportunities for primary school teachers to continue their professional development in the visual arts. A record number of teachers attended the Monet workshop in the middle of the January 2009 school holidays. Korean artist Soon Hee Ko was also invited to present a special workshop on traditional Korean craft in April 2009, which was highly successful.

The Gallery's Asian art educators hosted 120 teachers from around the state for the annual Japanese language teachers conference, which included the official reception, a lecture on *The tale of Genji*, and a Gallery viewing. The Gallery also hosted a two-day conference for the Department of Education and Training and the Asia Education Foundation that brought together professional associations, department officers and tertiary educators in the syllabus area of Human Society and its Environment to promote the study of Asia in secondary schools.

### Tertiary groups' professional development

A total of 530 students from universities and TAFEs attended the Gallery's specially designed lectures in 2008–09. In many cases, this annual Gallery course is utilised by the higher education institutions as an exemplar of professional development and education strategies for engaging children with art in a fun and informative way. These lectures attract students from Museum Studies, Trainee Teachers, Arts Administration, Heritage Studies and Early Childhood. Most of the lectures are held on-site and include tours with the volunteer children's guides.

The Gallery is also the site for specialised courses offered by tertiary institutions specific to our collections or exhibitions. This year, for example, a landscape painting course offered by the National Art School was devised to connect with *Monet and the Impressionists*. Gallery staff delivered lectures to the University of Sydney's Master of Art Curatorship students, who drew extensively on the Gallery's collections and expertise as a case study of curatorship.

### Workshops with the Royal Botanic Gardens

Special workshops were offered in 2008–09 for middle year students, years 3–6 and years 7–8, aimed at engaging students with the ideas, concepts,



Actor Russel Smith in character as *Ngunnuy*, the cheeky fruit bat conducts a tour for visual arts teachers attending the launch of the *Country, culture, community* education kit.



Edmund Capon, director was interviewed by high school students as part of the new peer2peer young audience education initiative.

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**'I loved it! It was fun to learn all about the paintings, sculptors and swords. I ran to look for all the paintings.'** *Young gallery visitor*



A free school holiday performance by the Etcetra Duo presented during the *Monet and the Impressionist* exhibition.



Da Vinci Project: Starting with Art workshop with students from St Edmund's School with Danielle Gullotta, coordinator, access programs, 27 November 2008.

practices and sites related to the *Monet and the Impressionists* exhibition. Led by the Gallery's education officers and delivered in the Royal Botanic Gardens, these workshops were a successful initiative between the Gallery and gardens. Training was provided by Gallery staff for the Royal Botanic Gardens educators to increase their awareness of art appreciation skills, and promoted a closer working relationship between the two agencies that was of mutual benefit. Thirteen schools and 281 students took part in this innovative program and produced artworks based on the plein-air techniques of Monet.

### Access programs

Access programs and services at the Gallery incorporate a range of programs for general and education audiences with special needs. This year a total of 1879 people accessed these services, 1406 with a disability and 473 in the gifted and talented student program.

Signing Art – Auslan-interpreted tours and events for deaf and hearing people – is the Gallery's longest running access program and attracts a loyal and growing audience to regular and changing events. In 2008–09, 206 visitors who are deaf as well as hearing visitors attended the Gallery's free tours at 1.30pm on the last Sunday of every month. The successful integration of Auslan interpretation into selected Art After Hours celebrity talks continued this year with four interpreted talks attended by 36 deaf audience members.

This year the Gallery's In Touch program – free sculpture touch tours for people who are blind or visually impaired – was extended to include audio description of two-dimensional artworks. This improvement led to an increase of interest in the service for people who are vision impaired with the two audio-described tours of *Monet and the Impressionists* attended by 14 people who are vision impaired, plus their companions. The tours are available to the general public, but are also able to be adapted to suit the particular educational needs of school students.

The Gallery, in conjunction with the Museum of Contemporary Art, Accessible Arts NSW and the City of Sydney, participated in the Lord Mayor's community access day held on 23 August 2008 as part of the Biennale of Sydney 2008. The Gallery offered

a sensory tour for people with a mild to moderate intellectual disability, an Auslan-interpreted tour and an audio-described tour. These were well attended, with 56 people participating in the day's events.

The Gallery also participated in Seniors' Week events (16–22 March 2009), funded and promoted by the NSW Department of Ageing, Disability and Home Care. A presentation on the history of the Archibald Prize was attended by 32 people, and another program presented by the Gallery at the Brett Whiteley Studio was attended by 38 people.

The Da Vinci Project is a schools audience access initiative for students with special learning needs and presents innovative workshops utilising the Gallery's collections. The program includes Starting with Art for students with an intellectual disability and HOT Art for those students identified as intellectually gifted and talented (GAT) and able to develop Higher Order Thinking (HOT). Several schools that were not able to make the journey into the Gallery were able to access the Da Vinci Project resource materials online, enabling students to explore art through the online images.

Starting with Art programs attracted strong interest from both new and return schools with 204 students participating in 28 groups. Teachers were able to select from five different permanent collection workshops, ensuring the best match with the needs of the students and their classroom program. There was a further addition of tactile resources, which were incorporated into the workshops to assist students to relate and engage with the selected artworks. The Gallery's access program partners Clayton Utz provided additional support through their employee volunteers assisting with the delivery of Starting with Art workshops.

Gifted and talented programs continued to increase during 2008–09 with 473 students participating in 28 HOT Art workshops. In the last year there was an increase in demand from NSW government primary school's opportunity classes (OC) for the Gallery's GAT services, with 90 years 5–6 students from Artarmon and Chatswood Public Schools attending six workshops. This is the second year that Artarmon Public School has brought its OC students to the Gallery's Da Vinci programs. SCEGGS Darlinghurst and Sydney Grammar

schools also booked multiple GAT workshops throughout the year. Four free HOT Art workshops were offered to disadvantaged schools including Glebe Public School, Granville High School, Katoomba North Public School and St Andrews Primary School, Blacktown.

### COMMUNITY ACTIVITIES

The Gallery continues to provide an extensive array of programs and popular activities for children and family audiences. Visitor numbers for the GalleryKids program was 33 375, an increase of 13% on the previous year. This year, new GalleryKids initiatives were introduced to engage visitors more closely with the Gallery's permanent collections through children's art trails and new iPod audio tours. Dance also proved to be a popular event for families with large attendances in October 2008 for Chinese dances and in April 2009 for Korean dances.

New performances were commissioned for the GalleryKids program in 2008–09 which complimented the Gallery's temporary exhibition program: Bronwyn Vaughan designed a storytelling/drama performance, *Floating on a sea of stories*, which linked to the *Taishō chic* show; dancers from Sydney's Chinese Youth League were invited to perform traditional and modern Chinese dance in conjunction with *The lost Buddhas* show; the Etcetera Duo staged a magic, mime and illusion performance based on the colour and light found in the *Monet and the Impressionists* exhibition; and dancers from the Min Sun Song Korean Dance Academy performed beautiful dances to contextualise the exhibition *Korean dreams*. All of these programs were visually spectacular and generated much enthusiasm and excitement from the audiences. A multicultural approach brought to life stories and traditions from diverse cultures and enhanced the viewing experience and enjoyment of the exhibitions.

The collection character tours continued their appeal and attracted large audiences to the Gallery's permanent collection – Gert by Sea performed in the January 2009 school holidays and Ngununy, the cheeky fruit bat, performed a special new tour for the NAIDOC Week in July 2008 and a further new show linked to the *Country, culture, community* exhibition in January 2009. Due to his enduring popularity, Ngununy will have



Kids enjoying the new iPod audio tours designed especially for children aged 5–12 years.

a new tour developed linking to *The dreamers* exhibition.

Two new children’s art trails were produced in 2008–09. The *Monet and the Impressionists* trail was used by a record number of children (10 000) and was also the starting point for designing a script for a children’s audio tour of the show. *Country, culture, community* for the Yiribana Gallery collection as was the other new trail. Children’s art trails continue to incorporate looking and interpreting with practical drawing activities for children aged 5 years and up. All trails are made available on the Gallery’s website as downloadable A4 sheets and are increasingly used by visiting school groups and on interactive electronic whiteboards in school classrooms. Additional new trails will be developed across further aspects of the Gallery’s collections in 2009–10 and again for next year’s major temporary exhibitions.

Children’s holiday workshops were held in all four of the holiday periods in 2008–09 and were fully booked each holiday, with many more Gallery visitors eager to fill any spaces suddenly left vacant. Extra workshops were also added for the *Monet and the Impressionists* exhibition and record numbers of attendees were noted. In some holidays more than one type of workshop was offered to increase opportunities and variety. This year’s program included a performance-based collaborative workshop linked to NAIDOC Week, led by contemporary multi-media Indigenous artist, Emily McDaniel; Japanese paper-kimono making workshops linked to the *Taishō chic* exhibition; clay sculpture workshops linked to *The lost Buddhas* show; landscape painting on canvas focusing on colour and light linked to *Monet and the Impressionists*; and decorative art workshops linked to the *Korean dreams* exhibition.

#### IPod tours and audio guides

A new initiative, introduced in 2008–09, was the introduction of audio tours for children, aged 5–12 years, through all of the Gallery’s collection areas. The tours include audio descriptions of key works from the collection, and encourage a fun way of looking at and engaging with the works of art. The guides are read by a child, which has proved to be a successful move, as listeners are immediately drawn into the world of their peers. Questions, role-play and ‘at home’ activities are also a strong aspect of



Alko Hagiwara, Community Ambassador (right), conducting a free Japanese-language guided tour of the Gallery’s collection.

