

**ART
GALLERY
OF
NEW
SOUTH
WALES**



2015

**ART
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OF
NEW
SOUTH
WALES**
2015







Our year in review

ART GALLERY OF





NEW SOUTH WALES

We dedicate this inaugural Art Gallery
of New South Wales annual review publication
to the Australian artists represented in the
Gallery's collection who have passed away
during the year.

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Our vision

From its base in Sydney, the Art Gallery of New South Wales is dedicated to serving the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Our goal is that by the time of our 150th anniversary in 2021, the Gallery will be recognised, both nationally and internationally, for the quality of our collection, our facilities, our staff, our scholarship and the innovative ways in which we engage with our various audiences.

It is essential the Gallery continues to build on our reputation as Australia's leading art museum in the fields of contemporary art, while maintaining our significant commitment to historical Aboriginal and Torres Strait Island, Australian, Asian and European art.

As Australia's premier art museum, we must reflect the continuing evolution of the visual arts in the 21st century alongside the development of new channels of global communication that increasingly transcend national boundaries. While we live in an era of overall financial constraint, we are also blessed with high levels of new thinking and ever-increasing expectations.



GUIDO BELGIORNO-NETTIS AM
PRESIDENT
ART GALLERY OF NEW SOUTH WALES TRUST
2014–15

FROM THE PRESIDENT

This is the inaugural Art Gallery of New South Wales year in review publication which celebrates our key achievements for 2015.

I would like to formally acknowledge the significant support of the NSW Government this year, through the Hon Mike Baird MP, Premier of New South Wales, and the Hon Troy Grant MP, Deputy Premier and Minister for the Arts. The government's support has allowed us to serve our current audiences and, with funding for the planning phase of the Sydney Modern Project, to further develop our strategy for the future.

When our 2014–15 Annual Report was tabled in Parliament in November, we were pleased to announce that Gallery visitation had increased by 13% to 1.3 million. This included a 12% increase in visitor numbers to our building in The Domain, a 5% increase to the Brett Whiteley Studio and a 14% increase in touring exhibition visitation.

Through our strategic partner, Destination NSW, the Gallery was able to bring *The Greats: masterpieces from the National Galleries of Scotland* to Sydney as part of the Sydney International Art Series. EY, our leadership partner, also made a highly valued contribution to this exhibition. Our other leadership partner, ANZ, allowed us again to present the *Archibald, Wynne and Sulman Prizes*. Our principal sponsors – Herbert Smith Freehills, J.P. Morgan, Macquarie Capital, State Street and UBS – provided significant support to numerous Gallery programs.

In addition, we entered the second year of the ten-year \$10-million philanthropic commitment to the Gallery from Crown Resorts Foundation through their Sydney Arts Fund. Crown Resorts Foundation and the Packer Family Foundation are also providing \$100 000 per year for two years to deliver Art Pathways, an impactful social inclusion program for students in Western Sydney.

As it has since 1983, the Gallery continued to provide significant support for art acquisitions. Valued at over \$20 million in total, two major new bequests for art acquisitions to the Foundation in 2015 will be the two largest bequests in its history. This will make the Foundation one of the largest art acquisition funds in the country.

In May, the Gallery appointed Tokyo-based architectural and design firm SANAA to design the Sydney Modern Project after they won an international design competition, whose jury was chaired by the Gallery's director, Michael Brand. The Gallery has since been working closely with SANAA to refine the design for the Sydney Modern Project in consultation with key stakeholders.

This has been my final year on the Board of Trustees, having served the maximum three consecutive three-year terms, and I leave the Gallery in a strong position under the leadership of new president, David Gonski AC, with a committed and generous Board of Trustees as well as our exceptional director, executive team and Gallery staff. It has been an honour and a privilege serving the Gallery as trustee and president.



MICHAEL BRAND
DIRECTOR
ART GALLERY OF NEW SOUTH WALES

FROM THE DIRECTOR

While we celebrate a highly successful year at the Gallery in 2015, we are also planning assiduously for the future as the Gallery approaches its 150th anniversary in 2021. Our focus is on how best to expand our art collection, to develop inspiring exhibitions and to broaden our audience, including in the digital sphere.

For the 2015 calendar year, the Gallery acquired a total of 440 new works (185 purchases and 255 gifts and bequests) worth over \$10 million. Acquisition highlights include works by Godfrey Miller, Sue Ford, Shaun Gladwell, Charles Kerry, Samuel Namunjaja, Mark Bradford, Anish Kapoor, Martha Rosler, Andrew Nicholl and Michael Parekowhai.

The public enjoyed a wide variety of significant exhibitions at the Gallery in 2015, which continued to showcase our scholarship and professional expertise as well as our strong national and international connections. Almost 124 000 people viewed our 2014–15 summer exhibition, *Pop to popism*. Its catalogue, edited by head curator of Australian art, Wayne Tunnicliffe, and assistant curator of contemporary art, Anneke Jaspers, with contributions

from head curator of international art, Justin Paton, won the Art Association of Australia and New Zealand Best Large Catalogue award for 2015 in recognition of its original contribution to scholarship.

Sourced from more than thirty-five private and public collections nationally and internationally, *The photograph and Australia* made an original contribution to the history of Australian art and to our understanding of how photography helped shape our national identity. *Go east: the Gene & Brian Sherman Contemporary Asian Art Collection* included Jitish Kalat's *Public notice 2* 2007 and Yang Zhichao's *Chinese Bible* 2009, both of which were gifted to the Gallery by the Shermans.

Nigel Milsom won the annual Archibald Prize for his portrait of Charles Waterstreet, while Natasha Bieniek won the Wynne Prize with *Biophilia* and Jason Phu won the Sulman Prize with *I was at yum cha when in rolled the three severed heads of Buddha: Fear, Malice and Death*. The Gallery also held the Young Archie competition for artists between the ages of five and eighteen. The winners were Daniel Harford (age seven), Marium El-Hajj (age twelve), Ellie Arnett (age fifteen) and Harriet Mitchell (age eighteen).

Ildiko Kovacs won the \$80 000 Bulgari Art Award for *Onda* 2015. She is the fourth recipient of the annual award, launched by Bulgari in 2012 in collaboration with the Gallery. The Balnaves Foundation support for the Edmund Capon Fellowship this year enabled Matt Cox, assistant curator, Asian art, to travel to and build stronger relationships with partner institutions in Malaysia, the Philippines and Singapore.

2015 witnessed both the 20th anniversary of the Brett Whiteley Studio and the transfer of its ownership to the Gallery. A generous donation of \$2 million by Wendy Whiteley has extended opening hours and enabled extra programming and further curatorial and research support. Funded by the Beryl Whiteley Estate, the value of the Brett Whiteley Travelling Art Scholarship has been increased from \$25 000 to \$30 000.

Twenty-one of our paintings were included in the National Gallery of Australia's Tom Roberts retrospective in Canberra, highlighting both the calibre of our collection and our commitment to ensuring it is viewed by a wide audience in a variety of contexts.

“ In 2015 the Gallery continued to showcase our scholarship and professional expertise as well as our strong national and international connections. ”

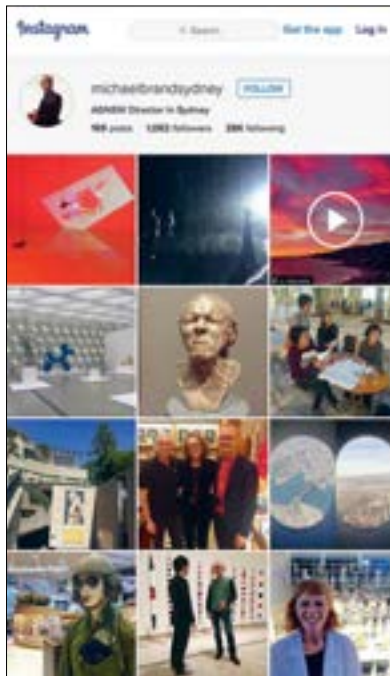
After extensive consultation with our partners, we launched a Regional NSW and Western Sydney Engagement Plan as well as the Art Pathways program for Western Sydney schools; the latter with funding generously provided by the Crown Resorts Foundation and the Packer Family Foundation.

We also completed six exhibition and collection policies to reflect our commitment to best practice and to support the Gallery’s application for and ongoing compliance with Approved Borrowing Institution status under the Australian Government’s Protection of Cultural Objects on Loan Act 2013.

Feasibility planning and the architecture competition for the Sydney Modern Project were completed thanks to \$10.8 million from the NSW Government, with an additional \$4 million for the Initial Engagement Phase with the winning architects Kazuyo Sejima and Ryue Nishizawa of SANAA.

We submitted our preliminary Sydney Modern Business Case to the NSW Government in December and are continuing the hard work towards realising our vision of transforming and expanding the Gallery by 2021.

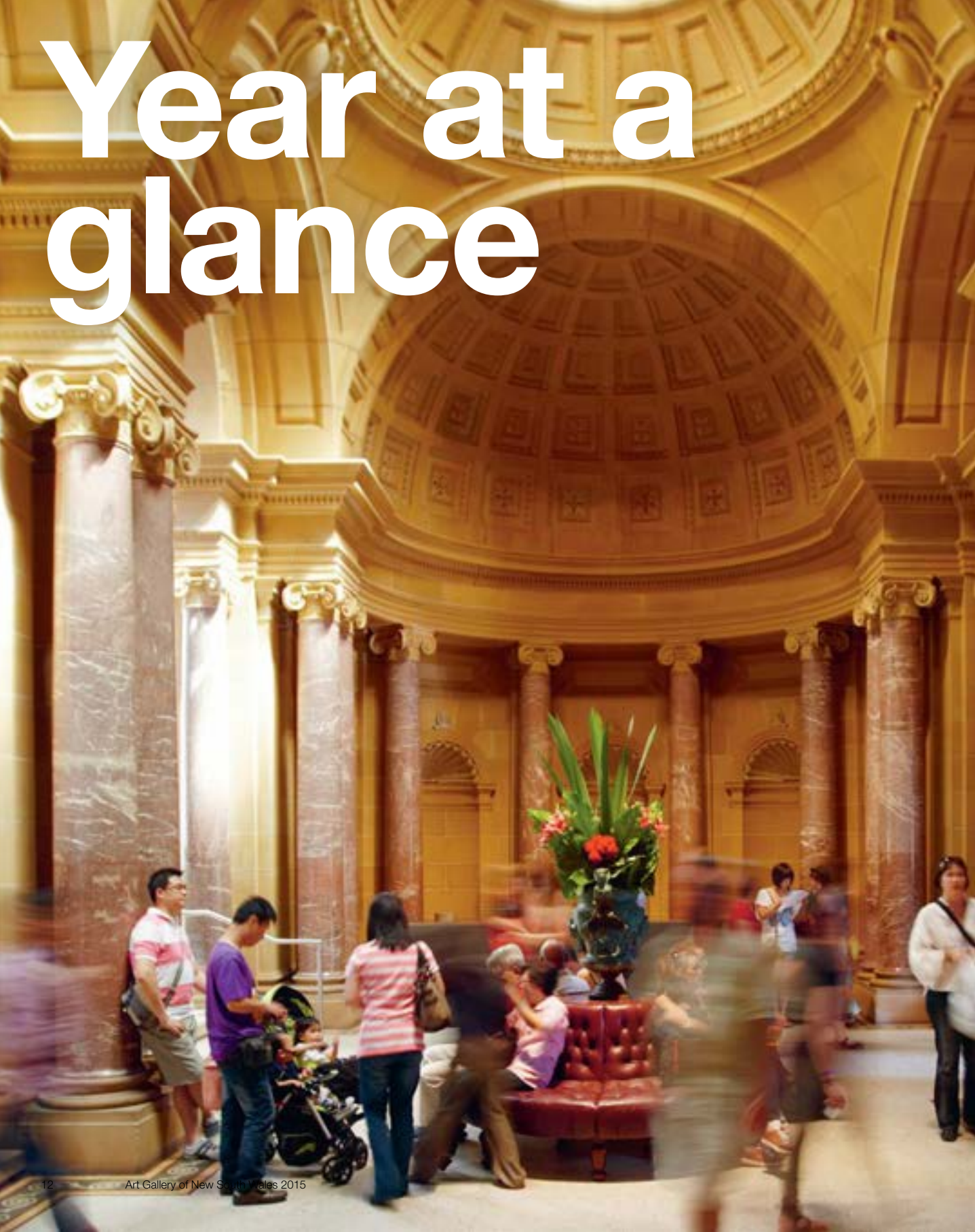
Embracing new ways of communicating with and expanding our audience, in addition to the Gallery’s Instagram account (#artgalleryofnsw), I also post photos of art and life in Sydney and further afield on @michaelbrandsydney.



