



OUR VISION

To open people's eyes and minds to the wonder, the richness and the sheer pleasure of art. This vision guides our development and activities.

1.44
MILLION VISITORS

CAME TO THE GALLERY AND BRETT WHITELEY STUDIO AND ATTENDED OUR TOURING EXHIBITIONS

366,753
VISITORS

CAME TO *PICASSO: MASTERPIECES FROM THE MUSEE NATIONAL PICASSO, PARIS* MAKING IT THE MOST WELL ATTENDED EXHIBITION EVER HELD AT THE GALLERY

296,788
PEOPLE

PARTICIPATED IN PUBLIC AND EDUCATION PROGRAMS EXTENDING AND ENRICHING THEIR ENGAGEMENT WITH ART

\$67
MILLION

TOTAL GALLERY REVENUE INCLUDING THE NSW GOVERNMENT'S RECURRENT CONTRIBUTION OF \$27.1 MILLION

OUR STANDING

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 the Department of Trade and Investment, Regional Infrastructure and Services.

\$1.1
BILLION

TOTAL VALUE OF THE COLLECTION INCLUDING THE ACQUISITION THIS YEAR OF ADDITIONAL ARTWORKS VALUED AT \$14.4 MILLION

5306
GUIDED TOURS

BY THE GALLERY'S VOLUNTEERS TO MEET PUBLIC DEMAND

110,495
STUDENTS

PARTICIPATED IN PROGRAMS SUPPORTING THE NSW EDUCATION CURRICULUM



**ANNUAL
REPORT
2011-12**

ART GALLERY
OF NEW
SOUTH WALES





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The Hon George Souris MP
Minister for Tourism, Major Events, Hospitality and Racing,
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 NSW Parliament the annual report for the Art Gallery of NSW for the year ended 30 June 2012.

This report has been prepared in accordance with the provisions of the *Annual Report (Statutory Bodies) Act 1984* and the Annual Reports (Statutory Bodies) Regulations 2010.

Yours sincerely



Steven Lowy

President
Art Gallery of NSW Trust



Michael Brand

Director

22 October 2012

OUR VISION

The Gallery's vision is to open people's eyes and minds to the wonder, richness and sheer pleasure of art. This vision guides our development and activities.

STRATEGIC DIRECTION

Our corporate plan's strategic directions across 2010–15 are focussed in four broad priority areas: access, engaging, stewarding and collecting.

ACCESS: to continue to improve access to our collection, resources and expertise through exhibitions, publishing, programs, new technologies and partnerships.

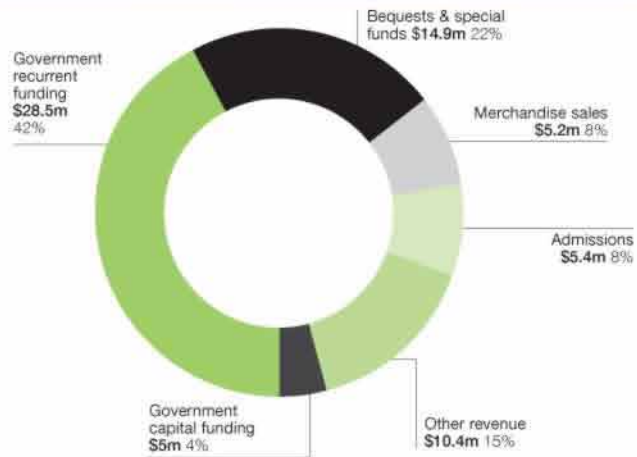
ENGAGING: to continue to find new and better ways of engaging audiences with the visual arts.

STEWARDING: to nurture and develop the Gallery's people, resources and assets; to embrace our responsibility to lead and support the creation, enjoyment and understanding of the visual arts across NSW; and to remain tireless advocates for Australian art and artists internationally.

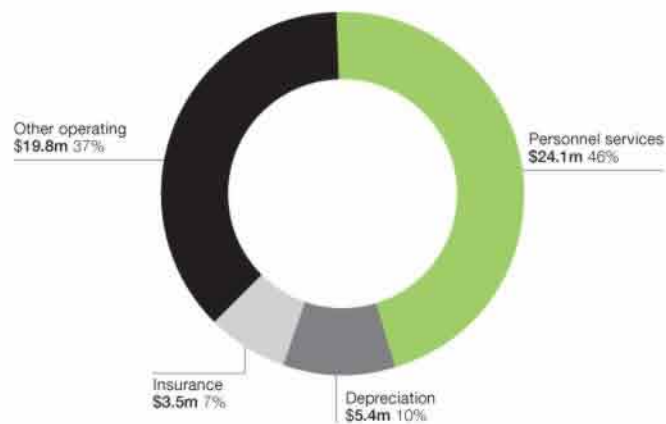
COLLECTING: to strengthen and safeguard our collection through targeted acquisitions and best-practice collection management, research and conservation.

YEAR IN BRIEF PERFORMANCE SUMMARY

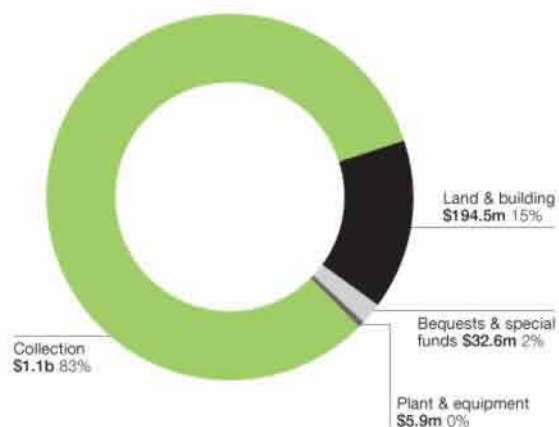
Revenue 2011–12 \$67.4 million



Expenditure 2011–12 \$52.8 million



Net assets as at 30 June 2012 \$1.34 billion



The Gallery's overall surplus for 2011–12 was \$14.5 million. This includes capital grants, donations in cash and kind.

The operating net surplus for 2011–12 was \$1.9 million, which was \$1.4 million better than budget.

This result was due to the successful exhibition program and an increase in demand for venue hire. The refit of the Gallery Shop, including the online shop, resulted in strong sales during the second half of the year.

Our financials

Core business expenses	\$M		-21.3	-22.3	-24.5	-28.3	-30.0
Government funding – recurrent & liabilities assumed	\$M		20.6	21.8	21.9	25.9	28.5
Net core business income (deficit)	\$M		-0.7	-0.5	-2.6	-2.4	-1.5
Exhibitions & visitor services net income	\$M	1	2.5	4.8	3.9	6.6	3.5
Bequest & special funds net income	\$M	2	5.4	19.6	9.5	19.2	14.9
Government funding – capital	\$M	3	13.6	5.8	15.5	5.8	3.0
Depreciation/other minor items	\$M		-3.1	-2.1	-3.2	-4.6	-5.4
Surplus as per financial statements	\$M		17.7	27.5	23.0	24.6	14.5
Collection	\$M	4	795.0	813.2	824.8	840.3	1105.0
Land & building	\$M	5	160.6	175.5	186.2	194.1	194.5
Plant, equipment & other	\$M		49.3	44.4	44.0	44.9	44.9
Total assets	\$M		1,004.9	1,033.1	1,055.0	1,079.3	1,344.4
Total liabilities	\$M		6.7	7.1	6.3	-6.3	-6.4
Net assets as per financial statements	\$M		998.2	1,026.0	1,048.7	1,073.0	1,338.0

Our people

Number of employees (FTE)		6	220	236	227	238	248.16
Opening days lost to industrial disputes		7	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			0.00	0.16	0.37	0.14	0.44
Average days sick leave per employee			5.14	5.50	4.27	4.86	6.14
Staff turnover rate			10%	12%	9%	4%	12%

Our audiences

Total number of visitors (incl participants)	\$000s		1,354	1,706	1,283	1,328	1,445
General admission			1,149	1,313	1,004	1,273	1,232
Brett Whiteley Studio			10	9	10	9	10
Touring exhibitions		8	195	384	269	46	200
Number of education program participants	\$000s	9	104	92	85	95	108
Primary			33	30	19	24	43
Secondary			67	58	62	66	58
Teritary			4	4	5	5	7
Number of public program participants (excl students)	\$000s		181	155	181	214	296

Our exhibitions

Visitor numbers for paying exhibitions (Domain site only)	\$000s		313	437	236	550	557
Visitor numbers for free exhibitions (Domain site only)	\$000s		836	876	768	723	675
Number of exhibitions			40	43	31	35	36

Our collections

Number of collection objects acquired during year			467	504	425	685	387
Purchased			135	151	201	92	121
Gifted			332	353	224	593	266
Value of collection objects acquired during year	\$M	10	14.1	18.6	11.8	16.1	14.4

Data in this table has not been subject to audit.

Notes:

- Includes exhibitions and venue hire activities
- Includes Trust funds with controlled purpose, much of it for acquisition of works of art
- Special government capital funding received from 2007-08 for projects in later years
- The Gallery's collection was externally valued in 2011-12
- The Gallery's building was revalued in 2007-08
- Full-time equivalent (FTE) number is a yearly average. 2008-09 increase reflects casuals for relocation of the collection and temporary exhibitions shop staff
- The Gallery is open to the public 363 days per year (closed Good Friday and Christmas Day). In 2008-09 it was also closed for half a day on 18 July 2008 for World Youth Day
- Only one exhibition, the Archibald Prize, toured to seven NSW regional venues in 2010-11
- Due to temporary building works, the Gallery had the opportunity to trial a separate education entrance which allowed more students to be serviced during 2007 to 2009
- \$16.4 million Paul Cézanne painting purchased in 2008-09 - the most expensive work ever acquired by the Gallery

PRESIDENT'S FOREWORD

A new era has dawned at the Art Gallery of New South Wales with the appointment of Dr Michael Brand as its ninth director.

Michael's appointment follows Edmund Capon's retirement in December 2011 after leading the Gallery for 33 years. Edmund's achievements and his lasting impact on the Gallery have been widely acknowledged and I take this opportunity to again thank him for his magnificent contribution to the Gallery and the cultural life of Australia.

The appointment of a new director for an institution as important the Gallery is the most important single decision Trustees will make during their tenure and I would like to thank my colleagues, as well the Director-General Department of Trade and Investment, Regional Infrastructure and Services, Mark Paterson AO, for their conscientious support and advice during the selection process for the new director. I would also like to acknowledge the generous support of the director of the Tate in London, Sir Nicholas Serota, whose guidance and advice to Trustees was invaluable.

The Board of Trustees was delighted that the Gallery was able to appoint such an outstanding successor to Edmund. Michael's scholarship and reputation are recognised around the world and he has held leadership roles at some of the world's most respected cultural institutions. I know the Gallery will benefit from his extensive scholarly expertise, his international reputation and global networks and I welcome him to his new role.

Michael was born in Australia and earned his Bachelor of Arts (Honours) from the Australian National University and his Master of Arts and PhD in art history from Harvard University. Prior to joining the Gallery, Michael led the development of a new \$150 million building in Toronto for the Aga Khan Museum designed by Japanese architect Fumihiko Maki. He previously served as director of the J Paul Getty Museum in Los Angeles from 2005 to 2010. During this time his priorities and achievements included resolving claims for the restitution of antiquities made by the governments of Italy and Greece, and bringing contemporary and non-Western art into the museum's programs. He was the first director of the Getty to lead the institution at both the Getty Center and Getty Villa sites and in 2006 created the museum's new Center for Photography.

Michael currently serves on the Visiting Committee of the Harvard Art Museum and the International Advisory Board of the State Hermitage Museum in St Petersburg. He is a past member of the Governing Board of the Courtauld Institute of Art in London.

Earlier appointments included serving as director of the Virginia Museum of Fine Arts in the United States and the Queensland Art Gallery and National Gallery of Australia where he was heavily involved in the development of the Asian art collections at both institutions.

Michael's appointment as director was universally celebrated by staff, artists, Gallery stakeholders and the media both in Australia and internationally and I am confident that under his guidance the Gallery will continue to build on its reputation as one of Australia's premier cultural institutions.

I would like to acknowledge and thank deputy director Anne Flanagan for her outstanding stewardship of the Gallery during this period of transition. Throughout Anne's distinguished career she has proven an enlightened and highly-capable arts administrator. As deputy director she has provided unstinting support for the director, for me personally and for other trustees. The Gallery was fortunate to have someone of Anne's calibre oversee the transition from Edmund to our new director and to now lend her knowledge and support to help Michael establish himself quickly in his new role.

MAJOR EXHIBITIONS

Apart from Michael's appointment, the undisputed highlight of the past year was the most ambitious exhibition ever undertaken by the Gallery – *Picasso: masterpieces from the Musée National Picasso, Paris*.

The exhibition was opened by the NSW Premier, the Hon Barry O'Farrell and was the best attended yet staged by the Gallery with more than 366,000 visitors. Drawn from the collection of the Musée National Picasso in Paris, the exhibition featured every period of Picasso's long career and almost every medium to which the artist turned his hand.

Picasso is the second in the Sydney International Art Series at the Gallery and was jointly organised by the Gallery, Musée National Picasso and Art Exhibitions Australia (AEA).

As the only Australian venue for the exhibition the Gallery extended opening hours to maximise visitor access. Staff worked tirelessly during the entire exhibition period and their efforts contributed enormously to its success. I extend my thanks and that of my fellow Trustees to them all.

Another major international loan exhibition, *The mad square: modernity in German art 1910–37*, was curated by the Gallery's Dr Jacqueline Strecker. More than 200 works were borrowed from 44 institutions and private collections in Australia, Europe, the United Kingdom and the United States.

I would like to thank all local, national and international lenders for supporting our exhibition program this year. The high standing of lender individuals and institutions is acknowledgement of the quality of scholarship of the Gallery and our reputation is strengthened through our association with them.

AUSTRALIAN GALLERIES

This year there was also a focus on the Gallery's permanent collection. In May 2012 an Open Weekend launched the Gallery's rehang of its 20th-century Australian collection. The galleries were redesigned, expanded and refurbished by a team led by the head curator of Australian art, Wayne Tunnicliffe, and including architect Richard Johnson. The rehang has revitalised the presentation of one of the country's finest collections of Australian art and offers visitors the opportunity to experience art in new ways.

In keeping with our ongoing efforts to make the Gallery as accessible as possible to the widest range of visitors, including those with a disability, during the year a permanent access ramp was installed at the front of the Gallery to offer all visitors an alternative entry route to the external stairs.

BULGARI ART AWARD

In February 2012 the Gallery announced the Bulgari Art Award, an exciting three-year partnership to support contemporary Australian painting. The award consists of \$50,000 to fund an acquisition by the Gallery of a significant painting by a mid-career Australian artist and a residency for the artist in Italy valued at \$30,000.

EDMUND AND JOANNA CAPON RESEARCH LIBRARY

The Gallery's library has one of the most outstanding collections of fine art publications, rare books and manuscripts in Australia. Books were included with art works in the very first purchases by the Gallery from 1874, making it one of the oldest art history libraries in Australia.

Up until the 1950s the library was a modest affair and it was not until Edmund's arrival in the 1970s that it flourished. In just one of his many reforms to make the Gallery more accessible, Edmund opened the library to the public and it remains one of the most widely used libraries within a gallery or museum in Australia. He moved it from a small space, largely hidden from the public to its present location in the old wing of the Gallery, with a large reading room. He also supported the establishment of an archive which now houses the personal papers and records of nearly 200 Australian artists and he and Joanna continually supported the staff and various activities of the library over the years.

To commemorate Edmund Capon's service to the Gallery, as well as his particular support for the library and archive, this important collection has been renamed the Edmund and Joanna Capon Research Library. It is fitting recognition of the immense contribution both Edmund and Joanna made to the Gallery during Edmund's tenure as director.

FINANCIAL

Financially, the Gallery had a very strong year with an operating surplus of \$1.9 million, which was \$1.4 million better than budget. This was achieved due to a very successful exhibition program, the Gallery shop doing well in sales and higher than anticipated revenue generated from venue hire, restaurant and the cafe. Robust expenditure control measures implemented at the beginning of the year also contributed to the better than budget result. Such surpluses are critical to the Gallery's success since the funds support art acquisitions.

SIGNIFICANT BENEFACTION

The NSW community has always generously supported the Gallery and this continued in 2011–12. The support of benefactors is integral to the Gallery's ability to grow its collection.

This year the Art Gallery of New South Wales Foundation and the Ruth Komon Bequest in memory of Rudy Komon made it possible for the Gallery to acquire *Plate, pole, prop* 1969–83, a classic sculpture by the celebrated American minimalist artist Richard Serra. As one of only two works by Serra in Australia this was a major acquisition for the Gallery. I would like to acknowledge the role of the chair

of the Foundation, Rowena Danziger AM, for her continuing leadership and support.

Significant progress was made this year to secure the long-term future of the Brett Whiteley Studio in Sydney. Although the Gallery has managed the studio since 1995 ownership has resided with the NSW government.

Discussions with Wendy Whiteley, Gallery staff and government representatives commenced to transfer ownership and ensure adequate funds are available to run the studio programs and the Brett Whiteley Travelling Art Scholarship in perpetuity.

I would also like to acknowledge the role of the Art Gallery Society of New South Wales in contributing to the range and quality of the collection and would like to thank the president of the Society, John Masters, for his support.

To honour the artist Margaret Olley in 2011, the Society acquired *Nasturtiums* by Emmanuel Phillips Fox. The Society also funded its first conservation project: the painting and frame restoration of *By tranquil waters* 1984 by Sydney Long.

CORPORATE SPONSORSHIP

This year the Gallery was successful in increasing sponsorship revenue to over \$3.1 million. This was largely due to the successful exhibition program, including *Picasso, The mad square* and *Kamisaka Sekka: dawn of modern Japanese design*.

I would like to thank our strategic partner Destination NSW for their continued support. I would like to acknowledge the Gallery's principal sponsors: ANZ for its third year of supporting the Archibald, Wynne and Sulman prize exhibitions; Delta Electricity for its ongoing commitment; Ernst & Young and JP Morgan for their sponsorship of *Picasso: masterpieces from the Musée National Picasso, Paris*; J.P. Morgan for its sixth year of sponsoring the Brett Whiteley Studio; Macquarie Capital for its fourth year of sponsoring Art After Hours; Optus for its support of the Open Gallery program; Qantas for its seventeenth year as official airline and principal sponsor of the Yiribana Gallery; and UBS for supporting the new contemporary galleries and UBS ArtZone.

I would also like to acknowledge Bank of America Merrill Lynch for funding conservation work on *The flood in the Darling* 1890 by WC Piguenit.

In addition I would like to thank the Gallery's loyal and generous supporters: City of Sydney, JCDecaux, Porter's Paints, Sofitel Sydney Wentworth and the Sydney Morning Herald.

The Gallery also receives substantial support from members of the President's Council and VisAsia Council. Council members provide a vital source of business expertise and advice and funds raised by these bodies sustain many of the Gallery's programs, particularly exhibitions. I would like to thank them all for their continuing enthusiastic and loyal support of the Gallery.

THANKS

I would like to take this opportunity to acknowledge the ongoing support of the NSW government through the Premier, the Hon Barry O'Farrell and Minister for the Arts, the Hon George Souris. My thanks are also extended to Mark Paterson AO, Director-General Department of Trade

and Investment, Regional Infrastructure and Services for his keen interest in and support of the Gallery.