‘The kids audio tour was fantastic! My 8 year old son loved it and had a great time pointing out for me the things he had learned. Thank you.’ Gallery visitor

the tours and encourage the children to continue their learning beyond their time in the Gallery. The tours can be hired in the Gallery or downloaded for free from the Gallery's website, and they have also been promoted to schools for use on interactive electronic whiteboards in the classroom. An adult version of the iPod audio tour, led by the Gallery's director Edmund Capon, is also available and has proved popular with our visitors. New works of art will continue to be added to the iPod audio tour repertoires throughout 2009–10.

### Volunteer guides

There are currently 102 active Art Gallery Society of NSW volunteer guides – 100 women and two men – who are committed to supporting the Gallery by conducting free tours which enhance our visitors' experiences of art. In 2008–09, an estimated 56 000 visitors, including more than 15 000 school children, participated in over 5100 tours conducted by the volunteer guides. Regular activities by the guides include the free daily tours of the Gallery's collection areas. These cover the director's highlights of the collection; the Asian gallery; Aboriginal and Torres Strait Islander art; and the contemporary collection. They also conduct tours of the major temporary exhibitions, which this year included the Biennale of Sydney 2008; *The lost Buddhas*; *Monet and the Impressionists*; and the annual Archibald, Wynne and Sulman Prizes exhibition. This latter show is always a challenge due to the very short amount of time between the final selection of works and the opening of the exhibition to the public, thereby requiring many hours of intensive research and preparation by the volunteers to ensure readiness.

The guides also conduct private tours for diverse visitors including members of the Art Gallery Society; corporate clients; visiting dignitaries; overseas tourists; English as a Second Language students; In Touch tours for the visually impaired; and community groups. As well, for those who can't travel to the Gallery, such as residents in nursing homes, the guides help ensure an arts experience can travel to them, with outreach programs using video technology.

The volunteer guides also attend fortnightly lectures which focus on aspects of the Gallery's collections, temporary exhibitions and art history. This ongoing training is supported by the

Gallery and the Art Gallery Society. In addition, guides undertake extra research and self-education; and visit other galleries and art schools in preparation of their tours. Guides who conduct tours for children also attend special workshops and lectures at the Gallery on engaging children with art.

### The Task Force

The Task Force of 198 Art Gallery Society of NSW members provide voluntary assistance to both the Gallery and the society each year. This assistance is in the form of working on Gallery exhibitions; taking rosters in the members lounge, on the membership desk and assisting at functions; and preparing mailouts and other administrative services activities. Task Force members also assist in conservation with the Asian programs, in the image library, the Sunday and Wednesday night film programs, in the study room, the Photography department and at the Brett Whiteley Studio.

During 2008–09 the Task Force successfully conquered a new challenge with the introduction by the Gallery of a new computerised ticketing system which required additional Task Force members to operate ticketing terminals and an exhibition entrance scanning system.

In addition, the project of digitising the Gallery's slide library collection has progressed at a steady and consistent rate this year with the assistance provided by Task Force members. Of the library's approximately 140 000 slides, more than 24 000 have now been scanned.

The tremendous work contributed by both the volunteer guides and the Task Force members in 2008–09 is estimated to be worth over \$1.6 million of in-kind service provision to the Gallery. Without their commitment and dedication many key activities which make for a wonderful arts experience could not otherwise be provided to many thousands of Gallery visitors.

### Community ambassadors outreach

The Gallery's community ambassador volunteers conducted weekly free guided tours for over 1500 visitors in 2008–09, featuring the Gallery's collections and major exhibitions in three Asian languages: Mandarin, Cantonese and

Japanese. Unfortunately, the once-monthly Vietnamese language tour was suspended in 2009.

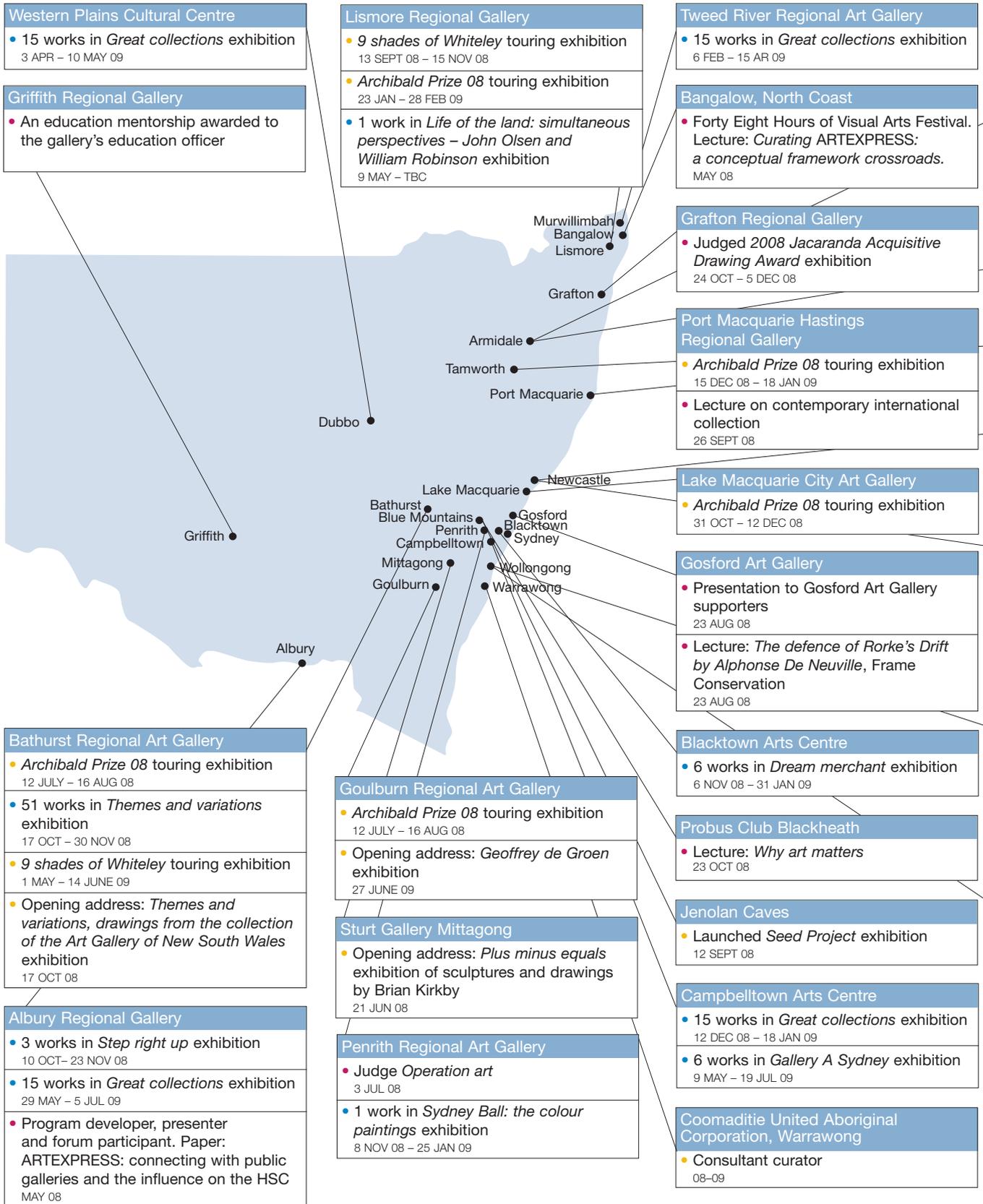
Cantonese Community Ambassadors continued their collaboration with SBS Cantonese Radio writing and presenting a program focusing on the Gallery's collections and exhibitions, which airs on the second Thursday of the month. Topics this year included religious paintings, the Biennale of Sydney 2008, *The lost Buddhas*, Cézanne, Monet, contemporary Chinese ink paintings, auspicious Chinese symbols and contemporary Chinese artists. The success of the Cantonese program led to a further collaboration with SBS Mandarin Radio culminating in a series of six short radio talks in that language focusing on the Gallery's collections. A new outreach opportunity arose with an invitation to contribute a quarterly column to the newsletter of the Australian Chinese Community Association.

Community ambassadors continued to be active in welcoming international delegations including the Kurozumi Foundation, Tzu Chi, Tokyo National Museum, Taiwan Universities Alumni and TVBS and Global View Magazine – both media organisations from Taiwan.