In May, Anne Flanagan, deputy director of the Gallery and one of Australia’s most respected art museum leaders, announced her retirement after twenty-three years. Suhanya Raffel, our director of collections, took on the additional role of deputy director at this time.

Lastly, Guido Belgiorno-Nettis AM, who has made so many significant contributions to the Gallery since he joined the Board of Trustees in 2007 (and as president from 2014), completed his trusteeship at the end of 2015. However, we look forward to a continuing relationship with Guido. We also look forward to working with the incoming president, David Gonski AC, to continue to develop the Art Gallery of New South Wales as a great public asset.

Year at a glance



COLLECTION

ACQUISITIONS

440

185 purchases
255 gifts and bequests

VALUE OF ACQUISITIONS

\$10 million+

TOTAL NUMBER OF WORKS
IN THE COLLECTION

32 421

ARCHIBALD, WYNNE & SULMAN PRIZES

ENTRIES

2 003

ON-SITE VISITORS (AGNSW)

140 234

ONLINE VISITORS
(EXHIBITION PAGE VIEWS)

2.5 million+

22% of the Gallery's overall page
views for 2015

ON-SITE VISITORS

ART GALLERY OF
NEW SOUTH WALES

1.1 million

BRETT WHITELEY STUDIO

14 043

TOURING EXHIBITIONS

128 428

PROGRAMS

TOTAL NUMBER OF VISITORS
PARTICIPATING IN:

PUBLIC PROGRAMS

148 248

including **111 707** participating
in family programs

EDUCATION PROGRAMS

93 712

students and teachers

ONLINE VISITORS

WEBSITE PAGE VIEWS

11.2 million

 FACEBOOK FOLLOWERS
100 000+

 TWITTER FOLLOWERS
43 200+

 INSTAGRAM FOLLOWERS
30 900+

MEMBERSHIP

TOTAL MEMBERS

27 000

TOTAL MEMBERSHIPS

17 500

Sydney Modern Project

**At our magnificent site in Sydney,
where extraordinary beauty is
overlaid by complex world
histories, we are transforming our
much-loved Gallery into a genuinely
21st-century art museum.**

opposite, from top:
SANAA architects Kazuyo
Sejima (left), Yumiko Yamada
(second from right) and
Ryue Nishizawa (right) with
director Michael Brand and
trustee and artist Ben Quilty.

Sydney Modern Project
exhibition at the Gallery.



‘ Sydney needs a stadium that celebrates culture and thought. ’

BEN QUILTY, ARTIST AND GALLERY TRUSTEE

The Sydney Modern Project will enhance the reputation of both NSW and Sydney as a global city and as home to Australia’s leading art museum.

It will revitalise the existing building and expand our digital capabilities. The new building will include new gallery spaces, giving us the capacity to increase visitation from the current level of 1–1.3 million to over 2 million people a year.

It will include a range of facilities, event spaces and social spaces, creating a new cultural precinct including a plaza linking The Domain, the Royal Botanic Gardens, the State Library of New South Wales and the Sydney Opera House.





Existing building



Sydney Modern Project site







above:
The Sydney Modern competition jury meeting in January 2015, (from left) Hetti Perkins, Glenn Murcutt, Kathryn Gustafson, Michael Brand, Michael Lynch, Juhani Pallasmaa and Toshiko Mori.

opposite, clockwise from top left: SANAA principal architects Ryue Nishizawa (left) and Kazuyo Sejima with deputy director Suhanya Raffel and director Michael Brand. Photo: Ross Coffey

SANAA's Sydney Modern Project concept design model by Modelcraft.

Kazuyo Sejima, Michael Brand and Ray Brown of Architectus at the signing of the Sydney Modern architectural contract in May 2015.

Making the SANAA model at Modelcraft.

Design workshop at SANAA's studio in Tokyo.

Announcement of SANAA's winning concept in May 2015.

In 2014–15, the NSW Government provided \$10.8 million to the Gallery for a two-stage design competition to select an architect to design the expansion and transformation of the Gallery.

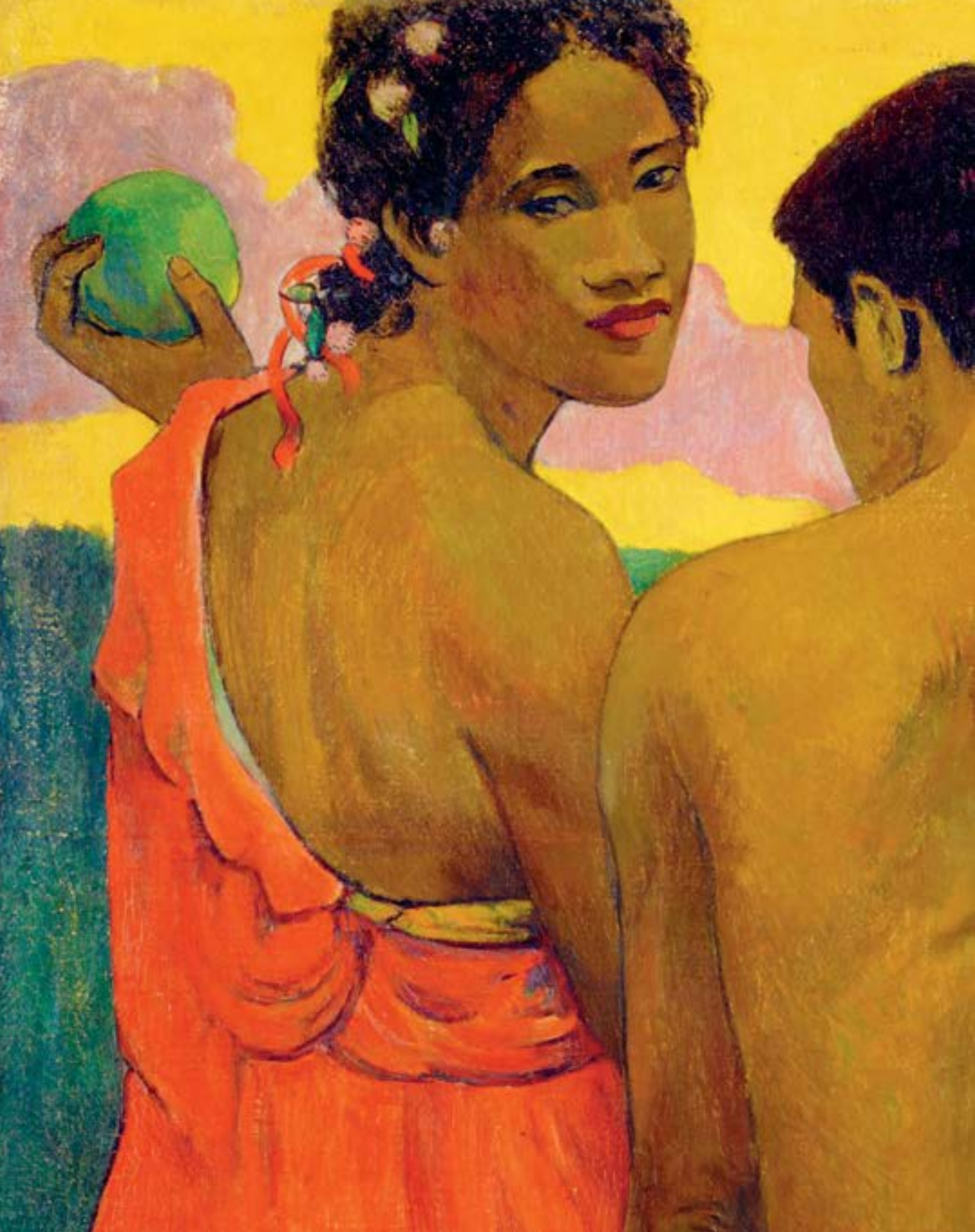
In September 2014, the Sydney Modern jury – comprising seven internationally distinguished architects, landscape architects, cultural leaders and curators – invited twelve renowned Australian and international architects to submit a high-level concept design.

In January 2015, the jury shortlisted five architects to proceed to stage 2 and in April 2015 the jury unanimously selected the winning architects, SANAA.

Tokyo-based SANAA, headed by Pritzker Architecture Prize winners Kazuyo Sejima and Ryue Nishizawa, were appointed in May 2015 for an initial engagement phase of one year, commencing in June 2015.

SANAA's previous designs include the New Museum of Contemporary Art in New York, the Rolex Learning Center at EPFL in Lausanne, the 21st Century Museum of Contemporary Art in Kanazawa and the Louvre-Lens Museum in France. Their concept responded to and respects the natural beauty of the competition site through a series of pavilions that reach out to The Domain, the Royal Botanic Gardens, Sydney Harbour and Woolloomooloo.

In 2015, ten design workshops and research trips were held with SANAA and Gallery staff to refine the initial concept design.





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EXHIBITION HIGHLIGHTS

The Gallery is committed to displaying engaging exhibitions drawn from its collections, as well as significant loan exhibitions. Here are some highlights from 2015.

opposite:
Visitors enjoying *The Greats*.

above:
Nigel Milsom announced as the winner of the Archibald Prize 2015 for his portrait of barrister Charles Waterstreet.



MAJOR EXHIBITIONS

The Greats: masterpieces from the National Galleries of Scotland
24 Oct 2015 – 14 Feb 2016

The Greats presented one of the most significant collections of European old master paintings ever seen in Australia, including art of the Italian Renaissance, the Baroque in Southern and Northern Europe, the French and British Enlightenment, 19th-century Scotland, and Impressionism. Visitors also experienced the Scottish National Gallery's famous interior with part of the exhibition space inspired by the Edinburgh gallery's octagonal rooms with red fabric walls. This exhibition was part of Destination NSW's Sydney International Art Series; it was also made possible by the generosity of principal sponsor EY.

Archibald, Wynne and Sulman prizes
18 Jul – 27 Sep 2015

In 2015, Sydney barrister Charles Waterstreet was the subject of Nigel Milsom's winning Archibald Prize portrait. The Wynne Prize was awarded to Natasha Bieniek for *Biophilia* and the Sulman Prize to Jason Phu for *I was at yum cha when in rolled the three severed heads of Buddha: Fear, Malice and Death*. The *Archibald, Wynne and Sulman prizes* enjoy the support of principal sponsor ANZ. Budding artists between the ages of five and eighteen years also entered the Gallery's Young Archie competition.

**Go East: the Gene & Brian
Sherman Contemporary Asian
Art Collection**

14 May – 26 Jul 2015

Presented in partnership with Sherman Contemporary Art Foundation, *Go East* contained over thirty significant contemporary Asian artworks from the private collection of Australian philanthropists, Gene and Brian Sherman, many of which had never been seen in Australia before. Highlights included Jitish Kalat's *Public notice 2* 2007 and Yang Zhichao's *Chinese Bible* 2009, both of which were generously gifted to the Gallery by the Shermans.



above:
Installation view of *Go East*.

below:
Zhang Huan *Family tree* 2000
in *Go East*.



Conversations through the Asian collection

25 Oct 2014 – 13 Mar 2016

This exhibition from the Gallery's collection juxtaposed contemporary Asian works with historical art. In 2015 it was refreshed with new works to bring the old and the new together in a series of dynamic conversations. These included exciting new contemporary acquisitions and commissions by Zhang Xiaogang, Gaijin Fujita, Lindy Lee and Jumaadi.



Seven artists from the John Kaldor Family Collection

30 May 2015 – 26 Apr 2016

This display focused on the practices of seven artists who have emerged since the 1990s: collaborative duo Jennifer Allora (USA/Puerto Rico) and Guillermo Calzadilla (Cuba/Puerto Rico), Paul Chan (Hong Kong/USA), Michael Landy (England), Ugo Rondinone (Switzerland), Wilhelm Sasnal (Poland) and Daniel von Sturmer (New Zealand/Australia). It was drawn from the John Kaldor Family Collection, renowned for its in-depth representations of some of the most influential artists of the 20th and 21st centuries.

top:
Lindy Lee *Birth and death* 2003 in
Conversations.

above:
Michael Landy's new wall work of
2015 in *Seven artists*.

