

ART GALLERY OF NEW SOUTH WALES

APPENDICES 2011–12

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SPONSORSHIP

Sponsors

as at 30 June 2012

ANZ Principal sponsor: Archibald, Wynne and Sulman Prizes 2012

Avant Card Support sponsor: general

Bank of America Merrill Lynch Conservation support for *The flood in the Darling 1890* by WC Piguenit

City of Sydney Support sponsor: Archibald, Wynne and Sulman Prizes and *Picasso: masterpieces from the Musée National Picasso, Paris*

Delta Electricity Support sponsor: Archibald, Wynne and Sulman Prizes and ARTEXPRESS

Ernst & Young Principal sponsor: *Picasso: masterpieces from the Musée National Picasso, Paris*

Freehills Principal sponsor: legal provider

Hyperion Asset Management conservation support for the William Strutt painting *David's first victory*

JCDecaux Media sponsor: *Picasso: masterpieces from the Musée National Picasso, Paris* and Art After Hours

J.P. Morgan Principal sponsor: Brett Whiteley Studio and Major sponsor: *Picasso: masterpieces from the Musée National Picasso, Paris*

Macquarie Capital Principal sponsor: Art After Hours

Marsh Principal sponsor: *Kamisaka Sekka: dawn of modern Japanese design* and Risk and insurance partner

Optus Open Gallery Program for priority-funded schools

Porter's Original Paints Official paint supplier

President's Council of the Art Gallery of New South Wales Major exhibitions program partner

Qantas Airways Principal sponsor: Yiribana Gallery of Aboriginal and Torres Strait Islander art and Official airline: *Kamisaka Sekka: dawn of modern Japanese design*

Seven Network Media sponsor: *Picasso: masterpieces from the Musée National Picasso, Paris*

Sofitel Sydney Wentworth Official Hotel Partner and Support sponsor of: Archibald, Wynne and Sulman prizes; and *Picasso: masterpieces from the Musée National Picasso, Paris*

The Sydney Morning Herald Media sponsor: *Picasso:*

masterpieces from the Musée National Picasso, Paris

UBS Contemporary galleries program partner

VisAsia Council of the Art Gallery of New South Wales Asian exhibition program partner

President's Council

Members of the President's Council as at 30 June 2012

Steven Lowy AM, **Westfield Holdings**, President

Michael Fraser, **AGL Energy Limited**; Nigel Williams, **ANZ Banking Group**; John Symond AM, **Aussie Home Loans**; Giam Swiegers, **Deloitte**; Sandra Chipchase, **Destination NSW**; Damian Hackett, **Deutscher and Hackett**; Emmanuel Pohl, **EC.Pohl & Co**; Rob McLeod, **Ernst & Young**; Peter Fray, **Fairfax Media Limited**; Kathryn Everett, **Freehills**; Scott MacDonald, **Investa Property Group**; David Clarke, **Investec Bank (Australia) Limited**; Stephen O'Connor, **JCDecaux Australia**; Rob Priestley, **J.P. Morgan**; Martin Blake, **KPMG**; Robin Bishop, **Macquarie Capital**; John Clayton, **Marsh**; David Horner, **National Australia Bank**; Kim Williams, **News Limited**; Paul O'Sullivan, **Optus**; Kerr Neilson, **Platinum Asset Management**; Alan Joyce, **Qantas Airways**; Alfred Moufarrige OAM, **Servcorp**; Ryan Stokes, **Seven Group Holdings**; Kip Frame, **Stephenson Mansell Group**; Luca Belgiorno-Nettis AM, **Transfield Holdings**; Philip Coleman, **UBS AG Australia**; Jeff Mitchell, **Westpac Banking Corporation**

VisAsia Council

Members of the VisAsia Council as at 30 June 2012

Warwick Johnson, **Optimal Fund Management**, chair

Stephen Menzies, **Ashurst**; Bill Ferris AC & Su-Ming Wong, **CHAMP Ventures**; Philip Cox AO, **Cox Richardson**; Seng Huang Lee, **Mulpha Australia**; Hiroyuki Roy Nishikawa, **Nomura Australia Limited**; Nicholas Curtis AM, **Riverstone Advisory Pty Ltd**; William Purcell, **University of Technology Sydney**; Michael Sternberg, **Valiant Hire**

Grants received

During 2011–12 the following funding was received:

Entity	Project	\$ amount
Nelson Meers Foundation	Barry Pearce curator emeritus project	75,000
CAF America	Conservation work <i>The flood in the Darling 1890</i> by WC Piguenit	44,292
Japan Foundation	Contemporary Asia	2,273
TOTAL		121,565