## REGIONAL ACTIVITIES

### Collection loans

During 2008–09 the Gallery loaned 495 works from its collections to over 70 venues across NSW, Australia and internationally. Specifically, 148 works from our collections travelled to 22 regional NSW venues. One significant loan included 51 works lent to the Bathurst Regional Art Gallery for the exhibition, *Themes and variations: Australian drawings from the collection of the Art Gallery of New South Wales*. This show included works from Australian artists such as Albert Tucker, Donald Friend, John Olsen, Grace Crowley, Lloyd Rees, Brett Whiteley, Sidney Nolan and Wendy Sharpe. Six works by Norman Lindsay were lent to the Blacktown Arts Centre for their *Dream merchant* exhibition and Hazelhurst Regional Gallery and Arts Centre borrowed 23 works for their *Flora: still life moving fast* show. The Gallery also contributed 15 key works to the *Great collections* exhibition organised by Museums & Galleries NSW. This show travelled from the Campbelltown Arts Centre to



KEY • Collection • Exhibition • Education

New England Regional Art Museum
<ul style="list-style-type: none"> <li>• Curated <i>Pop art: from Chandler Coventry Collection</i> exhibition 26 SEPT 08 – 8 FEB 09</li> </ul>
<ul style="list-style-type: none"> <li>• <i>9 shades of Whiteley</i> touring exhibition 22 NOV 08 – 8 FEB 09</li> </ul>
<ul style="list-style-type: none"> <li>• <i>9 shades of Whiteley</i> exhibition NOV 08</li> </ul>
<ul style="list-style-type: none"> <li>• Member: Acquisitions committee</li> </ul>

New England Regional Schools
<ul style="list-style-type: none"> <li>• Presentation: ARTEXPRESS art camp 17 OCT 08</li> </ul>

Tamworth Visual Arts Student Symposium
<ul style="list-style-type: none"> <li>• Lecture: <i>Developing a body of work</i> OCT 08</li> </ul>

Newcastle Region Art Gallery
<ul style="list-style-type: none"> <li>• <i>9 shades of Whiteley</i> touring exhibition 14 FEB – 19 APR 09</li> </ul>
<ul style="list-style-type: none"> <li>• 6 works in <i>Gallery A Sydney</i> exhibition 21 MAR – 3 MAY 09</li> </ul>
<ul style="list-style-type: none"> <li>• <i>Whiteley's Garden</i> exhibition talk 26 MAR 09</li> </ul>

Newcastle University Gallery
<ul style="list-style-type: none"> <li>• Launched <i>Ben Quilty</i> exhibition 14 FEB – 19 APR 09</li> </ul>
<ul style="list-style-type: none"> <li>• Lecture on contemporary international collection 10 SEPT 08</li> </ul>
<ul style="list-style-type: none"> <li>• Essay: <i>Being before and beyond the frame, face to face</i> 10 SEPT 08</li> </ul>

Wollongong City Art Gallery
<ul style="list-style-type: none"> <li>• 3 works in <i>Step right up</i> exhibition 12 DEC 08- 25 JAN 09</li> </ul>
<ul style="list-style-type: none"> <li>• Lecture on contemporary international collection 27 AUG 08</li> </ul>
<ul style="list-style-type: none"> <li>• Essay: <i>Regis Lansac: Vita Breva</i> SEPT 08</li> </ul>
<ul style="list-style-type: none"> <li>• Consultant curator: <i>Pallingjang Saltwater</i> DEC 09</li> </ul>

Wollongong University
<ul style="list-style-type: none"> <li>• Lecture on Papunya Tula 9 APRIL 09</li> </ul>

Tweed River Arts Gallery, Western Plains Cultural Centre and Albury Regional Gallery. It included our collection works by renowned artists Albrecht Dürer, Pablo Picasso, Paul Cézanne, Olive Cotton, David Moore, Tim Leura Tjapaltjarri, Arthur Streeton, Russell Drysdale and Brett Whiteley.

### Regional exhibition tours

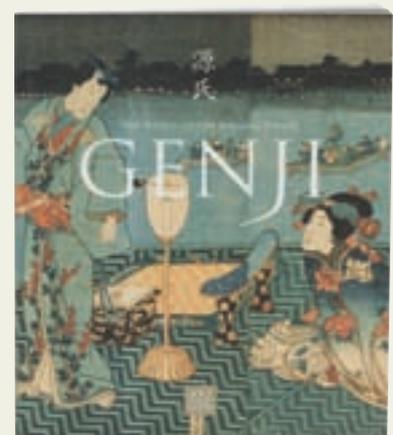
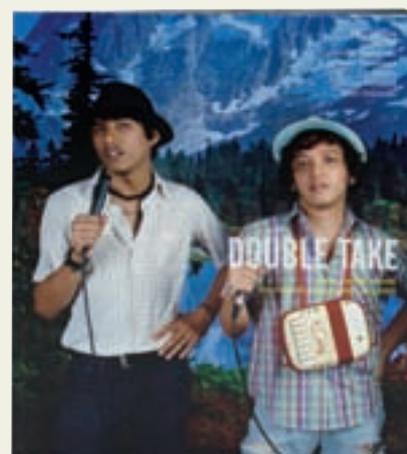
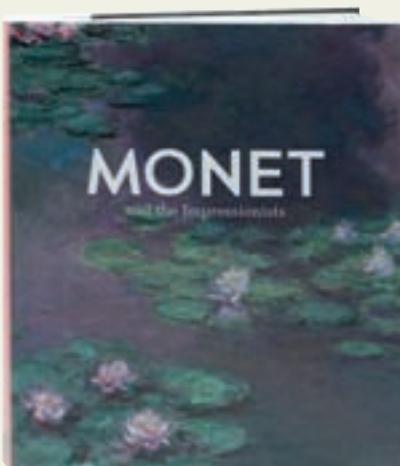
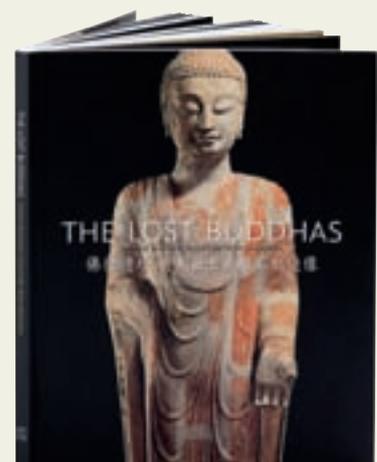
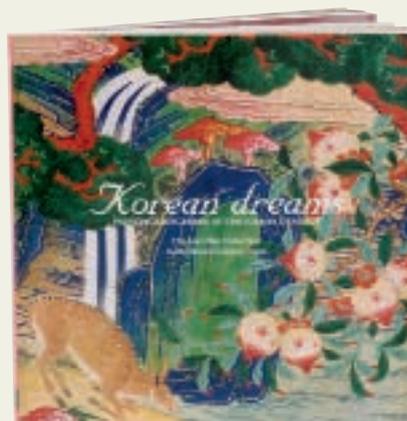
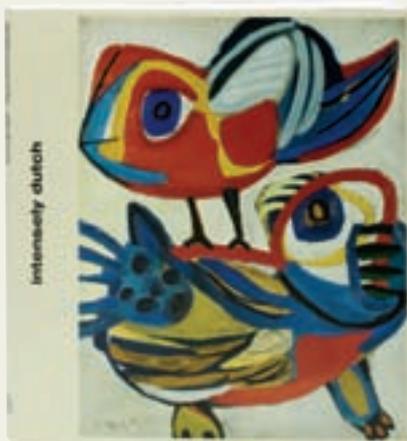
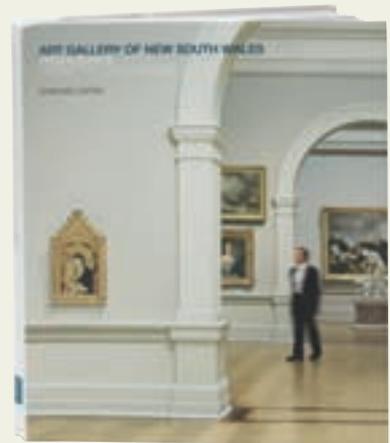
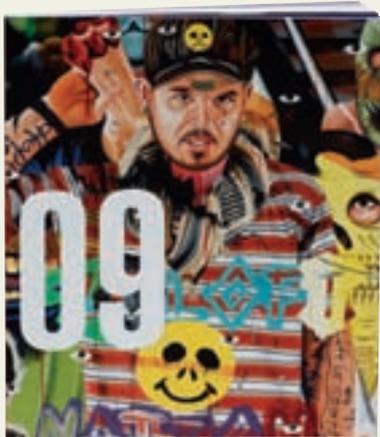
The Gallery toured two exhibitions to eight different regional art museums throughout NSW in 2008–09, with these popular shows attracting a total audience of 76 824. First up, the Gallery once again toured the Archibald Prize exhibition to five regional NSW venues: Goulburn Regional Art Gallery, Bathurst Regional Art Gallery, Lake Macquarie City Art Gallery, Port Macquarie Hastings Regional Art Gallery and Lismore Regional Art Gallery. In 2009–10, this exhibition tour will increase to six NSW regional venues: Dubbo, Cowra, Broken Hill, Gosford, Griffith and Maitland. This tour is organised each year in association with Museums & Galleries NSW.

The second exhibition to tour was *9 shades of Whiteley*, which was the first time a Brett Whiteley exhibition has toured to regional Australia since the Brett Whiteley Studio opened in 1995. The show included 20 Whiteley works and traced the artist's life and career from his earliest painting, *Self portrait at sixteen 1955*, to just a few months before his death with *Port Douglas, far North Queensland 1992*. The 'nine shades' include Whiteley's early works, abstracts, Christie and London zoo series, Lavender Bay, portraits, birds and landscapes, sculptures, late works and a final section that included photographs of the Brett Whiteley Studio, his last home and studio from 1985–1992 before it became a public museum. This exhibition was supported by Visions Australia, an Australian government program that supports touring exhibitions by providing funding for the development and touring of Australian cultural materials across Australia. In NSW the show toured to Lismore Regional Gallery, New England Regional Art Museum, Newcastle Region Art Gallery and Bathurst Regional Art Gallery.