20th-century Australian art galleries

The 20th-century Australian art galleries reopened in May 2015 after a major reinstallation including energy efficient LED lighting and thirty-one new acquisitions, including Grace Cossington-Smith's *The window* 1956, Russell Drysdale's *Station boys* c1953 and Dorrit Black's *The Chinese statuette* 1929.



top:
20th-century Australian art galleries.

above:
Installation view of *Murruwaygu*.

opposite:
Fiona Hall *Slash and burn* 1997
in *When silence falls*.

Murruwaygu: following in the footsteps of our ancestors 28 Nov 2015 – 21 Feb 2016

This exhibition celebrated the Aboriginal culture of south-east Australia by exploring one particular strand of Koori art practice: the use of line by male artists. It included historical and contemporary works from William Barak, Tommy McRae, Roy Kennedy, HJ Wedge, Steaphan Paton and Reko Rennie. The exhibition was part of a University of Technology, Sydney research project.

When silence falls 19 Dec 2015 – 1 May 2016

When silence falls presented works from the Gallery's collection by artists from across the globe who respond to the inherent violence of often unacknowledged events – massacres, ethnic cleansing, cultural displacement, political force – and provide a voice for those who have been silenced. Artists included Vernon Ah Kee, Richard Bell, Paddy Bedford, Daniel Boyd, Fiona Hall, William Kentridge, Rusty Peters, Ben Quilty, Hossein Valamanesh, Judy Watson, Doris Salcedo, Shane Cotton, Kara Walker and Adeela Suleman.



ACQUISITION HIGHLIGHTS



clockwise from far left:

Artist unknown

China

Eagles and magpies

late 15th – early

16th century

hanging scroll, ink and colour on silk

157.5 x 48.3 cm

Purchased with funds provided by the Asian Collection Benefactors Program (AGNSW), the Edward & Goldie Sternberg Chinese Art Purchase Fund and Moira Burns, Edmund Capon, Key Foundation, Lisa Cattani, Rowena Danziger, Jean Findlay, Peter Hesky, Warwick Johnson, Carole Lamerton, Vicki Liberman, Judith Rutherford, Michael Sternberg, Mary Tancred Bequest Fund (Foundation), Alenka Tindale 2015



Charles Altamont Doyle

England, 1832–93

The spirits of the prisoners c1885

pencil, pen and brown ink,

blue wash

35.7 x 26 cm

European Art Collection Benefactors Fund 2015



Andrew Nicholl

Northern Ireland, 1804–86

A distant view of Derry through a bank of wild flowers c1830s

watercolour with pen and brown ink and brown wash,

over pencil underdrawing

36.5 x 53.3 cm

Tom Parramore Purchase Fund 2015



Florence Fuller

South Africa/Australia, 1867–1946

Weary 1888

oil on canvas

91.3 x 71.4 cm

Wendy Barron Bequest Fund 2015

from top:

Julian Ashton

England/Australia, 1851–1942

Mosman's Bay 1888

pencil, watercolour on paper
29.5 x 39.6 cm
Wendy Barron Bequest Fund
2015



Dorrit Black

Australia, 1891–1951

Mirmande (with surrounding hills) 1934

oil on canvas on paperboard
35.6 x 45.9 cm
Dagmar Halas Bequest Fund
2015



Martin Lewis

Australia, 1881–1962

Stoops in the snow 1930

drypoint, sand ground etching
on ivory wove paper
25 x 37.5 cm
Purchased with funds
provided
by the Art Gallery Society of
New South Wales 2015



Yvonne Audette

Australia, b1930

Italia benvenuto 1957

oil on hardboard
123.2 x 151 x 3 cm
Wendy Barron Bequest Fund
2015
© Yvonne Audette



above:

Martha Rosler

USA, b1943

**House beautiful:
Giacometti 1967–72**

from the series **House
beautiful: bringing the
war home**

photomontage as type C
photograph
59 x 45 cm
Gift of Geoff Ainsworth AM
2015. Donated through
the Australian Government
Cultural Gifts Program



clockwise from top:

Jitish Kallat

India, b1974

Public notice 2 2007

resin, 4479 letters
 installation dimensions variable
 Gift of Gene and Brian Sherman
 2015. Donated through the
 Australian Government Cultural
 Gifts Program

Michael Parekowhai

New Zealand, b1968

Cosmo McMurtry 2006

woven nylon substrate, pigment,
 electrical components
 330 x 180 x 280 cm
 Gift of Clinton Bradley 2015.
 Founding governor of the Friends
 of New Zealand Art. Donated
 through the Australian Government
 Cultural Gifts Program

Sir Anish Kapoor

India/England, b1954

Untitled 2002

stainless steel and lacquer
 150 x 120 x 34 cm
 Gift of Geoff Ainsworth AM 2015.
 Donated through the Australian
 Government Cultural Gifts Program



right:

Rosemary Laing

Australia, b1959

burning Ayer #6 2003

type C photograph
 109.4 x 227.3 cm
 Donated through the Australian
 Government Cultural Gifts Program
 in memory of Henry E Boote 2015



clockwise from top:

Louise Weaver

Australia, b1966

Guido Valdez (Vendetta for love) 2006

hand-crocheted lamb's wool, Lurex, plastic and cotton thread over a taxidermic Pacific Gull (*Larus pacificus*)
48.5 x 46 x 22 cm
Gift of Art & Australia Pty Ltd 2015. Donated through the Australian Government Cultural Gifts Program



Nonggirnga Marawili

Australia, born c1939

Lightning and sea spray 2014

natural pigments on bark
243 x 70 cm
Wendy Barron Bequest Fund 2015



Dona Nelson

USA, b1947

March Hare 2014

synthetic polymer paint and synthetic polymer medium on canvas with metal stand (two-sided painting)
210.8 x 198.1 cm
Purchased under the terms of the Florence Turner Blake Bequest and with funds provided by the Tony Gilbert Bequest Fund 2015



Richard Bell

Australia, b1953

Emory Douglas

USA, b1943

We can be heroes 2014

synthetic polymer paint on canvas
180 x 240 cm
Wendy Barron Bequest Fund 2015

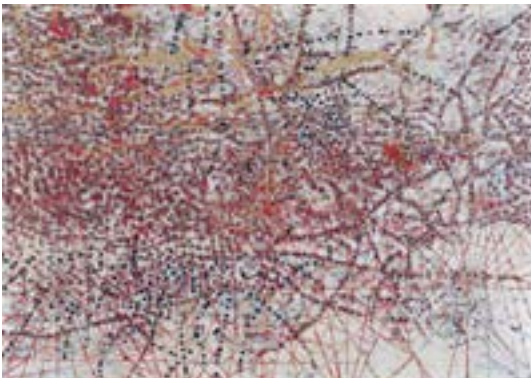




far left:
Ricky Swallow
Australia, b1974
Stair with contents 2013
patinated bronze
55.9 x 88.9 x 55.9 cm
Contemporary Collection
Benefactors 2015



left:
Pedro Reyes
Mexico, b1972
Disarm (Guitar XIII)
from the series **Disarm**
2015
metal
95 x 37 x 8 cm
Mervyn Horton Bequest Fund
2015



below left:
Mark Bradford
USA, b1961
**The tongue in the middle
of the port** 2014
mixed media on canvas
259.1 x 365.8 cm
Purchased with funds
provided by Wassim Rasamny
and an anonymous donor
2015

opposite:
Installation view of Mark
Bradford's *The tongue in the
middle of the port* 2014 with
Frank Stella's *Khurasan Gate
variation II* 1977.



ART



STAFF FAVOURITES FROM THE COLLECTION



JENNI CARTER
HEAD OF PHOTOGRAPHY STUDIO

I had to colour-check this Cazneau recently for a publication and it struck me that few people would realise the amount of time and effort required to make this small photograph. It's a bromoil print – a process where the silver image is replaced by an ink image via a gelatin matrix and a stippled brush technique. The light is really beautiful, with the soft shadows of the early morning light filtered through the haze from the boats.

Harold Cazneau
Wharfies, Circular Quay 1920
Gift of the Cazneau family 1975



ROSEANN PAPALIMPERIS
TRAINING OFFICER, INFORMATION
TECHNOLOGY

When I look at this work I feel as if I'm actually there in the bush, feeling the summer heat, hearing the crickets chirping and almost smelling the smoke. I feel physically pulled towards it, and I don't know why! It doesn't really matter; to experience such an effect from just looking at a painting is fascinating, and the only thing I really think is that maybe I don't need to 'know' anything about art after all.

Arthur Streeton
Fire's on 1891
Purchased 1893

KIRSTEN MATTSON
LEADERSHIP GIFTS MANAGER

When I arrived in June 2015, I was not only new to the Gallery but to Sydney and was happy to see an 'old friend', Yang Yongliang. I first got to know his work when living in Shanghai, and appreciated how it refers to traditional Chinese art while capturing something essential about the modern urban experience. *Infinite landscape* seems to delight visitors of all ages and backgrounds, myself included!

Yang Yongliang

Infinite landscape 2011

Asian Collection Benefactors Fund 2011



CHADI SANKARY
CUSTOMER SERVICE OFFICER

One of the reasons I enjoy viewing art is due to its ability to facilitate emotional and transformative experiences. Seeing this sculpture by Ron Mueck was a rare occasion when an artwork made me gasp aloud. On a rational level, I knew the woman I was looking at couldn't be real, but my strong reaction to the vulnerability she emitted made it seem possible that she was. That space where reality, imagination and emotions intertwine is what makes art uniquely engaging.

Ron Mueck

Untitled (Old woman in bed) 2000–02

Purchased 2003

CONSERVATION

In May 2015, the Clement Meadmore sculpture *Flippant flurry* 1977–78 was returned to public display outside the Gallery after undergoing a major conservation treatment over ten months in Melbourne. This was made possible by the generous support of Macquarie Capital.

The spectacular Peter Graham painting *Rising mists* 1887 also underwent a major conservation treatment, including varnish removal, before it went on display in *The Greats: masterpieces from the National Galleries of Scotland* in October 2015.

The Upper Nepean 1889 by WC Piguenit returned to display after a major conservation treatment of the painting and its original 19th-century frame, supported by Friends of Conservation. Removing the discoloured varnish layer revealed that the painting captured the moment when the sun rises and the fog begins to dissipate from the mountains.

Tom Langlands completed the three-year Frames Traineeship – a study in the making of historical reproduction frames, funded by two benefactors. Key frames have been made for Tom Roberts' *Jealousy* 1889, John Mather's *A woolshed, Victoria* 1889 and JH Carse's *Creek scene, Tilba Tilba* 1875, among many others.



above:
Head of painting conservation,
Paula Dredge, working on Peter
Graham's *Rising mists* 1887.

below:
Clement Meadmore *Flippant Flurry*
1977–78, purchased 1979.





above:
Peter Graham *Rising mists* 1887,
purchased 1888.

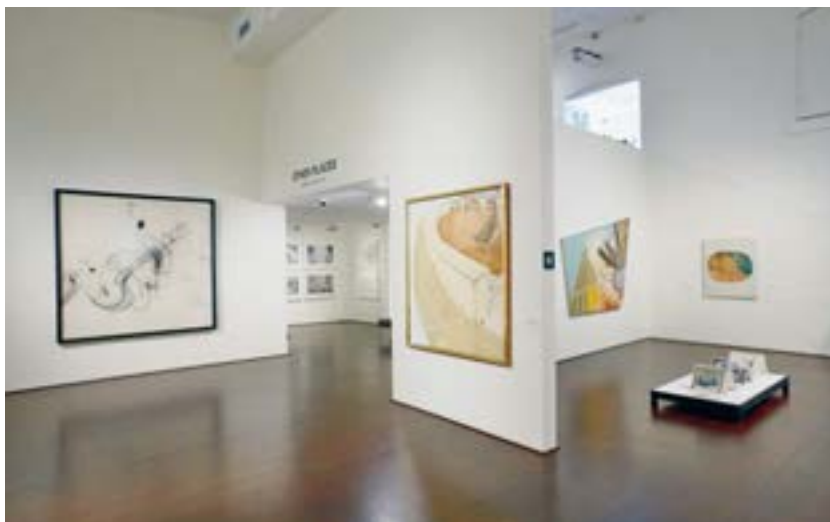


left:
Frames trainee Tom Langlands with
David Butler.