PHILANTHROPY AND BEQUESTS RECEIVED

Life governors

as at 30 June 2012

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

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

Art Gallery of New South Wales Foundation

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2012, are listed below:

LIFE BENEFACTORS

James Agapitos OAM & Ray Wilson OAM; Art Gallery Society of New South Wales; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM & Rowena Danziger AM; Sir William Dobell Foundation; Mr JO Fairfax AO; James Gleeson AO & Frank O'Keefe; Mollie & Jim Gowing; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; John Kaldor Family; Yvonne Buchanan May & Hugh Buchanan May; News Limited; Margaret Olley

AC; Kenneth R Reed; Charles & Denyse Spice; Mary Eugene Tancred; Peter Weiss AM; Beryl Whiteley OAM

GOLD BENEFACTORS

Geoff Ainsworth AM & Vicki Ainsworth; Jim Bain AM & Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Mervyn Horton; Nelson Meers Foundation; Alan & Jancis Rees; Lyn Williams AM; David George Wilson

BENEFACTORS

Paul & Valeria Ainsworth; Kathleen Elizabeth Armstrong; James Barker; Mr & Mrs PL Binnie; Jillian Broadbent AO; Andrew & Cathy Cameron; Francine de Valence; Patricia Englund; Vincent Fairfax Family Foundation; Mr John Gandel AO & Mrs Pauline Gandel; John M Gillespie; David Gonski AC & Orii Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa & Hal Jones; Andrew Klippel; Sophie Landa; Brian Ladd; Mr & Mrs Teck-Chiow Lee; Adrian Claude Lette; Mr C Lloyd Jones CMG; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona & Simon Mordant AM; Lewis Morley OAM; Carole Muller; Judith & Kerr Neilson; Susan & Garry Rothwell; Isaac & Susan Wakil; Dr John Yu AC & Dr George Soutter AM

New bequests

The following bequests were received and/or notified this financial year:

- Molly Gowing – \$814,791
- John Anthony Gilbert – \$1,148,500
- Beryl Whiteley – \$1,248,011
- Harold Schultz – \$19,476

ART PRIZES, GRANTS AND SCHOLARSHIPS

Art prizes

Competitions for the 2012 Archibald, Wynne and Sulman prizes, sponsored by ANZ, were held in March 2012. A total of 2,276 entries were received, 99 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in November 2011. Of the 734 entries received, 49 were selected for display.

ARCHIBALD PRIZE

The prize of \$75,000 for portraiture was awarded to Tim Storrier for his work *The histrionic wayfarer (after Bosch)*. The People's Choice competition, for which the viewing public vote for their favourite Archibald Prize entry, was won by Jenny Sages for her work *After Jack*. Sages received \$2500 and a \$1000 ANZ Visa Debit Card, as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received one night's accommodation at the Sofitel Sydney Wentworth.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald Prize the chance to vote for their favourite portrait. In 2012, the Packing Room Prize was awarded to Raelene Sharp for her work *A strength of character*. Sharpe received \$1000 and a \$500 ANZ Visa Debit Card.

WYNNE PRIZE

The prize of \$35,000 for an Australian landscape or figure sculpture was awarded to Imants Tillers for his work *Waterfall (after Williams)*.

TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2012 the \$2000 prize was awarded to Susan J White for her work *Salamander Bay*.

SIR JOHN SULMAN PRIZE

The prize of \$30,000 was judged by the artist Susan Norrie and awarded to Nigel Milsom for his work *Judo house pt 4 (golden mud)*.

DOBELL PRIZE FOR DRAWING

The \$25,000 prize, judged by the artist Guy Warren, was awarded to Anne Judell for her work entitled *Breath*.

ANNE LANDA AWARD

This exhibition, with an acquisitive award of \$25,000, is held every two years. It was established in honour of Anne Landa, a former Trustee of the Art Gallery of New South Wales, who died in 2002. Entry is by invitation only. The next Anne Landa Award will open in May 2013.

BULGARI ART AWARD

This new annual award supports contemporary Australian painting. Each year, the Gallery will identify a significant painting by a mid-career Australian artist to be acquired for its collection. Sponsored by Bulgari, the award consists of \$50,000 for acquisition of the painting and a residency for the artist in Italy valued at \$30,000. The Gallery's Board of Trustees and the head curator of Australian art select the award.

Grants and scholarships

BASIL AND MURIEL HOOPER SCHOLARSHIP

This annual scholarship, valued at \$4000 is aimed at fine-art students attending recognised schools in NSW to assist with the costs of fees, costs of materials and general living expenses. This year's scholarship was awarded to Miranda Samuels.