### Other regional NSW outreach activities

Throughout the year many Gallery staff offer assistance and their services in a broad range of activities undertaken on behalf of regional NSW galleries including opening exhibitions, guest lecturing, judging art prizes, developing and presenting workshops, offering curatorial assistance and helping in the development of local exhibitions, mentorships, internships and writing articles for publications. Some highlights of this year include: Barry Pearce, the Gallery's head curator of Australian art, continued his role as advisor to New England Regional Art Museum (NERAM) and curated the exhibition *Juxtapositions: two aspects of Australian art*, selected from the Howard Hinton and NERAM collections for which he wrote a catalogue essay; Hendrik Kolenberg, the Gallery's senior curator of Australian prints, drawings and watercolours, judged the Jacaranda Acquisitive Drawing Award at the Grafton Regional Gallery in October 2008; and the Gallery's senior coordinator of education programs, Tristan Sharp, was the program developer, presenter and forum participant for the Albury Regional Art Gallery as part of the *Great collections* exhibition in May 2009. Lectures also play a large part in regional support, and have been given by Anthony Bond, the Gallery's assistant director, curatorial services, at Port Macquarie Hastings Regional Art Gallery, at the University of Newcastle, Wollongong City Gallery and Gosford Regional Gallery during 2008–09.

# Publications



This year saw the publication of nine major new titles across a variety of subjects including Impressionist art, Asian art, Aboriginal art and Dutch art, as well as a highlights book on the Gallery's collection.

*Monet and the Impressionists*, the catalogue for the Gallery's summer blockbuster exhibition, combined beautiful and elegant design with original scholarly research on the subject. It attracted strong orders from overseas distributors.

Two Asian publications, *The lost Buddhas* and *Korean dreams* proved very popular with Gallery visitors, with *The lost Buddhas* requiring reprinting. The success of these publications indicates the growing sophistication and knowledge of Asian art by the Gallery's visitors.

A second publication to be reprinted was *Intensely Dutch*. The first print run sold out early in the exhibition's run and was reprinted. It was also ordered by international distributors.

*Half light* was a groundbreaking book showcasing for the first time in a major survey the work of Australian Indigenous artists engaging with the photographic medium and the portrait. It has been welcomed by schools and tertiary institutions and has been ordered by bookstores around Australia.

This year also saw the Gallery's director, Edmund Capon, putting his special knowledge and insight of the collection to good use in another of our ongoing series of handbooks. *Highlights from the collection* is an energetic and fascinating guided tour of the Gallery's highlights from the director's unique perspective.

### Publication awards

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

#### AUSTRALIAN PUBLISHERS ASSOCIATION

- 57th Annual APA Book Design Awards Best designed specialist illustrated book sponsored by Lamb Print Commended  
*Adam Cullen: let's get lost*  
Designer: Analiese Cairis

#### MUSEUMS AUSTRALIA

- MAPDA (Multimedia and Publication Design Awards) Exhibition catalogue – major (over 64 pages) Level C Highly commended  
*Adam Cullen: let's get lost*  
Designer: Analiese Cairis

Judges' comments: Design bravery, typography reflects spirit of the artist without conflicting with the content of his works.

- MAPDA (Multimedia and Publication Design Awards) Education material Level C Winner  
*Art speaks* language kits (Japanese and Italian)  
Designer: Analiese Cairis

Judges' comments: Sophisticated, beautifully produced, great colour dynamics and use of logo, taking education seriously.

- MAPDA (Multimedia and Publication Design Awards) Website (B) (website designed for a specific exhibition or program) Level C Winner  
*Inside ARTEXPRESS 08*  
Designer: Jo Hein

Judges' comments: Highly original and creative concept and controlled clear design.

- MAPDA (Multimedia and Publication Design Awards) Multimedia (Communication media – animation, game, interactive and motion graphics accessed via the worldwide web) Level C Winner  
*Monet and the Impressionists*  
Designer: Jo Hein

Judges' comments: Sublimely beautiful, clever interactive, uses the technology extremely well, high production values as the institution values this program and has resourced it accordingly.

#### AUSTRALASIAN REPORTING AWARDS

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

To receive an ARA Gold Award a report must demonstrate overall excellence in annual reporting – providing high-quality coverage of most aspects of the ARA criteria, full disclosure of key aspects of the core business, and outstanding disclosure in major areas, and it must be a model report for other organisations in its field.

Judges' comments: This interesting, informative and stylish report reflects the Art Gallery's vision to 'inspire interest and provide enjoyment to diverse audiences'. It includes comprehensive reporting against the corporate plan, and informative reporting on community and regional activities.

## Titles published in 2008–09

### **Archibald 09**

2008, 44pp, pb, 40 colour images

This year's Archibald catalogue has been the most popular yet reflecting the great interest from the public in this year's entries.

### **Half light: portraits from black Australia**

2008, Perkins, 140pp, pb, 85 colour and black-and-white images

This is the first major survey of the work of Australian Indigenous artists engaging with the photographic medium and the portrait. Showcasing a range of techniques from classical black-and-white portraiture to digital imagery, the book offers an unprecedented insight into the black experience that transcends national borders and the harsh reality of the everyday.

### **Highlights from the collection**

2008, Capon, 88pp, fb, 176 colour images

In this overview of the Gallery and its collection, director Edmund Capon invites the reader to 'Join with me on a tour that will of necessity be succinct and selective but not, I trust, without colour and feeling...'

### **Intensely Dutch: image, abstraction and the word post-war and beyond**

2009, Kolenberg, 200pp, pb, 129 colour and black-and-white images

Uncompromising, confronting, optimistic – after the Second World War a new young generation of Dutch artists took to modernity as never before. For them it was a time of renewal. Bright colour, impasto and vigorous handling were features of their work.

This publication presents the work of some of the most important Dutch artists of the post-war period including those associated with CoBrA (Karel Appel, Constant, Corneille and Lucebert), with *art informel* (Jaap Wagemaker, Jan J Schoonhoven and Bram Bogart) and those who preceded them, like Bram van Velde and Willem de Kooning, whose work found international favour after the war. The book provides a rare first-hand introduction to modern Dutch art, incorporating the collaborations that many artists had with Dutch poets (Bert Schierbeek, Jan G Elburg, Simon Vinkenoog).

### **Korean dreams: paintings and screens of the Joseon dynasty**

2009, U-fan, 128pp, pb, 88 colour images

The paintings in this publication represent popular decorative traditions used in Korean homes, rather than the Chinese literati style favoured by officials in the Confucianism-dominated society. Themes covered include calligraphy, landscape, bird-and-flower, mythical animals and portraits. A popular subject represented by some fine examples is the so-called book screen (*Chaek'kori*), a genre adopted with relish by Koreans, artist and patron alike.

### **The lost Buddhas: Chinese Buddhist sculptures from Qingzhou**

2008, Capon & Liu Yang, 144pp, pb, 73 colour images

Lost for over 800 years, the discovery of some 400 Buddhist figures by construction workers levelling a sports field is considered one of the most significant archaeological finds of the 20th century. The sculptures were carefully wrapped and buried in the grounds of a long-destroyed temple for reasons that remain a mystery. Created nearly 1500 years ago, these are some of the most exquisite works of art made in the service of the Buddhist faith. They are extraordinary in their beauty and timeless simplicity.

### **Monet and the Impressionists**

2008, Shackelford & Maloon, 228pp, fb & hb, 140 colour and black-and-white images

This book aims to recreate the artistic milieu of Monet and show his rapport with the unconventional non-academic currents of French art including the preceding generation of landscapists of the Fontainebleau School and the succeeding generation including Paul Gauguin. Paintings by Claude Monet, approximately 20 in all, are grouped with the works of other artists connected to Monet to suggest the range of his experience, his influences, and the influence of his art, from his beginnings in the 1860s to the years after 1900. The artists used for comparison include greats such as Renoir, Sisley, Pissarro, Degas and Cézanne.

### **Double take: Anne Landa Award for video and new media arts 2009**

2009, Lynn, 56pp, pb, 36 colour images.

The Anne Landa Award has become integral to the Gallery's exhibition programs, presenting the latest and most innovative developments in video and the new media arts. This year's exhibition was the third in a series of biennial exhibitions begun in 2004. For the first time, the exhibition included artists from China, New Zealand and the United Kingdom as well as Australia. This publication of the 2009 exhibition demonstrates how this expanded framework reflects the globalisation of the digital age and acknowledges the undeniable impact artworks incorporating new technologies now have on the contemporary art scene worldwide.

### **Genji: the world of the Shining Prince**

2008, Trinh, 48pp, 32 colour images

2008 marked the 1000th anniversary of Japan's oldest novel, *The tale of Genji*. Featuring 32 beautiful reproductions of works in the collection, this small but beautifully designed book shows the imaginative power of Japanese artists to adapt and translate this timeless and popular tale. This publication sold out and is now out of print.

### Education kits and online resources

The Gallery produced 12 new education resources in 2008–09. The strategic mix of hardcopy and online formats of education kits, education notes and room brochures continued to prove popular and valuable to the education audiences, with 10 095 copies of these kits taken up by kindergarten to tertiary students.

This year a new Aboriginal and Torres Strait Islander art education kit, *Country, culture, community*, was published. This education kit has been developed to help students understand and appreciate the richness and diversity of Aboriginal and Torres Strait Islander art through key works in the Gallery's collection. In focusing on significant artists or groups of artists and their work, this kit provides an introduction to the many

forms of Indigenous art practices and related issues and ideas. Each of the 16 artist sheets focuses on two significant artists or groups of artists. The student activities and questions are grouped into two main areas: kindergarten–year 6 student activities and framing questions for years 7–12 students. Both have been prepared with reference to a variety of the NSW Education Department's syllabus documents and in accordance with the principles outlined in the 'Working with Aboriginal and Torres Strait Islander art' section of the framing essay. The kit is designed to complement a visit to the Gallery to view the original works and provides pre- and post-visit resource material and strategies for engaging with the artworks during a visit.



New education kit *Country, culture, community*, designed around key works in the Gallery's collection.