BRETT WHITELEY STUDIO

The Brett Whiteley Studio in cosmopolitan Surry Hills was the workplace and home of renowned Australian artist, Brett Whiteley (1939–92).

Brett and Wendy Whiteley bought the former warehouse in 1985, converting it into a studio and exhibition space where Brett lived and worked from 1988 until his death in 1992. The space opened to the public in 1995, two years after it was purchased by the NSW State Government. It was managed by the Gallery for twenty years before officially becoming owned by the Gallery in February 2015.



The Studio allows visitors to experience the atmosphere of the artist's working space, with Whiteley's paintings, art materials, collection of art books and objects that inspired him, alongside a graffiti wall covered with quotes and images.

The Brett Whiteley Studio celebrated its 20th anniversary in 2015. Wendy Whiteley generously donated \$2 million to the Brett Whiteley Foundation in 2015.

The changing exhibition program draws on the artist's paintings, drawings, sculpture and graphics borrowed from the Whiteley Estate, the Gallery and private collections. Free admission is made possible by J.P. Morgan, principal sponsor of the Brett Whiteley Studio.



above:
Other places exhibition at the
Brett Whiteley Studio.

far left:
Wendy Whiteley with Wayne
Tunnicliffe, head curator of
Australian art, at the Brett Whiteley
Studio open day.

left:
Stuart Purves, national director,
Australian Galleries, speaking at
the open day.



Brett Whiteley Travelling Art Scholarship

Tom Polo won the 2015 Brett Whiteley Travelling Art Scholarship. He received \$30 000 and a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery.

The annual scholarship is awarded to a young Australian painter. It was established by the late Beryl Whiteley in 1999 to commemorate the profound effect international travel and study had on her son, Brett, who won the Italian Government Travelling Art Scholarship at the age of twenty.



above:
Tom Polo and Wendy Whiteley.

right:
Tom Polo *All she needs* 2014,
private collection, Sydney.

IMAGINE



NATIONAL ART ARCHIVE

The Gallery has been Australia's leading collector of visual arts archives since its foundation in the 1870s. The launch of the Gallery's National Art Archive on 19 November 2015, with the gifting of the Biennale of Sydney Archive, formally recognised the depths of these collections and highlighted the Gallery's commitment to making them more widely available for research and learning. The archive is the largest collection of art material in Australia

and holds the histories of over 220 significant artists, including Margaret Preston, John Coburn, Margaret Olley, Tony Tuckson and Michael Riley. The Biennale of Sydney Archive adds to these a strong international contemporary art focus. The archive is a key part of the Sydney Modern Project to establish a 21st-century museum which is engaged with the past while offering expanded ways in which to understand and enjoy art.



above:
(from left) Guido Belgiorno-Nettis,
Michael Brand and Stephen Miller
at the launch of the Gallery's
National Art Archive in November
2015.

below:
Display of Biennale of Sydney
Archive material at the launch.



SUPPORTING OUR STAFF

Each year the Gallery awards scholarships and fellowships to selected staff in order to develop their professional skills and expertise through study, research and travel within their field at museums and galleries nationally and internationally.

Art Gallery Society staff scholarship

Matt Nix, designer, was awarded the Art Gallery Society staff scholarship in 2015. He researched the ways that digital technologies are adopted by institutions to positively 'disrupt' the visitor experience within a number of leading galleries, museums and public spaces in New York, Amsterdam, Paris, Copenhagen, Berlin and Seoul. His study revealed four types of digital disruption practices: emotional, interactive, educational and social. He says, 'The use of disruptive techniques, including interactives, journey-mapping, augmented reality, social media and wearable devices, are innovative ways museums can connect the physical with the digital ... It's about capturing the attention of today's visitors with rich and varied opportunities to experience the real thing – the art – more deeply.'



Edmund Capon fellowship

The Edmund Capon fellowship is an exchange program that aims to foster a closer relationship with Asian art museums, which will lead to the further exchange of ideas, programs, individual works of art and temporary exhibitions between Australia and Asia. The Balnaves Foundation plays a leading role in supporting the fellowship. Matt Cox, assistant curator of Asian art, travelled to Kuala Lumpur, Singapore and Manila in May 2015. His fruitful trip built stronger relationships with a number of Southeast Asian institutions including the National Museum of the Philippines, and formalised the Gallery's involvement in the Bayanihan Philippines Art Project, which will present a multi-platform program of dance, performance and art across Sydney in 2017.



clockwise from top left:
Augmented reality experience of
Gustave Courbet's *The artist's studio*
at the Musée d'Orsay, Paris, 2015.

The Immersion Room, featuring the
wallpaper collection, at the Cooper
Hewitt, Smithsonian Design Museum,
New York, 2015.

Calligraphic tile panel, 1500s.
Collection of the Islamic Arts Museum
Malaysia

THOUGHT LEADERSHIP

Our highly respected Gallery staff engage in discourse at a national and international level.

In September, director Michael Brand attended the meeting of the prestigious International Group of Organizers of Large-scale Exhibitions (known as the Bizot Group) in Berlin. It was established by Irène Bizot in 1992 to facilitate the exchange of ideas and exhibitions between major international art museums; membership is by invitation only. In 2015 one of the key issues discussed was environmental sustainability for art museums.

Brand also attended the meeting of the XXI International Advisory Council of the State Hermitage Museum in St Petersburg in August. Discussion focused on the international parallels for the recent activities of the State Hermitage Museum, including possible options of written guarantees for protection of museum exhibitions in terms of lawsuits.

Suhanya Raffel, deputy director and director of collections, attended the International Committee for Museums and Collections of Modern Art (CIMAM) annual conference in Tokyo in November to engage in conversations about museums being places for debate, the global perception of modernism and global audiences.

right, from top:
Members of the XXI International Advisory Council of the State Hermitage Museum, St Petersburg.
Photo: Oksana Meleshkina
© International Hermitage Friends' Club

The Bizot Group at the Bode Museum, Berlin. Photo: Achim Kleuker © The Bizot Group

Justin Paton, head of international art, has been co-curating our 2016 major summer exhibition with Emma Chambers, curator of modern British art at the Tate, as part of the Tate Partnership Project.

Denise Mimocchi, curator of Australian art, has been co-curating an exhibition on Georgia O'Keeffe, Margaret Preston and Grace

Cossington Smith with Lesley Harding from Heide Museum of Modern Art and Jason Smith from Queensland Art Gallery | Gallery of Modern Art, in partnership with the Georgia O'Keeffe Museum in Santa Fe, New Mexico. This significant project looks at the global parallels in the development of modernism through the works of these three artists.



SELECTED ART PRIZES

The annual Bulgari Art Award supports contemporary Australian painting. The award, sponsored by Bulgari, consists of \$50 000 for the acquisition of the painting and a residency for the artist in Italy valued at \$30 000. The total award of \$80 000 makes it one of the most valuable art awards in Australia.

Ildiko Kovacs was the recipient of the 2015 Bulgari Art Award for her painting *Onda 2015*. Widely exhibited across Australia for the past three decades, Kovacs is renowned for her grand abstractions that reflect a unique understanding of line, colour and rhythm.



In memory of the late Eva Breuer, an art dealer who made a significant contribution to Australian art in the 1980s and 90s, The Breuer Foundation has established an annual \$25 000 scholarship to be awarded to a young Australian female artist for the purpose of travel and study in Paris.

Ashleigh Garwood was the winner of the inaugural Eva Breuer Travelling Art Scholarship in 2015.

above:
(from left) Brad Harvey, managing director Bulgari Australia, Bulgari Art Award 2015 winner Ildiko Kovacs, Michael Brand and Wayne Tunnicliffe.

below:
Ildiko Kovacs *Onda 2015*, Bulgari Art Award 2015



PUBLISHING HIGHLIGHTS

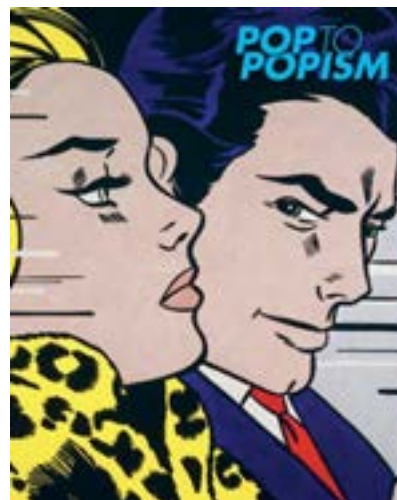
Each year the Gallery publishes high-quality, illustrated and scholarly titles based on its collection, exhibitions and research. Many are available nationally and internationally.

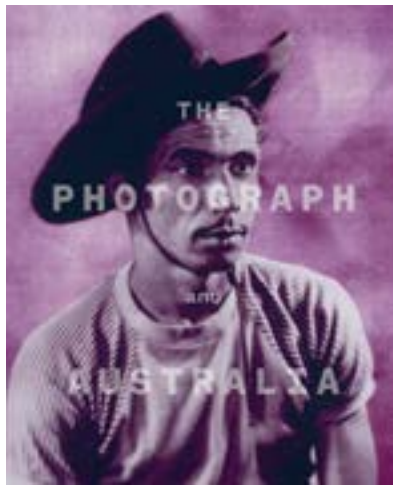
The Gallery's 2015 highlights include the major title *The photograph and Australia* (Mar 2015) by senior curator of photography, Judy Annear. This visually rich publication with fine reproductions was the result of years of scholarly investigation of many, diverse and often little-known collections nationwide. It explores how photography was harnessed to create the idea of a nation, from its beginnings in the 19th century to today's digital revolution. The book takes a thematic approach and encourages readers to explore connections – between different forms of photography, people and place, past and present. It includes renowned artists such as Richard Daintree, Max Dupain and Tracey Moffatt alongside unknown photographers in cartes de visite, government and family albums, and early scientific and astronomical photography.

The idea of art: building a contemporary international art collection by Anthony Bond (May 2015), a co-publication with NewSouth Publishing, maps out a way of thinking about art of the late 20th century following Bond's thirty years as international art curator and head of collections at the Gallery.

The first two titles in a new series interpreting the Gallery's contemporary collection were published – *See you at the barricades* by Machusla Robinson (May 2015) and *When silence falls* by Cara Pinchbeck (Dec 2015). The series seeks to open fresh sightlines through the collection and feature recent acquisitions.

The Gallery's summer show was supported by *The Greats: masterpieces from the National Galleries of Scotland* catalogue, featuring over seventy paintings, as well as drawings and watercolours by some of the Western world's most magnificent artists including Botticelli, Rembrandt, Gauguin and Cézanne.





The *Pop to popism* exhibition catalogue, published in 2014, won the prestigious best large catalogue at the 2015 AAANZ (Art Association of Australia and New Zealand Book) Awards.







AUDIENCE

AUDIENCE PROGRAMS

The Gallery presents a rich program of events, including talks, tours, performances, workshops and more. These programs are designed to engage diverse audiences with artworks from the collections and exhibitions, ranging from introductory tours to academic symposia. We also work closely with community groups throughout Sydney, Western Sydney and regional NSW.

Our flagship program, Art After Hours, sees the Gallery open until 10pm on Wednesday nights, with a diverse program of music, talks, film and other dynamic events. In 2015 we explored themes including protest in art and culture, pioneering women and the enduring importance of classical art forms.

The Gallery Kids program engages children and families with art and art-making in fun and imaginative ways. Programs in 2015 included the hugely popular 'Drop in and make' art workshops, interactive performances and a two-week Gallery Kids festival. In 2015, Gallery Kids was supported by State Street.

The Gallery is committed to providing access to art for visitors with disability. Among our many access programs, we offer Auslan-interpreted talks and tours, audio description and large print texts for exhibitions. We have also been innovative in our programs that promote wellbeing, particularly through our Art and Dementia program and hosting the major Art of Good Health and Wellbeing, 7th Annual International Arts and Health Conference.



left, from top:
A young visitor enjoying the Gallery's 'make a camera' activity.

Wayne Tunnicliffe and Wendy Whiteley discuss Brett Whiteley's work in *Pop to popism*.

Client Liaison perform as part of the Synth Pop series at Art After Hours.





clockwise from top:
1950s boppers vs beatniks night
at Art After Hours during
Pop to popism.

The Etcetera Duo perform
Chromoscope for the Gallery Kids
Festival 2015.