ELIOTH GRUNER PRIZE

This annual prize of \$1,000 for the best landscape in oil by an art student was awarded to Kyle Murrell in 2011.

ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The prize of \$800 was not awarded in 2011.

DYSON BEQUEST

Administered under the terms of the will of the late Miss Anthea Dyason, this bequest provides grants of \$5000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. In 2011 an award was made to Lachlan Anthony.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

This scholarship, was established to provide young artists with the opportunity to travel to Europe and further their artistic interests, this scholarship comprises \$25,000 and a three-month residency in the Art Gallery of New South Wales's Paris studio. Beryl Whiteley (1917–2010),

generously allocated funds for the scholarship in memory of her son, the Australian artist Brett Whiteley. In 2011 the scholarship was awarded to Becky Gibson.

STUDIOS IN PARIS

The Art Gallery of New South Wales allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Art in Paris. During the year the studios were occupied by Philip Brophy, Stephen Copland, Dr Alex Fensham, Wanda Gillespie, Belem Lett, Jai McKenzie, Angus Nivison, Anthony O'Carroll, Alex Pittendrigh and Leigh Rigozzi

GALLERY PUBLICATIONS FOR SALE

Bold denotes new titles in 2011–12

- *Adventures with form in space: fourth Balnaves Foundation Sculpture Project* Tunnicliffe, softbound \$35
- *Alfred Stieglitz: the Lake George years*, Annear, softbound \$40
- *An incomplete world*, Tunnicliffe, softbound \$45
- *Anne Landa Award 2006*, Tunnicliffe, softbound \$25
- *Anne Landa Award 2011: unguided tours*, Paton, softbound \$20
- *Archibald 10*, softbound \$16
- *Archibald 11*, softbound \$16
- *Archibald 12*, softbound \$16
- *Asian collections*, Menzies, softbound \$45
- *Australian Symbolism: the art of dreams*, Mimmocchi, hardbound \$35
- *Bertram Mackennal*, Edwards, hardbound \$80
- *Brett Whiteley: studio*, Pellow, softbound \$45
- *Buddha: radiant awakening*, Menzies, softbound \$35
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, softbound \$35
- *Contemporary: Art Gallery New South Wales contemporary collections*, Tunnicliffe, flexibound \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins, softbound \$50
- *David Aspden: the colour of music and place*, Ryan, hardbound \$40
- *Giacometti: sculptures, prints and drawings*, Capon, softbound \$45
- *Half light: portraits from Black Australia*, Perkins, softbound \$45
- *Harold Cazneaux: artist in photography*, Bullock, softbound \$45
- *Highlights from the Gallery collection*, Capon, flexibound \$40
- *Homage to the ancestors: ritual art from the Chu kingdom*, Liu, softbound \$35
- *Intensely Dutch: image, abstraction and the word, post-war and beyond*, Kolenberg, softbound \$40
- *Jeffrey Smart*, Capon & Pearce, softbound \$45, hardbound \$66
- *John Kaldor Family Collection*, Tunnicliffe, hardbound \$89.95
- *Justin O'Brien*, Pearce softbound \$45
- *Kamisaka Sekka: dawn of modern Japanese design*, Trinh (ed), softbound and hardbound \$40*
- *Let's face it: the history of the Archibald Prize*, Ross, softbound \$50
- *Lewis Morley*, Annear, \$40
- *Man Ray*, Annear, softbound \$30
- *Monet and the Impressionists*, Shackelford, flexibound \$40, hardbound \$65
- *One sun one moon: Aboriginal art in Australia*, Perkins, hardbound, \$120
- *Orientalism Delacroix to Klee*, Benjamin (ed), softbound \$45
- *Paths to abstraction*, Maloon, softbound \$60
- *Photography collection*, Annear, softbound, \$45
- *Picasso: masterpieces from the Musée National Picasso, Paris*, Baldessari, softbound \$50*
- *Robert Klippel*, Edwards, softbound \$50
- *Sidney Nolan: new retrospective*, Pearce, softbound \$50, hardbound \$80
- *Still life; the inaugural Balnaves Foundation Sculpture Project*, Tunnicliffe, softbound \$25
- *The mad square: modernity in German art 1910–37*, Strecker, softbound \$50 and hardbound \$80
- *Tradition today: Indigenous art in Australia*, Perkins, softbound \$40
- *Victorian visions: 19th-century art from the John Schaeffer Collection*, Beresford, softbound \$45
- *What colour is that?*, Keeler–Milne, softbound, \$18.95
- *What number is that?*, Keeler–Milne, softbound, \$18.95