# Building and environmental management

With significant support from the NSW government the Gallery last year embarked on a major three-year building program. The impetus for the building program is two fold: firstly, to safely and more efficiently store the collection off-site and secondly, to create a major new display gallery for contemporary art in the space that was previously used for the collection store. This project will release 1400 square metres of public space within our Domain site building. This government project is generously aided by private support with the significant gift from John Kaldor and his family of some 260 works of contemporary art and a major financial contribution from the Belgiorno-Nettis family.

## Collection store

The collection store is a purpose-designed 5000-square-metre building by Johnson Pilton Walker. The building construction uses tilt-up concrete panels that are then insulated and metal clad thus providing a thermally robust building. The design incorporates recycled water for the plant with three water tanks on-site to collect roof water. The two-storey building has state-of-the-art storage systems including large sliding screens for the painting collections and compactus units for the objects and textiles. The building will have a large, multifunctional digital photography studio and workshops for preparation and conservation work.

The development application for the collection store was approved in July 2008, tenders were submitted in October 2008 and the contract was let in December of that year. Construction commenced on site in January 2009 and is due to be completed by early November 2009.

There has been a large team conserving and packing the collection for safe relocation to the new off-site storage facility. The major relocation of the collection will occur over a four-month period from November 2009 through to February 2010. Once the collection is safely moved the construction of the new display gallery, to be known as the John Kaldor Family Collection Space, will commence in March 2010.

## Loading dock

In tandem with the collection store project, the Gallery has upgraded the existing dock. This design incorporates two dock levellers to provide multiple goods handling facilities at the Domain site, particularly needed with the collection off-site, and improved disabled and visitor access with a separate entrance from the car park.

A dual roadway with a dedicated pedestrian path has been incorporated in the loading plan upgrade. Development approval and construction for this stage of the project will be undertaken in early 2009.

The building work has created some temporary disruption to Gallery services with a substantially reduced dock facility and limited car parking.

## Security upgrade

Following a major review of security at the Gallery, a security technology equipment contract was let in February 2009. The scope of work includes electronic security surveillance throughout the Gallery, the Brett Whiteley studio and at the new collection store. Leading generation technology has been scoped for the project which will include analytic technology. Radio frequency identification will be used for high-risk works.

The security control room has been upgraded in tandem with the security equipment improvements. This includes total refurbishment of the control room to accommodate the new technologies and incorporates an electronic kiosk for visitors and an electronic key safe.

The early warning information system has been replaced throughout the Gallery with an excellent public address speaker system.

## Capital maintenance projects

The Gallery has completed a suite of major maintenance projects this year including replacement of the escalators. This was a huge task for our Building Services team who, together with the contractors, removed and replaced six escalators over a three-month period. The new escalators are slow starting, conserving energy as they are people activated rather than running continuously. As well, the operational noise level of the escalators throughout the building has been substantially reduced.

There has been critical work done throughout the year on aging equipment, including replacement of equipment and more efficient operation of the existing equipment by undertaking major maintenance of the plant. The Gallery has installed a new cooling tower and variable speed drives to the chillers. New fans have been installed replacing the original equipment from the 1972 building extension.

The entrance court is the venue for the majority of functions in the Gallery and now has a new speaker system to manage the diversity of events, functions and performances that are all part of Gallery activity, from Indian music concerts to celebrity lectures, from exhibition openings to concerts for families.

The Domain Theatre has been upgraded with a new stage, newly designed entry, new paint scheme and improvements to the air conditioning. New film projection equipment has been installed to improve clarity and increase the 35mm projection options.

The cafe operation has been improved to better manage the large number of visitors. Visitors now order direct from an electronic board at a central hub rather than queuing to see the food prior to ordering. A limited hot food selection has been added to the menu. The revamped cafe opened to coincide with the 2009 Archibald, Wynne and Sulman Prizes exhibition and greatly improved operations.

## Jeff Koons

*Puppy* from the Kaldor collection gifted to the Gallery which will be featured in the new John Kaldor Family Collection Space due for completion in early 2011. ©the artist.

## Energy management

Over the last five years the Gallery's consumption of energy has steadily decreased each year to a total reduction of 13%. This has been due to a number of contributing factors, the most significant being improved monitoring and control of utilities by the Building Services department.

During 2008–09, the Gallery's Domain site building services were running at close to capacity for long peak periods due to our extensive programs which attracted over 1.3 million visits, an increase of more than 163 000 visits over the previous year. In the past, the use of energy, especially water, very much reflected the changing number of visitors active in the building throughout the year. However, as the building reaches capacity, our active management of utilities has meant that this year the Gallery has achieved reductions in consumption of water and electricity with gas consumption remaining the same. In view of the increased visitor numbers during the year, this has delivered excellent cost controls.

The Gallery again committed to Earth Hour held in March 2009 and one of our most effective and visible initiatives was to turn off the lights to the white glass and steel cube pavilion that houses our Asian art galleries. Usually when lit at night, this architecture-award-winning structure glows like a paper lantern over Sydney Harbour and can be seen for miles.

## Electricity

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored very closely to achieve minimum consumption while maintaining the required conditions. Our electricity usage currently comprises a 6% green energy component.

The average daily electricity consumption has been reduced from 22 840 kilowatt hours in 2007–08 to 22 637 kilowatt hours in 2008–09. This equated to a reduction in the Gallery's carbon footprint of over 78 tonnes of greenhouse gas emissions – equivalent to eliminating the emissions created by taking four first class return flights to the Bahamas.

As a new initiative, our computer network has been configured to

automatically switch off any computers left on by employees at 9.30pm every night, potentially saving hours of wasted electricity usage.

## Gas

The average daily consumption of gas remained steady with the previous year at 103 gigajoules. The gas usage mainly relates to powering chillers used to manage humidity and temperature controls to stay within specific environmental standards required for art museums.

## Water

The average daily use of water, measured in kilolitres per day (kL/d), fell from 93.7 kL/d in 2007–08 to 92.3 kL/d in 2008–09. This represents a total volume of 531 kilolitres of water saved during the year – enough to supply a large family household with a pool for one year.

## Motor vehicle fleet

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

The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees driving our fleet vehicles are directed to use E10 unleaded petrol when refuelling. Efficiency savings are applied against the constantly increasing cost of petrol. There was a slight increase in fuel usage during 2008–09, which was expected due to an additional vehicle being added to our fleet; however, the overall average usage per vehicle declined.

## Reduction of waste generation

The development of the Gallery's intranet to replace previously paper-based systems continued in 2008–09. 'Log a job' features allow staff to book work by, or report problems to, our Building Services, Graphics and AV Services departments. The information available in the intranet's policy and procedures section was also increased during the year, giving staff easy online access to information relevant to their work.

The Gallery's e-newsletter, *artmail*, currently has more than 160 000

subscribers, up from 110 000 in 2007–08, mainly due to the near record number of visitors to the *Monet and the Impressionists* exhibition. This cost-effective electronic news system provides information to the general public and professional media entities.

The main Gallery printer/photocopier was set to default to double-sided printing. This printer also functions as a scanner and staff are increasingly scanning documents such as plans and contracts rather than photocopying them and sending them via the post. In June, the Gallery purchased another two more similar machines, and card-reader control systems will be put in place to ensure even further reduction in the generation of waste paper.

Increasing public use of the Gallery's website has reduced the reliance on having a detailed hard-copy brochure. As well as reducing the frequency of publication, a new smaller format, concertina brochure printed by Avant Card called *Highlights* replaced the *Exhibitions & Events* brochure. This constitutes a reduction from 12 to six pages and the new-style brochure is available free at the information desk.

## Resource recovery initiatives

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

In 2008–09, the Gallery presented 43 temporary exhibitions. Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire, and workshop and building materials are sent to an external recycler. The Conservation department recycles its paper and cardboard off-cuts internally.

Used toner cartridges are sent for recycling, with approximately 120 cartridges recycled in 2008–09. The research library and Gallery Shop continue to reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders. All food and beverage services are handled by our contract caterer, Trippas White, who ensures that all glass bottles from the food outlets and

functions are appropriately recycled. Glass and plastics recycling bins have been installed in the staff kitchens.

The IT department participates in the ReConnect.nsw Computer program, a whole-of-government initiative that enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals. This year the Gallery donated more than 35 superseded but working IT items including computers, faxes and scanners to the Wesley Mission.

#### Recycled content

Environmentally friendly take-away cardboard cups are used within the Gallery instead of styrofoam cups. We continue to use other recycled paper products, including toilet rolls. We also continue to use plain A4 paper with 50% recycled content, while all envelopes purchased are recycled stock. Toner cartridges purchased for printers have recycled components. Our catering contractor ensures that soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes), and a number of suppliers are already using refillable containers to deliver products such as surface cleaners and detergents.



The Gallery's new Collection store in various stages of construction from January 2009.

# Support

## Art Gallery of NSW Foundation

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

Since its inception, the foundation has contributed over \$26 million to the Gallery's collection (which has increased in value to over \$56 million) and has accumulated over \$22 million in funds under investment. This is an astounding \$84 million in value brought to the Gallery as a result of the tireless efforts of foundation donors and benefactors, in particular the foundation trustees, past and present.

The Gallery's acquisition in late 2008 of Paul Cézanne's *Bords de la Marne* c1888, the largest single acquisition by the Gallery to date, was only made possible by the fantastic support of the foundation. The Foundation Board drove the fundraising campaign and immediately the target acquisition was identified, agreed to commit \$5 million of the Foundation's future income. The individual trustees personally contributed over \$2 million, with foundation supporters further contributing just under \$5 million. The Foundation's capital base itself provided the short-term funding for the duration of the campaign, and this has now been repaid in full.