Mala Mehta makes a rangoli for
Diwali festivities at the Gallery.

LEARNING PROGRAMS

The Gallery offers a range of learning programs aimed at primary, secondary and tertiary students. These programs are delivered by a dedicated team of professional educators and volunteers.

In 2015 we launched the Art Pathways program for schools in Western Sydney, engaging over 1000 students. Art Pathways is generously supported by the Packer Family Foundation and the Crown Resorts Foundation.

Starting with Art – supported by Variety, the Children’s Charity – engages K–12 students with sensory, intellectual and physical disability in innovative workshops which draw upon the Gallery’s collection.

Since 1983, the Gallery has been the principal venue for the annual ARTEXPRESS exhibition of artworks by NSW Higher School Certificate students. The exhibition attracts a diverse audience interested in the voice of young artists.

The Djamu Program for Indigenous Art Education offers Indigenous school students the opportunity to meet artists and arts leaders and to develop their own art making skills. In 2015 students worked with Waanyi artist Judy Watson and Wiradjuri artist Uncle Roy Kennedy, among others. The Djamu Program is supported by the Campbell Edwards Trust.



left:
Artist Judy Watson and student
in the Djamu program.


opposite:
Villawood North Public School
participate in the Art Pathways
program.

below:
Primary school Art Forum program.

“ The [Djamu] program has given my students some fantastic opportunities to meet significant Aboriginal artists and be inspired by their artmaking, and really take chances with new media and ideas ... ”

SARAH ROBINSON, TEACHER
MATRAVILLE SPORTS HIGH SCHOOL, NSW





‘ Programs like [Art Pathways] are so important. It’s the only way most of these kids will ever visit an art gallery, or even the city. ’

WONNAI FUAD, TEACHER,
DAWSON PUBLIC SCHOOL, NSW



“ The Archibald was the specific reason we visited Ballarat and we were not disappointed – it was excellent. ”

VISITOR TO THE ART GALLERY
OF BALLARAT



TOURING PROGRAMS

The Gallery has successfully toured exhibitions to regional and metropolitan galleries and museums across Australia for many decades.

In 2015, the Gallery toured four exhibitions, including *Archibald Prize 2015* and works by Bill Viola from the John Kaldor Family Collection, to major state institutions and regional galleries in NSW, Queensland and Victoria. These exhibitions were enjoyed by over 110 000 visitors.



from top:
The photograph and Australia
 exhibition at the Queensland Art
 Gallery. Photos (from top):
 Joe Rucki, Mark Sherwood, Brad
 Wagner, courtesy of QAGOMA.

opposite:
Archibald Prize 2015 at the Art
 Gallery of Ballarat. Photo: Ben Cox
 © Art Gallery of Ballarat.

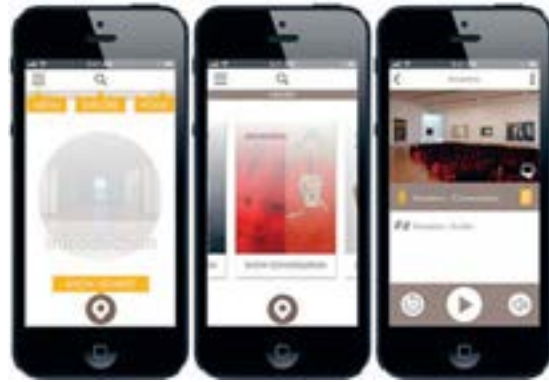


DIGITAL PROGRAMS

The Gallery engages with its audiences on multiple platforms and has a multifaceted digital engagement program to reach different audience groups.

Key digital programs for 2015 included:

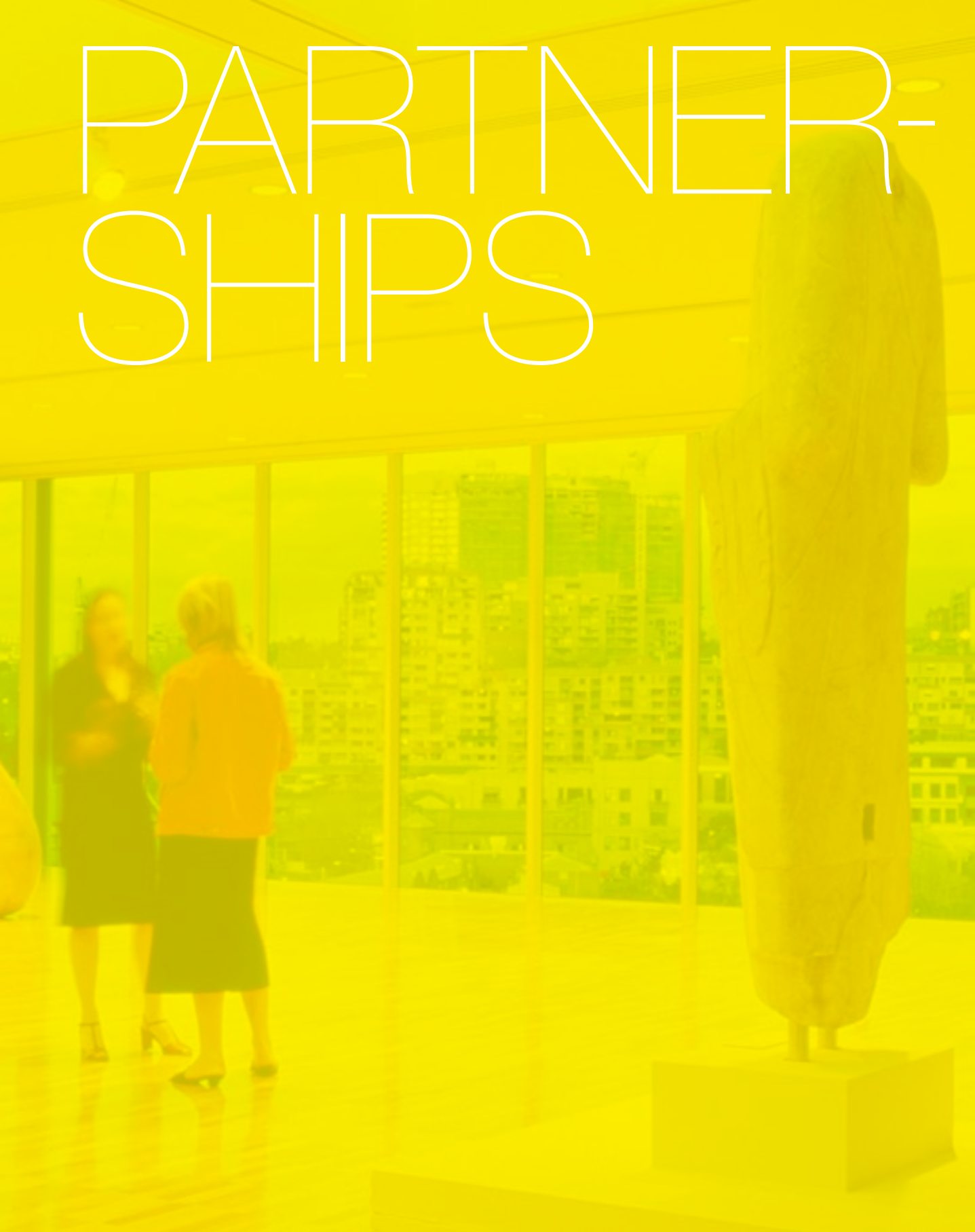
- The Gallery's first onsite live video-conferencing sessions (reaching 400 students in regional NSW).
- The Pop Profiler – a digital interactive including over 150 shareable snippets of '60s, '70s and '80s pop culture. Designed to be easily shared on social media as a way to engage audiences with the eras and the zeitgeist featured in the exhibition. Available online and on iPads within the exhibition space.



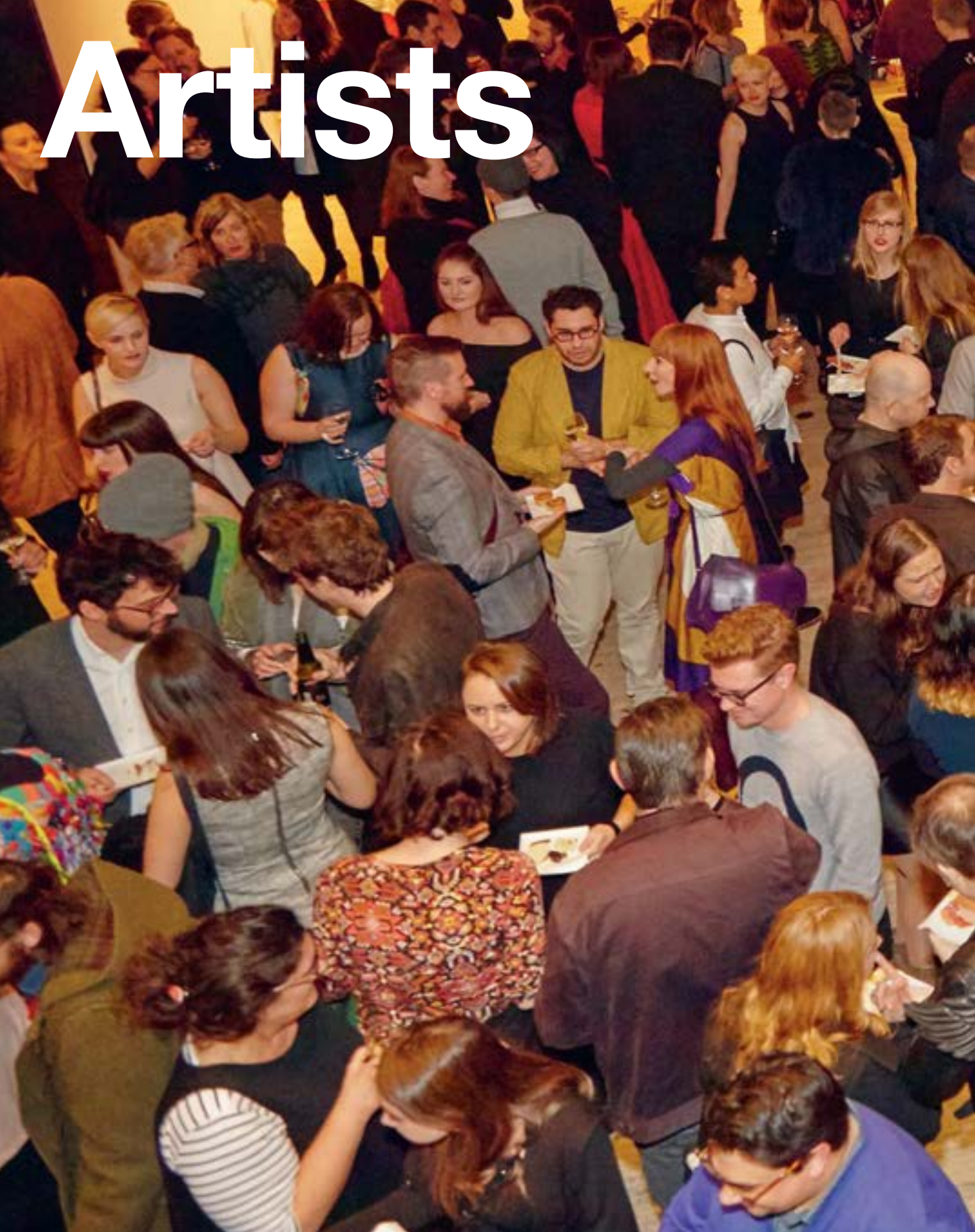
- *The hidden war* – an immersive online story which looks at the impact that World War I had on three artists represented in the Gallery's collections and showcases the Gallery's archival holdings.
- An enriched online collection – now includes a wealth of contextual information such as video, audio, mapping, shop product and more.
- Artist profiles – eighty-five Indigenous artist profiles were launched in 2015 and in many cases provide the only online content about these artists.
- Art Sets and Art Tours (supported by State Street) enable visitors to bring together material from across the Gallery's website – for themselves or to share – and organise it on a personalised page. Visitors can select from over 30 000 artworks, as well as profiles, video and audio, and add their own images and text. Art Tours are created from some 1200 artworks on display and linked to a map of the Gallery and available audio and video.
- Conversations App – the first of our apps to deliver audio, text, image, video and accessible content via indoor-positioning technology. The content is delivered to the visitor's smart device relative to their location within the Asian Galleries, enhancing their experience of the exhibition *Conversations through the Asian collection*.
- Extending our Google Art storytelling platform – developing the Gallery's digital presence with storytelling templates for our collection and archive material. We launched with three interactives: *A child's war: the First World War sketchbooks of Frank Hinder*; *A wonderful setting for the tragedy: the First World War drawings of George Lambert*; and *Posts from the past*.