- *Wilderness: Balnaves contemporary painting*, Tunncliffe, hardbound \$40

* Title out of print

Education kits

- *Adventures in Asia*, education kit, \$45
- *Art speaks Italian*, education kit, \$55
- *Art speaks Japanese*, education kit, \$55
- *Aspects of Australian art*, education kit, \$45
- *Country culture community*, education kit, \$45

VISITOR NUMBERS

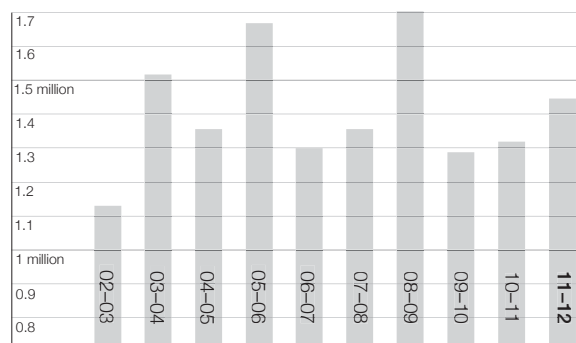
MONTHLY VISITORS

Month	2007-08	2008-09	2009-10	2010-11	Total visitors	Domain 2011-12	BW Studio 2011-12	Touring 2011-12
					2011-12			
July	121,745	175,816	150,040	91,300	117,528	69,442	939	47,147
August	98,682	160,732	122,655	92,503	97,530	76,547	706	20,277
September	85,902	140,283	109,013	82,064	81,978	71,514	810	9,654
October	70,786	130,563	86,233	80,779	77,559	68,454	826	8,279
November	81,415	142,874	74,239	68,971	115,730	97,941	704	17,085
December	86,642	109,878	94,706	123,326	134,759	116,760	343	17,656
January	121,333	221,202	129,989	165,542	188,212	166,450	926	20,836
February	114,862	88,483	88,629	165,840	158,014	133,265	977	23,772
March	165,731	173,406	95,024	152,424	188,094	174,080	1,493	12,521
April	146,874	143,698	140,368	99,804	105,800	103,144	1,096	1,560
May	113,014	113,193	115,617	109,977	97,731	96,809	922	0
June	148,560	105,405	76,349	94,171	82,332	57,743	1,096	23,493
YTD TOTAL	1,355,546	1,705,533	1,282,862	1,326,701	1,445,267	1,232,149	10,838	202,280

Paid exhibition program 2011-12

Exhibition	Months	Visitors
The poetry of drawing: pre-Raphaelite designs, studies and watercolours	Jul-Sept	19,152
The mad square: modernity in German art 1910-37	Aug-Nov	54,432
Picasso: masterpieces from the Musée National Picasso, Paris	Nov-Mar	366,753
Archibald, Wynne and Sulman prizes 2011	Apr-June	114,856
Kamisaka Sekka: dawn of modern Japanese design	June	1,906
TOTAL		557,099