I would like to acknowledge the staff whose hard work and dedication successfully steered the Gallery through a year of transition and hugely successful exhibitions.

My fellow Trustees continue to be a source of great support and advice for me, Michael and the entire Gallery team. I would specifically like to acknowledge the deputy president and chair of the Sponsorship Sub-Committee, Sandra McPhee; chair of the Audit and Risk Sub-Committee David Baffsky AO; chair of the Strategy and Development Sub-Committee, Guido Belgiorno-Nettis AM; chair of the Finance Sub-Committee, Mark Nelson and chair of the Acquisitions and Loans Sub-Committee, Professor Janice Reid AM.

THE YEAR AHEAD

There is much to look forward to for the year ahead. The exhibition program for 2012 and 2013 includes *Eugène Atget: Old Paris* (24 August – 4 November 2012), a survey of the photographs of the French photographer organised by the Musée Carnavalet in Paris. This will be the first comprehensive exhibition of Atget's work in Australia and the Gallery will be its sole venue.

The much anticipated retrospective *Francis Bacon: five decades* (17 November 2012 – 24 February 2013) will be the third Sydney International Art Series exhibition at the Gallery supported by Destination NSW. Curated by the Gallery's director, curatorial, Anthony Bond, the exhibition has been four years in the making with works drawn from private collections and Australian and international institutions such as the Museum of Modern Art and Metropolitan Museum of Art in New York, Tate Britain in London, the Centre Pompidou in Paris, and the Francis Bacon Estate.

The exhibition will be another significant reinforcement of the Gallery's scholarly reputation.

I also look forward this year to working closely with our new director to finalise a strategic plan for the Gallery, which will provide a blueprint for the future growth of this important institution.

The plan has been prepared over the past 18 months and encompasses the expansion of the existing Gallery building to provide an exhibition and education space worthy of Australia's leading city and of the Gallery's growing collection.

This is the most significant proposal the Gallery has contemplated for the past several decades and is designed to provide the physical and cultural foundation for the Gallery to serve the people of NSW, and visitors to Sydney, in the decades ahead. I expect to provide further details about the strategic plan to Gallery stakeholders and the wider community during the coming year.



Steven Lowy
President
Art Gallery of NSW Trust
18 August 2012

DIRECTOR'S STATEMENT

MAJOR EXHIBITIONS

The outstanding achievement during the year was *Picasso: masterpieces from the Musée National Picasso, Paris* the best attended exhibition ever staged by the Gallery and its most well attended.

The exhibition was drawn from the collections of the Musée National Picasso in Paris who jointly organised it with the Gallery and Art Exhibitions Australia. *Picasso* was the second in the Sydney International Art Series, an initiative of the Gallery and Destination NSW to bring a major international art exhibition to Sydney each summer.

Anne Baldassari, general commissioner and president of the Musée National Picasso, conceived and curated the exhibition. Anne is one of the world's leading experts on Picasso's work and the wide critical acclaim the exhibition received reflects the depth of her scholarship. The Gallery is indebted to Anne for her invaluable assistance in delivering such a groundbreaking show as well as for generously sharing her knowledge and expertise with staff.

The outstanding contribution of all Gallery staff was also key in successfully realising such an ambitious show. The exhibition presentation, education and public programs, ticketing, marketing and catalogue, merchandise and events plus staffing arrangements to meet the public demand were all handled in-house. Staff worked across teams and divisions and as a result of their efforts the reputation of the Gallery was further strengthened. Thanks must also go to Richard Johnson, Johnson Pilton Walker for the design of the exhibition.

Key to the success of *Picasso* was the way staff embedded the substantial scholarship of the exhibition into the life of the Gallery. The innovative and layered schedule of public events and education programs delivered was instrumental in enhancing the experience for many of our visitors. Staff also responded to the popularity of the exhibition by facilitating flexible opening hours and broadening ticketing options to extend and diversify the Gallery's audience reach.

For the first time at the Gallery, timed tickets were introduced for an exhibition which ensured a high quality experience for all visitors. The Gallery's volunteer guides also worked tirelessly providing premium ticket holders and those attending corporate events with exhibition tours.

On the last two Saturday nights of the exhibition the Gallery offered *Picasso till midnight*. Both nights were a huge success with over 7000 visitors flocking to the Gallery. The late night openings greatly enlivened the cultural precinct of The Domain and Macquarie Street and reflect the broad impact of the Gallery in the cultural life of the city, both day and night.

The Gallery was the only Australian venue for the *Picasso* exhibition and our international standing has been substantially enhanced as a result of its success. I look forward to working with Gallery staff on equally ambitious projects over the coming years.

The mad square: modernity in German art 1910–37 was another major international loan exhibition organised by the

Gallery. Curated by Dr Jacqueline Strecker, independent curator, this in depth survey of the art of the Weimar era was the most comprehensive exhibition of German modernism ever shown in Australia. Jacqueline worked with an international curatorium whose members included Jill Lloyd, Sean Rainbird, Carle Schulz-Hoffmann, Matthias Eberle and Gerard Vaughan. Jacqueline also edited the substantial publication that accompanied the exhibition which includes essays by a number of international scholars.

Through the work of Jacqueline and her team many of our visitors were introduced to this powerful chapter in modern European art for the first time. The realisation of this exhibition reinforces the depth of scholarship that resides within the Gallery and the efforts the institution makes to ensure new areas of research continue to be made available to the public.

The exhibition also toured to the National Gallery of Victoria. The publication was distributed internationally and the orders received are testimony of the contribution the exhibition has made to the Gallery's growing global reputation.

Another important exhibition staged by the Gallery this year was *Kamisaka Sekka: dawn of modern Japanese design*. Curated by Khanh Trinh the exhibition focussed on the work of Sekka and his enduring influence on contemporary Japanese art, fashion and craft design. The Hosomi Museum in Kyoto was a major lender to the exhibition and it was the first time such a comprehensive display of Sekka's work had been shown in Australia. The publication produced in association with the exhibition is a lasting body of work on one of the most important Japanese designers of the early 20th century.

Two other significant exhibitions initiated by the Gallery during the year were *David Aspden: the colour of music and place* curated by Anne Ryan and *Australian Symbolism: the art of dreams* curated by Denise Mimmocchi. Both exhibitions explored new areas of research and were accompanied by fully illustrated books that have wide national distribution.

The Gallery was also a major venue for the 18th Biennale of Sydney: all our relations which presented works by more than 100 international artists. The exhibition at the Gallery was sub-titled *Infinite blue planet* and the opening week program attracted artists, scholars and visitors from all over the world.

The year's Archibald Prize was the 91st at the Gallery with Tim Storrier awarded the prize for his self portrait *The histrionic wayfarer (after Bosch)*. The Archibald, Wynne and Sulman prizes exhibition toured to seven regional venues to provide an opportunity for a diverse audience to engage with the show.

PERMANENT COLLECTION

The permanent collection is at the very core of the Gallery's mission. Attention was focused during the year on the display of our Australian art collection. Works ranging from colonial to contemporary are now displayed in redesigned galleries which have expanded floor space and a new lighting system. The new display presents the art in new contexts, links art practices over time, highlights recent acquisitions and brings many works out of storage for the

first time for many years. Aboriginal art has a significant presence. The Pukumani graveposts by the Tiwi artists of Melville Island that were acquired by the Gallery in 1959 are now exhibited alongside seminal bark paintings and the work of artists influenced by Indigenous traditions.

The display on level 2 of the Gallery was also rehung during the year integrating the John Kaldor Family Collection with the Gallery's permanent collection of modern and contemporary art in a display unparalleled elsewhere in Australia.

ACQUISITION HIGHLIGHTS

The Gallery is an active collecting institution and this year a particularly significant addition was made to our international contemporary art collection with the acquisition of *Plate, pole, prop* 1969-83 by Richard Serra. The Gallery also made a major acquisition in honour of the late Margaret Olley *Nasturtiums* (c1912) by Emmanuel Phillips Fox. The acquisition of *Cakravala, the Buddhist World System* 1600s a representation of the Buddhist view of the world as expressed in Buddhists texts was a significant addition to the Gallery's Tibetan and Buddhist collection.

Other major collection acquisitions during the year included *The memory of nature* 2012 by Janet Laurence, *Seven sisters* 2010 by Tjampawa Katie Kawiny and *Deviation work* c1913 by JJ Hilder.

NEW MEDIA

Making art universally accessible and transforming how it is viewed was key to the launch of the iPad app *Contemporary: Art Gallery of New South Wales*. The app allows users to zoom into images to see fine details, discover artist's stories, listen to interviews with Gallery curators and hear explanations for art terms. The app is free and will be continuously updated.

In April the Gallery was one of six galleries in Australia to join the international Google Art Project. This unique collaboration with some of the world's best known art institutions enables art works to be viewed in extraordinary detail from anywhere in the world. The Gallery launched 415 key works covering all aspects of our collection with more than 250 of the works accessible via the 3D museum-view walkthrough.

STAFF

I would like to thank all staff for the warm welcome extended to me as well as for their dedicated work during this year of change. I also thank Anne Flanagan for so ably overseeing the Gallery as interim director during the transition between Edmund Capon's retirement and my appointment. I greatly look forward to working with Anne and the rest of the Gallery's executive team.

The retirement of Terence Maloon, curator of special exhibitions, marked another major transition for the Gallery. Terence's tenure extended over 25 years and he was responsible for some of the Gallery's most distinguished and original exhibitions including *Michelangelo to Matisse: Drawing the figure, Classic Cézanne and Pissarro*.

This year was also marked by great sadness with the loss of two long standing colleagues to cancer. Jackie Bullions worked in corporate services for over 30 years and Adam Dunn worked in IT for over 10 years. Jackie and Adam were held in high esteem by all their colleagues and both made a significant contribution to the Gallery. They are greatly missed.

BUDGET

The Gallery must continue to rely heavily on revenue from commercial activity and corporate sponsorship to fund its total expenditure, including its exhibition program and art acquisitions. I am working with the executive team to establish a clear path forward in this challenging financial environment.

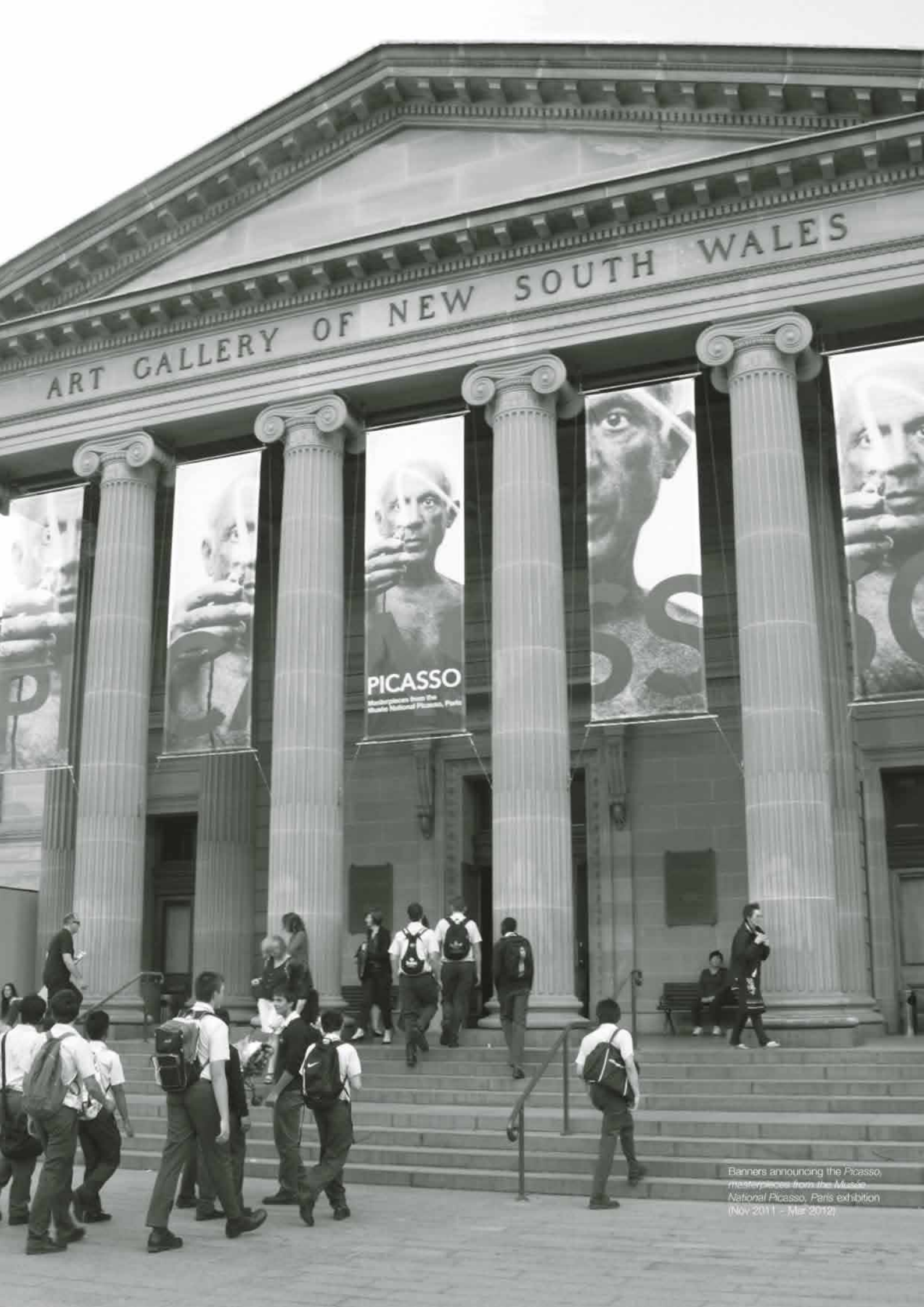
PLANS 2012/13

After 141 years the Gallery has fully exploited its present site. In the coming year I will be working closely with the Board to develop a master plan to guide future development. In this way the Gallery will be able to continue as an integral part of Sydney's cultural landscape with a deepening global presence as it continues to enhance Sydney's reputation as an international cultural capital.



Michael Brand
Director

18 August 2012



ART GALLERY OF NEW SOUTH WALES

PICASSO
Masterpieces from the
Musée National Picasso, Paris

Banners announcing the *Picasso, masterpieces from the Musée National Picasso, Paris* exhibition (Nov 2011 - Mar 2012)



01

ACCESS



Exhibitions and audience programs	17
Future exhibitions	25
Publishing	26

ACCESS

to continue to improve access
to our collection, resources and
expertise through exhibitions,
publishing, programs, new
technologies and partnerships

*(previous) Kamiseka Sekka: dawn of modern
Japanese design exhibition (Jun-Aug 2012)*

EXHIBITIONS AND AUDIENCE PROGRAMS



Access was provided to the Gallery's collection and to significant artworks from around the world through our permanent displays and our 2011–12 major exhibitions program, which was supported by a range of public programs and events.

The exhibition program was predominantly free to the public, with admission fees charged for five shows.

The Gallery continued to engage with regional audiences through touring exhibitions. The 2011 Archibald Prize toured to seven regional venues and *The mad square: modernity in German art 1910–37* toured to the National Gallery of Victoria. More information about exhibitions can be found on p77.

INTERNATIONAL ART

THE MAD SQUARE: MODERNITY IN GERMAN ART 1910–37
6 August – 6 November 2011

The mad square: modernity in German art 1910–37 was a major international loan exhibition organised by Dr Jacqueline Strecker. Featuring the work of Germany's leading generation of interwar artists, including Otto Dix, George Grosz, Max Beckmann and Käthe Kollwitz, the exhibition

focused on the broad visual culture of the Weimar Republic, highlighting the intense creativity and freedom that characterised the avant-garde movements flourishing in Germany at the time.

Works from across all media were showcased, including painting, sculpture, works on paper, photography, posters, film and decorative arts. More than 200 works were borrowed from 44 institutions and private collections in Australia, Europe, the United Kingdom and United States.

The mad square was the most comprehensive exhibition of German modernism ever held in Australia and the first in-depth survey of Weimar-era art to be conceived and organised by an Australian institution using local expertise and knowledge. The exhibition brought many iconic works to Australia for the first time, introducing audiences to this fascinating chapter in modern European art.

The rich cultural milieu of Weimar Germany was further explored in the accompanying public programs. The exhibition's opening weekend symposium featured art historians and curators from Germany, including Sean Rainbird (director, Staatsgalerie Stuttgart), Carla Schulz-Hoffmann (chief curator, Pinakothek der Moderne, Munich) and Uwe Fleckner (University of Hamburg), alongside Jacqueline Strecker and film historian Adrian Martin (Monash University). Sean Rainbird and Carla

Schulz-Hoffmann also participated in a forum addressing the challenges of mounting international loan exhibitions.

Talks and lectures addressed other aspects of Weimar visual culture, including decorative arts and design, film, photography and painting. The series of Weimar-era films was particularly popular, attracting more than 9500 people. The 1927 silent film *Berlin: symphony of a great city* was also screened, accompanied by a live jazz score commissioned from the celebrated Australian composer and pianist Stu Hunter.

Art After Hours provided an opportunity to link performances to the exhibition, particularly jazz and cabaret, as well as celebrity speakers including Paul Capsis, Paul Grabowsky, David Stratton, Robyn Archer and Frank Strobel. In total, the public programs associated with this exhibition engaged more than 17,400 visitors.

(above) Gallery cafe promoting *The mad square: modernity in German art 1910–37* exhibition (Aug–Nov 2011)

PICASSO: MASTERPIECES FROM THE MUSÉE NATIONAL PICASSO, PARIS

12 November 2011 – 25 March 2012

Picasso: masterpieces from the Musée National Picasso, Paris was the most ambitious exhibition ever undertaken by the Gallery and its most well attended, attracting more than 366,000 visitors. Part of the Sydney International Art Series, this critically acclaimed exhibition was drawn from the collection of the Musée National Picasso in Paris and jointly organised by the Gallery, the Musée and Art Exhibitions Australia (AEA). It was conceived, curated and mounted by Anne Baldassari, general commissioner and president of the Musée National Picasso and one of the world's leading experts on his work.

The exhibition offered a rare perspective on the life and work of this iconic artist. The works on show were those that Picasso kept to shape his own legacy – a personal collection that was given to the French state by Picasso's family after his death in 1973. Works from every period of his long career were included and almost every medium to which he turned his hand.

A diverse range of public programs supporting the exhibition engaged 54,949 visitors. A series of talks by local artists, including Mike Parr, Aida Tomescu and Justene Williams, on Picasso's continuing relevance and influence attracted more than 700 people, including many repeat visitors. Several lectures (including an introductory lecture in Spanish) by visiting scholars such as Frank Heckes and Judith Keene focused on specific aspects of Picasso's career.

The Gallery hosted a major symposium, *Picasso at large: 100 years of pre-eminence*, in conjunction with the Power Institute for Art and Visual Culture at the University of Sydney. Antony Penrose, the son of the artist and writer Roland Penrose, a friend and confidant of Picasso's, also gave a special talk at the Gallery. Other talks featured the Spanish-Australian choreographer Rafael Bonachela, the artists Sam Leach and Ben Quilty, and the actor and director John Bell.

A guided tour of the Gallery's collection, *Picasso's path*, was developed to trace Picasso's inspirations and influence through works by Eugène Delacroix, Paul Cézanne, Jeff Koons and Robert Klippel.