PARTNER- SHIPS



Artists



The Gallery values artists and maintains a continuous connection with them through our exhibitions, programs and events / Ah Xian / Vernon Ah Kee / Ai Weiwei / Alison Alder / Khadim Ali / Jennifer Allora & Guillermo Calzadilla / Anonymous / Alfredo Juan Aquilizan & Maria Isabel Gaudinez-Aquilizan / Clare Arni / Ay-O / John Baldessari / Sydney Ball / Richard Bell / Asher Bilu / Mervyn Bishop / Charles Blackman / Daniel Boyd / Jon Cattapan / Paul Chan / Bob Clutterbuck / Peter Coffin / **The work of these 145 living artists was on display during 2015 / Lorraine Connelly-Northey / Michael Craig-Martin / Gregor Cullen / Peter Curtis / Wayan Darmadi / Anne Dixon / Song Dong / VALIE EXPORT / Anne Ferran / Yang Fudong / Gajin Fujita / Marco Fusinato / Matthys Gerber / Simryn Gill / Rodney Glick / Guerrilla Girls / Malaluba Gumana / Fiona Hall / Sharon Hayes / Thomas Hirschhorn / John Hughes / Liu Jianhua / Beryl Jimmy / Tim Johnson / Mathew Jones / Anish Kapoor / Peter Kennedy / Bharti Kher / Shigeyuki Kihara / Jitish Killat / Ildiko Kovacs / Yvonne Koolmatrie / Rosemary Laing / Michael Landy / Dinh Q Lê / Made Leno / Jon Lewis / Kevin Lincoln / Chips Mackinoltz / Bridgid McLean / Marie McMahon / Rowan McNaught / Nonggirnga Marawili / John Mawurndjul / Billy Maynard / Ricky Maynard / Antoni Miralda / Tatsuo Miyajima / Tracey Moffatt / Yasumasa Morimura / **In May we held an annual artists party to celebrate artists and their contribution to the broader community** / Daidō Moriyama / Marrnyula Mununggurr / Ivan Namirrkki / Kawayi Nampitjinpa / Eileen Napaltjarri / Yukultji Napangati / Peter Newry / Nortse / Eko Nugroho / John Olsen / Raquel Ormella / Grayson Perry / Rusty Peters / Karma Phuntsok / Frances (Budden) Phoenix / Imitjala Pollard / Patrick Pound / Ngupulya Pumani / Pushpamala N / Navin Rawanchaikul / Ugo Rondinone / Kay Rosen / Martha Rosler / Sangeeta Sandrasegar / Wilhelm Sasnal / Shen Shaomin / Shahzia Sikander / Brendan Smith / Robyn Stacey / David Stephenson / Phaptawan Suwannakudt / Yoshihiro Suda / Ken Thaiday / Joe Tilson / Freddie Timms / Dewa Tirtayasa / Joseph Jurra Tjapaltjarri / Lin Tianmiao / Esme Timbery / Cornelia Tipuamantumurri / Ronnie Tjampitjinpa / Bobby West Tjupurrula / Yvonne Todd / Charwei Tsai / Savanhdary Vongpoothorn / Daniel von Sturmer / Garawan Wanambi / Judy Watson / Tommy Watson / Louise Weaver / Guan Wei / Vicki West / Terry Ngamandarra Wilson / Regina Pilawuk Wilson / Djirrirra Wunungmurra / Liu Xiaoxian / Ai Yamaguchi / Yamaguchi Akira / Taro Yamamoto / Miwa Yanagi / Yin Xiuzhen / Yang Yongliang / Tsuyoshi Yayanagi / He Yunchang / Nyapanyapa Yunupingu / Anne Zahalka / Michael Zavros / Zhang Huan / Xu Zhen / Yang Zhichao**

BENEFACTORS

Established in 1983, the Art Gallery of New South Wales Foundation is the Gallery's major acquisition fund and the umbrella philanthropic organisation for all the Gallery benefactor groups and funds. It invests capital from donations and bequests and uses the income to purchase works of art for the Gallery's permanent collection.

The Foundation has over \$35 million in funds under investment and, as of 30 June 2015, had contributed over \$37 million towards the acquisition of thirty-five works for the collection.

In September 2015, the Gallery launched Friends of New Zealand Art (FoNZ), a group dedicated to building a New Zealand art collection in Sydney and strengthening ties between our countries and their art. FoNZ founding governors, patrons and members have gifted or pledged to gift twenty works by fifteen major New Zealand artists, including Frances Hodgkins, Gretchen Albrecht, Shane Cotton and Michael Parekowhai. They have additionally contributed funds to acquire New Zealand artworks.

Atelier, a group for younger donors, was launched in December 2015. Comprising young business leaders, creative industry leaders, philanthropists and influencers in their 20s, 30s and 40s, this cohort will fund important commissions and acquisitions for the Gallery, as well as social outreach projects. Initially, these include an important sculptural commission by Emily Floyd and an Indigenous internship series.

Other Gallery benefactor groups and funds include:

- Aboriginal Collection Benefactors (ACB)
- Contemporary Collection Benefactors (CCB)
- Australian Prints, Drawings & Watercolours Benefactors (PDW)
- Photography Collection Benefactors (PCB)
- Australian Art Acquisition Fund
- International Art Acquisition Fund
- Asian Art Acquisition Fund
- Conservation (Friends of Conservation)
- Research Library and Archive (Friends of the Library)
- Curatorial Support Fund
- Public Programs Fund
- VisAsia

BEQUESTS

In 2015 the Gallery received two of the largest bequests in its history, thanks to the extraordinary generosity of two Sydney philanthropists, John Fairlie Cuninghame and Stephen Watson.

John Cuninghame left the Foundation 60% of his estate, worth over \$15 million, and Stephen Watson left the Foundation the remainder of his estate, worth over \$6.5 million. The two bequests will together add over \$21 million to the endowment fund, increasing the Foundation capital base from \$35 million to over \$56 million. This surge in funds will allow the Gallery to expand its acquisition program for artworks of the highest calibre for its collection.

Bequest funds have played a vital role in building the Gallery's collection. Major bequests include those of Mervyn Horton, Margaret Tuckson, Wendy Barron, Kathleen Buchanan May, John Gillespie and Russell Mills.

right:
Essie and Stephen Watson

far right:
John Cuninghame





left:
Rhana Devenport, director
Auckland Art Gallery, Alison Bartley
and Jenny Todd at the Friends of
New Zealand Art launch.

above:
The Atelier group at the preview of
Archibald Prize 2015.

SUPPORTERS

Supporters of the Gallery play a vital role in building our collection, as well as contributing to the work of the curatorial and other departments.

The Gallery acknowledges the significant support of the following individuals by appointing them as Life Governors (as of 30 June 2015).

Life Governors

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

The Gallery acknowledges major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2015, are listed below.

Life Benefactors

James Agapitos OAM and Ray Wilson OAM; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM and Rowena Danziger AM; Crown Resorts Foundation; Sir William Dobell Foundation; Mr JO Fairfax AC; James Gleeson AO and Frank O'Keefe; Mollie and Jim Gowing; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; John Kaldor Family; Yvonne Buchanan May and Hugh Buchanan May; Margaret Olley AC; Packer Family Foundation; Kenneth R Reed AM; Charles and Denyse Spice; Mary Eugene Tancred; Peter Weiss AO; Beryl Whiteley OAM.

Gold Benefactors

Geoff Ainsworth AM; Jim Bain AM and Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Mervyn Horton; Nelson Meers Foundation; Vicki Olsson; Alan and Jancis Rees; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson.

Benefactors

Paul and Valeria Ainsworth; Robert Albert AO RFD RD and Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Mr and Mrs PL Binnie; Jillian Broadbent AO; Andrew Cameron AM and Cathy Cameron; Francine de Valence; Vincent Fairfax Family Foundation; Mr John Gandel AO and Mrs Pauline Gandel; John M Gillespie; Judy and Michael Gleeson-White AO; David Gonski AC and Ori Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa and Hal Jones; Andrew Klippel; Sophie Landa; Brian Ladd; Mr and Mrs Teck-Chiow Lee; Adrian Claude Lette; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona and Simon Mordant AM; Lewis Morley OAM; Carole Muller; Judith and Kerr Neilson; Susan and Garry Rothwell; Mrs GF Williams (Jean); Dr John Yu AC and Dr George Soutter AM.

GOVERNMENT

The Gallery's principal sponsor and supporter is the NSW State Government and we gratefully extend our thanks to The Hon Mike Baird MP, Premier of NSW; The Hon Troy Grant MP, Deputy Premier and Minister for the Arts; and The Hon Stuart Ayres MP, Minister for Trade, Tourism and Major Events for their continued support in 2015.

We would also like to acknowledge Mark Paterson AO, Secretary, NSW Trade and Investment; Andrew Cappie-Wood, Secretary, Department of Justice; Kate Dundas, Deputy Secretary Arts and Culture, Department of Justice; and Sandra Chipchase, CEO, Destination NSW.



above:
The Hon Troy Grant MP speaking at the opening of *Archibald Prize 2015* in July 2015.

left:
The Hon Stuart Ayres MP with Gallery president Guido Belgiorno-Nettis at the opening of *The Greats* in November 2015.

SYDNEY MODERN CAPITAL CAMPAIGN

As the architects' plans for the Sydney Modern Project continue their evolution, so do the Gallery's efforts to secure the financial support that will make this project possible. Sydney Modern is envisioned as a public-private partnership, with the government providing indispensable major funding for construction and philanthropy allowing the project to reach its full potential.

To generate awareness of and enthusiasm for the project, we have held four well-attended 'behind-the-scenes' events to date, and additional events will be on the calendar for 2016. These provide an insider's view of the project's development, including updates from the architects themselves.

We are inspired by the many early indications of support we've already received and, pending government approval, will launch a capital campaign seeking a broad base of private support later in 2016. However, anyone interested in learning more about initial leadership gift opportunities is encouraged to contact, without obligation, John Richardson, director of development (see p 75 for contact details).



above:
Kazuyo Sejima of SAANA
speaking at a special event for
Gallery benefactors.

right:
Ray Brown from Architectus
and Gallery president,
Guido Belgioro-Nettis.

far right:
Penelope Seidler, Luke Johnson
from Architectus, Jillian Broadbent
and Nicholas Wolff, Sydney
Modern project director.

below, left:
Cathy Cameron, Richard and
Christie Banks, and Michael Brand

below, right:
Joanna Coghlan, Sue Hewitt,
Ray Wilson and Gary Linnane.





CORPORATE PARTNERS

The Gallery is able to present high-calibre exhibitions, programs and events due to the strong support of its family of sponsors and partners. These partners share the Gallery's commitment to culture and are a vital part of our vision for the future. Partnerships provide brand alignment with the Gallery and its program of exhibitions, unrivalled VIP hospitality opportunities and a platform for high-impact brand activations to engage with Gallery audiences.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise \$2.9 million through sponsorship in 2014–15. (See p 75 for Business Development contact details).

right:
 'Frame yourself' fun at the Archibald, Wynne and Sulman Prizes exhibition, sponsored by ANZ.

opposite, clockwise from top:
 Gallery Kids Festival 2015 sponsored by State Street.

Canon Lab for *The photograph and Australia* exhibition.

Partner acknowledgement signage for *Pop to popism* exhibition.