Annual total visitor numbers 2002/03 to 2011-12



EXHIBITIONS LISTING

Dates	Department	Exhibition	Ticketed	Tour	Catalogue
04.07.10–04.07.11	Australian: Brett Whiteley Studio	Endlessnessism			
05.05.11–10.07.11	Australian	Unguided tours: Anne Landa Award for video and new media arts 2011			•
12.05.11–07.08.11	Asian	Eikoh Hosoe: theatre of memory			
21.05.11–14.08.11	Western: contemporary	Sam Smith: cameraman			
21.05.11–18.09.11	Western: photography	Tracey Moffatt: up in the sky			
21.05.11–02.05.12	Western: contemporary	New contemporary galleries featuring the John Kaldor Family Collection			•
28.05.11–14.08.11	Australian	Antonio Dattilo-Rubbo			•
18.06.11–04.09.11	Western: European	The poetry of drawing: pre-Raphaelite designs, studies and watercolours	•		
25.06.11–04.12.11	Australian: Indigenous	The new Australians			
09.07.11–08.07.12	Australian: Brett Whiteley Studio	Blue			
28.07.11–21.08.11	Australian	Tribute to Margaret Olley			
28.07.11–04.09.11	Australian	David Aspden: the colour of music and place			•
06.08.11–06.11.11	Western: European	The mad square: modernity in German art 1910–37	•	•	•
17.08.11–30.09.11	Australian	Seasons of life			
01.09.11–20.11.11	Western: contemporary	Kathy Temin. My monument: black garden			
01.09.11–15.01.12	Asian	One hundred flowers			
17.09.11–12.02.12	Australian	20th-century Australian collection			
24.09.11–05.02.12	Western: photography	What's in a face? Aspects of portrait photography			
13.10.11–02.12.11	Edmund and Joanna Capon Research Library	14th annual exhibition of the Australian Bookbinders			
18.10.11–23.10.11	Australian	Operation art 2011			
12.11.11–25.03.12	Western: European	Picasso: masterpieces from the Musée National Picasso, Paris	•		•
02.12.11–05.02.12	Australian	Dobell Prize for Drawing 2011			
08.12.11–05.02.12	Western: contemporary	Ms&Mr: XEROX MISSIVE 1977/2011			
18.01.12–06.05.12	Asian	Dragon			
11.02.12–13.05.12	Western: photography	Making sense: contemporary LA photo artists			
11.02.12–20.05.12	Western: contemporary	Mother India: video plays by Nalini Malani			
22.02.12–22.04.12	Australian	ARTEXPRESS 2012			
23.02.12–13.05.12	Western: contemporary	Eugenia Raskopoulos: footnotes			
31.03.12–03.06.12	Australian	Archibald, Wynne and Sulman prizes 2012	•	•	
12.05.12–29.07.12	Australian	Australian Symbolism: the art of dreams			•
02.06.12–05.08.12	Western: contemporary	Simone Mangos: DAMAGED – thalidomide victims in medical documents			
02.06.12–09.09.12	Western: photography	Jacky Redgate: the logic of vision			
22.06.12–22.07.12; 25.07.12–26.08.12	Asian	Kamisaka Sekka: dawn of modern Japanese design	•		•
27.06.12–16.09.12	Western: contemporary	18th Biennale of Sydney: all our relations			
27.06.12–02.12.12	Australian: Indigenous	Home			

Touring exhibitions

Dates	Venue	Location	Exhibition	Attendance
02.07.11–31.07.11	Tarrawarra Museum of Art	Healesville, VIC	Archibald Prize 2011	47,147
05.08.11–11.09.11	Tweed River Art Gallery	Tweed Valley, NSW	Archibald Prize 2011	28,563
17.09.11–23.10.11	Moree Plains Gallery	Moree, NSW	Archibald Prize 2011	3688
05.10.11–27.11.11	Art Gallery of Ballarat	North Ballarat, VIC	Australian modern masterpieces	10,236
28.10.11–04.12.11	Lake Macquarie City Art Gallery	Booragul, NSW	Archibald Prize 2011	10,584
25.11.11–04.03.12	National Gallery of Victoria	Melbourne, VIC	The mad square: modernity in German art 1910–37	46,236
09.12.11–15.01.12	Casula Powerhouse	Casula, NSW	Archibald Prize 2011	4594
10.12.11–04.03.12	Newcastle Art Gallery	Newcastle, NSW	Australian modern masterpieces	13,851
20.01.12–26.02.12	Orange Regional Gallery	Orange, NSW	Archibald Prize 2011	6859
02.03.12–08.04.12	Manning Regional Art Gallery	Taree, NSW	Archibald Prize 2011	7029
10.06.12–08.07.12	Tarrawarra Museum of Art	Healesville, VIC	Archibald Prize 2012	23,493 (June)

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

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

Access programs

Access programs and services at the Gallery incorporate a range of programs for general and education audiences with specific needs. In 2011–12 a total of 1635 people accessed these services.

Pilot program with Holdsworth Community Centre

A six-month pilot program (12 sessions) was conducted from July to December 2011 with the Holdsworth Community Centre in Woollahra, Sydney, to provide art appreciation and art-making activities for elderly people and people with dementia. The program was initiated in response to several requests from aged-care organisations wanting to give their clients art experiences.

Seniors Week

From 18–25 March 2012 the Gallery participated in Seniors Week events funded and promoted by the NSW Department of Ageing, Disability and Home Care. A range of tours and drawing workshops for individuals and community groups was programmed across the week in association with the Gallery's exhibition *Picasso: masterpieces from the Musée National Picasso, Paris*. The Seniors Week events attracted more than 280 visitors, many of who were first-time visitors to the Gallery.

Education programs

Starting with Art is the Gallery's initiative for K–12 students with special learning needs. It presents innovative workshops that utilise the Gallery's collections for students with intellectual disabilities. In 2011–12 the program attracted interest from both new and returning schools with a total of 218 students

(65 primary and 153 secondary) participating in 27 groups. Teachers were able to select from six different permanent collection workshops based on the needs of their students. Tactile resources were incorporated into the workshops to assist students to relate to and engage with the selected artworks.