For the first time, free downloadable podcasts were trialled as an alternative to audio tours. The Gallery upgraded its wireless internet service so visitors could



access the podcasts freely in the Gallery building with a total of 3817 podcasts downloaded.

Three late-night openings were held for *Picasso*, including *Sydney Festival first night* and *Picasso till midnight* (staged twice). *Sydney Festival first night*, held on 7 January, celebrated the opening night of the 2012 Sydney Festival. Performances and talks focused on the exhibition and included a hugely popular drop-in collage workshop, a performance by pan-European band Monsieur Camembert and Picasso-related film screenings. The evening attracted 5670 people, including a large proportion of first-time visitors. *Picasso till midnight*, held on 17 and 24 March, featured short talks on the artist, a lecture by the artist Wendy Sharpe, character tours for children and *Picasso's path* tours for adults. Over the two nights 7285 visitors engaged with this program.

18TH BIENNALE OF SYDNEY: ALL OUR RELATIONS

27 June – 16 September 2012

In 2012 the Gallery was again a major venue for the 18th Biennale of Sydney, which presented works by more than 100 artists from Australia, New Zealand, the AsiaPacific, the Americas, Europe, South Africa and the Middle East at a selection of venues across Sydney, including the Gallery, the Museum of Contemporary Art, Pier 2/3 and Cockatoo Island.

The exhibition at the Gallery, subtitled *In finite blue planet*, presented a new consciousness of the finite (rather than infinite) nature of our planet and its resources. It offered an alternative perspective on our globalised world, confronting the challenges of environmental damage, war, displacement and migration.

The opening week program, attended by artists, curators, scholars and other visitors from around the world, was both rich and popular. More than 1050 visitors participated in artist and celebrity talks, ArtBar performances and the Biennale of Sydney symposium, which was held at the Gallery. New program initiatives, including Art Walk Talks and Sydney Students Speak were launched with the exhibition and will be reported on in the next financial year.

AUSTRALIAN ART

DAVID ASPDEN: THE COLOUR OF MUSIC AND PLACE

28 July – 4 September 2011

This exhibition was the first in-depth exploration of the work of the Australian artist David Aspden (1935–2005), for whom colour, music and landscape were sustaining inspirations. Initially coming to prominence in the 1960s as a young gun of the local avant-garde, Aspden went on to become one of Sydney's leading painters.



(opposite) installation of the *Picasso, masterpieces* from the *Musée National Picasso, Paris* exhibition
(above) *18th Biennale of Sydney: all our relations* exhibition featuring *Postcommodity Do you remember When?* 2009–12 (Jun–Sep 2012)



Accompanied by a fully illustrated book, the exhibition focused exclusively on the Gallery's extensive collection of Aspden's work, with particular emphasis on his vibrant acrylic paintings on paper, which were shown alongside a selection of key paintings.

Four floor talks explored a range of issues related to Aspden's practice, from his artistic and musical influences to the challenges of conserving his works on paper. A special musical tribute was arranged by two of Aspden's collaborators, Geoff Macklin and Danny Ma, enabling the audience to connect the musical forms that inspired him with the characteristic lyricism of his painting.

DOBELL PRIZE FOR DRAWING 2011

2 December 2011 – 5 February 2012

The Dobell Prize is Australia's most respected prize for drawing and one of the Gallery's highly anticipated annual events. A record number of 734 entries were received this year, with 49 works selected for the exhibition. Anne Judell was awarded the prize for her pastel triptych *Breath*.

20TH CENTURY AUSTRALIAN COLLECTION

17 September 2011 – 12 February 2012

This exhibition of works from the Gallery's collection highlighted key artists and themes in Australian art from the early 20th century through to the 1970s. Works by Grace Cossington Smith, Margaret Preston, William Dobell, Russell Drysdale and Arthur Boyd were featured, as well as recent major acquisitions, including Ian Fairweather's *Last supper* 1958 and

Sidney Nolan's *First-class marksman* 1946. Also on show was a selection of pop art and hard-edge abstract paintings from the 1960s, which have seldom been exhibited before.

ARTEXPRESS 2012

22 February – 22 April 2012

This was the 29th ARTEXPRESS exhibition at the Gallery and attracted 110,000 visitors. An annual exhibition, ARTEXPRESS brings together an outstanding selection of works by school students in metropolitan and regional NSW and is one of the most popular shows at the Gallery. Drawn from works submitted for the NSW Higher School Certificate visual arts examination, the exhibition presents the independent voice of young people to a large and diverse audience. ARTEXPRESS is a joint project of the NSW Department of Education and Communities and the Board of Studies NSW.

This year 46 artworks selected from over 9700 entries were exhibited with over 20,617 students and teachers attending. For the first time, volunteer children's guides offered tours that attracted more than 1900 primary school students. In total, the exhibition had more than 110,800 visitors.

The Inside ARTEXPRESS website was integrated into the Gallery's main website, which allowed for more accessibility, including on mobile devices. The newly integrated website attracted an average of nearly 2000 views per day.

The Gallery featured in *The inside story of ARTEXPRESS*, a three-part documentary produced by Television Sydney (TVS). Hosted by artist Ben Quilty (a former ARTEXPRESS entrant), the

documentary explores the ARTEXPRESS phenomenon and the Gallery's ongoing relationship with the exhibition.

ARCHIBALD, WYNNE AND SULMAN PRIZES 2012

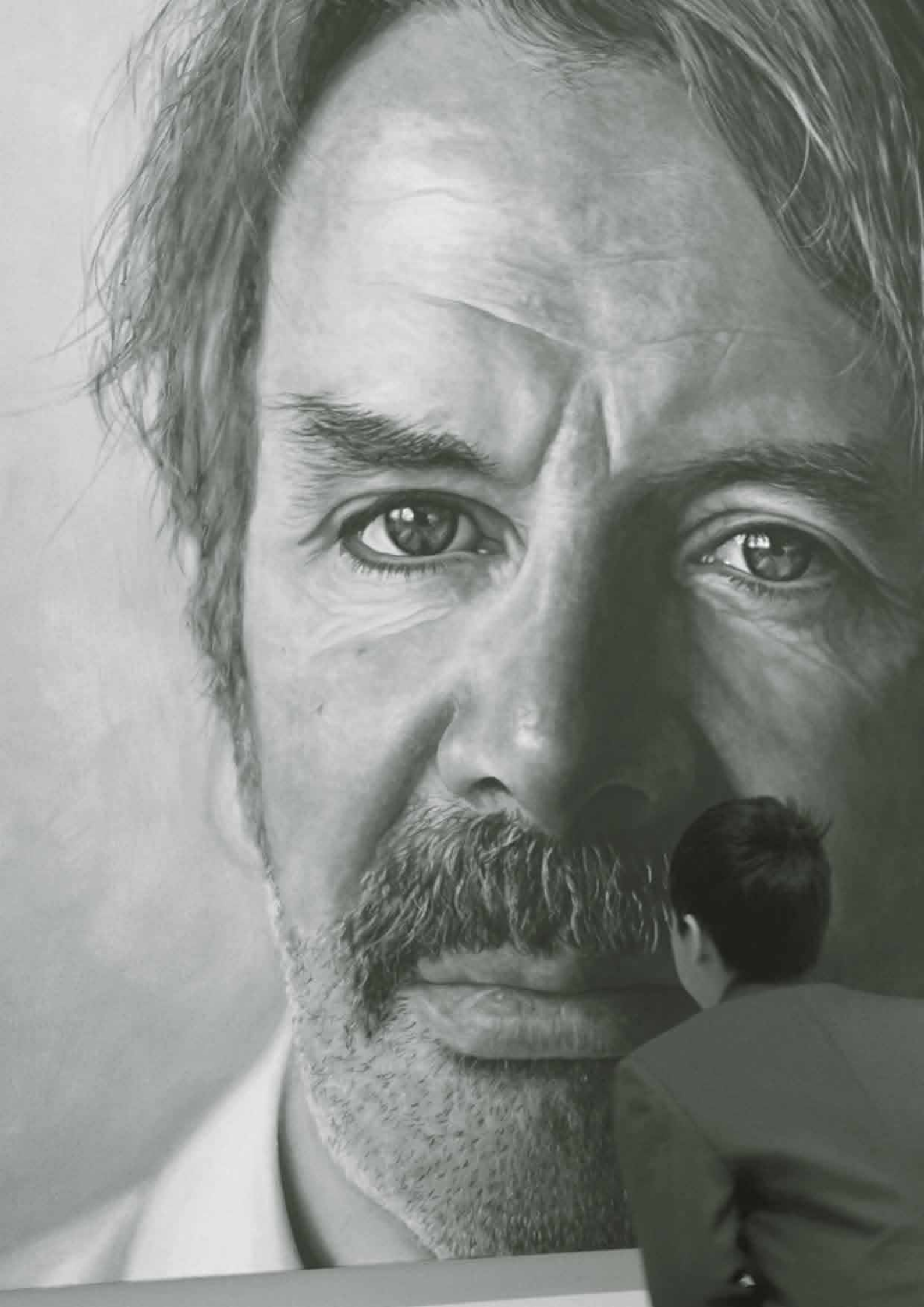
31 March – 3 June 2012

This year's Archibald Prize was the 91st at the Gallery and attracted 839 entries. There were 783 entries for the Wynne and 654 for the Sulman. The Archibald and Wynne prizes were judged by the Gallery's Board of Trustees and the Sulman Prize by artist Susan Norrie.

Tim Storrier won the Archibald for his self-portrait *The histrionic wayfarer (after Bosch)*. Imants Tillers won the Wynne for *Waterfall (after Williams)* and Nigel Milsom the Sulman with his work *Judo house pt 4 (golden mud)*. Susan J White won this year's Watercolour Prize (part of the Wynne Prize) for *Salamander Bay*.

Art After Hours celebrity talks continued to provide visitors with the opportunity to engage with Archibald Prize artists and their subjects. The 2012 season featured Tim Storrier, Luke Cornish and Father Bob Maguire, Kate Tucker and Missy Higgins, Michael Peck, Jodi Daley, Jenny Sages and Catherine Hunter. In keeping with the portraiture theme, *Figures of fame*, a series of short talks on iconic portraits in the Gallery's collection, was also developed.

(above) Open Weekend 2012 talk in the new Australian galleries
(opposite) Angus McDonald's *Tim Maguire* 2012 (detail) in the Archibald prize exhibition





A cross-disciplinary symposium, *The art and science of face perception*, was held at the Gallery in partnership with the University of New South Wales. Featuring international experimental psychologists, the program attracted 250 people. A lecture series by invited academics on the history of the Archibald, Wynne and Sulman prizes also proved popular.

AUSTRALIAN SYMBOLISM: THE ART OF DREAMS

12 May – 29 July 2012

Australian Symbolism: the art of dreams was the first major exhibition to explore the influence of the Symbolist movement on Australian art at the turn of the 19th century. It featured 70 paintings, sculptures, photographs and decorative-art objects that demonstrate the diversity of Australian artistic responses to Symbolist themes and ideas. Works by some of the era's most well known artists were included, such as Charles Conder, Arthur Streeton, Tom Roberts, Rupert Bunny, Sydney Long, Bertram Mackennal and George Lambert.

A series of three lectures by the exhibition curator Denise Mimocchi, Mary Eagle and Juliette Peers gave deeper insight into the works on display, while an introductory talk, *What is Symbolism?*, outlined the background to European Symbolism. Other talks featured psychiatrist Russell Meares and a performance by flautist Jane Rutter.

(above) *Kamisaka Sekka: dawn of modern Japanese design* exhibition (Jun–Aug 2012)
(opposite) *What's in a face? Aspects of portrait photography* exhibition (Sep 2011 – Feb 2012)

AUSTRALIAN ART: INDIGENOUS

HOME

27 June – 2 December 2012

The idea of home is explored in this exhibition through works by Aboriginal artists who belong to nations and language groups that fall within the area that is today defined as NSW. All of these groups have felt the full force of colonisation, which will forever inform their notions of home.

The works offer diverse interpretations of home, ranging from childhood memories to personal insights into living conditions and land rights. Drawn mostly from the Gallery's collection, the exhibition provides commentary on life in NSW for Aboriginal people, an alternative history that is specific to this place.

ASIAN ART

ONE HUNDRED FLOWERS

1 September 2011 – 15 January 2012

This exhibition showcased a selection of works that have been added to the Gallery's Asian collection over the last five years. Covering many centuries, the works represented high points of artistic expression across countries and cultures as diverse and distant as Tibet and Indonesia.

A 13th-century Nepalese gilt bronze of Padmapani or The Luminous Lord of Infinite Compassion was displayed alongside miniature paintings from India, Japanese folding screens, Chinese ceramics and calligraphy, and textiles from across Asia.

DRAGON

18 January – 6 May 2012

This exhibition featured artworks with dragon motifs in celebration of 2012 as the Year of the Dragon in the Chinese zodiac. Encompassing bronzes, porcelains, textiles, paintings and calligraphy, the exhibition examined the diverse meanings and manifestations of the dragon motif in Chinese art, ritual and politics, while pieces from Japan and Chinese export ware demonstrated how the dragon has been adopted by cultures outside China.

A weekend program on 28 and 29 January welcomed 2012 as the Year of the Dragon and was an associated event of the City of Sydney Chinese New Year Festival. The abbess and venerables from Nan Tien Temple in Wollongong ushered in the New Year with a Buddhist blessing that was followed by performances including a lion dance, a visit by the God of Fortune and seasonal drums by the Buddha's Light International Association (Sydney) Young Adult Division. Four sessions of Chinese zodiac stories by storyteller Kiran Shah attracted a large audience of more than 350 people.

A lecture by Jocelyn Chey on humour in Chinese life and letters was co-presented with the China Studies Centre at the University of Sydney and was followed by the launch of Chey's book on the same subject by China expert Stephen Fitzgerald. The VisAsia Hingyiu Mok Mandarin-language lecture, 'Christian art on the Silk Road', was delivered by Gu Weimin, a professor at Shanghai Normal University and Milton Wan, adjunct professor at the Chinese University of Hong Kong. The Gallery's signature



Chinese New Year *Auspicious symbols* tour of the Gallery in Mandarin, Cantonese and English attracted more than 100 visitors.

The Chinese New Year weekend programs were attended by 1400 visitors and the full events program was translated into Chinese.

MOTHER INDIA: VIDEO PLAYS BY NALINI MALANI

11 February – 20 May 2012

Nalini Malani is an influential Indian artist whose multimedia works focus on such issues as identity, gender, migration and political violence. A major work, *Mother India: transactions in the construction of pain* 2005, together with the artist's earlier videos, was recently acquired by the Gallery and was presented as an introduction to her work and concerns. The works complement two suites of drawings by Malani in the Gallery's collection: *The Degas suite* 1992 and *Lohar chawl* 1991.

The installation was accompanied by a talk by advocate and researcher Senthoran Raj, presented in collaboration with the White Ribbon Foundation, and an Indian music performance by Amit Diwadkar in the ArtBar.

KAMISAKA SEKKA: DAWN OF MODERN JAPANESE DESIGN

22 June – 26 August 2012

Kamisaka Sekka (1866–1942) was one of Japan's leading artists, designers and art instructors. His bold, visually dynamic designs and innovative approach to production made him one of the great visionaries of modern Japanese art and design. This exhibition explored the Rinpa

tradition, with works by early masters displayed alongside Sekka's innovative interpretations. The enduring appeal of both Sekka and the Rinpa style was revealed through a display of contemporary Japanese art, fashion and craft, including works by artist Ai Yamaguchi and fashion designer Akira Isogawa.

The Hosomi Museum in Kyoto, which has one of Japan's most extensive collections of Sekka's and Rinpa art, was a major lender to the exhibition. Other loans came from private collections of the descendants of Sekka and other craft artists with whom he collaborated. More than 100 paintings, ceramics, textiles, woodblock prints and drawings were shown; the first time that such a comprehensive display of Sekka's work has been shown in Australia.

An international symposium, *Rinpa style: Japanese art and design*, was held at the Gallery and was supported by the Toshiba International Foundation and the Department of Japanese Studies at the University of Sydney. Gakushuin University emeritus professor Tadashi Kobayashi, University of Hawaii associate professor John Szostak and Hosomi Museum director Yoshiyuki Hosomi presented lectures, while the artist Taro Yamamoto gave a demonstration of Noh theatre. University of Sydney academics Michael Lewis and Elise Tipton provided historical background to Sekka's life and times.

PHOTOGRAPHY

WHAT'S IN A FACE? ASPECTS OF PORTRAIT PHOTOGRAPHY

24 September 2011 – 5 February 2012

What's in a face? Aspects of portrait photography was an exhibition of 45 photographs from the Gallery's collection ranging from late 19th-century studio portraiture to contemporary practices.

Five exhibition talks by curators, a conservator, an art historian and photographer were offered as part of the Art After Hours program, as well as musical performances and a celebrity talk by Tara Moss. More than 355 visitors participated in the public programs associated with this exhibition.

MAKING SENSE: CONTEMPORARY LA PHOTO ARTISTS

11 February – 13 May 2012

Since 2007 the Gallery has been developing a collection of contemporary photography from southern California, an initiative funded by the benefactors Geoff and Vicki Ainsworth. *Making sense: contemporary LA photo artists* presented 13 photographs from the collection for the first time.

A significant film program, *Postcards from LA*, formed the core of the public program and was accompanied by three floor talks. The exhibition also coincided with the yearly photography symposium, *Borderlands: photography and cultural contest*, which was held at the Gallery on 31 March and addressed the role of photography in constructing and transgressing social, cultural and temporal boundaries. More than 4000 people attended a public program associated with this exhibition.



**JACKY REDGATE:
THE LOGIC OF VISION**

2 June – 9 September 2012

This exhibition brought together the Gallery's collection of work by Jacky Redgate. With an emphasis on the artist's photographic practice, 15 works surveyed her creative trajectory from the 1980s until now.

Jacky Redgate gave a public talk providing an insight into her work and practice. There was also a curator's talk in the exhibition and a lecture by Michael Desmond, deputy director of the National Portrait Gallery in Canberra, who has previously organised an exhibition and published a monograph on Redgate's work.

**AGNSW CONTEMPORARY
PROJECTS**

**KATHY TEMIN MY MONUMENT:
BLACK GARDEN**

1 September – 20 November 2011

Australian artist Kathy Temin created her most ambitious work to date for the AGNSW Contemporary Projects series. Enormous in scale, *My monument: black garden* was made specifically in relation to the architecture of the Gallery's Contemporary project space on lower level 2 and draws on a range of influences, from the cultural displacement of Temin's family to popular culture and art history.

MS&MR XEROX MISSIVE 1977/2011

8 December 2011 – 5 February 2012

Blending reality and fiction, this video installation fabricated an implausible and uncanny exchange between the late infamous science-fiction author Philip K Dick and his one-time muse and fifth wife Tessa.

The work by collaborative duo Ms&Mr uses fragments of sound and footage appropriated from a speech Dick made in 1977 and a subsequent interview, which have been manipulated and combined with extracts from a recent interview with Tessa conducted by the artists at her home in California.

The Gallery held a special screening of two rare science-fiction prints, *La Jetée* (1962) and *Primer* (2004), both of which influenced Ms&Mr who spoke with Andrew Frost about their practice following the screening.

**EUGENIA RASKOPOULOS:
FOOTNOTES**

23 February – 13 May 2012

Eugenia Raskopoulos uses the performing body to reflect on cultural practices that relate to everyday life, from the translation of words and their meaning across cultures to aspects of sexuality and the erotic.