The Foundation publishes its own biannual newsletter, where details of its arts-based activities can be found. It also publishes its own annual report. A copy of this report is available on the Gallery's website in the 'About us' section ([www.artgallery.nsw.gov.au/aboutus/annual\\_reports](http://www.artgallery.nsw.gov.au/aboutus/annual_reports)).

## Collection benefactor and other support groups

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

Examples of recent acquisition highlights purchased by the support groups include:

- Aboriginal Collection Benefactors (ACB): Paddy Japaljarri Sims, *Yanjirpirri Jukurra (Star dreaming)* 2007
- Contemporary Collection Benefactors (CCB): Narelle Jubelin, *Ungrammatical landscape.3* 2003–09
- Australian Prints, Drawings and Watercolours Benefactors (PDW): John Philippides, *Portrait study of the artist's mother* 2008
- Photography Collection Benefactors (PCB): Edward Ruscha, *Every building on the sunset strip* 1966.

The newest support group under the Foundation umbrella is for Curatorial Support. This has been led by Gallery trustee Anne Fulwood and her Women's Art Group (WAG). In the last 18 months, WAG has funded the position of assistant curator of photography and the acquisition of a collection of artists' books for the Gallery's research library and archives.

Acquisitions made, or projects undertaken by, these groups are reported in detail in the biannual Foundation newsletter, which is available on request from the Foundation office.

## The Masterpiece Fund

The Masterpiece Fund was established in 2007 and its patrons have each pledged a minimum of \$100 000. The first acquisition to be supported by the Masterpiece Fund was Paul Cézanne's *Bords de la Marne* c1888, which was acquired in 2008.

A list of the Masterpiece Fund patrons as at 30 June 2009 can be found in the Sponsorship and philanthropy appendix of this report (page 74).

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



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

## Art Gallery Society

The Art Gallery Society of NSW contributed \$1.1 million towards the purchase of Paul Cézanne's *Bords de la Marne* in this financial year. The Society is proud of its contribution and grateful to the general membership and Collection Circle members for their enthusiasm in donating to the work.

2009 was the 50th anniversary of society acquisitions for the Gallery, with its first purchase in 1959 of Godfrey Miller's *Nude and the moon*. In the past 50 years, the Society has purchased outright or contributed to more than 200 works across all curatorial areas.

The Society remains Australia's largest arts support organisation, with 30 020 membership card holders. Research has shown that 45% of the current membership have been members for more than ten years, a striking indication of members' loyalty. Contempo, the younger members group, has 1339 members, and the student member category, 822 members.

The Society's monthly magazine, *Look*, restyled in September 2009, continued to keep members informed about all areas of Gallery activity, including exhibitions. *Look* is the only audited Australian monthly art magazine, with a circulation of 21 250 copies.

The Society's events program continued to provide a mix of engaging, informative and social events, bringing members and non-members into the Gallery. In the financial year, the Society held more than 450 events, issuing 45 200 tickets. The Society's *Resonate* concert series celebrated its 10th anniversary in 2009, the concerts having become a notable feature of Sydney's classical music scene. *Resonate* is generously supported by the Trust Foundation.

The Society's governing Council, under president Professor Michael Feneley, continues to work closely with the Gallery's management to develop and grow membership and help build the Gallery's collections through its Collection Circle acquisition programme.

## Business development

Despite the economic downturn, the past year has been the Gallery's most successful to date in terms of sponsorship. We put this success down to the strength of the exhibition program, as well as the Gallery's ability to tailor sponsorship benefits to suit the marketplace. We are extremely grateful to all our partners for their loyalty and their generous support of the Gallery.

In the past financial year, the Gallery's ongoing principal sponsors were: Ernst & Young, for their sponsorship of *Monet and the Impressionists*; J.P. Morgan, for their third year as sponsors of the Brett Whiteley Studio; Macquarie Capital, who moved their sponsorship from the Focus Room to the Art After Hours program; Myer, for their fourth year as principal sponsors of the Archibald, Wynne and Sulman Prizes; Qantas, who completed their 14th year as official airline and principal sponsor of the Yiribana Gallery; and UBS, for their third year as program partner for the Level 2 Contemporary Galleries. Two sponsors increased their support significantly: Delta Electricity with support for *Harold Cazneaux* and *Monet and the Impressionists*; and Optimal Fund Management, who were the principal sponsor of *The lost Buddhas* exhibition. ING and ING Direct also provided generous support to the *Intensely Dutch* exhibition.

In addition, we thank our generous and loyal supporters: City of Sydney, Clayton Utz, Freehills, Host, JCDecaux, Johnson Pilton Walker, Porter's Original Paints, Sofitel Sydney Wentworth and *The Sydney Morning Herald*.

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

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

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

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

For more information please contact:



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

# Corporate governance



Steven Lowy  
PRESIDENT



Sandra McPhee  
VICE PRESIDENT



David Baffsky  
MEMBERS



Guido Belgiorno-Nettis



Anne Fulwood



Lindy Lee

## Board of Trustees

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

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

## PRESIDENT

**Mr Steven M Lowy**  
B Comm (Hons)

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

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

## VICE PRESIDENT

**Ms Sandra McPhee**  
Dip Ed, FAICD

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

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

## MEMBERS

**Mr David Baffsky AO**

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

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

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

Guido Belgiorno-Nettis is the joint managing director of Transfield Holdings Pty Ltd; a director of Transfield Services Limited and Middle Harbour Yacht Club; chairman of the Australian Chamber Orchestra; and a member UNSW Faculty of Business and interstate member of the Brisbane Club. In 2005, he was awarded the Australian Graduate School of Management’s Distinguished Alumni Award for leadership and innovation in business services. Mr Belgiorno-Nettis was made a Member of the Order of Australia in the General Division on Australia Day 2007 for service both to the construction industry, particularly through the management of large infrastructure projects, and to the arts in executive and philanthropic roles. He is also the recipient of the UNSW Alumni Association Award 2008.

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



Janice Reid



John Schaeffer



Imants Tillers



Eleonora Triguboff



Peter Young

### Ms Anne Fulwood

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

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

### Dr Lindy Lee

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

Lindy Lee is a senior lecturer at Sydney College of the Arts, University of Sydney. She is also an artist whose works are held in the collections of the National Gallery of Australia and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections.

Dr Lee has been featured in many solo exhibitions since 1985, including in Adelaide, Brisbane, Melbourne, Sydney and Singapore. Since 1992 she has participated in group exhibitions in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of Asian Australian Artists; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

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

### Professor Janice Reid AM

FASSA, B Sc, MA, MA, PhD

Janice Reid is vice-chancellor of the University of Western Sydney. She is a member of the board of UniSuper Ltd, the Salvation Army Greater Western Sydney Advisory Board, the NSW Health Clinical

Excellence Commission and the Kedumba Drawing Award Trust. She is a former member of the board of Integral Energy and the Federal Council on Australia-Latin American Relations; a former vice-chair of the governing board of the OECD program on Institutional Health and Welfare; a former trustee of the Queensland Museum; a former deputy chair of the Queensland Institute of Medical Research; and a former chair of the National Review of Nursing Education. Ms Reid is a recipient of the Wellcome Medal and Centenary Medal, and a fellow of the Australian Academy of Social Sciences.

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

### Mr John Schaeffer AO

John Schaeffer was made an Officer in the General Division of the Order of Australia in 2003. He is a member of the National Gallery of Australia Foundation Board; a Life Governor of the AGNSW; a former board member of the National Portrait Gallery; and a former president of the Australian Building Services Association and the World Federation of Building Service Contractors.

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

### Mr Imants Tillers

B Sc (Arch), D Litt (honoris causa)

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

and distinguished contribution to the field of arts'. His work is featured in such significant publications as *The 20th century art book*, Phaidon, London 1996 and more recently in Tony Godfrey, *Painting today*, Phaidon, London 2009.

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

### Ms Eleonora Triguboff

BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003, she became publisher and editor-in-chief of the quarterly publication *Art & Australia*. In this role, she has developed initiatives such as the ANZ Private Bank and Art & Australia Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual 25/25 mini-magazine with Noise, and the New Word Order writing competition for secondary school students with the Art Gallery of NSW. Recently she set up the Dot Publishing imprint to produce art and design titles, the first of which – *Current: contemporary art from Australia and New Zealand* – was launched in November 2008.

Initial date of appointment 16 July 2008; expiry of current term 31 December 2010.

### Mr Peter Francis Young

B Sc, MBA

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

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

## Trustee meetings

### ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2008 to June 2009. Trustee attendance was as follows: Steven Lowy, chair (6/6); Sandra McPhee (5/6); David Baffsky (5/6); Guido Belgiorno-Nettis (5/6); Anne Fulwood (5/6); Lindy Lee (4/6); Janice Reid (5/6); John Schaeffer (4/6); Imants Tillers (6/6); Eleonora Triguboff (6/6); Peter Young (5/6). Apologies were submitted for all trustee absences and authorised leave was granted.

### TRUST SUB-COMMITTEES

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

### ACQUISITIONS AND LOANS SUB-COMMITTEE

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

Trust members: Janice Reid (chair); Anne Fulwood; Lindy Lee; John Schaeffer; Imants Tillers; Eleonora Triguboff (from October 2008). External member: John Yu, former Art Gallery of NSW Trust vice president. Staff: Edmund Capon, director; Anthony Bond, assistant director, curatorial services; Donna Brett, project officer, curatorial services.