ANZ

Principal Sponsor: *Archibald, Wynne and Sulman Prizes*

Avantcard

Support Sponsor: general

Baillie Gifford

Major Sponsor: *The Greats: masterpieces from the National Galleries of Scotland*

City of Sydney

Support Sponsor: *Pop to popism*

Canon

Major Partner: *The photograph and Australia*

Destination NSW

Strategic Partner: *Pop to popism and The Greats: masterpieces from the National Galleries of Scotland*

Ernst & Young

Principal Sponsor: *Pop to popism and The Greats: masterpieces from the National Galleries of Scotland*

Fairfax Media

Media Partner: *Archibald, Wynne and Sulman Prizes, The photograph and Australia, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland*

Herbert Smith Freehills

Principal Sponsor: *Conversations through the Asian collection and legal provider*

JCDecaux

Media Partner: *Archibald, Wynne and Sulman Prizes, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland*

J.P. Morgan

Principal Sponsor: Brett Whiteley Studio

Macquarie Capital

Principal Sponsor: Australian art

Norton Rose Fulbright

Major Partner: *Pop to popism*

Porter's Original Paints

Official Paint Supplier and Support Sponsor: *Archibald, Wynne and Sulman Prizes, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland*

President's Council of the Art Gallery of New South Wales

Major Exhibitions Program Partner

State Street

Principal Sponsor: Gallery Kids and Art and Dementia

Sofitel Sydney Wentworth

Official Hotel Partner and Support Sponsor: *Archibald, Wynne and Sulman Prizes, Pop to popism and The Greats: masterpieces from the National Galleries of Scotland*

Sydney Airport Corporation Limited

Support Partner: *Pop to popism*

UBS

Contemporary Art Partner: Contemporary Galleries and UBS ArtZone

Variety

Support Sponsor: Starting with Art

VisAsia Council of the Art Gallery of New South Wales

Asian Exhibition Program Partner



BOARD OF TRUSTEES



PRESIDENT

Mr Guido Belgioro-Nettis AM

BE Civil UNSW, MBA AGSM, FIEAust

Mr Belgioro-Nettis, managing director of Transfield Holdings Pty Ltd, was made a member of the Order of Australia in 2007 for service to the construction industry and the arts. Current board memberships include chairman of the Australian Chamber Orchestra; he is a past chairman of the Biennale of Sydney.



VICE-PRESIDENT

Dr Mark Nelson

B Sc (Hons), MPhil, PhD

Dr Nelson is a founder and executive chairman of the Caledonia Investments Group and a director of The Caledonia Foundation. He is also a director of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Swans Foundation; and governor of the Florey Institute of Neuroscience.



Mr Geoff Ainsworth AM

BA (Hons), MA (Counselling), Dip Fin Mgt, FAICD

Mr Ainsworth is a director of the Bundanon Trust and Benthic Geotech Pty Ltd. He is a member of the Council of the Sydney Symphony Orchestra, a patron of the Asia-Australia Arts Centre and a former member of the Venice Biennale Commissioner's Council.



Ms Samantha Meers

BA, LLB, MLitt, FAICD

Ms Meers is executive deputy chair of the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. She is currently deputy chair of Creative Partnerships Australia and a director of the State Library of New South Wales Foundation and the Sherman Contemporary Foundation.



Ms Gretel Packer

Ms Packer is currently chair of the advisory board for Crown Resorts Foundation Limited and a trustee of the Sydney Theatre Company Foundation. She is the founding patron of the Taronga Zoo Conservation Science Initiative and founding governor of the Taronga Zoo Foundation. She was previously a member of the Royal Botanical Gardens Foundation.



Mr Ben Quilty

BA (Visual Arts), B Des (Vis Com)

Mr Quilty is a practising artist and graduate of the Sydney College of the Arts and the Western Sydney University (WSU) School of Design; in 2015 he received an honorary doctorate from WSU. His work is held in numerous public collections including the Museum of Contemporary Art Australia and the Art Gallery of New South Wales. His many awards include the Archibald Prize, Doug Moran Portrait Prize and Brett Whiteley Travelling Art Scholarship.



Mr Khadim Ali

Mr Ali is an internationally acclaimed contemporary artist who moved to Australia on a Distinguished Talent Visa and is based in Western Sydney. A graduate of the National College of Arts in Lahore, Pakistan, he trained in Persian and Indian miniature painting. His works are in leading public collections, including the British Museum, Guggenheim Museum and the Art Gallery of New South Wales.



Mrs Ashley Dawson-Damer AM

A director of Yuills group of companies, Mrs Dawson-Damer is also a Festival of Sydney board director/alternate for the NSW premier, a member of the National Gallery of Australia Council, a trustee of the National Gallery Foundation, and a member of the Opera Australia Capital Fund Council of Governors.



Professor S Bruce Dowton

MB BS MD FACMG FRACP

Professor Dowton is the vice-chancellor of Macquarie University and a paediatrician, clinical geneticist, molecular biologist, researcher and academic. He was clinical professor of paediatrics at Harvard Medical School and is the chairman of Open Universities Australia.



Mr Andrew Roberts

Mr Roberts is principal of RF Capital Pty Ltd and a major shareholder in CorVal Partners Limited. He sits on the advisory council of the University of New South Wales Business School. Previous roles include CEO of the Multiplex Group and board roles for the Australian Museum and MCA Foundation.



Ms Eleonora Triguboff

BA (Art History), AAS

Ms Triguboff, an established sculptor, became publisher and editor-in-chief of *Art & Australia* in 2003 and developed the Art & Australia/ANZ Private Bank Contemporary Art Award and Gertrude Contemporary Art Spaces. She also started the Dot Publishing imprint to produce art and design titles.

PRESIDENT'S COUNCIL AND VISASIA COUNCIL

The Gallery 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 exhibitions program. Council members also provide a vital source of business expertise and advice, and we are extremely grateful for their enthusiastic and loyal support of the Gallery.

PRESIDENT'S COUNCIL

Established in 1995, the President's Council aims to create a corporate network which attracts and retains the continuing interest and financial support of the business community. Funds raised through the Council are used specifically to sponsor major exhibitions, publications and public programs. Membership is by invitation.

President

Guido Belgiorno-Nettis AM

Membership

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Andrew McDonald,
Westpac Banking Corporation

VISASIA COUNCIL

VisAsia, the Australian Institute of Asian Culture and Visual Arts, was established in 1999. Managed by a board of directors, it includes both the VisAsia Council and individual VisAsia membership.

VisAsia's mission is to promote the appreciation of Asian visual arts and culture. Funds raised through membership fees are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs. Membership is invitation-only and restricted to chief executives, chairpersons and individual business leaders.

Chairman

Warwick Johnson,
Optimal Fund Management

Membership

Stephen Menzies, Ashurst
Bill Ferris AC and Su-Ming Wong,
CHAMP Ventures
Philip Cox AO, Cox Richardson
Seng Huang Lee, Mulpha Australia
William Purcell,
University of Technology, Sydney
Michael Sternberg, Valiant Hire
Judith Neilson, White Rabbit Gallery

ART GALLERY SOCIETY

The Art Gallery Society of NSW is a membership organisation that exists to support the Gallery. Its fundamental objective is to foster support for the Gallery from the wider community.

The Art Gallery Society stimulates interest in and support for the significant cultural, educational and civic contributions made by the Gallery. The Society seeks to support the Gallery's growth and diversity, including the acquisition of works of art, through financial contributions and other forms of practical assistance. The Society offers a range of programs and events for members to enrich their experience with the Gallery.



clockwise from left:
Members Christmas party.

President of the Art Gallery of NSW Society, Les Moseley, conducts a tour of *Conversations through the Asian collection*.

Art Gallery Society 'Gallery Kids' Christmas party.



RETAIL

The Gallery Shop stocks the most comprehensive range of art books in Australia – from the practical to the inspirational – along with an exciting selection of the best literary and non-fiction titles and children’s books. It also stocks posters, postcards and a broad range of creative gifts to delight all ages and suit all budgets – many of them drawn from the Gallery’s collection.

2015 was a strong year for the Shop – there was a 12% increase in net sales from the previous year and a very high proportion (around 35%) of Gallery visitors made purchases in the shop.

Every purchase supports the Art Gallery of New South Wales.



FUNCTIONS

With splendid old galleries, light-filled contemporary spaces and spectacular views to Sydney Harbour and beyond, the Gallery offers a stunning setting for functions, including breakfasts, dinners, cocktail parties, conferences or launches. We can provide state-of-the-art audio-visual equipment and award-winning catering, as well as personal tours and exhibition viewings.

CHISWICK at the Gallery, led by renowned chef Matt Moran and his business partner Peter Sullivan, is a superb casual dining venue with remarkable harbour views. Groups of up to fifteen people can book a behind-the-scenes experience, involving a tour of some key artworks and a demonstration in the CHISWICK at the Gallery kitchen, followed by cocktails and lunch.

The Brett Whiteley Studio is also available as an intimate and exclusive function venue (up to sixty people). (See p 75 for functions contact details).

from top:
Dinner in the Gallery's entrance court.

CHISWICK at the Gallery
overlooking Sydney Harbour.

Themed dinner in the Gallery's
function space.



EXECUTIVE



DIRECTOR

Dr Michael Brand

BA (Hons), MA, PhD (History)

Dr Brand joined the Gallery as director in June 2012. Prior appointments include consulting director of the Aga Khan Museum under construction in Toronto; director of the J Paul Getty Museum in Los Angeles; director of the Virginia Museum of Fine Arts in Richmond; assistant director, curatorial and collection development at the Queensland Art Gallery; and curator of Asian art at the National Gallery of Australia. He currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg.



DEPUTY DIRECTOR AND DIRECTOR OF COLLECTIONS

Ms Suhanya Raffel

BA, Dip Museum Studies

Ms Raffel joined the Gallery in 2013. Previous roles include deputy director of curatorial and collection development and acting director at the Queensland Art Gallery/Gallery of Modern Art, where she led its Asia Pacific Triennial of Contemporary Art. Ms Raffel was a member of the Asian Art Council at the Guggenheim Museum, New York, and served on the board of the Australia-China Council, Department of Foreign Affairs and Trade.



DIRECTOR OF FINANCE AND COMMERCIAL OPERATIONS

Mr John Wicks

B Bus, FCPA

Mr Wicks joined the Gallery in 2008. He spent ten years in the banking and finance sector and has over 20 years' experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts and chief financial officer at the Cultural Facilities Corporation in Canberra. His prior position was chief financial officer at Hurstville City Council.



DIRECTOR OF PUBLIC ENGAGEMENT

Ms Jacquie Riddell

Ms Riddell joined the Gallery in 2014. Her career has involved senior leadership positions within cultural institutions and previous roles include director of marketing at SBS, leading the Triple J network at the ABC, and general manager of Foxtel's music television channels group. She is on the board of the Australia-Korea Foundation for the Department of Foreign Affairs and Trade.



DIRECTOR OF DEVELOPMENT

Mr John Richardson

MA (Arts Administration), BA (Economics)

Mr Richardson joined the Gallery in 2014. A thought leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner and benefactor relationships. He previously worked at Back Row Productions and the New 42nd Street Project; most recently he was the chief commercial officer at the South Sydney Rabbitohs, turning it into one of the benchmark commercial administrations in Australia.

CONTACTS

We encourage you to contact the following key staff for information about supporting the Sydney Modern Project, growing our collection, sponsoring an exhibition or audience program, or booking an event in one of our venues.

More information at artgallery.nsw.gov.au

SYDNEY MODERN CAPITAL CAMPAIGN

John Richardson

Director of development

John.Richardson@ag.nsw.gov.au

Tel: 02 9225 1865

BEQUESTS AND BENEFACTORS

Jane Wynter

Head of philanthropy

Jane.Wynter@ag.nsw.gov.au

Tel: 02 9225 1818

BUSINESS DEVELOPMENT

Kirsty Divehall

Business development manager

businessdevelopment@ag.nsw.gov.au

Tel: 02 9225 1612

VENUE HIRE AND FUNCTIONS

Caroline Harvey

Venue manager

venues@ag.nsw.gov.au

Tel: 02 9225 1836



- 1 John Freckleston, Jemima Flett and Brett Cuthbertson installing Sandro Botticelli *The Virgin adoring the sleeping Christ child* c1485 for *The Greats*.
- 2 Moving Frank Stella *Khurasan Gate variation II* 1977 into position.
- 3 Gurrumul performing at the opening of *The photograph and Australia*.
- 4 DJ Sascha performing at Archibald Prize after party.
- 5 Packing room chief, Steve Peters, guarding Archibald Prize entries.
- 6 Sally Webster, Penny Sanderson and Erika Schneider with retiring deputy director Anne Flanagan at her farewell.
- 7 Levelling John Singer Sargent's *Lady Agnew of Lochnaw* 1892 for *The Greats*.
- 8 Rare shields take pride of place in *Murruwaygu*.
- 9 Conservator Analese Treacy conducting a condition assessment.
- 10 & 11 Bringing art to life at the staff end-of-year party.
- 12 Lunchtime staff football match.
- 13 Programs coordinator, Josephine Touma, looks on as a new brew is developed by Young Henrys for *The Greats*.