In the video installation *footnotes* the artist turns to materials that relate more directly to ideas of sexuality and gender – from lipstick to liquids of more ambiguous origin. Using her own limbs as instruments or surfaces for inscription, Raskopoulos performs a series of actions that accumulate letters into words, written in both English and Greek.

**SIMONE MANGOS: DAMAGED
– THALIDOMIDE VICTIMS
IN MEDICAL DOCUMENTS**

2 June – 5 August 2012

DAMAGED – thalidomide victims in medical documents was an exhibition of new work by Simone Mangos focusing on the representation and perception of deformity, with specific reference to the tragedy surrounding the pharmaceutical drug thalidomide. The exhibition comprised a series of oil paintings based on medical photographs and documents.

EUGÈNE ATGET: OLD PARIS

24 August – 4 November 2012

The first comprehensive exhibition in Australia of the work of Eugène Atget (1857–1927) showcases more than 200 photographs, most drawn from the collection of the Musée Carnavalet in Paris. The Gallery is the only Australian venue for this exhibition.

Atget was considered a commercial photographer and sold what he called 'documents for artists', including photographs of landscapes, close-up shots, genre scenes and other details that painters could use as reference. When he turned his attention to photographing the streets of Paris, leading institutions such as Musée Carnavalet and the Bibliothèque Nationale became his principal clients.

Atget's wooden bellows camera, tripod, glass plates and printing techniques may link him to 19th-century photography but his vision was an astonishingly modern one and his work inspired artists and photographers such as Brassai, the Surrealists, Walker Evans, and Bernd and Hilla Becher.

FRANCIS BACON: FIVE DECADES

17 November 2012 – 24 February 2013

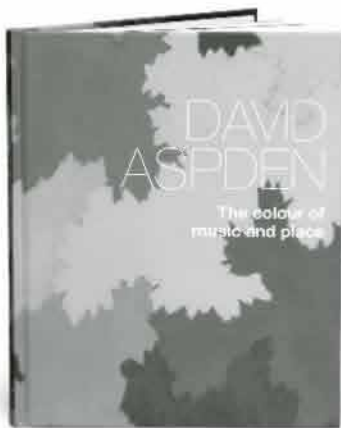
Organised by the Gallery, this exhibition has been four years in the making and will be the first major exhibition in Australia to survey Francis Bacon's life and work. More than 50 paintings, along with archival material from his studio, films and photographs, will cover every decade of the career of this master of post-war British art – from his pensive and shocking works of the 1940s to his large, visceral and exuberantly coloured paintings of the 1970s and 1980s.

Works have been drawn from private collections and Australian and international institutions, including the Museum of Modern Art and Metropolitan Museum of Art in New York, the Tate Britain in London, the Centre Pompidou in Paris, and the Francis Bacon Estate.

An illustrated book and an extensive program of events, education programs and resources will accompany the exhibition.

(opposite) Kathy Temin *My monument: black garden* 2010–2011 installation (Sep–Nov 2011)

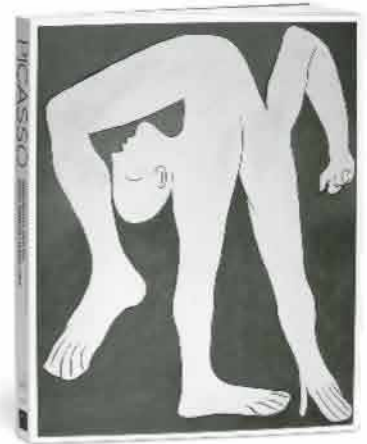
PUBLISHING



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Six new book titles were published or co-published in 2011–12 in conjunction with major exhibitions at the Gallery.

David Aspden: the colour of music and place and *Australian Symbolism: the art of dreams* were important additions to scholarship on Australian art and artists. *The mad square: modernity in German art 1910–37* brought this extraordinary period of art to a broad audience and attracted large orders from the Gallery's overseas trade distribution partners, especially in the United States.

Picasso: masterpieces from the Musée National Picasso, Paris, sold more than 18,700 copies, one of the highest sales figures achieved at the Gallery, and *Kamisaka Sekka: dawn of modern Japanese design* is proving popular in the Gallery and beyond.

New titles in production include *Francis Bacon: five decades* (November 2012) and *We used to talk about love: Balnaves contemporary/photomedia* (January 2013), as well as revised editions of *The Dobell Prize for Drawing: twenty years 1993–2012* (December 2012), *Tradition today: Indigenous art in Australia* (January 2013) and the 5th edition of the ever popular *Let's face it: the history of the Archibald Prize* (February 2013).

PUBLISHED TITLES

1. *David Aspden: the colour of music and place*
July 2011, hc, 96 pp, over 85 images

Written by Gallery curator Anne Ryan, with Helen Campbell, this publication presents highlights from the Gallery's significant collection of David Aspden's work, in particular his works on paper. The book reveals Aspden's wondrous use of colour in paintings, drawings, collages and prints, primarily in the style of lyrical abstraction and inspired by music, landscape and nature.

2. *The mad square: modernity in German art 1910–37*
August 2011, flexi & hc with dustjacket, 324 pp, over 230 images

Edited by Dr Jacqueline Strecker and published in conjunction with the Gallery's groundbreaking exhibition, this publication includes essays by international scholars – Brigid Doherty, Matthias Eberle, Maggie Finch, Petra Kayser, Uwe Fleckner, Karen Koehler, Jill Lloyd and Jacqueline Strecker – and over 200 works by leading artists of the period, including Max Beckmann, Otto Dix, George Grosz, John Heartfield, Hannah Höch, Karl Hubbuch, Ernst Ludwig Kirchner, Käthe Kollwitz, László Moholy-Nagy, August Sander, Christian Schad, Rudolf Schlichter and Kurt Schwitters.

The hardbound edition of the book was distributed in the United States by Prestel and the flexi edition by Thames & Hudson in Australia and other territories.

3. *Picasso: masterpieces from the Musée National Picasso, Paris*
October 2011, pb, 296 pp, over 190 illustrations

Co-published with the Musée National Picasso and Art Exhibitions Australia through Flammarion, Paris, this book was edited and written by exhibition curator and chair of the Musée National Picasso, Anne Baldassari, and other curators.

4. *Archibald 2012*
April 2012, pb, 64 pp, 42 images

The eighth in the series featuring the year's Archibald finalists.

5. *Australian Symbolism: the art of dreams*
May 2012, hc, 160 pp, over 100 images

Written by Denise Mimmocchi and covering painting, sculpture, photography and the decorative arts, this is the first book on Australian Symbolism and provides a fresh context for the work of some of the most well-known Australian artists of the late 19th and early 20th centuries, including Rupert Bunny, Charles Conder, Bernard Hall, George Lambert, Sydney Long, Tom Roberts and Arthur Streeton.

Distributed in Australia and other territories by Thames & Hudson, the publication has been well received both locally and in the United Kingdom.



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6. *Kamisaka Sekka: dawn of modern Japanese design*

June 2012, pb & hc with dustjacket, 240 pp, over 360 images

Edited by Khanh Trinh with essays by John Szostak, Khanh Trinh and Richard L Wilson, this beautiful book brings to light one of the most important Japanese designers of the early 20th century.

The hardbound edition of the book was distributed in the United States by Prestel and the flexi edition by Thames & Hudson in Australia and other territories.

GIVEAWAY PUBLICATIONS

There were four titles in the AGNSW Contemporary Projects series: *Kathy Temin. My monument: black garden* (August 2011), *Ms&Mr: XEROX MISSIVE 1977/2011* (November 2011), *Eugenia Raskopoulos: footnotes* (February 2012) and *Simone Mangos. Damaged – thalidomide victims in medical documents* (May 2012).

My Australian art activity book, designed by Jo Hein and written by Victoria Collings, was published to coincide with the relaunch of the Australian galleries in May 2012.

Room brochures were produced for the following exhibitions: *The mad square: modernity in German art 1910–37*; *Picasso: masterpieces from the Musée National Picasso, Paris*; *Australian Symbolism: the art of dreams*; and *Kamisaka Sekka: dawn of modern Japanese design*.



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OTHER MEDIA

The Gallery's free iPad app *Contemporary: Art Gallery of New South Wales* was released on the iTunes store in September 2011. A new app on the Australian collection, *Australian: Art Gallery of New South Wales*, featuring text, images, audio and video is now in use in the Australian galleries. This free app is now available on the iTunes store. Both were produced by the Gallery in association with the digital agency The Nest.

EDUCATION RESOURCES

A range of resources aimed at children and the education sector, but also available to our general audience, and including education kits, collection notes and children's trails, was published in print and available online in association with exhibitions or on particular aspects of the collection. See www.artgallery.nsw.gov.au/education/education-materials/

RECOGNITION

Gallery projects won or were commended for several awards in 2011–12.

Art Association of Australia & New Zealand Book/Catalogue Prize 2011: *Paths to abstraction 1816–1917* (winner) and *The First Emperor: China's entombed warriors* (commended) in the Melbourne University Prize for Best Large Catalogue category.

Museums Australia Publications Design Awards (MAPDA) 2011: *Wilderness: Balnaves contemporary painting* (winner) and *Alfred Stieglitz: the Lake George years* (highly commended) in the Exhibition



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Catalogue (major) category; and *The First Emperor: China's entombed warriors* (highly commended) in the Exhibition Branding category.

Australian Publishers Association Book Design Awards 2012: *John Kaldor Family Collection: Art Gallery of New South Wales* (highly commended) in the Best Designed Specialist Illustrated Book category.

IES Awards Lighting Design: *New contemporary galleries featuring the John Kaldor Family Collection* (award of excellence) and *The First Emperor: China's entombed warriors* (commendation).

Australasian Reporting Award: *The Art Gallery of New South Wales Annual Report 2010–11* (gold).

02

ENGAGING



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ENGAGING

to continue to find new and
better ways of engaging
audiences with the visual arts

(previous) Visitors to the Prints and drawings study
room during Open Weekend 2012

COMMUNITY

In 2011–12 public and education programs attracted more than 296,000 visitors to the Gallery. The ongoing success of the Open Weekend program continued with the relaunch of the Australian galleries in May 2012.

AUDIENCES BY PROGRAM

PUBLIC or EDUCATION PROGRAM	visitors engaged
Art After Hours	48,827
Exhibition and collection talks	787
Lectures, forums and symposia	3573
Film	38,348
Family	32,776
Open Weekend (Australian Galleries) 2 days	9816
Access	1635
Guided tours for adults	46,876
Community Ambassadors: language tours	1533
Courses	2122
Primary schools (K–6)	43,104
Secondary schools (7–12)	58,244
Tertiary (universities and TAFE)	6945
Brett Whiteley Studio (education programs)	2202
TOTAL	296,788



OPEN WEEKEND

The Open Weekend in May 2012 celebrating the refurbishment and rehang of the Australian galleries attracted more than 9800 visitors. This event was the fourth in a series of festival-style Open Weekends initiated by the Gallery in 2009. Over the weekend, 66 events were held, including a film program and a series of talks by Australian artists, curators, historians and writers. A musical program featured performances by the flautist Jane Rutter, singer Wes Carr and the folk groups Warren Fahey and the Larrikins and The Rescue Ships.

The children's program included mime performances, interactive storytelling and a guided tour by the Gallery character Gert by Sea. New scripts for these performances were commissioned to reflect the rehang and the new gallery spaces. In addition, a new children's activity booklet (given free to families participating in children's programs on the Open Weekend) was produced to inspire children to create their own art based on their experience at the Gallery.

FAMILY AND CHILDREN'S PROGRAMS

Visitation for holiday programs increased by 25% this year. Activities associated with *Picasso: masterpieces from the Musée National Picasso, Paris*, the Archibald, Wynne and Sulman prizes and the Open Weekend were particularly popular, as was Gallery Kids, all of which attracted more than 32,776 participants.

Spanish music, dance and guitar was the theme for a January 2012 program held in conjunction with the *Picasso* exhibition. My Sauce Good performed a series of musical shows that encouraged children to draw pictures inspired by their songs; the Australian Institute of Music (AIM) presented recitals of Spanish guitar and flute music; and the Diana Reyes School of Flamenco gave lively performances of flamenco, live music and vocals in the Gallery's entrance court, drawing large crowds of both adults and children.

A children's trail was produced for *Picasso* with a print run of 70,000, with all copies taken by the exhibition's close. The Chinese collection children's trail was reprinted with support from VisAsia, and

in conjunction with Chinese New Year programs, and continued to be popular.

Storytelling and Chinese dragon activities were held to celebrate Chinese New Year and in May 2012 the Gallery commissioned special performances by The Etcetera Duo for the Open Weekend.

New performances were also commissioned for the temporary exhibition program, including painting demonstrations and storytelling by Kamilaroi artist and author Elaine Russell; an interactive performance by Alex Norman, *'Untitled'* by *Ms Kandinsky*, for the new contemporary galleries; a magic show by The Etcetera Duo, *New, next, now*, based on contemporary art; an interactive, improvised storytelling tour of the new contemporary galleries by Open Stage Productions; and multicultural storytelling and music by Bronwyn Vaughan.

(above) The Etcetera Duo performing *New, next, now*



The Gallery's character tours of the permanent collection are popular and attracted large audiences in 2011–12 with many repeat visitors. Ngununy the cheeky fruit bat continued to be a part of the Open Gallery education program and performed every Friday during three of the school terms.

The Gallery's new character, Pertinos from the planet Boombiddy Vostock, conceived by Geoffrey McSkimming in 2011 for the new contemporary galleries, performed regularly this year, with script rewrites to complement new collection hangs and the *Picasso* exhibition. Gert by Sea was also re-worked and performed at the Open Weekend to huge audiences.

Two brochures were produced during the year, each with a print run of 12,000 and the Gallery Kids program was marketed through the Gallery's quarterly *Highlights* brochure and email newsletter *Artmail*, and on its website and Twitter feed.

The free pop-up developed in 2011 for the new contemporary galleries based on Sol LeWitt's *Wall drawing #1091 arcs, circles and bands (room)* 2003 was reprinted due to popular demand. A cubist construction pop up for the *Picasso* exhibition was designed, with more than 70,000 of them used by visitors.

A new children's activity booklet was launched as part of the Open Weekend, with a limited print run in order to undertake research and development with a view to publishing further booklets for retail in 2013.

For the first time, the Tours for Tots program for 3 to 5 year olds focused solely on contemporary art, which proved popular, as did the children's iPod audio tour.

CHILDREN'S IPOD TOURS AND AUDIO GUIDES

Audio tours designed to enhance the viewing experience of young visitors to the Gallery were made available in January 2012 free of charge and their popularity continues to grow.

Audio guides specially written for children and highlighting 12 works from the *Picasso* exhibition were available online and for download in the Gallery on iPods available at the information desk.

CONTEMPORARY GALLERIES PROGRAM

In 2011, following the successful launch of the new contemporary galleries featuring the John Kaldor Family Collection, along with the high demand for programs related

to contemporary art, the Gallery organised a lecture series, *The spirit of our age: art since the 1960s*.

For the inaugural rehang of the contemporary collection in June 2012, the Gallery hosted a series of programs, including three performances of David Chesworth's Richter/Meinhof-Opera, a forum on art and politics in conjunction with Chesworth's performances, and Art After Hours talks. Several one-off lectures relating to contemporary art and culture were also held.

FILM PROGRAM

The *New Hollywood film* series, which screened in conjunction with the opening of the new contemporary galleries in 2011, was one of the most popular presented at the Gallery this year. The series examined the generation of American filmmakers that emerged between the late 1960s and late 1970s and was a rare opportunity to see the selected films as their makers intended: on the big screen and in 35mm prints. Most sessions were at capacity and were very popular with the under-35 age group.

The *Weimar to Hollywood film* series, which screened in conjunction with the exhibition *The mad square: modernity in German art 1910–37*, highlighted the radical innovations and decisive impact of German filmmakers during the Weimar period and presented classic cinema from the 1920s onwards.

One of the highlights of this year's film program was the screening of Walther Ruttmann's film *Berlin: symphony of a great city* (1927) alongside a live jazz score by the celebrated Australian composer Stu Hunter. The event sold out on both nights and was voted among the 10 Best Live Acts of 2011 by the *Sydney Morning Herald* critic John Shand.

Special Saturday screenings of rare German experimental films of the 1920s were held, while the series *Picasso goes to the movies* featured groundbreaking films from a century of cinema.

In conjunction with the Sydney Film Festival, the Gallery hosted a retrospective of the work of the Italian film director Bernardo Bertolucci, with screenings of imported archival 35mm prints. All sessions were sold out. Film series were also presented in conjunction with the exhibitions *Making sense: contemporary LA photo artists* and the relaunch of the Australian galleries in May 2012.

ART AFTER HOURS

Art After Hours, designed to engage a broad audience through talks, film, performance and tours, attracted 48,827 participants in 2011–12, an increase of more than 10,000 on the previous year.

Speakers included politicians Senator the Hon Bob Carr and the Hon Malcolm Turnbull MP, arts figures Richard Gill, John Bell and Paul Capsis, Archibald Prize-winning artist Tim Storrier, chef Tony Bilson, film critic David Stratton, and co-director of the 18th Biennale of Sydney, Gerald McMaster. There were also performances by Robyn Archer, Monsieur Camembert and Darren Percival. The film program also continued to be extremely popular, as noted above.

Music in the ArtBar draws on the themes of the Gallery's major exhibitions. Performances this year included Amit Diwadkar (in association with the exhibition *Mother India: video plays by Nalini Malani*), The Rescue Ships (relaunch of the Australian galleries) and Gadjo Guitars (*Picasso*).

Art After Hours program

	Visitors
Celebrity talks	9930
Exhibition and collection talks	2506
Films	16,074
ArtBar	19,185
Art After Class	1132
TOTAL	48,827

NEW INITIATIVES

A new program, Art Gab, was developed this year and will be reported on in more detail in 2013. Art Gab provides an alternative to traditional Gallery talks by involving participants in an intimate discussion about one artwork in the collection. Led by public programs staff, each monthly discussion encourages participants to look closely at works and to bring their own ideas to the conversation. Art Gab is held on the first Wednesday of each month as part of the Art After Hours program.

(opposite top to bottom) Open Weekend 2012 video vox pops featuring Charles Meere's *Australian beach pattern* 1940; Flamenco performance as part of the *Picasso, masterpieces from the Musée National Picasso, Paris* exhibition

A new initiative, Sydney Students Speak, for which tertiary students studying art and art history are invited to audition and to present a public talk on an artwork at the Gallery, was piloted in conjunction with the Biennale of Sydney. Seven students were selected from more than 30 auditions and were given a day of professional training and mentorship before presenting their talks over seven weeks during Art After Hours. The students selected this year were from the National Art School, University of Sydney and College of Fine Arts, University of New South Wales.

IPAD APP, AUDIO AND VIDEOS

Following the 2011 launch of the iPad app *Contemporary: Art Gallery of New South Wales*, the Gallery released a second app, *Australian: Art Gallery of New South Wales*, focusing on Australian art and coinciding with the relaunch of the Australian galleries in May 2012. Highlighting works by 44 Australian artists in the Gallery's collection, the app features high-resolution images, curatorial texts and video and audio recordings.

Three iPads featuring the *Australian* app are now installed in the Art Lounge, a dedicated iPad space on the Gallery's ground level. In the coming months the app will be released for free download on Apple iTunes store.