Several schools that were unable to make the journey to the Gallery could access education material online, with the Gallery's coordinator of access programs making contact with schools and suggesting engagement strategies via the web.

Visitors with physical disabilities

A ramp for visitors with mobility issues, and with wheelchairs and prams, was installed at the entrance to the Gallery. The ramp was designed to meet code as well as adaptive principles set out by the International Council on Monuments and Sites (ICOMOS). The Gallery is involved in ongoing consultation in regard to access requirements throughout the building.

The Gallery has four disabled parking spaces: two at the front of the building and two at the rear in the Gallery's parking area. Special arrangements are also made for bus parking. Access to the parking spaces at the rear of the Gallery is via the service road on the southern side of the building. From the car park at the rear of the Gallery, access to all exhibitions and public and administrative areas is by ramps and lifts and is signposted.

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

Wheelchairs for use in the Gallery are available free of charge at the information desk and at the rear entrance.

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

Wheelchair-accessible toilets are located on the upper level, lower level 1 and lower level 3.

Visitors who are deaf or hearing-impaired

Signing Art is the Gallery's longest running access program, providing Auslan-interpreted tours and events for deaf and hearing-impaired people. It attracts a loyal audience to regular and changing events. In 2011–12, 162 deaf and hearing-impaired visitors attended the Gallery's free tours at 1.30pm on the last Sunday of every month. The successful integration of Auslan

interpretation into selected Art After Hours celebrity talks also continued this year.

The Gallery's Open Weekend program in May 2012 included selected Auslan-interpreted talks and an audio-described tour that attracted 20 people. The Open Weekend program was promoted through Access networks and Accessible Arts.

The access coordinator participated in the Deaf Arts Access Project organised by Accessible Arts and gave a presentation about the Gallery's access and Signing Art programs at the Deaf Arts Access Forum in May 2012. The results and recommendations of the project have assisted in marketing the Signing Art program to the deaf community.

Groups of visitors who are deaf and who book at least two weeks in advance can be provided with Auslan interpreters free of charge.

The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory and on the Gallery's website, which also provides information on contacting the Gallery through the National Relay Service.

The Domain Theatre and Centenary Auditorium are equipped with audio-induction loop facilities.

Visitors who are visually impaired

The extension of In Touch, the Gallery's free program of guided sensory sculpture tours, to include audio descriptions of two-dimensional artworks led to increased interest in the program in 2011–12 from blind and visually impaired visitors. There were also more enquiries due to Vision Australia's promotion of the service through their website.

The audio-described tours attracted 35 blind or vision-impaired visitors and their 25 companions. Individuals booked several programmed audio-described tours of the *Picasso* exhibition. As well as being available to the general public, these tours can be adapted to suit the particular educational needs of K–12 school students. In 2011–12, 16 school students booked into the In Touch and audio-described tours as part of school excursions. A combination of tactile resources, high-contrast black-and-white reproductions and detailed descriptions were provided for the students and teachers.

Audio-described tours of the permanent galleries and temporary exhibitions are available for visitors who are blind or vision-impaired if booked at least two weeks in advance. A large-print booklet was produced for the *Picasso* exhibition.

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

Visitors with intellectual disabilities

Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs. Free, guided tours of the permanent displays are available if booked at least two weeks in advance.

General

COMMUNICATIONS

The Gallery's website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information. The website also contains detailed access information, including facilities, events and procedures.

INFORMATION AND PUBLICITY

The Gallery's biannual *Highlights* brochure, which includes information for visitors with specific needs, is available free at the information desk along with brochures about our access programs.

HELPERS

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

STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular reference to serving visitors with special needs. A designated education officer manages the access programs and facilities for people with disabilities.

EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 1.6% have a disability and 0.6% require some form of adjustment to the workplace.

ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities that are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of the Indigenous peoples of Australia. These offerings include temporary exhibitions, public program and events, education programs and artworks from the collection, which are primarily displayed in the Gallery's dedicated space for Aboriginal and Torres Strait Islander art, the Yiribana Gallery.

This year the Gallery presented a number of exhibitions, programs and events that celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia. In addition, the Aboriginal Collection Benefactors continued to raise funds for the acquisition of Indigenous art.

Tracey Moffatt: Up in the sky (21 May – 18 Sep 2011)

Tracey Moffatt is one of Australia's most successful artists and is well known around the world for her film, photography and video works. Drawing on cinema, television and the media, her work is inspired by art history as well as popular culture and memories of her childhood and adolescence.