2016 preview





2016 PREVIEW

From our base in Sydney, the Gallery looks locally and to all points of the globe. Our 2016 program celebrates the Australian and the international, providing an energetic and expansive offering for visitors to the Gallery in the coming year.

From the masters of European art in *The Greats*, we move to Mexico with *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*, to China with spectacular artefacts in *Tang: art from the Silk Road capital*, to Japan with Yoshitoshi Tsukioka's 19th-century *One hundred aspects of the moon* and across the Asian continent with *Beyond words: calligraphic traditions of Asia*.

Our contemporary art program begins in March when we welcome the international art world with the Biennale of Sydney. In May, we present Tracey Moffatt's *Laudanum* series with its focus on melodrama; and the highly anticipated video installation *Manifesto* by renowned German artist Julian Rosefeldt featuring actress Cate Blanchett, commissioned in partnership with ACMI in Melbourne.



Imprint: photography and the impressionable image 6 Feb – 18 May 2016

Imprint examines the photographic representation of imprints and cast objects. As an imprint of light, a photograph is itself a cast object. The exhibition addresses this metaphoric association, investigating the exchange between an object and its echo. Artists include Fiona Pardington, Lewis Morley, Ingeborg Tyssen, Horst P Horst and Werner Rohde.

previous pages:
Auguste Rodin *The kiss* 1901–04 (detail). Tate, purchased with assistance from the Art Fund and public contributions 1953.
Photo: © Tate

below left:
Ingeborg Tyssen *Balmain 1, Sydney* 1981. Purchased through the Hallmark Cards, Australian Photographic Collection Fund 1989

below:
Emilee Jane Spargo *Silenced* 2014 (detail) © Emilee Jane Spargo

opposite:
Tang-dynasty horse, c600, Zhaoling Museum.



ARTEXPRESS 2016 16 Mar – 15 May 2016

The annual ARTEXPRESS exhibition is one of the most dynamic and popular exhibitions at the Gallery. Featuring a selection of outstanding student artworks submitted for the NSW Higher School Certificate examination in Visual Arts 2016, it provides insight into students' creativity and the issues most important to them.



**Tang: art from the
Silk Road capital**
9 Apr – 10 Jul 2016

This is the first exhibition in Australia to focus on the splendour of the Tang dynasty (618–907), and showcases 130 artefacts from the Chinese province of Shaanxi. From treasures of gold and silver, glass and ceramics to sculptures and mural paintings, Tang demonstrates the high artistic achievements of this golden age of China. The exhibition includes an immersive digital presentation using pioneering virtual-reality technology.

**Archibald, Wynne and
Sulman prizes**

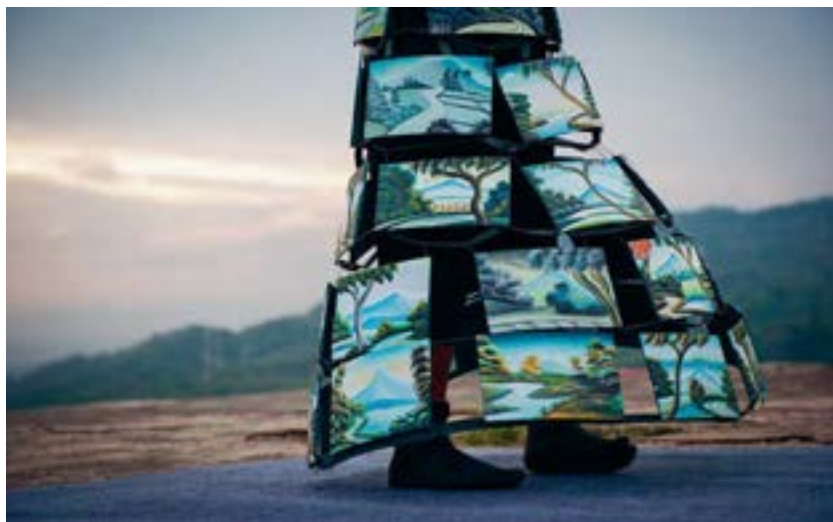
16 Jul – 9 Oct 2016

This eagerly anticipated annual exhibition enjoys enduring relevance. Every year, individual works in the *Archibald, Wynne and Sulman prizes* tell us new stories and impart fresh perspectives. Collectively, the exhibition chronicles the changing face of Australia and acts as a wonderful visual record of time and place in our cultural, social and political history.



20th Biennale of Sydney
18 Mar – 5 Jun 2016

Australia's major contemporary visual arts festival, the Biennale of Sydney, presents innovative and challenging contemporary art from across the world. It is a flagship event in the Gallery's contemporary program. Curated by Stephanie Rosenthal, this Biennale focuses on how the common distinction between the virtual and the physical has become ever-more elusive. In 2016, the Gallery celebrates forty years of partnership with the Biennale of Sydney.



opposite:
 Jenny Kee in front of her
 portrait by Carla Fletcher for
 the Archibald Prize 2015.

from top:
 Mella Jaarsma *The landscaper*
 2013 (detail), Courtesy of the artist.
 Photo: Mie Cornoedus

Brett Whiteley *Walking – Palm
 Beach* 1982 (detail). Brett Whiteley
 Studio Collection
 © Wendy Whiteley

Tracey Moffatt *Laudanum 13*
 1998, from the series *Laudanum*,
 purchased with funds provided
 by the Art Gallery Society of
 New South Wales 1999



Brett Whiteley Studio: Tributes
26 Mar – Aug 2016

From writers, musicians, photographers, poets and painters, to places, art history and cultures, this exhibition explores the many influences on Whiteley's art and life.

'Laudanum' and other works
25 May – 4 Sep 2016

'Laudanum' and other works highlights leading Australian artist Tracey Moffatt's interest in melodrama. Her approach to the photographic medium is beautifully presented through the toned photogravures of *Laudanum*, and the printing and painting on handmade paper in *Plantation*. The video compilations, *Love* and *Other*, trace the violence of human passions.



**Frida Kahlo and Diego Rivera:
from the Jacques and Natasha
Gelman Collection**
25 Jun – 9 Oct 2016

This exhibition presents many of the most famous works by these leading 20th-century Mexican artists and provides insight into the artists' worlds and their intriguing relationship. *Frida Kahlo and Diego Rivera* comprises forty artworks from the renowned collection of Jacques and Natasha Gelman, as well as fascinating photographs taken by Edward Weston, Nickolas Muray and Frida's father, Guillermo Kahlo.



Manifesto
28 May – 13 Nov 2016

In this dramatic new video installation, renowned German artist Julian Rosefeldt works with famed Australian actress Cate Blanchett to give new life to the writings of some of the most famous artists of the modern era. Staging some of art history's significant manifestos in unexpected roles and settings, Rosefeldt and Blanchett explore the power and urgency of these historical words in today's world. Proudly commissioned in partnership with ACMI in Melbourne.



Yoshitoshi Tsukioka: One hundred aspects of the moon
20 Aug 2016 – Jan 2017

Yoshitoshi Tsukioka's *One hundred aspects of the moon* is a supreme masterpiece of Japanese printmaking, and a significant work in the Gallery's collection. This exhibition presents all 100 works in the series together for the first time, showcasing the dazzling technical skill and wild imagination that has secured Yoshitoshi's place in art history and earned him the admiration of many artists.



Dobell Australian Drawing Biennial 2016
30 Jul – 11 Dec 2016

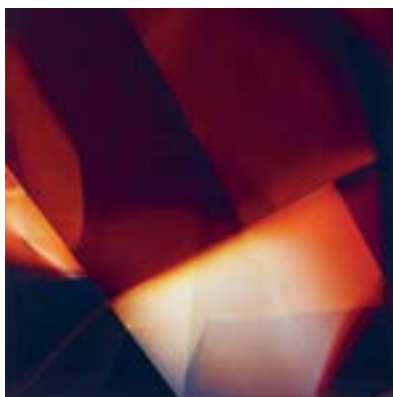
Dobell Australian drawing biennial 2016 is the second in a series of curated exhibitions of contemporary Australian drawing. Featuring six artists for whom drawing is a central part of their practice and whose work engages with narrative, memory and experience: Jumaadi, Maria Kontis, Richard Lewer, Noel McKenna, Catherine O'Donnell and Nyapanyapa Yunupingu.

opposite:
Frida Kahlo *Diego on my mind* 1943 (detail). The Jacques and Natasha Gelman Collection of Mexican Art. © 2016 Banco de Mexico Diego Rivera Frida Kahlo Museums Trust, Mexico DF

left to right:
Julian Rosefeldt *Manifesto* 2014 (video still). Purchased through the Mervyn Horton Bequest Fund 2013

Nyapanyapa Yunupingu *Larrani* 2014 (detail). Purchased with funds provided by the Aboriginal Collection Benefactors Group 2015

Tsukioka Yoshitoshi *Cooling off at Shijō* 1885 (detail) from the series *One hundred aspects of the moon*. Purchased through the Yasuko Myer Bequest Fund 2012



Beyond words: calligraphic traditions of Asia

27 Aug 2016 – Apr 2017

Drawn from the Gallery's collection and enriched with a significant loan from the Museum of Islamic Arts Malaysia, *Beyond words* highlights the importance of Asian calligraphy as art and in art. It showcases diverse calligraphic traditions in both religious and secular contexts, across a range of mediums, from the ancient to the contemporary.

New matter

10 Sep 2016 – Jan 2017

New matter features the work of artists – many in the early stages of their careers – who re-compose through collage, alternative printing methods and post-production techniques. Preoccupied with the material properties of the photograph, they see the medium as more than simply representational. Artists include Cherine Fahd, Zoë Croggon, Christopher Day, Walead Beshty, Justine Varga and Luke Parker.

far left:
Wang Zhen *Nine years facing the wall* late 1800s – early 1900s (detail). Purchased 1989

left:
Walead Beshty *Three sided picture (YBR)*, January 12th 2007, Valencia, California, Fujicolor Crystal Archive 2013. Purchased with funds provided by Hamish Parker 2013

below left:
Basket c1950s. Purchased 1962

below right:
Daingangan *Two saltwater fish and a saltwater snake* 1961. Gift of Dr Stuart Scougall 1961

opposite:
William Strang *The temptation* 1899 (detail). Tate, presented by the Friends of the Tate Gallery 1999
Photo: © Tate



Milingimbi

12 Nov 2016 – Feb 2017

Milingimbi presents the Gallery's exceptional collection of bark paintings and objects from this island community in Arnhem Land. The exhibition highlights the diversity and strength of practice in Milingimbi in the 1950s and features artists Binyinyuwuy, Djawa, Lipundja and Makni alongside works of their peers.



**Nude: art from the
Tate collection**

5 Nov 2016 – 5 Feb 2017

This exhibition is our major summer show and will present over 100 significant representations of the nude, including paintings, sculptures, photographs and prints by renowned artists such as Pablo Picasso, Lucian Freud, Henri Matisse and Louise Bourgeois.

The presentation of this exhibition is a collaboration between Tate and the Art Gallery of New South Wales, and part of the 2016–17 Sydney International Art Series.

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artgallery.nsw.gov.au/collection/

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cover: Reko Rennie *No sleep till Dreamtime*
2014 in the *Murrwaygu: following in the footsteps*
of the ancestors exhibition (see p 26).
© Reko Rennie, courtesy of the artist and
Blackartprojects

pp 2–3: Aerial view of the front of the Art Gallery of
New South Wales (centre right) set in the parklands
of The Domain and Royal Botanic Gardens, Sydney.
pp 4–5: Art Gallery of New South Wales facade.
pp 16–17: Aerial view from the south-east showing
the existing Art Gallery of New South Wales
building and the Sydney Modern Project site.
pp 40–41: Nathan Coley *YOU WILL WHAT YOU*
IMAGINE 2014, installation view during the
19th Biennale of Sydney 2014.
All photos: Brett Boardman Photography
© Brett Boardman Photography

pp 20–21: Paul Gauguin *Three Tahitians*
1899 (detail) featured in *The Greats*.
Scottish National Gallery, Edinburgh, presented
by Sir Alexander Maitland in memory of
his wife Rosalind, 1960
© Trustees of the National Galleries of Scotland

pp 58–59 Photo: Eric Sierens



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