New content was produced for the *Contemporary* collection app to coincide with the rehang of the contemporary galleries in June 2012. New works were added, along with videos, archival material, curator insights, texts and images. The app continues to have high download rates from the iTunes store. To date, these apps are unique among international art institutions as they are collection-based, free for download, and are able to be updated to reflect new displays and acquisitions.

A new research and evaluation internship project was launched this year to help quantify and assess mobile technologies in the Gallery. Staff also presented papers on the development and educational value of the Gallery's iPad app at the 2012 National Visual Arts Education Conference.

ARTS OF ASIA LECTURE SERIES

The second term of the 2011 Arts of Asia lecture series, *Innovasian: Asian art 1960s to now*, was launched with a lecture by Dr Caroline Turner from the Australian National University. The 10 lectures in the series covered contemporary Japan,

India, Tibet and Southeast Asia. The 2012 lecture series, with the theme of *Love*, was launched in March by Dr Stefano Carboni, director of the Art Gallery of Western Australia.

The Gallery collaborated with the Nan Tien Institute to deliver the postgraduate course *Buddhist art and contemporary culture*, with 10 students spending two days of an intensive five-day course at the Gallery attending lectures, floor talks and workshops organised by Gallery staff on ink painting and Japanese tea ceremonies.

SUNDAY CONCERTS

The Sunday Concerts, presented by students from the Australian Institute of Music (AIM), were limited in 2011 because of a lack of space at the Gallery during the *Picasso* exhibition.

VOLUNTEER GUIDES

The 40th anniversary of the Gallery's volunteer guides program was celebrated in 2012. It was also one of the busiest years, with 137 guides available to take visitors on tours of the collection and exhibitions.

The anniversary was celebrated by the Gallery's hosting of the 18th National Conference of the Association of Australian Gallery Guiding Organisations (AAGGO). With the theme of *Galleries and guiding: mapping our future*, the conference attracted 220 delegates from 18 member galleries around Australia.

In June 2012, marking the anniversary, the *Sydney Morning Herald* published an article by Steve Meacham, 'Volunteers of all sorts guided by love of art'. The Gallery also hosted a breakfast for Gallery volunteers.

Several different tours highlighting special exhibitions were developed throughout the year, including *Visions of holiness*, *Images of motherhood* and *Picasso's path*, the latter making links between the Picasso exhibition and works in the Gallery's permanent collection. Guides also participated in the Gallery's *Sydney Festival first night* event with a special evening tour.

A major component of the guides' work this year was in conjunction with the *Picasso* exhibition. Special early morning weekend package tours and after-hours evening corporate functions were offered and, for the first time, children's guides had 'stations' in the exhibition where they could answer questions and mitigate bottlenecks – an initiative that was enthusiastically received by both visitors and guides.

The opening of the Archibald, Wynne and Sulman prize exhibition one week after the closure of *Picasso* continued the strong demand for booked tours. In May 2012, at the height of this demand, the Gallery guides, in a single day, conducted 22 adult tours of the permanent collection, the Archibald, Wynne and Sulman prizes and the *Australian Symbolism: the art of dreams* exhibition, along with children's tours.

Children's tours remained in high demand in 2011–12 with 2199 tours delivered to more than 14,000 school children.

To address ongoing education needs, guides continued to attend fortnightly (and, for children's guides, weekly) lectures by curators, staff and other speakers. In addition, guides were required to make a presentation on an artwork to other guides, with an emphasis on communication skills and research content.

In the past year, the method of collection and collating of statistics was revised and there will be ongoing modifications to simplify the collection and recording of guides' statistics to increase efficiency and relevance. In the next financial year, volunteer hours spent by the committee on management of guides will be collected.

All guided tours

	Adult	Child	TOTAL
Tours	3107	2199	5306
Visitors guided	46,876	14,860	61,736

(opposite top to bottom) Warren Fahey and the Larrikins performing during Open Weekend 2012 featuring Tom Roberts *Bailed up* 1895, 1927 and Arthur Streeton *Fire's on* 1891; Visitor experimenting with the *Australian* app



COMMUNITY AMBASSADORS

In 2011–12 Community Ambassadors took more than 1500 visitors on Mandarin, Cantonese, Japanese and Korean language tours. This was an increase of 19% on the previous year and is due in part to the strong reception to the launch of regular Korean language tours and the gradual return of Japanese visitors to the Gallery. In addition to their regular weekly tours, the Community Ambassadors conducted special tours for Chinese New Year, for the John Kaldor Family Collection and the Open Weekend, as well as a new *Visions of holiness* tour of the European collection.

This year was strong for outreach with the launch of a Chinese-language blog on the website *SBS Chinese – my home 我的家* (www.sbs.com.au/chinese/). To initiate the blog, each of the Gallery's 20 Chinese-speaking Community Ambassadors had an avatar developed by the Gallery's design department and reported on Gallery news. The first blog focused on the *Picasso* exhibition, with subsequent posts attracting nearly 1900 hits.

Four bookmarks featuring works from the Gallery's collection were printed this year promoting Cantonese, Japanese, Korean and Mandarin language tours. The bookmarks were funded by VisAsia and are distributed after tours and to key community organisations, schools and libraries.

Community Ambassadors continued to contribute monthly articles on art to the Japan Club of Sydney newsletter and the Chinese lifestyle magazine *Xin Kuaibao*. Weekly notices of the Korean-language tours were included in five Korean newspapers: *Koreatown*, *Topnews*, *Korea Times Australia*, *Korean Daily* and *Hoju Donga*.

This increase in activity is a result of focus gained from a marketing plan developed by a working group of Gallery staff and Community Ambassadors with the goal of tripling Gallery visitation over the next three years. While ongoing funding has not yet been determined, the plan is progressing on a project-by-project basis.

Community Ambassadors actively supported the Gallery by interpreting for international guests, who this year included the Korean Ambassador to Australia, Korean parliamentarians, delegates from the Thai Embassy, delegates from the Legislative Council of Taiwan, an academic delegation from China and delegates from the Hosomi Museum in Japan. They gave

special tours to the Community Relations Commission, Japanese Society of Sydney Women's Club, the Korean Caring and Sharing Group, the Korean Art and Culture Club (Sydney), the Chinese Australian Services Society (CASS) and the Australian Chinese Community Association (ACCA).

The Community Ambassadors also assisted in the editing of the Gallery's new maps in Chinese, Japanese and Korean.

Language tours 2011–12

Visitors on tour

Cantonese	278
Mandarin	663
Japanese	218
Korean	374
TOTAL	1533

COMMUNITY RELATIONS

The focus this year was on building relationships in the multicultural community sector. The Gallery's representation in the Multicultural Coordinators Forum of the Community Relations Commission (CRC) resulted in it hosting the May 2012 launch, by the Minister for Citizenship and Communities, the Hon Victor Dominello MP, of the *2011 Community Relations Report*. One hundred guests from multicultural services, the CRC and ethnic media were welcomed to the launch by acting director Anne Flanagan, providing the Gallery with an opportunity to attract a significant new audience and to highlight its Community Ambassadors program.

Two special Chinese-language events were offered during the year. The VisAsia Hingyiu Mok Mandarin-language lecture was delivered by Gu Weimin, a professor at the Shanghai Normal University, and Milton Wan, an adjunct professor at the Chinese University of Hong Kong on Christian art on the silk road.

A new database of community contacts was built and now includes 187 individuals. During the year staff attended the Social Inclusion Conference at the University of Western Sydney and a cultural intelligence training session with the City of Sydney.

ACCESS PROGRAMS

The Gallery's access programs incorporate a range of activities for general and education audiences with special needs. As community awareness of the positive benefits on wellbeing and lifelong learning of engagement in the arts increases,

the health, ageing and disability sectors are increasingly viewing the Gallery as a valuable resource for providing stimulating and inspiring experiences for groups with specific needs. This year 1635 people accessed the Gallery's services.

An increase number of enquiries about accessibility at the Gallery coincided with the *Picasso* exhibition and the 2012 Archibald, Wynne and Sulman prizes.

More information about access programs run by the Gallery this year can be found on p86.

(opposite) Art Gallery Society drawing event





EDUCATION

The participation rate for primary, secondary and tertiary audiences (including students, teachers and lecturers) remained strong in 2011–12 with more than 110,000 education visitors to the Gallery.

The number of primary school students who visited the Gallery increased primarily due to interest in the *Picasso* exhibition and the 2012 Archibald, Wynne and Sulman prizes.

There was also an increase in secondary school attendance, with a total of 58,244 students visiting the Gallery, as well as higher tertiary visitation with 6945 students engaging with the collection and exhibition program.

Early morning and other exclusive education viewing times were introduced for the *Picasso* exhibition, with many schools benefiting from the opportunity to see the show at a discounted price and without sharing the space with the public, enabling a more focused engagement with works of art. Another initiative was the stationing of volunteer children's guides in each room of the exhibition where they were able to talk to students and teachers about key works.

HIGHLIGHTS OF 2011–12

ABORIGINAL COLLECTION: EDUCATION PROGRAMS

The Gallery's Aboriginal and Torres Strait Islander education programs for K–12 students continued to grow this year, attracting 5787 students, 2723 of whom participated in serviced programs.

More information about the Gallery's Aboriginal and Torres Strait Islander programs can be found on p79.

ASIAN ART COLLECTION EDUCATION PROGRAMS

The Asian art collection education programs continued to have a steady audience and included adventure tours and secondary student discussion tours, as well as artist workshops focusing on tea ceremonies, calligraphy and ink painting.

Online education materials were developed for the exhibition *Kamisaka Sekka: dawn of modern Japanese design* and Gallery staff judged the Arts Speaks: Japanese Comes Alive competition run by the Japan Foundation.

India calling, a collaboration with the NSW Department of Education and Communities Sydney region schools' program, attracted primary school students studying Hindi language.

OPEN GALLERY PROGRAM

The Open Gallery program, which provides excursions to the Gallery for students from priority-funded schools, continued to have a positive impact in 2011–12, highlighting the Gallery's ongoing priority to make its collections accessible to diverse and emergent audiences. With the support of Optus, Year 7 school students spent a day at the Gallery free of charge, directly engaging with artworks. This year 1750 students and 88 teachers from low Socio-Economic Status (SES) school communities participated in the program.

ARTSIDE-INI

Through its Artside-In! program the Gallery has continued to support teachers and students from low SES school communities in a range of activities. Professional development days offer visual arts teachers the opportunity to refresh and enhance their knowledge and skills, as well as providing support and resources to teachers in difficult or isolated environments.

The free HSC Teacher's Day was again successful, with teachers using the program as an opportunity to bring together resources and establish network links.

SCREENSHOT PHOTOGRAPHY COMPETITION

In 2011 the Gallery's inaugural student photography prize, *Screenshot: What's in a face?*, explored the theme of portraiture and attracted 53 entries. Prizes included a Polaroid camera and vouchers for the Gallery Shop and the work of all finalists was shown on the Gallery's website.

ART FORUM: PORTRAIT PHOTOGRAPHY IN THE 21ST CENTURY

A forum, *Placing photography in the 21st century*, was held in October in conjunction with the Gallery's exhibition *What's in a face? Aspects of portrait photography*. This program is an exciting new initiative for senior secondary photography and visual arts students. The forum was filmed and is available on the multimedia channel on the Gallery's website.

PRIMARY EDUCATION PROGRAMS (K–6)

The exhibition program and new collection hangs proved to be very popular with this audience and an increase in the number of tours and students per tour proved helpful for schools planning excursions.

ART FORUM PROGRAM (K–6)

The Art Forum program is a new initiative designed to give students the opportunity to voice their opinions about art. The program, which targets students in Years 5 and 6 was developed as an online resource for classroom learning. Fifteen primary schools were involved in a forum in August on contemporary art with a panel of experts including collector John Kaldor, artist Anne Ferran, Lisa van den Dolder from *Operation art*, and Gallery educators and curators.

164 students from as far afield as Cowra Public School participated in a forum on Australian art and the 2012 Archibald, Wynne and Sulman prizes where they had the opportunity to discuss ideas with Gallery staff and with Archibald artist Nick Stathopoulos and his sitter, journalist Fenella Kernebone.

SECONDARY EDUCATION PROGRAMS (7–12)

Students benefited from this year's strong exhibition program, which included the *Picasso* exhibition as well as *ARTEXPRESS* and the 2012 Archibald, Wynne and Sulman prizes.

Tours for secondary school groups led by teacher/lecturers continue to be popular and range from discussion programs to three-hour-long master classes.

Study mornings were also popular, with one-hour lectures linked to exhibition themes and the Gallery's collection.

(opposite) School children viewing Sol LeWitt's *Pyramid* 2005

YEAR 10 WORK EXPERIENCE PROGRAM

The Year 10 work experience program is a cross-departmental program involving staff from public programs, conservation, the photography studio and the Edmund and Joanna Capon Research Library, who offer students insights into their work at the Gallery.

ART AFTER CLASS

Art After Class offers students and the general public an opportunity to engage with exhibitions and the Gallery's collection on informal discussion tours. Tours this year were held in conjunction with the Archibald, Wynne and Sulman prizes and the exhibitions *Making sense: contemporary LA photo artists* and *Tracey Moffatt: up in the sky*.

TERTIARY PROGRAMS

The Gallery's internship program was restructured to coincide with university semesters, resulting in greater accessibility for students and a better relationship between the Gallery's internship projects and the university curriculum. This year 28 students completed internships under the guidance of Gallery staff. A complete list of interns can be found on p96.

Gallery staff gave 98 talks to tertiary groups, offering professional insights into museum practice – including curatorial, art historical, conservation, education and other areas. The Gallery is a major contributor to the Master of Art Curatorship course offered at the University of Sydney, with Gallery staff regularly contributing to student projects through the internship program and by responding to research queries and making campus visits.

ABORIGINAL COLLECTION RESOURCES AND TEACHER PROFESSIONAL DEVELOPMENT DAYS

A professional development day for K–12 teachers held in July focused on engagement with Indigenous art in the classroom and featured talks by artists, curators and educators.

TEACHERS' PROFESSIONAL DEVELOPMENT

Professional development for teachers continued to be a priority for the Gallery, with high demand for the Gallery's primary, secondary and tertiary education programs and the development of new initiatives to reach as broad an audience as possible. The Gallery's continued association with the NSW Institute of Teachers as an endorsed provider of registered professional development was also a significant contributor to teacher participation in its programs.

LEARNING SYMPOSIUM

A new professional development symposium will take place at the beginning of Term 1 each year and will incorporate the ARTEXPRESS teachers' day. The first three-day symposium was held in March 2012 and included talks by Gallery educators who curate and coordinate student showcase exhibitions such as ARTEXPRESS and Top Arts; presentations on primary and secondary education; as well as talks by artists, curators and other specialists.

An evaluation of the Gallery's secondary teachers' professional development program enabled the new conference format to be developed to attract the wider education community of Gallery educators, K–12 teachers and tertiary students.

BRETT WHITELEY STUDIO

The Brett Whiteley Studio education programs attracted over 2202 participants during the year. Studio discussion tours and drawing workshops for primary and secondary schools, tertiary colleges and special interest groups were held during school terms and schools from South Australia, Queensland and Western Australia have become regular visitors.

(opposite top to bottom) Drawing workshop with Judy Watson as part of the Djamu program; teacher lecturer Emily McDaniel, leading a discussion tour in the Yrribana Gallery featuring Tony Albert's *Headhunter* 2007



OUTREACH REGIONAL NSW

The Gallery recognises and supports the right of diverse social groups to participate and be involved in the life of the community generally and the cultural life of Sydney in particular. Accordingly, the Gallery is committed to providing equitable access to its programs, services, building, information and opportunities.

The Outreach programs developed by the Gallery provide tailored and empowering learning experiences for students and teachers from low SES school communities. It is hoped that these experiences will enable students to develop into confident young people with greater interest in their place in the world. By engaging with the Gallery's collections and programs, students have the opportunity to better understand social cohesion and be in a position to contribute to an inclusive and productive society.

In 2011–12 many of the schools in the Open Gallery program were from regional areas, including Hunter River High School, Lake Macquarie High School and Gorokan High School (Hunter/Central Coast), and Shoalhaven High School and Illawarra Senior College (Illawarra/South East).

In 2011 two regional schools, Boggabilla Central School (New England) and Ungarie Central School (Riverina), participated in the Artside-In! program.

ARCHIBALD PRIZE REGIONAL GALLERY DAY

The Gallery again played host to a professional development day for educators and curators from regional galleries exhibiting the touring 2012 Archibald, Wynne and Sulman prize exhibitions. Organised in partnership with Museums & Galleries NSW, Gallery staff shared their expertise across the range of programming and resources that are produced annually for this popular exhibition.

GALLERY EDUCATORS' COURSE AND MENTORSHIP PROGRAM

The Gallery held its bi-annual gallery educators' course in April with participants from tertiary institutions and from as far away as Tamworth, Bundaberg and Singapore. The weeklong program focused on programming, resources and presentation skills. Two participants, from Bundaberg Regional Art Gallery and Singapore Art Museum, extended their time at the Gallery where they were mentored by staff in education, family and public programs as well as visiting other arts institutions and museums in Sydney.

ARTEXPRESS CONNECTS OUT WEST

By popular demand this live video conferencing project developed by the Gallery and the Arts Unit at the NSW Department of Education and Communities was held over two days in March. With two sessions each day, more than 160 students benefited from the program, doubling last year's figures. Schools from the New England, North Coast, Riverina and Western NSW regions participated in the program.

HSC STUDY DAYS

In 2011 the Gallery ran HSC Study Days for both students and teachers from low SES school communities. Over the three days 406 students and 50 teachers participated from Gosford High School, Glendale High School, Gorokan High School and Kincumber High School (Hunter/Central Coast); and Lake Illawarra High School, Batemans Bay High School, Bowral High School and Oak Flats High School (Illawarra/South East).

(opposite top to bottom) Artside In! masterclass at the Brett Whiteley Studio, 2011; Connecting classrooms program, 2012





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STEWARDING

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STEWARDING

to nurture and develop the
Gallery's people, resources and
assets, as well as the artistic
heritage and life of NSW

(previous) Installation of Richard Serra's *Plate, pole, prop* 1969–1983

BUILDING AND ENVIRONMENTAL MANAGEMENT

This year the Australian galleries were renovated and expanded to create more hanging space for the Gallery's large collection of 20th-century Australian art. Richard Johnson from JPW architects designed the space and the refit was undertaken in-house.

The refurbishment included the replacement of halogen lighting with LED, which is expected to save the Gallery approximately \$30,000 in electricity costs each year. The Gallery is leading the way in Australia in the use of LED lighting and is committed to lessening its carbon footprint wherever possible.

The vestibule had new lighting rings installed to better highlight the sculpture on display. LED lights were also installed in the cloakroom.

The Gallery Shop underwent a major renovation during the year to provide a more enjoyable retail experience for customers, improve profitability and provide a wider range of products based on the Gallery's collection. New packaging was developed and a large range of new gallery merchandise was produced.

A bespoke e-commerce shop was built in tandem with the refurbishment taking advantage of the latest developments and technologies available.

The cafe was also refitted and expanded to meet visitor demand for the *Picasso* exhibition.

During the year a permanent access ramp was installed at the front of the Gallery to offer all visitors an alternative entry route to the external stairs.

ENERGY MANAGEMENT

The opening of the Gallery's collection store at Lilyfield in 2010 has resulted in an overall increase in energy use. The Gallery carefully monitored energy use to ensure ongoing efficiency with a resulting 2.5% decrease this year in electricity consumption at the Lilyfield site.