Up in the sky 1997, one of Moffatt's larger photographic series, takes many of its visual cues from Pier Paolo Pasolini's 1961 masterpiece of Italian cinema *Accattone*. In a series of 25 images Moffatt examines the subject of race and violence, presenting a loose narrative about a triangular mixed-race relationship set against the backdrop of an outback town populated by misfits and marginal characters.

Open Weekend 2012

In May 2012 the Gallery held an Open Weekend in association with the relaunch of its Australian galleries, featuring a new display of Australian and Indigenous art. The Gallery's Aboriginal and Torres Strait Islander art department worked closely with artists and communities represented in the exhibition to develop programming which best represented them and reflected and expressed their wishes.

Tiwi artists' talk

The artists Pedro Wonaemirri, Dymphna Kerinauia, Raelene Kerinauia and Brian Farmer Illortaminni from the Tiwi Islands were invited to give two discussions, one focusing on contemporary and traditional Tiwi art practice, and the other on the significance of the Gallery's commissioning, in 1958, of a series of Pukumani poles (graveposts) by Tiwi artists – the first major Aboriginal art commission by an Australian gallery.

Aboriginal Artist in Residence Research Program and NAIDOC Week 2011

In 2011 the second annual Aboriginal Artist-in-Residence Research Program was held during NAIDOC Week. Each year the Gallery facilitates a two-week residency for an emerging artist (or artists) from a local, regional or remote community. This program not only celebrates NAIDOC Week through exhibitions and programs but also benefits community based artists by providing them with an opportunity to share their experience and knowledge, further strengthening the Gallery's relationships with their communities.

Artists are selected on the basis of their relationship to the Gallery's exhibition program and collection. In 2011 five artists – Kamilaroi artist Elaine Russell, Tasmanian artist Vicki West and Tiwi artists Dymphna Kerinauia, Raelene Kerinauia and Brian Farmer Illortaminni – were chosen to participate.

During their residencies the artists received tailored professional development training; researched and engaged with the Gallery's collection and that of other relevant Sydney institutions; met curators and artists; and were introduced to the local Sydney art industry in order to expand their professional networks. They also participated in the Gallery's public programs.

Kelp weaving workshop

Vicki West – a Tasmanian sculptor, weaver and installation artist who works with vines, kelp and textiles – gave two kelp-weaving workshops at the Gallery.

DEVELOPMENT AND EDUCATION

NSW Aboriginal Visual Arts Industry Introduction Program

In 2011 the Aboriginal and Torres Strait Islander Art Department secured \$106,000 to create

a professional development program for Indigenous arts workers focussing on providing opportunities for arts workers to develop professional skills and experience and develop career pathways for Indigenous people seeking a career in arts centre management as well as opportunities for Indigenous people to gain employment in the Indigenous visual arts sector and support for arts workers in job transition positions to secure full-time employment in the Indigenous visual arts sector.

The program was initiated by the Australian Government's Department of the Prime Minister and Cabinet, Office for the Arts (OFTA) and Arts NSW as part of the National Arts and Craft Industry Support (NACIS) Professional Development Fund.

The NSW Aboriginal Visual Arts Industry Introduction Program is a strategic initiative in which the Gallery is working with key partners within the NSW Visual Arts sector to provide a tailored program to address professional development needs in the NSW Aboriginal Visual Arts sector.

In 2011 four emerging Indigenous arts practitioners (EIAP) investigated the role of the museum and its different areas, such as Curatorial, Conservation, Installation, Design, Marketing, Collection Storage and Public Programs as part of a two-week fully funded intensive residency program. Each EIAP was placed in a regional or metropolitan gallery or organisation for an extended 4 week traineeship program.

Djumu: Indigenous art education

Two annual Indigenous art education programs were run at the Gallery in 2011 and 2012: Djumu: Senior, for Indigenous senior visual arts and Aboriginal studies students, and Djumu: Junior for students in Years 5 and 6 in the Sydney region.

The Gallery developed and delivered the programs in conjunction with the Sydney Region Aboriginal Education Unit, local schools and educators, and artists and elders in the community.

DJAMU: JUNIOR

From 14–28 June, 16 Indigenous students in Years 5 and 6 from schools in the Sydney local government area attended a three-week art education program at the Gallery. The students attended the program for one full day each week during this period, meeting key Indigenous artists in the Gallery's collection, such as Elaine Russell

and Roy Kennedy, and participating in an art-making workshop led by the artists. The program was very successful, with anecdotal evidence provided by the schools indicating that there was an improvement in the students' attendance, behaviour and attitude to school.