There were six meetings of the Acquisitions and Loans Sub-Committee during 2008–09. Attendance was as follows: Janice Reid (5/6); Anne Fulwood (3/6); Lindy Lee (4/6); John Schaeffer (4/6); Imants Tillers (2/6); Eleonora Triguboff (5/5); John Yu (4/6); Edmund Capon (4/6); Anthony Bond (6/6); Donna Brett (6/6).

### FINANCE AND AUDIT SUB-COMMITTEE

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

Trust members: Peter Young (chair); Steven Lowy. External members: Bruce Cutler, partner, Freehills; Dr Mark Nelson, Art Gallery of NSW Foundation Finance Committee. Staff: Edmund Capon, director; Rosemary Senn, assistant director, Finance and Resources (until October 2008); John Wicks, assistant director, Finance and Resources (from October 2008).

There were six meetings of the Finance and Audit Sub-Committee during 2008–09. Attendance was as follows: Peter Young (6/6); Steven Lowy (5/6); Bruce Cutler (3/6); Mark Nelson (4/6); Edmund Capon (5/6); Anne Flanagan, acting director (1/1); Rosemary Senn (2/2); John Wicks (4/4).

### RISK MANAGEMENT SUB-COMMITTEE

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

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

There were four meetings of the Risk Management Sub-Committee during 2008–09. Attendance was as follows: David Baffsky (3/4); Guido Belgiorno-Nettis (3/4); Bruce Cutler (2/4); Edmund Capon (4/4); Anne Flanagan (4/4); Rosemary Senn (1/1); John Wicks (3/3); Trish Kernahan (4/4); Tony Morris (4/4). Invited guests: Jenny Capdor, human resources manager (February 2009); Erica Drew, senior exhibitions manager (April 2009).

### SPONSORSHIP SUB-COMMITTEE

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

Trust Members: David Baffsky; Sandra McPhee; Peter Young. External members: David Gonski (chair), partner, Freehills and former Art Gallery of NSW Trust president. Staff: Edmund Capon, director; Anne Flanagan, acting director; Leith Douglas, Head of Business Development.

There were three meetings of the Sponsorship Sub-Committee held during 2008–09. Attendance was as follows: David Baffsky (3/3); Sandra McPhee (3/3); Peter Young (1/3); David Gonski (3/3); Edmund Capon (1/2); Anne Flanagan, acting director (1/1); Leith Brooke (3/3); Penny Cooper (minute secretary).

### STRATEGY AND DEVELOPMENT SUB-COMMITTEE

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

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

There were two meetings of the Strategy and Development Sub-Committee in 2008–09. Attendance was as follows: Guido Belgiorno-Nettis (2/2); Steven Lowy (2/2); David Baffsky (2/2); Edmund Capon (2/2); Anne Flanagan (2/2).

### BUILDING PROJECT CONTROL GROUP

This year due to the extent of the major capital works projects being undertaken by the Gallery a temporary committee was established to provide an additional level of assurance to the Trust that these projects were being managed effectively, on time and on budget. The committee will continue during the 2009–10 financial year.

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

There were five meetings of the Building Project Control Group in 2008–09.

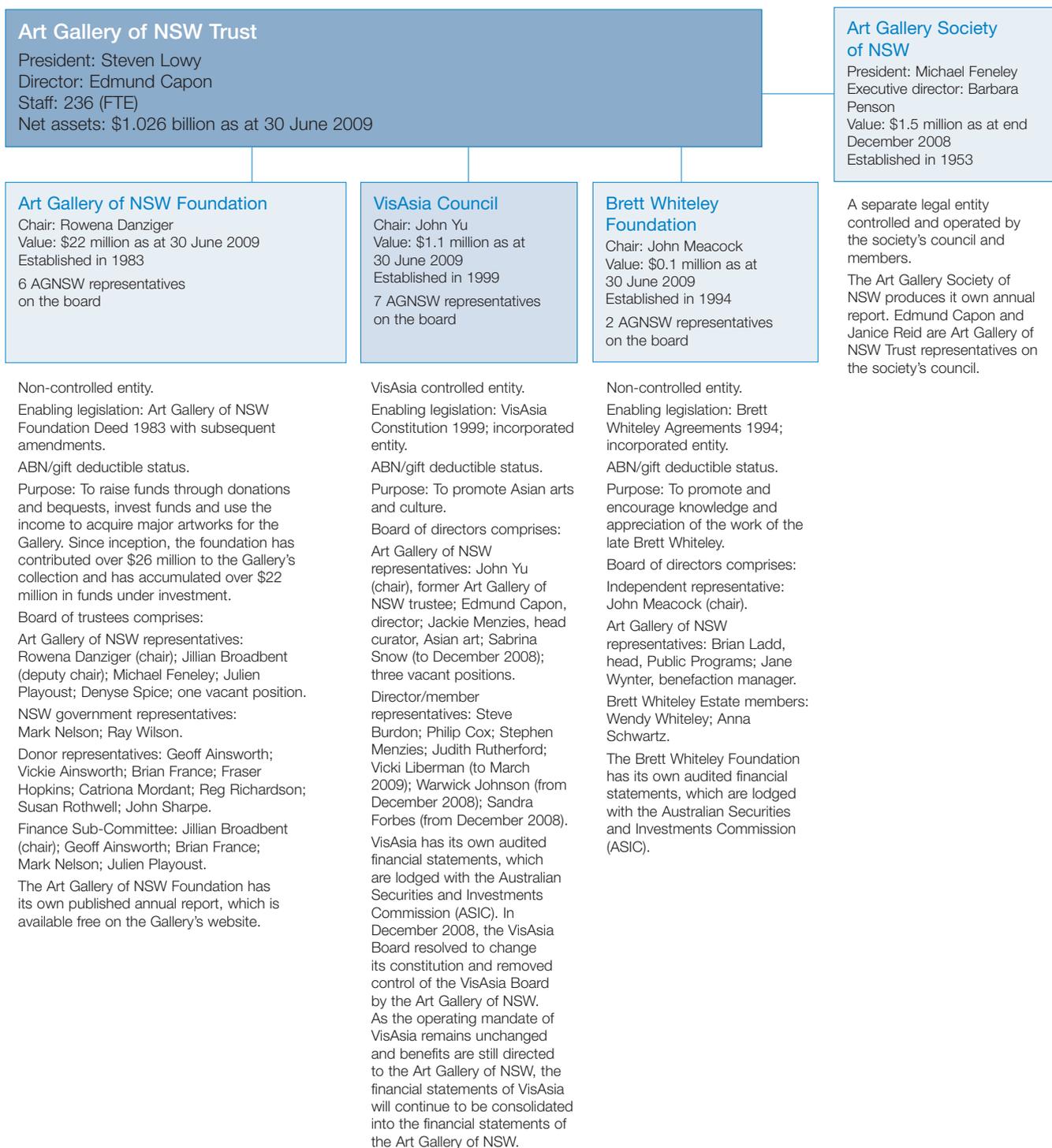
Attendance was as follows: Guido Belgiorno-Nettis (5/5); John Morschel (5/5); Jason de Bruin (5/5); Chris Bylett (5/5); Anne Flanagan (5/5).

## Other Gallery entities

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of NSW Foundation, the Brett Whiteley Foundation and the VisAsia Council. Each of these entities

has a separate legal structure established by a Trust Deed or incorporated with a Memorandum and Articles of Association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of

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



**Executive**

as at 30th June 2009



Edmund Capon



Anne Flanagan



Anthony Bond



John Wicks

**Edmund Capon** AM, OBE  
M Phil

Director and Chief curator

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

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

**Anne Flanagan**

Dip Int Design, Dip Ed, Dip Vis Arts

Deputy director

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For the last 24 years she has worked within arts organisations, including the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and Historic Houses Trust of New South Wales.

Ms Flanagan is responsible for three key areas: building and facility management including major capital projects such as the off-site collection storage facility and dock upgrade, building maintenance and mechanical services; exhibitions, including exhibition management, exhibitions registration, installation, audio visual, workshop, stores, graphics and multimedia design, information and ticketing; and security and gallery services.

**Anthony Bond** OAM  
B Ed (Hons)

Assistant director, curatorial services

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

Mr Bond's curatorial specialisation is in 20th-century and contemporary international art. His recent major projects include curating *Aperitaur Terra*, on the work of Anselm Kiefer in conjunction with White Cube in London (2007); the *Self portrait* exhibition in conjunction with the London Portrait Gallery (2006); *Trace*, the inaugural Liverpool Biennial in England (1999); and *Body*, an exhibition tracing aspects of realism in art from the mid 19th century (1997).

**John Wicks**

B Bus, FCPA

Assistant director, finance and resources (from October 2008)

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Business with an accounting major from Charles Sturt University. He has over 18 years' experience in the arts sector, including as executive director, finance and services, at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. His last position was chief financial officer at the Hurstville City Council.