In 2011–12 the Gallery's building services were engaged at close to capacity for extended periods due to our extensive programming. Energy use, with the exception of water, increased, but this was due to identifiable factors, including climate fluctuations and the opening of the new contemporary galleries.



New access ramp entrance, Art Gallery of New South Wales

In March 2012 the Gallery again committed to Earth Hour, switching off the lights in the upper Asian gallery for one hour.

ELECTRICITY

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored 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 at the Domain site increased from 21,182 kilowatt hours in 2010–11 to 23,127 in 2011–12, representing a 9% increase. This increase can be attributed to the opening of the new contemporary galleries on lower level 2, as well as higher humidity and cooler climate conditions experienced throughout the year.

Our computer network has been configured to automatically switch off any computers left on by employees after 9.30pm every night.

GAS

The Gallery's average daily consumption of gas increased by 10% from 111 gigajoules in 2010–11 to 123 gigajoules in 2011–12. The gas usage mainly relates to powering the chillers used to manage humidity and temperature controls, which are required to stay within specific environmental ranges for the long-term preservation of artworks. As with the Gallery's electricity consumption, this increase can be attributed to the opening of the new contemporary galleries on lower level 2, as well as higher humidity and cooler climate conditions.

WATER

Average water usage decreased this year from 110.35 kilolitres per day in 2010–11 to 95.72 kilolitres per day in 2011–12. This was due to a cooler winter and milder summer, resulting in less water being needed for the air-conditioning chillers

MOTOR VEHICLE FLEET

The Gallery has a permanent small fleet of seven motor vehicles, comprising two sedans, one station wagon, a utility truck, a van, a two-tonne truck and a 4.5 tonne truck. Four of the vehicles run on E10 petrol and three use diesel. In 2011–12 there was an increase in petrol and diesel consumption that has been attributed to the travel requirements between the Gallery and its collection store at Lilyfield. This should stabilise in the next reporting period.

Maintenance of the motor vehicle fleet is undertaken in accordance with the NSW government fleet management policy, which includes the purchasing of fuel-efficient cars.

The Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees driving fleet vehicles are directed to use E10 unleaded petrol when refuelling.

REDUCTION OF WASTE

The development of the Gallery's intranet continued in 2011–12, replacing former paper-based systems. The 'Log a job' feature enables staff to book work or report problems to building services, graphics and AV services departments. Information available in the intranet's policy and procedures section was increased during the year, giving staff easy online access to information relevant to their work.

The Gallery's main printer and photocopiers are set to default double-sided printing. The printer also functions as a scanner and staff are increasingly scanning and emailing rather than photocopying and posting documents.

The Gallery continued to use rechargeable batteries and recycle older used batteries with a specialist supplier. Used CDs are sent to a recycling facility.

RESOURCE RECOVERY

RESOURCE RECOVERY INITIATIVES

A designated recycling mini-skip is located on the loading dock for recycling paper products. All workstations are issued with recycling bins, which are collected regularly by the cleaners.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop and building materials are sent to an external recycler. The conservation department recycles its paper and cardboard offcuts internally.

Used toner cartridges are sent for recycling, with approximately 100 cartridges recycled in 2011–12. This was a slight decrease as the Gallery is phasing out stand-alone printers in favour of more efficient network multifunction machines (combined printers, copiers, scanners and faxes). The Edmund and Joanna Capon Research Library and the Gallery Shop continue to reuse cardboard boxes for packaging inter-library loans and visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contract caterer, Trippas White, who ensure that all glass bottles from food outlets and functions are appropriately recycled. Staff kitchens have recycling bins for glass and plastic.

RECYCLED CONTENT

Environmentally friendly takeaway cardboard cups are used throughout the Gallery, as are other recycled paper products, such as toilet rolls. We use carbon-neutral A4 and A3 copy paper. Envelopes are made from recycled stock and printer toner cartridges have recycled components. Our catering contractor ensures that soft drinks and juices are purchased in recyclable glass containers and a number of suppliers are already using refillable containers to deliver products such as surface cleaners and detergents.

(opposite) Refurbished Gallery Shop



CORPORATE GOVERNANCE



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BOARD OF TRUSTEES

The Board of Trustees of the Art Gallery of New South Wales 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 who currently fulfil this requirement are the Australian artists John Beard and Lindy Lee.

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

1. Mr Steven M Lowy AM B Comm (Hons)

Steven Lowy was appointed managing director of Westfield Holdings in 1997 and currently serves as co-chief executive officer. 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; and a member of the Prime Minister's Business–Government Advisory Group on National Security.

Initial date of appointment 1 January 2006;
expiry of current term 31 December 2014.

VICE PRESIDENT

2. 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, Fairfax Media Limited, Westfield Retail Trust, Kathmandu and Tourism Australia; a member of the Advisory Council of J.P. Morgan, Mercer, Marsh McLennan Companies and St Vincents and Mater Health; a former deputy chairman of South Australian Water; and a former director of Coles Group Limited, Australia Post, Perpetual Limited, Primelife Corporation and CARE Australia.

Initial date of appointment 1 January 2004;
expiry of current term 31 December 2013.

MEMBERS

3. Mr Geoff Ainsworth AM BA (Hons), MA (Counselling), Dip Fin Mgt, FAICD

Geoffrey Ainsworth is a director of the Bundanon Trust, a director of Benthic Geotech Pty Ltd, and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra and a patron of a number of cultural and charitable initiatives, including the Asia-Australia Arts Centre, a former member of the Venice Biennale Commissioner's Council and a former trustee of the Art Gallery of NSW Foundation. Mr Ainsworth is also an internationally known art collector.

Initial date of appointment 10 February 2010;
expiry of current term 31 December 2012.

4. Mr David Baffsky AO

David Baffsky is Chairman of Ariadne Australia Limited and Honorary Chairman (formerly Executive Chairman) of Accor Asia Pacific. Mr Baffsky is a Director of the Indigenous Land Corporation (appointed August 1999) and was Chairman of its Audit & Risk Management Committee.

He is a Director of SATS Limited and a Director of Sydney Olympic Park Authority. He was appointed Chairman of Investa Funds Management Limited in August 2011. Mr Baffsky is a member of the Federal Government's Business Government Advisory Group on National Security and works with a number of charitable and non-profit groups. 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. In 2012 he was awarded the Chevalier in the Order of the National Legion of Honour.

Initial date of appointment 1 January 2006;
expiry of current term 31 December 2014.

5. Mr John Beard ADAE, MA RCA

John Beard is a renowned Australian artist whose work has been collected by public museums around the world. In 1967, he co-produced and appeared in a series of art programs for BBC Television. He has taught extensively throughout England and lectured internationally. From 1972 to 1978, he sat on the board of studies for art education at Oxford University. He was head of art at Curtin University in Perth from 1983 to 1989 and was awarded an Australia Council fellowship in 1989. Solo exhibitions between 1998 and 2005 include shows at the Art Gallery of NSW, the Tate St Ives in the UK, and the Gulbenkian Centro de Arte Moderna in Lisbon, Portugal. In 2006, Mr Beard was awarded a grant from the Pollock Krasner Foundation in New York City, won the Wynne Prize and the Kedumba Contemporary Drawing Award, and was made a visiting Professorial Fellow of Fine Arts at the University of NSW. In 2007, he won the Archibald Prize. A major monograph on his work was published in 2011 by Hardie Grant.

Initial date of appointment 10 February 2010;
expiry of current term 31 December 2012



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6. Mr Guido Belgiorno-Nettis AM
BEng (Civil) UNSW, MBA – AGSM

Guido Belgiorno-Nettis is an Executive Director of Transfield Holdings, a former Non-Executive Director of Transfield Services Limited and former Chairman of the Novatec Solar Shareholder Committee. Mr Belgiorno-Nettis is Chairman of the Australian Chamber Orchestra and a Director of the Transfield Foundation. He is a member of the Australia Graduate School of Management (AGSM) Advisory Committee and the Australian Institute of Company Directors, a Fellow of the Institution of Engineers (Aust) and an interstate member of the Brisbane Club. In 2005, he was awarded the AGSM'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. In 2008 he was the recipient of the University of NSW Alumni Association Award.

Initial date of appointment 1 January 2007;
expiry of current term 31 December 2012.

7. 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 featured in many solo exhibitions since 1985, including in Adelaide, Brisbane, Melbourne, Sydney and Singapore. Since 1992 she has participated in group and solo exhibitions in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of the Asian Australian

Artists Association; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

Initial date of appointment 1 January 2006;
expiry of current term 31 December 2014.

8. Ms Samantha Meers

BA, LLB, M Litt FAICD

Samantha Meers is executive deputy chairman of the Nelson Meers Group, a property and investment group, and is also executive director and a trustee of the Nelson Meers Foundation, a philanthropic foundation dedicated to supporting innovation in the cultural sector. Ms Meers is also a director of the State Library of NSW Foundation, The Climate Institute and a member of the Advisory Council of the Centre for Social Impact (University of New South Wales). Previously she practised as a commercial lawyer, subsequently holding senior management positions within the media sector. Ms Meers is a former deputy president of Philanthropy Australia, a former board member of the Belvoir St Theatre, the Power Institute for Art & Visual Culture (University of Sydney), the Documentary Australia Foundation and former deputy chair of the Australian Subscription Television & Radio Association (ASTRA) and the Women Donors' Network.

Initial date of appointment 1 January 2011;
expiry of current term 31 December 2013.

9. Dr Mark Nelson

B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and Executive Chairman of the Caledonia Investment Group and a director of the Caledonia Foundation. He is a director of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Swans Foundation; and governor of the Florey Neuroscience Institutes.

Initial date of appointment 10 February 2010;
expiry of current term 31 December 2012.

10. Professor Janice Reid AM

B Sc, MA, MA, PhD, FASSA

Janice Reid is Vice-Chancellor of the University of Western Sydney. She is a member of the board of the National Library of Australia, the NSW Innovation

and Productivity Council, the NSW Health Clinical Excellence Commission and the Agency for Clinical Innovation; a member of the National Cultural Heritage Committee; and vice-chair of the Steering Committee of The Talloires Network of international universities. She is a former member of the board of UniSuper Ltd, Integral Energy, the Salvation Army Greater Western Sydney Advisory Board, the Kedumba Drawing Award Trust and the Federal Council on Australia-Latin American Relations; a former vice-chair of the governing board of the OECD program on institutional management in higher education; a former deputy chair of the Queensland Institute of Medical Research; and a former chair of the National Review of Nursing Education. Professor 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 2012.

11. 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 developed initiatives such as the Art & Australia/ANZ Private Bank Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual 25/25 magazine with Noise, and the New Word Order writing competition for secondary school students with the Art Gallery of NSW. Ms Triguboff 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. She is a council member of the Animal Protection Institute.

Initial date of appointment 16 July 2008;
expiry of current term 31 December 2013.

TRUSTEE MEETINGS

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2011 to June 2012. Trustee attendances were as follows: Steven Lowy (6/6); Sandra McPhee (4/6); Geoff Ainsworth (6/6); David Baffsky (3/6); John Beard (4/6); Guido Belgiorno-Nettis (4/6); Lindy Lee (6/6); Samantha Meers (6/6); Mark Nelson (6/6); Janice Reid (6/6); Eleonora Triguboff (6/6).

TRUST SUB-COMMITTEES

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

ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the Gallery's 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); Geoffrey Ainsworth; John Beard; Lindy Lee; Samantha Meers; Eleonora Triguboff. Staff: Edmund Capon, director (until December 2011); Anne Flanagan, deputy director and acting director (December 2011 – June 2012); Anthony Bond, director, curatorial; Wayne Tunnicliffe, head, Australian art; Jackie Menzies, head, Asian art.

There were five meetings of the Acquisitions and Loans Sub-Committee between July 2011 and June 2012. Attendances were as follows: Janice Reid (5/5); Geoff Ainsworth (4/5); John Beard (4/5); Lindy Lee (3/5); Samantha Meers (4/5); Eleonora Triguboff (4/5). Staff: Edmund Capon (2/2); Anne Flanagan (3/3); Anthony Bond (4/5); Wayne Tunnicliffe (5/5); Jackie Menzies (3/5).

FINANCE SUB-COMMITTEE

The Finance Sub-Committee oversees all financial aspects of the Gallery, including budgeting, performance monitoring, and stewardship of assets.

Trust members: Mark Nelson (chair); Steven Lowy; Geoff Ainsworth. Staff: Edmund Capon, director (until December 2011); Anne Flanagan, deputy director and acting director (December 2011 – June 2012); John Wicks, director, finance and corporate.

There were six meetings of the Finance Sub-Committee between July 2011 and June 2012. Attendances were as follows: Mark Nelson (6/6); Steven Lowy (3/6); Geoff Ainsworth (6/6). Staff: Edmund Capon (2/3); Anne Flanagan (5/6); John Wicks (6/6).

STRATEGY AND DEVELOPMENT SUB-COMMITTEE

The Strategy and Development Sub-Committee considers strategies for the long-term objectives of the Gallery as a major NSW cultural institution.

Trust members: Guido Belgiorno-Nettis (chair); Steven Lowy; David Baffsky. Staff: Edmund Capon, director (until December 2011); Anne Flanagan, deputy director and acting director (December 2011 – June 2012).

There were 2 meetings of the Strategy and Development Sub-Committee between July 2011 and June 2012. Attendances were as follows: Guido Belgiorno-Nettis (2/2); Steven Lowy (2/2); David Baffsky (2/2). Staff: Edmund Capon (1/2); Anne Flanagan (2/2).

SPONSORSHIP SUB-COMMITTEE

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

Members: Sandra McPhee (chair); David Baffsky; Samantha Meers; Eleonora Triguboff. External members: David Clarke; Warwick Johnson. Staff: Edmund Capon, director (until December 2011); Anne Flanagan, deputy director and acting director (December 2011 – June 2012); Kirsten Downie, director, marketing and development; Penny Cooper, corporate partnerships manager; Holly Vale, business development manager.

There were four meetings of the Sponsorship Sub-Committee between July 2011 and June 2012. Attendances

were as follows: Sandra McPhee (3/4); David Baffsky (1/4); Samantha Meers (3/4); Eleonora Triguboff (3/4); David Clarke (2/2); Warwick Johnson (1/1); Edmund Capon (2/2); Anne Flanagan (2/2); Kirsten Downie (4/4); Penny Cooper (4/4); Holly Vale (1/1).

AUDIT AND RISK SUB-COMMITTEE

The Audit and Risk Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters. The sub-committee oversees all audit matters. It submits reports and makes recommendations to the main board to enable it to discharge its responsibilities with regard to these matters.

Trust members: David Baffsky (chair); Guido Belgiorno-Nettis; Sandra McPhee. External members: Kathryn Everett (Freehills); Chris Jordan. Staff: Edmund Capon, director (until December 2011); Anne Flanagan, deputy director and acting director (December 2011 – June 2012); John Wicks, director, finance and corporate; Trish Kernahan, manager, administration and strategy; Tony Morris, head security and gallery services (ex-officio).

There were four meetings of the Audit and Risk Sub-Committee between July 2011 and June 2012. Attendances were as follows: David Baffsky (3/4); Guido Belgiorno-Nettis (2/4); Sandra McPhee (3/4); Kathryn Everett (3/4); Chris Jordan (3/4); Edmund Capon (2/4); Anne Flanagan (2/4); John Wicks (4/4); Trish Kernahan (4/4); Tony Morris (4/4).

RISK MANAGEMENT

Risk management is essential to good corporate governance. The Gallery is committed to a risk management approach when implementing activities under our corporate plan's four key strategic areas of operation. External risks, their indicators and the management strategies that control them, are part of the Gallery's strategic management processes. Internal risks are addressed through policies, procedures and internal controls.

The Gallery's strategic risks include: funding strategy, competition and marketing, corporate governance and strategic planning. The operational risks are: exhibition management, damage to artworks, building maintenance, physical security, business continuity/disaster recovery, capital works management, environment controls, loan management, records management, meeting customer expectations, security of surrounding precinct, contract and procurement management, staff performance and dependence on key staff, financial management, IT strategy, IT security, intellectual property, occupational health and safety, and legislative compliance.

The Gallery's risk management framework is managed in accordance with the NSW government's policy (Treasury Policy Paper: TPP 09-5). The mandatory annual attestation certification is included below.

The Audit and Risk Sub-Committee confirmed the setting of the Gallery's internal audit program for 2011-12 and regularly reviewed the Gallery's security reports, Work Health and Safety bi-monthly reports and quarterly human resources reports. Policy and procedure areas reviewed included progress on the Gallery's submission to the federal government on the proposed Immunity from Seizure legislation and the statutory financial accounts for 30 June 2012 including confirming the depreciation and amortisation rates for the Gallery's assets. The committee meets each year with the senior managers of the external audit team to discuss findings from their review of these statutory accounts.

INTERNAL AUDIT AND RISK MANAGEMENT ATTESTATION FOR THE 2011-12 FINANCIAL YEAR FOR THE ART GALLERY OF NEW SOUTH WALES

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales (AGNSW) has internal audit and risk management processes in place that are, excluding the exemptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 *Internal Audit and Risk Management Policy*.

I, Michael Brand, am of the opinion that the internal audit and risk management processes for the AGNSW depart from the following core requirements set out in Treasury Circular NSW TC 09/08 and that (a) the circumstances giving rise to these departures have been determined by the Portfolio Minister and (b) the AGNSW has implemented the following practicable alternative measures that will achieve a level of assurance equivalent to the requirement:

Ministerially Determined Departure

Core Requirement 3 - The Audit and Risk Committee has an independent chair and a majority of independent members.

Reason for Departure and Description of Practicable Alternative Measures Implemented

Independent as defined in TPP 09-5 means members must be selected from a *Prequalification Scheme*. Ministerial approval has been granted which, in the case of the AGNSW, means members of the AGNSW Trust (a statutory authority) are taken to be 'independent'. The chair and members of the AGNSW Audit and Risk Committee are to be appointed by the AGNSW Trust.

These processes, including the practicable alternative measures implemented, provide a level of assurance that enables the senior management of the AGNSW to understand, manage and satisfactorily control risk exposures.

I, Michael Brand, am of the opinion that the Audit and Risk Committee for the AGNSW is constituted and operates in accordance with the independent and governance requirements of Treasury Circular NSW TC 09/08. The independent chair and members of the Audit and Risk Committee are:

- Chair: Mr David Baffsky AO, AGNSW Trustee
- Member: Ms Sandra McPhee, Vice President, AGNSW Trustee
- Member: Mr Guido Belgiorno-Nettis AM, AGNSW Trustee
- Member: Ms Kathryn Everett – external member appointed by the AGNSW Trust
- Member: Mr Chris Jordan – external member appointed by the AGNSW Trust

I, Michael Brand, declare that this Internal Audit and Risk Management Attestation is made on behalf of the Australian Institute of Asian Culture and Visual Arts Ltd (VisAsia).



Michael Brand
Director, AGNSW

31 August 2012



John Wicks
Director, Finance & Corporate Services

INTERNAL AUDITS 2011-12

There were three internal audit reviews undertaken by Deloitte during the year:

Intellectual property – licensing:

The objective of the review was to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with licensing when the Gallery is the licensee and when the Gallery is the licensor.

Financial management:

The objective of the review was to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with financial management, including balance sheet account reconciliations, accruals, adjustments and journal entries, accounts payable and disbursements, and accounts receivables.

Work Health and Safety (WHS) readiness check:

The objective of the review was to conduct a readiness check to assess whether the Gallery's previous Occupational Health and Safety documentation has taken into consideration changes in legislation and to assess whether the executive team and board of trustees understood their responsibilities under the *Work Health and Safety Act 2011*. Deloitte also led a workshop with key Gallery stakeholders and developed an action plan to further implement WHS readiness.

Recommendations from the reviews will be implemented by management on an agreed timeframe, as resources allow. The Audit and Risk Sub-Committee will monitor implementation of internal audit review findings.

WORK HEALTH AND SAFETY

Number of work-related injuries resulting in workers compensation claims: 14

Number of time lost from injuries: 11

Number of work-related illnesses: 0

Prosecution under the WHS Act: 0

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. Preventative measures such as influenza 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 Work Health and Safety (WHS) Committee is an internal advisory body that undertakes workplace inspections and reviews procedures and practices and, where appropriate, makes recommendations to management for improvements to minimise WHS workplace risks. The Audit and Risk Sub-Committee review bi-monthly reports on the incidence of accidents and workers' compensation claims.

Work Health and Safety Comparative Data

	2008-09	2009-10	2010-11	2011-12
Number of work-related injuries resulting in workers' compensation claims	9	9	10	14
Number of work-related illnesses	0	0	0	0
Prosecutions under the <i>Occupational Health and Safety Act 2001</i>	0	0	0	0

INSURANCE

As a NSW statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the Government self-insurance scheme. There were two new claims in 2011-12: water damage to the Centenary Auditorium and damage to an artwork that fell from display. Both claims have been accepted by the TMF.

POLICY DEVELOPMENT

During the year, the Gallery revised and refreshed several key policies including the codes of conduct for staff, Trustees and other entity directors and members; assets and attractive items and their disposal; overseas travel; gifts and benefits; conflict of interest; fraud control; out of pocket (hospitality) expenses; and the risk management statement of intent.

OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and VisAsia. 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 New South Wales Foundation also has a Finance Sub-Committee, which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

Art Gallery of NSW Trust

President: Steven Lowy AM Director: Michael Brand
Staff: 248 (FTE) Net assets: \$1.4 billion as at 30 June 2012

Art Gallery of NSW Foundation

Chairman: Rowena Danziger AM
Value: \$27.1 million as at 30 June 2012
Established: 1983

Non-controlled entity.
Enabling legislation: Art Gallery of NSW Foundation Trust Deed 1983 with subsequent amendments.
ABN/Gift Deductible status
Purpose: to raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery.
Board of Trustees comprises:
Gallery representatives: Rowena Danziger AM (chair); Julien Playoust (deputy chair); John Masters (ex officio President Art Gallery Society of New South Wales); Alison Tarditi; Eleonora Triguboff.
NSW government representatives: Ray Wilson OAM.
Donor representatives: Andrew Cameron; Vicki Clitheroe; Anne Fulwood; Christopher Fullerton; Kiera Grant (appointed November 2011); Fraser Hopkins; John Schaeffer AO; John Sharpe; Denyse Spice (retired November 2011).
Finance Sub-Committee: Julien Playoust (chair); Andrew Cameron; Alison Tarditi.

Brett Whiteley Foundation

Chairman: John Meacock
Value: \$0.3 million as at 30 June 2012
Established: 1994

Non-controlled entity.
Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity
ABN/Gift Deductible status
Purpose: to promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.
Board of Directors comprises:
Independent representative: John Meacock (chair).
Gallery representatives: Brian Ladd, former Gallery head, public programs; Jane Wynter, head of philanthropy.
Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley OAM.
The Brett Whiteley Foundation has its own audited financial statements that are lodged with the Australian Securities and Investment Commission (ASIC).

VisAsia

Chairman: John Yu AC
Value: \$1.8 million as at 30 June 2012
Established: 1999

Non-controlled entity.
Enabling legislation: VisAsia Constitution 1999; incorporated entity
ABN/Gift Deductible status
Purpose: to promote Asian arts and culture
Board of Directors comprises:
Gallery representatives: John Yu AC (chair), former Gallery Trustee; Edmund Capon AM OBE, director (retired December 2011); Michael Brand, director; Jackie Menzies OAM, head curator, Asian art.
Director/member representatives: Steve Burdon; Philip Cox AO; Sandra Forbes; Warwick Johnson; Stephen Menzies; Judith Rutherford AM.
VisAsia has its own audited financial statements that are lodged with the Australian Securities and Investment Commission (ASIC). In December 2008 the VisAsia Board resolved to change its constitution and removed control of the VisAsia Board by the Gallery. As the operating mandate of VisAsia remains unchanged and benefits are still directed to the Gallery, the financial statements of VisAsia continue to be consolidated into the financial statements of the Gallery.

Art Gallery Society of NSW

President: John Masters
Executive Director: Craig Brush
Established: 1953

A separate legal entity controlled and operated by the Society's Council and members. The Art Gallery Society of New South Wales produces its own annual report. Michael Brand and Janice Reid are Gallery representatives on the Society's Council.



JANE WYNTER
Head of philanthropy



GRAIG BRUSH
Executive director



PENNY COOPER
Corporate partnership manager

ART GALLERY OF NSW FOUNDATION

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

The Foundation has over \$28 million in funds under investment. With the income from these investments the Foundation has contributed more than \$33 million to acquire 30 works. The majority of these works were funded exclusively by the Foundation, however in recent years, with the price of major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

This year the Foundation was a major contributor to the acquisition in 2011 of Richard Serra's *Plate, pole, prop* 1969–83.

The Foundation publishes its own bi-annual newsletter, containing details of recent acquisitions, arts-based activities and events, listings of new members and a financial summary. A copy of the Foundation's financial reports is also available on the Gallery's website: www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/

COLLECTION BENEFACTOR AND OTHER SUPPORT GROUPS

Several departments within the Gallery have their own support group to help raise funds either for their collection or, in the case of the conservation department and the Edmund and Joanna Capon Research Library, for special projects. Members of all groups who pledge a minimum commitment of \$1500 per year for four years are deemed to be members of the Foundation and are entitled to have their names listed on the Foundation's honour board.

Some of the works acquired in whole or in part with funds from collection benefactor groups in 2011–12 include:

Aboriginal Collection Benefactors (ACB)

Ivy Pareoutja *James Range* 2010; Alison Walbungara *The beautiful hills of Larapinta* 2010; and works by Wawiriya Burton, Tjampawa Katie Kawiny and Hector Burton.

Contemporary Collection Benefactors (CCB)

Kathy Temin *My Monument: Black Garden* 2010–2011; Janet Laurence's *The memory of nature* 2010.

Photography Collection Benefactors (PCB)

works by Rosemary Laing, Axel Poignant, Wolfgang Sievers, Anne Zahalka and Jacky Redgate.

Australian Prints Drawings & Watercolours (PDW)

prints and drawings by Antonio Dattilo-Rubbo, William Rose, Hans Heysen and David Brian Wilson.

BEQUESTS

Significant support for the Gallery's acquisition programs this year was through bequests, including a legacy of more than \$1.1 million from John Anthony (Tony) Gilbert.

RECOGNITION

Major donations of cash and works of art, and bequests and pledged bequests, are offered acknowledgement through membership of the Foundation. These donors are also entitled to have their names included on the Foundation's honour board.

For information about opportunities for involvement with the Gallery, please contact the Gallery's head of philanthropy. Donations to the Gallery and the Foundation are tax deductible.

Jane Wynnter BA LLB
Head of philanthropy

ART GALLERY SOCIETY OF NSW

The Art Gallery Society of New South Wales aims to provide a sustained membership base for the Gallery and to fund the purchase of important acquisitions for the permanent collection.

To honour the passing of the artist Margaret Olley in 2011 the Society acquired *Nasturtiums* c1912 by Emmanuel Phillips Fox. The work was the focus of the Society's Collection Circle fundraising campaign for the year, with Society members donating generously, demonstrating the enormous public admiration for Olley. As Edmund Capon noted, Phillips Fox was one of Olley's favourite Australian artists and she would have been delighted to know that the Society had acquired his work in her honour.

The Society also funded the purchase of two Bill Henson works – both made in 2009–10 and titled *Untitled 2009/2010* – for the Gallery's photography collection. These atmospheric and poetic images greatly enhance the Gallery's holdings of Henson's work.

Contempo, the Society's young members' group, acquired Nalini Malani's *Mother India* 2005 for the Gallery's Asian department, a powerful work that examines the lives of women in India.

This year the Society funded its first conservation project, providing \$45,000 for the painting and frame restoration of *By tranquil waters* 1894 by Sydney Long.

The Society's annual Professional Development Scholarship of \$12,500 was awarded to collections registrar Brent Willison, who will travel to the United States and United Kingdom to research the latest developments in artwork storage and transportation.

Now in its fourteenth year, the Art Gallery Society prize of \$5000 for a work displayed at *Sculpture by the Sea* was won for the second year running by artist Linda Bowden. Denise Mimmocchi, the Gallery's assistant curator of Australian art, chose the winner. The Art Gallery Society Volunteer Taskforce Artist Subsidy of \$3500 was awarded to Juan Pablo Pinto and Clary Akon.

During the Gallery's exhibition *Picasso: masterpieces from the Musée National Picasso, Paris* the Society gained 2848 memberships, one of the highest number of new members to be gained from a single exhibition.

On behalf of the Art Gallery Society, Council, staff and volunteers I would like to express my gratitude to the Gallery's former director, Edmund Capon, for his support and guidance during his 33-year tenure.

Craig Brush
Executive director

BUSINESS DEVELOPMENT

There was an increase in sponsorship revenue in 2011–12 due to the Gallery's exciting exhibition program with more than \$3.1 million raised.

Sponsorship retention also remains high, thanks to the loyalty of the Gallery's corporate partners and several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability.

This year was the second year of the Sydney International Art Series – a four-year partnership to bring the world's most outstanding exhibitions to Australia. We acknowledge the support received for this series from the NSW government through Destination NSW.

We would like to make special mention of our principal sponsors: ANZ for its third year of supporting the Archibald, Wynne and Sulman prizes; Delta Electricity for its ongoing commitment; Ernst & Young and JP Morgan for their sponsorship of *Picasso: masterpieces from the Musée National Picasso, Paris*; J.P. Morgan for its sixth year of sponsoring the Brett Whiteley Studio; Macquarie Capital for its fourth year of sponsoring Art After Hours; Optus for its support of the Open Gallery program; Qantas for its seventeenth year as official airline and principal sponsor of the Yiribana Gallery; and UBS for supporting the new contemporary galleries and UBS ArtZone.

We would also like to acknowledge Bank of America Merrill Lynch for funding conservation work on *The flood in the Darling* 1890 1895 by WC Pigenit.

In addition, we thank our generous and loyal supporters: City of Sydney, JCDcaux, Porter's Paint, Sofitel Sydney Wentworth and the *Sydney Morning Herald*.

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 exhibitions. Council members provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support.

The Gallery offers unique opportunities to align the corporate community with a national icon, 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 clients and employees in a style that sets them apart from their competitors. The Gallery prides itself on its ability to create true partnerships. The business development team works with its corporate partners to develop and deliver a tailored program of benefits that fulfil specific corporate relations and entertainment requirements.

Throughout the sponsorship period, the Gallery's business development team continue to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

With an exciting program of upcoming exhibitions, community and education initiatives and corporate memberships there has never been a better time to be involved with Gallery. For more information please contact:

Penny Cooper
Corporate partnerships manager

EXECUTIVE

as at 30 June 2012



Dr Michael Brand
BA (Hons), MA, PhD
(Art History)
Director

Michael Brand joined the Gallery in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum under construction in Toronto and scheduled to open in 2013.

From 2005 to 2010, Dr Brand was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography. Previously, he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director, curatorial and collection development, at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia in Canberra from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993.

Dr Brand currently serves on the Visiting Committee of the Harvard Art Museums; the International Advisory Board of the State Hermitage Museum in St Petersburg; and the Australian Institute of Art History. He is a past member of the Governing Board of the Courtauld Institute of Art in London.



Ms Anne Flanagan
Dip Int Design, Dip Ed,
Dip Vis Arts
Deputy director
Director, exhibitions and publishing,
building and security

Anne Flanagan joined the Gallery in 1992 after 10 years experience with various cultural organisations, including the Biennale of Sydney (1986 and 1988). Her academic background is in visual arts, design and education.

Ms Flanagan was appointed deputy director in 2010 and was acting director from December 2011 to June 2012. As director of exhibitions and publishing, building and security she is responsible for key related areas: exhibitions, including programming, design, registration, financial management and ticketing; production, including installation, audiovisual and workshop; publishing, including graphic and multimedia design and copyright; and building, including maintenance and major capital projects, such as the new contemporary galleries (2011), the collection store (2010) and the Asian gallery (2003). Security and gallery services are also key parts of her responsibility.

Ms Flanagan is a member of the Art Gallery of NSW Trust Strategy and Development Sub-Committee and Audit and Risk Sub-Committee and chairs the Gallery Publishing Committee.



Mr Anthony Bond
B Ed (Hons)
Director, curatorial

Anthony Bond is assistant director of the Gallery where he has been responsible for collecting International contemporary art since 1984. He was appointed to the executive in 1995. Mr Bond is responsible for curatorial services and oversees the Gallery's curatorial departments, conservation, registration, public programs, Edmund and Joanna Capon Research Library, photography studio/digitisation and copyright. He is also the Gallery's head curator, international art, with special responsibility for 20th-century and contemporary collections. He was closely involved in the development of the Gallery's new contemporary galleries featuring the John Kaldor Family Collection, which opened in 2011.

His major curatorial projects include *The British show* (1985), *Australian Perspecta* (1985, 1987 and 1989), the 9th Biennale of Sydney (1992–93), *Body* (1997), *Tony Cragg* (1997), *TRACE*, the inaugural Liverpool Biennial of Contemporary Art (1999), *Self-portrait: Renaissance to contemporary* (2005–06), *Anselm Kiefer: Aperiatur terra* (2006–07) and *Mike Parr: the tilted stage* (2008). He is curator of the Gallery's forthcoming exhibition, *Francis Bacon: five decades*.



Mr John Wicks

B Bus, FCPA

Director, finance and corporate

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 20 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. Before joining the Gallery's executive he was chief financial officer at Hurstville City Council.

Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of New South Wales Foundation, VisAsia and the Brett Whiteley Foundation. He is also responsible for human resources, strategic planning, legal services, government relations and records management, information communication technology, website and visitor services, including the Gallery Shop, management of the restaurant and cafe contract, and venue hire.



Ms Kirsten Downie

Director, marketing and development

Kirsten Downie joined the Gallery in 2011. Her background is in marketing, public relations and business development in the arts, cultural and media industries. Before joining the Gallery Ms Downie was head of marketing and communications at the National Gallery of Australia; marketing manager, performing arts, at the Sydney Opera House; and worked at the specialist arts and entertainment marketing agency Millmaine Entertainment. Ms Downie has more than two decades experience working in marketing, advertising and communications roles in Sydney, Melbourne and Canberra. She has worked on a diverse range of projects, from contemporary dance to large stadium rock concerts, outdoor cinema, theatre, musicals and the visual arts.

ORGANISATION STRUCTURE

The Gallery's executive management team comprises the director; deputy director, exhibitions and publishing, building and security; director, curatorial; director, finance and corporate; and director, marketing and development. Each division of the Gallery reports to a member of the executive. The executive management team meets every fortnight.



STAFF PROFILE

FTEs average over 12 months	30 June 2008	30 June 2009	30 June 2010	30 June 2011	30 June 2012
Building services, security and Gallery services	63.48	62.94	60.70	66.40	72.32
Curatorial services	55.82	62.82	58.10	48.70	51.37
Curatorial	32.52	29.53	27.24	27.60	31.90
Exhibition/display	25.14	36.41	37.36	47.00	43.60
Finance and management services	18.09	19.35	18.00	20.90	19.83
Commercial services	14.56	17.66	15.17	18.50	18.99
Marketing and business development	10.58	7.15	10.44	9.50	10.15
Total	220.19	235.86	227.01	238.60	248.16

The main reasons for staff number increase during this financial year are:

- * a number of Gallery officers were employed on a temporary basis to increase security for the *Picasso* exhibition
- * replacement staff were employed for staff on long term absences prior to retirement
- * a number of staff were employed for female staff members who were on paid maternity leave
- * a number of long term vacancies across several departments were filled on a permanent basis

EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Crown Employees (Public Sector Salaries) Award July 2008 was varied to provide a 2.5% pay increase to Gallery staff with effect from 8 July 2011.

The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation, salary packaging for the purchase of motor vehicles and cash advances to purchase transport tickets.

Other staff benefits include staff discounts at the Gallery Shop, Art Gallery Society of New South Wales, restaurant and cafe. The Gallery has also negotiated discounted staff parking at the Domain Car Park.

INDUSTRIAL RELATIONS

There were no industrial disputes during 2011–12.

EMPLOYEE ASSISTANCE PROGRAM

The Gallery offers employees a confidential counselling service, external to the Gallery. The service is available to all staff and their immediate families 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.

STAFF TRAINING

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

This year access awareness training was delivered to Gallery officers, front of house staff, visitor service officers, volunteer guides, volunteer children's guides and Community Ambassadors.

Scissor-lift training was also conducted on site for approximately 15 staff who regularly use these machines while carrying out their duties.

VOLUNTEER TRAINING

The volunteer children's guides continued to receive ongoing training throughout the year of up to 40 hours delivered by the education coordinators and invited speakers from within the Gallery. The training was organised as a series of fortnightly workshops and all sessions were linked to strategies developed for the exhibition education kits and children's trails, and included practical ideas for engagement and interaction as well as key information about the Gallery's temporary exhibitions and collection.

The senior coordinator of education delivered a series of lectures on developing skills for dealing with young children. This pilot program is currently under development with the aim of offering formal tours for preschool groups in 2012–13.

The Gallery's volunteer guides received ongoing training throughout the year focused on the Aboriginal and Torres Strait Islander art collection. This important training ensures that guides are up to date with contemporary scholarship on Indigenous art and culture.



04
COLLECTING



Major collection acquisitions	65
Other collection activity	71



Small, illegible text label on the wall.



COLLECTING

to strengthen and safeguard
our collection through targeted
acquisitions and best-practice
collection management,
research and conservation

(previous) Visitors enjoying the new 20th- and 21st-century
Australian art galleries featuring John Olsen's *Five bells* 1963
and Stanislaus Rapotec's *Spring* 1968

MAJOR COLLECTION ACQUISITIONS

[In 2011–12 the Gallery acquired through purchase and gift 387 works of art for the collection valued at \\$14.4 million. A full list of collection activity can be found on p83.](#)

AUSTRALIAN ART

JANET LAURENCE

THE MEMORY OF NATURE 2010

Janet Laurence's sculptural installations address the fragility of natural environments and questions of sustainability. Her works emphasise states of transformation and the cycle of life and death, typically mingling organic matter and scientific instruments with museological modes of display.

The memory of nature includes materials reprised from an earlier work by Laurence titled *Waiting: a medicinal garden for ailing plants*, which was installed in the Royal Botanic Gardens for the 2010 Biennale of Sydney. A makeshift glasshouse, *Waiting* functioned as an 'intensive care unit' for sick plants and evoked a state of environmental crisis. In contrast, *The memory of nature* presents to viewers the aftermath of that effort, situating the carefully preserved remains of now-dead plants alongside other objects such as taxidermied owls and burnt bones. Evoking the form of both museum vitrines and historical monuments, the work stands as a memorial to nature now lost.