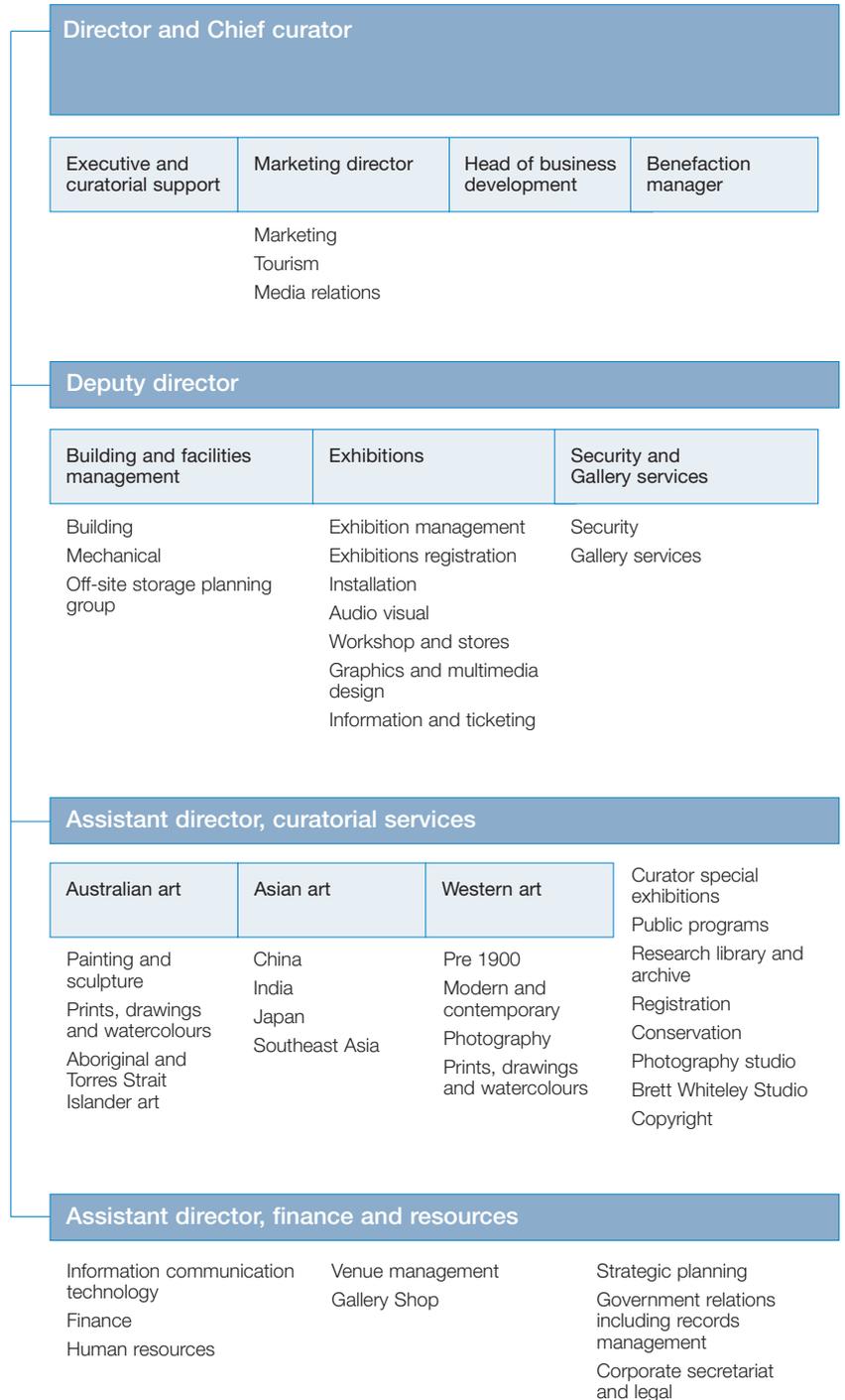
Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation and the Brett Whiteley Foundation. He is also responsible for human resources, strategic planning, legal services, government relations and records management, information communication technology, and visitor services, which include the Gallery Shop, venue hire and the management of the catering tender.

**Summary of senior officer positions**

Position level	No. of senior positions	Positions held by women
<b>2007-08</b>		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	1
Senior officer 1	3	2
<b>2008-09</b>		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 1	2	1

## Organisation structure

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



## Management committees

### GENERAL GALLERY MANAGEMENT COMMITTEE

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

Members: director; deputy director; assistant director curatorial; assistant director finance and resources; representatives of the 3 curatorial departments (as nominated by the head curators); director, marketing; head of public programs; head of security; head of conservation; senior manager, exhibitions; Art Gallery Society executive director; manager, retailing and publishing; senior registrar, collections; benefaction manager; and a minute secretary.

### CURATORIAL COMMITTEE

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

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

## Risk management

During 2008–09 the board's Risk Management Sub-Committee reviewed risk analysis on collection management, exhibition management and human resource management and the Gallery's business continuity plan for IT&C back-up and recovery systems. The committee also reviewed the tender processes for the Gallery's major capital works projects including the construction tender for the new fine arts collection storage facility and the related painting screens construction tender, as well as the security technology upgrade project for both our Domain site and the off-site storage facility. It also approved the Acquisition and Loans Sub-Committee's charter.

## Audits

Internal audit reviews were conducted during the year on occupational health and safety; collection: acquisitions and disposals; business continuity planning; and financial management. The audit findings were presented to the board's Risk Management Sub-Committee with the exception of the financial management audit findings, which were presented to the board's Finance and Audit Sub-Committee. The above reviews were conducted by Deloitte, with the cost of the program being borne by Communities NSW (formerly the Department of the Arts, Sport and Recreation).

## Insurance

As a NSW statutory authority, the Gallery is covered under the Treasury Managed Fund (TMF), a government self-insurance scheme. There were no new major claims during the 2008–09 year.

## Legal

There were no legal matters or legislative changes during 2008–09 which impacted the Gallery's operations. In June 2008 the NSW Premier announced plans, to be implemented in the 2008–09 financial year, to create the super-department Communities NSW and as from July 2009 the Gallery has been attached to this new department. This new entity has replaced the former Department of the Arts, Sport and Recreation.

VisAsia was as a controlled entity of the Trust until December 2008. The financial statements of the Gallery and VisAsia continued to be consolidated in 2008–09.

## Policy development

In 2008–09 the Gallery developed a Disability Action Plan (DAP) and, in accordance with NSW government requirements, a copy of our DAP was submitted to the Department of Ageing, Disability and Home Care.

## Industrial relations

There were no industrial disputes during 2008–09. The Gallery's Joint Consultative Committee comprising management and staff representatives continued to meet on a regular basis to address staff-related issues.

## Occupational health and safety

The Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return to work programs, thereby minimising time lost. Preventative measures such as flu injections and exercise classes are made available to all staff. The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. The Gallery's Occupational Health and Safety (OH&S) Committee is an internal advisory body that undertakes workplace inspections, reviews procedures and practices, and, where appropriate, makes recommendations to management for improvements to minimise OH&S workplace risks. Six times a year reports on the incidence of accidents and workers compensation claims are reviewed by the OH&S Committee and the Trust's Risk Management Sub-committee.

## Four-year Occupational health and safety comparative data

	2005–06	2006–07	2007–08	2008–09
Number of work-related injuries resulting in workers compensation claims	8	6	9	9
Number of work-related illnesses	0	0	0	0
Prosecutions under the <i>Occupational Health and Safety Act 2000</i>	0	0	0	0

## Staff profile

FTEs average over 12 months	30 June 2005	30 June 2006	30 June 2007	30 June 2008	30 June 2009
Building services, security and Gallery officers	59	60	60	63	63
Curatorial services	59	60	60	63	63
Curatorial	24	27	32	32	30
Exhibition/display	23	25	23	25	36
Finance and management services	18	18	18	18	19
Commercial services	15	16	14	15	18
Marketing and business development	14	16	13	11	7
<b>Total</b>	<b>203</b>	<b>210</b>	<b>208</b>	<b>220</b>	<b>236</b>

The increase in FTE staff numbers for 2008–09 relates mainly to casual employees – firstly, for the temporary exhibition shop for *Monet and the Impressionists* (commercial funding) and secondly, for the casual staff engaged in packing the

collection for relocation off-site next year (capital funded). There were also some key positions which needed to be filled during maternity leave absences, thereby accruing additional staff numbers and costs for the paid leave period (recurrent funded).

## Staff training

The Gallery is an active supporter of professional development of its employees. Staff are supported through the provision of study leave to enhance their academic qualifications.

The Gallery Services department have embarked on a broad training plan involving sessions held every week. These training sessions cover areas including customer interaction skills, conflict resolution skills, emergency procedures and fire awareness.

In 2008–09 Access awareness training was delivered to teacher-lecturers, Gallery officers, information desk staff, bookshop staff, volunteer children's guides and Community Ambassadors through seven sessions presented with Accessible Arts NSW.

## Employee remuneration and staff benefits

A new Public Sector Salaries Award was implemented in July 2008 delivering a 12% pay increase to Gallery staff with instalments of 4% to be paid over the following three years – 2008, 2009 and 2010.

The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and cash advances to purchase transport tickets. In the 2009–10 financial year, the Gallery intends introducing salary packaging for motor vehicles.

Other staff benefits include staff discounts at the Gallery Shop, the Art Gallery Society, the restaurant and cafe. The Gallery has also negotiated arrangements for staff to access discounted parking at the Domain Car Park.

## Employee assistance program

For many years the Gallery has offered employees a confidential counselling service, external to the Gallery. The counselling service is available to all staff and their immediate family and provides counselling on a range of issues including interpersonal relationships, financial planning, stress and critical incident debriefing. The current provider of counselling services to the Gallery is PPC Worldwide.



Phil Collins  
*dunia tak akan mendengar* 2007, from the series *the world won't listen* 2004-07, production stills, colour video projection with sound, approx 60 min duration, courtesy the artist and Victoria Miro Gallery, London. © the artist, from the exhibition *Double take: Anne Landa Award for video and new media arts 2009* (7 May – 19 July 2009)

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Art Gallery Road  
The Domain NSW 2000

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

[www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)