Laurence is one of Australia's most significant artists working with nature, the environment and landscape. She is an inveterate collector of natural objects and what she likes to call 'substances'. *The memory of nature* exemplifies this practice and is the most important sculptural assemblage she has made to date.

JJ HILDER

DEVIATION WORK c1913

JJ Hilder, the most admired of all early 20th-century Australian watercolourists, died very young in 1916 of tuberculosis. *Deviation work* is one of the largest yet most restrained and reductive of his watercolours. A poetic distillation of the qualities that set Hilder apart from his contemporaries and many followers, it is painted in delicate, fluid and shimmering washes of watercolour, spare and original in its composition.

The subject of the work is the construction in 1913 of the Lithgow entrance to tunnel number nine – a deviation on the Zig Zag Railway line in the Blue Mountains. Another watercolour by Hilder in a private collection depicts the same tunnel from ground level.

The elevated view of the tunnel bathed in strong sunlight in *Deviation work* accentuates its abstract and poetic qualities – not unlike Arthur Streeton's painting *Fire's on* 1891, where incident is secondary to daring design and the intensity of the midday summer sun.

E PHILLIPS FOX

NASTURTIIUMS c1912

E Phillips Fox is renowned for the sumptuous, cosmopolitan and splendidly coloured images that he painted as an expatriate in Paris during the Belle Époque. He established a reputation for his traditional yet impressionistically fresh portrayals of women and his sensual images of sun-drenched bourgeois leisure.

Nasturtiums is the most arresting in a series of women-in-garden paintings that Phillips Fox created in 1911–12. It features his characteristic use of reflected and dappled light as decorative patterning, and highlights the influence of fashionable Japonisme and Japanese print design. The model for *Nasturtiums* was the young Australian artist Edith Anderson who stayed with the artist and his wife Ethel Carrick in 1912 and became Phillip Fox's favourite model. Certainly many of the women in the outdoors that he painted in these years have Edith's signature 'coppery' hair.

However, as the title of the painting implies, Phillip Fox's focus is more on resolving a highly decorative composition and less on painting an individual or capturing a moment of observation. He uses the model's mauve and black accoutrements just as a still-life painter might arrange the objects of his composition for the greatest formal effect.

DANIEL BOYD

UNTITLED 2012

Daniel Boyd is among a group of contemporary Indigenous artists who interrogate Australian history. His work comments on the subjugation of Indigenous people and exposes past injustices.

In *Untitled* Boyd explores his personal ancestry, presenting an idyllic scene drawn from a found photograph of Pentecost Island in Vanuatu. The island was home to Boyd's paternal great-great-grandfather before he was brought to Queensland to

work as a slave in the sugarcane fields. Between 1863 and 1904 many South Sea Islanders were brought to Australia under controversial recruitment processes to support this industry. They worked for little pay and often endured harsh conditions.

Veiled in transparent dots, the view of country in Boyd's work is partial and incomplete, like the recording of history. Rendered in a reduced palette, the work is in stark contrast to typical colourful depictions of a carefree island life. In this it alludes to the sadness of past events and the hurt that continues into the present.

TJAMPAWA KATIE KAWINY

SEVEN SISTERS 2010

Tjampawa Katie Kawiny and her family are the traditional owners of Tjurma, their homeland adjacent to Amata in northwest South Australia. Kawiny is connected to the Seven Sisters Tjukurpa (ancestral narrative), a major Tjukurpa connecting the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands and beyond into the wider desert region. Today, the Seven Sisters Tjukurpa is not only represented in country associated with these ancestors, but also with the constellations of Pleiades and Orion. The Seven Sisters Tjukurpa involves the relentless pursuit of seven sisters by an old wati kula-kula (lustful man) called Nyiru who, against traditional law, wanted to take one of the sisters as his wife.

Kawiny is based at the art centre Tjala Arts, which was established in 1999 (originally as Minymaku Arts) and provides opportunities for Anangu (Pitjantjatjara people) to develop their skills in fine arts. The art centre also plays a significant role in the well being of the community and in maintaining culture and law.

ASIAN ART

JAPAN

LATE MUROMACHI PERIOD

(1400s–1500s)

UGA BENZAITEN AND HER FIFTEEN ATTENDANTS ('DŌJI')

Uga Benzaiten is one of Japan's most complex syncretic deities, having been associated with other divinities of the Hindu, Buddhist and Shintō pantheons. In *Uga Benzaiten and her fifteen attendants (dōji)* she is depicted in standard iconography as an esoteric eight-armed goddess sitting on a throne of eight dragonheads. Her plump white face, hair and clothing are modelled after Chinese court ladies of the Tang dynasty (618–907).





(opposite) Janet Laurence *The memory of nature* 2010
(clockwise from top) E Phillips Fox *Nasturtiums* c1912; Tjampawa Katie Kawiny *Seven sisters* 2010;
Tibet *Cakravala, the Buddhist World System* 1600s (detail); J.J. Hilder *Deviation work* c1913



Her headdress is adorned with a coiling white snake beneath a *torii* (Shintō shrine gate). Included in her entourage are 15 youthful attendants (or *dōji*) carrying offerings of rice, cloth, wine, cattle and other foodstuffs. Above this central group of figures are celestial beings and guardian figures, between which a gigantic dragonhead emerges.

Depictions of Uga Benzaiten, sometimes accompanied by her attendants, were popular in Japan in the Muromachi period. This is unique in its iconographic complexity, as it does not only show the standard grouping of Uga Benzaiten and her acolytes but also the accompanying deities, Bishamonten and Daikokuten, and celestial beings. Early Buddhist paintings are rare, making this a major acquisition for the Gallery's Japanese collection.

CHIKATOSHI ENOMOTO (1898–1973)
GINZA WILLOW (EARLY 1930s)

This work depicts, in subtle colour and sensual, fluid lines, a stylish young woman wearing a grey evening dress and a blue jacket that slips casually over one side to expose the white skin of her shoulder. The willow branches hovering over her indicate that the scene is set in the trendy Ginza

district of Tokyo, where modern boys and modern girls loved to parade the streets to shop, eat and drink – or to see and be seen. The combination of a beauty and a willow tree illustrates the classical image of the 'willow-waisted' slender woman who is as elegant and pliable as the tree beside her.

In the early 20th century, western-oriented ideologues in Japan championed avant-garde tastes from Europe and the United States. In turn, nativists sought an antidote to western materialism in the values of the Japanese past. Along with cherry blossoms, willows were the emblems of courtesans, symbolising transient pleasure. The combination of gentility and sexual innuendo imbues this painting with an underlying tension and enhances its significance in a time when the presence of fashionable women in public aroused anxiety. *Nihonga* painting of the Taisho and early Showa period of 1900–30 has received increased attention in recent years, and this work, by one of the acclaimed artists of modern Japan, enriches the Gallery's collection.

INDONESIA

COCONUT SCRAPER 1900s

This *Coconut scraper* from Nias is a kind typically found across Indonesia and Oceania. A metal piece would have originally been inserted at the end of the neck and used as the scraper. A person sat on the seat while grating the coconut, hence its shiny patina. The body of the scraper has two short back legs and two front arms and hands that reach up towards the neck-like extension. Its belly displays male genitalia and two breast-like protuberances; the combination of male and female attributes is common in central Nias and refers to fertility and abundance. Along the upper part of the neck is a male figure with a prominent headdress, bulging eyes and what appears to be a lengthy moustache carved in high relief, which may also refer to an elder or ancestor. On the underside is a lizard form, also common in Nias sculpture, in low relief. This scraper is an important addition to the Gallery's growing Indonesian collection and a valuable educational resource about Nias culture.

(above) Richard Serra *Plate, pole, prop* 1969–1983
(opposite) Francesco Xanto Avelli *Large plate: An allegory on the sack of Rome* 1530



TIBET

CAKRAVALA, THE BUDDHIST WORLD SYSTEM 1600s

Cakravala, the Buddhist World System represents a view of the world as expressed in Buddhist texts. The image shows Mount Meru at the centre of the universe surrounded by detailed mountain ranges, oceans, continents, the heavens and celestial bodies (including the sun and moon). Many of the locations on this cosmological map are actual places. Eastern Tibet and China's Sichuan province are shown in the most thorough and accurate manner, suggesting the region from which this painting originated. *Cakravala, the Buddhist World System* is a significant addition to the collection and has considerable potential for program development – from children's activities to scholarly research. Cosmology is a significant factor in Buddhist thought, belief and ritual practice yet few pieces in the Gallery's collection address ideas beyond representations of Buddhas and Bodhisattvas and their various incarnations. This unique painting therefore fills a major gap in the Gallery's Tibetan and Buddhist collection.

EUROPEAN PRINTS, DRAWINGS AND WATERCOLOURS INTERNATIONAL

HONORÉ DAUMIER RUE TRANSNONAIN, 15 APRIL 1834 1834

With funds generously provided by Geoffrey Ainsworth and the Parramore Bequest, the Gallery purchased one of Honoré Daumier's greatest lithographs, *Rue Transnonain, 15 April 1834* – arguably one of the key prints of the 19th century. It represents an event that occurred during the Paris riots of April 1834, when a troop of the National Guard opened fire on the inhabitants of a building. Daumier's friend, the publisher Philippon, described the print in a memorable commentary:

... as horrible to behold as the dreadful event it recounts. It shows a murdered old man, a dead woman, the corpse of a terribly wounded man laying upon the body of a poor little baby whose head is split open. It is not a satire, it is a bloody page in the history of our modern era ... The butchery of rue Transnonain will remain an indelible stain on those who permitted it, and the drawing here discussed will stand as a medal struck to perpetuate the memory of a victory over fourteen old men, women and children.

INTERNATIONAL ART

RICHARD SERRA PLATE, POLE, PROP 1969–83

The Gallery's collection of contemporary international art began in 1984. Minimalism was always regarded as an important precursor to the work of the 1980s and beyond, yet the Gallery had insufficient funds to acquire such works for the collection. However, in 2011, with the gift to the Gallery of John Kaldor's excellent holdings of minimalist art, the absence of a work by Richard Serra in the collection stood out as a major omission. Now, with the acquisition of *Plate, pole, prop*, we can bring together Serra with Donald Judd, Carl Andre and Frank Stella to capture the conceptual and material power of the minimalist movement.

Plate, pole, prop is a classic early work by Serra conceived in 1969 but not fully realised until 1983. It defines the architecture of the room in which it is placed, with the floor and wall integral to its form and function. This is one of the Gallery's most important recent acquisitions and was funded by the Art Gallery of New South Wales Foundation and Ruth Komon Bequest in memory of Rudy Komon.

WOLFGANG LAIB

REISHAUS 2007-2008

This acquisition was funded by the Mervyn Horton Bequest. Laib, a German artist, abandoned his early training as a medical researcher to become an artist – a decision he made while working on a water purification program in India. It was there that he admired the visual quality of the offerings in Hindu temples and decided to make something similar. Initially, he did not think of his work as art, but it was warmly adopted by the art world. Best known for his spectacular floor pieces made from pollen that he collects each spring in southern Germany, Laib also works with a range of natural materials, such as wax, rice, stone, oil and milk. *Reishaus* combines granite, sunflower oil and rice. Oiling the stone evokes the ritual anointing of sacred objects in many cultures, while the pouring of rice corresponds to an offering of rice to the gods.



LARRY BELL

CUBE # 9 (AMBER) 2005

Important gifts include a Minimalist sculpture *Cube #9 (Amber)* by the American sculptor Larry Bell donated by Stephen and Michelle Johns. This elegant piece complements the collection of Minimal and conceptual artworks donated by John Kaldor.

THE KALDOR FAMILY COLLECTION

In 2012 The John Kaldor family delivered a second consignment of their incredible gift including 22 major artworks such as the Richard Long *Stone Line* that was installed in the gallery in 2012 for the first time since it was commissioned in 1977. We also received an extraordinary English conceptual work by Katie Patterson, *Earth-Moon-Earth (Moonlight sonata reflected from the surface of the moon)* from Geoff and Vicki Ainsworth. This work was then loaned to the opening exhibition of the newly improved MCA.

FRANCESCO XANTO AVELLI

LARGE PLATE: THE SACK OF ROME, 5 MAY 1527

In 2010 Kenneth Reed announced his intention of bequeathing to the Gallery a collection of 23 items of Italian maiolica from the 16th and 17th centuries. At the

same time Mr Reed put his collection on long-term loan and a new era began in the display and appreciation of European ceramics in Sydney. Since that time we have been looking to acquire a ceramic work of truly international importance to stand as a centrepiece to the collection. The opportunity arose in the form of an exceptional Xanto plate totally unknown before its appearance on the London art market in 2009. This piece of outstanding significance for the quality of its decoration, the sophistication of its composition and the topicality of its subject matter. It is one of the first pieces on which Xanto placed his full signature together with the date and an inscription explaining the subject matter. The plate has a good claim to be regarded as the artist's masterpiece and places Sydney prominently on the map for scholars of Italian Renaissance ceramics. The purchase would have been unthinkable without the most generous financial assistance of Kenneth Reed who put up a half of the purchase price.



(top to bottom) Honoré Daumier *Rue Transnonain*, 15 April 1834 1834; *Sanbō Kōjin and two attendants* late 1300s

OTHER COLLECTION ACTIVITY



CONSERVATION

The rehang of the Australian and contemporary galleries in 2012 formed a major part of the work of the conservation department, with treatment and preparation required for many works that had not been on display in recent years. Other exhibitions requiring conservation input included *The mad square: modernity in German art 1910–37*, *Picasso: masterpieces from the Musée National Picasso, Paris*, *Australian Symbolism: the art of dreams*, *Kamisaka Sekka: dawn of modern Japanese design*, and exhibitions in the new photography gallery.

There have been a number of major conservation projects funded by Friends of Conservation, including the treatment and framing of six posters by Henri de Toulouse-Lautrec and the treatment and rehousing into custom-made albums of 130 recently acquired drawings by Lloyd Rees. The Bank of America Merrill Lynch funded a major painting and frame conservation project for the *The flood in the Darling 1890 1895* by WC Piquenit. New reproduction frames were made for *The sons of Clovis II 1880* by Evariste Luminais, on permanent display in the international collection, and for *Nasturtiums c1912* by E Phillips Fox.

The loans program involved conservation work, including the treatment of *The variegated lizard of New South Wales 1807* by JW Lewin, preparation of a reproduction frame for *The music lesson 1904* by Sydney Long, and the painting

and frame conservation of Sydney Long's *By tranquil waters 1894* funded by the Art Gallery Society of New South Wales.

Friends of Conservation contributed funding towards PhD research carried out at the Gallery as part of an Australian Research Council-funded project, *The twentieth century in paint*. The PhD investigated the use of modern paints by the Australian artist Sidney Nolan and contributed to our understanding of his place in the history of 20th-century artists using modern materials.

EDMUND AND JOANNA CAPON RESEARCH LIBRARY

The Edmund and Joanna Capon Research Library acquired more than 2000 new publications in 2011–12; 350 of these were acquired through its exchange program with other galleries and 1200 were donated by generous supporters of the library, including John Kaldor and former director Edmund Capon. Complete sets of two international periodicals critical to the study of Surrealism were purchased: *Minotaure* (1933–39) and *Cahiers d'Art* (1926–40). The archive was enriched by 10 new manuscript collections, including the Jim Masselos South Asian archive and the papers of the artists Margaret Olley and Hector Gilliland.

PRINTS AND DRAWINGS STUDY ROOM

Around 1100 Australian and international visitors utilised the study room during the year to request and view works on paper

from the Gallery's permanent collection of over 19,000 objects. Increasingly recognised as an important research and education facility for artists, students, museum and gallery professionals and interested members of the public, the study room has become a key feature of the Gallery experience. It also provides services to universities, TAFE colleges, community art centres, and primary and secondary schools.

Cross-departmental Gallery staff collaborations resulted in greater use of the study room as a resource for promoting awareness and access to the Gallery's collections of Australian art (including Aboriginal art), Asian art and western (international) art by public and education program initiatives such as the Djamu and Islamic student visits.

Following the refurbishment of the study room in 2011, a program of small displays of prints, drawings and watercolours from the permanent collection has been established and has included a selection of Japanese landscape woodblock prints, Netherlandish mannerist prints, recently acquired screenprints by Sydney Ball and temperas by Evelyn Chapman.

(above) Conservation work on WC Piquenit's *The flood in the Darling 1890 1895*



The study room began opening on Wednesday evenings (until 7.30pm), which had an immediate positive response from the public. Gallery visitors can now better appreciate the small displays and speak with the study room coordinator.

During the Open Weekend in May 2012, the study room displayed a selection of Australian drawings and prints, including John Peter Russell's *Five head studies of Vincent van Gogh* c1886–88 and the watercolour *The summit, Mount Wellington II* 1973 by Lloyd Rees. It also hosted floor talks by staff members.

REGISTRATION

The outward loan of 189 works of art from the collection to 35 national and four international institutions was administered during the year. The inward loan of 299 objects from 28 lenders for collection purposes was also managed, as well as the movement of 17,972 works within the Gallery and externally.

The registration department continues to manage the Gallery's offsite collection store and during the year supervised 233 visits to the site by tertiary art students, Art Gallery Society of New South Wales taskforce participants and members of the public.

The Gallery's outward loan agreement was reviewed during the year and is now more comprehensive, covering Immunity from Seizure, security of title and responsibility for multiple venues, and clarifying standard points such as responsibility for insurance cover, transport, associated costs, display conditions and handling.

PHOTOGRAPHY STUDIO

Major projects in 2011–12 included photography for *Australian Symbolism: the art of dreams*, the Dobell Prize for Drawing and the forthcoming exhibition *Living Buddhas: treasures from Mongolia*.

Extensive photography was undertaken of works in the collection by Lloyd Rees and more than 200 items from the Kenneth Reed collection. Works by all finalists in the 2012 Archibald, Wynne and Sulman prizes were photographed in high resolution and made available for publication, press and multimedia use.

The photography studio also managed images for *Picasso: masterpieces from the Musée National Picasso, Paris*, *The mad square: modernity in German art 1910–37* and *Kamisaka Sekka: dawn of modern Japanese design* to ensure they were available for catalogue, marketing and education purposes.

More than 4500 high-resolution images of works in the collection were added to the digital asset management system, including new photographs of iconic Australian works that had conservation treatment as part of the rehang of the Australian galleries in May 2012.

IMAGE LIBRARY

The image library continues to be an ongoing source of research and support to Gallery staff, visiting lecturers, volunteer guides and the Art Gallery Society of New South Wales diploma lecture series.

The project of digitising the Gallery's slide collection has progressed at a steady and consistent rate this year. Of the library's holding of approximately 140,000

slides, approximately 35,000 have now been scanned.

The collections of the slide library and the Edmund and Joanna Capon Research Library have been used by a number of researchers for a variety of projects, from exhibition research and catalogues to television documentaries. This year images of previous *ARTEXPRESS* exhibitions, gathered by the slide library over a 15-year period, were used for the Television Sydney (TVS) documentary *The inside story of ARTEXPRESS*.

The continuing enthusiasm and commitment of taskforce volunteers in contributing to the running of the image library is invaluable.

(above) Dobell Prize for drawing 2011 winner Anne Judell *Breath* 2011

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