DJAMU: SENIOR

Six Indigenous senior visual arts students in Years 10 to 12 participated in the Djumu: Senior program held over six days in November 2011 and February 2012. This intensive and immersive program was designed to introduce students to the range of vocational pathways in the arts, a sector in which Indigenous people are currently underrepresented in a professional capacity. The program also provides professional development opportunities for the Gallery's Indigenous education staff who were involved in the program's planning, delivery and evaluation.

Students became familiar with the Gallery's collections, spaces and history, and with the staff of the Aboriginal and Torres Strait Islander art department. They developed their knowledge of Indigenous art practices, and of a range of other art movements, and participated in extensive and diverse educational sessions, including artist-run workshops and visits to specialised areas of the Gallery such as conservation and the Prints and Drawings Study Room. Artists such as Judy Watson and Tony Albert gave talks and led art-making workshops, and provided students with feedback and critiques of their HSC visual-arts projects.

Offsite experiences included visits to artists' studios and to other museums, galleries and cultural sites. Students developed confidence in negotiating the Gallery spaces, discussing artworks and public speaking. The Gallery's Indigenous educators led all of the sessions.

Resources

Online education kits for secondary students were developed on collection-based hangs and special exhibitions. These kits are available as free downloads on the Gallery's website. The Gallery's major collection-based education kit, *Country culture community*, featuring the work of 32 Aboriginal and Torres Strait Islander artists and artist groups, can be purchased online and at the Gallery Shop.

Volunteer guides received ongoing training on the Aboriginal and Torres Strait Islander collection. These important training sessions went beyond artworks to introduce

guides to the many social and political issues surrounding the production of Indigenous art in Australia and to bring them up to date with the dynamic nature of Indigenous art and culture.

Guided tours were conducted throughout the year for Aboriginal audiences and groups to assist in strengthening their appreciation of Aboriginal art and artists. Two special Art Adventure Tours – *Let's go bush: our Australia and Yiribana: this way* – have been designed for K–6 students to encourage them to experience country and culture through Aboriginal and Torres Strait Islander art from the city to the desert.

The character of Ngununy, the cheeky fruit bat, continues to take visitors on lively tours of the Aboriginal art collection and to promote a greater understanding of some of the Gallery's key works. Ngununy performed during NAIDOC Week and in the school holidays.

Artist talks films

Two four-minute-long films, Artist talk: Elaine Russell and Artist talk: Vicki West, were produced by the Aboriginal and Torres Strait Islander art department to document the Gallery's Aboriginal Artist-in-Residence Research Program. The films can be viewed on the multimedia channel on the Gallery's website.

Film production program

In addition to the two *Artist talk* films, the Aboriginal and Torres Strait Islander art department produced short films about its Djamu education program; the artists Reko Rennie and Pedro Wonaeamiri; and footage of a ceremonial performance of the Gurrir Gurrir, which screened in the Yiribana Gallery in 2012.

Indigenous employees

Aboriginal and Torres Strait Islanders represent 1.2% of the Gallery's workforce, which is below the NSW government's Making It Our Business public sector employment target of 2.2% (2.6% by 2015).

MULTICULTURAL POLICIES AND SERVICES PLAN

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the *Community Relations Commission and Principles of Multiculturalism Act 2000*. The NSW government has identified four key objectives

for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

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

Priority outcomes for 2011–12

EXHIBITIONS

(for a full description see p17)

The Gallery continued to strengthen its commitment to the promotion and celebration of cultural diversity in 2011–12 as reflected in these highlights from the exhibition program:

Eikoh Hosoe: theatre of memory (12 May – 7 Aug 2011)

The mad square, modernity in German art 1910–37 (6 Aug – 6 Nov 2010)

One hundred flowers (1 Sep 2011 – 15 Jan 2012)

Picasso: masterpieces from the Musée National Picasso, Paris (12 Nov 2011 – 25 Mar 2012)

Kamisaka Sekka: dawn of modern Japanese design (22 Jun – 22 July 2012; 25 July – 26 Aug 2012)

18th Biennale: all out relations (27 Jun – 16 Sept)

EDUCATION AND PUBLIC PROGRAMS

(for a full description see p31)

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

A key priority in 2011–12 was building relationships in the multicultural community sector. One of the Gallery's key achievements was its hosting in May 2012 of the launch by the Minister for Citizenship and Communities, the Hon Victor Dominello MP, of the *2011 Community Relations Report*. This event was an opportunity to attract significant new audiences to the Gallery and to highlight the Community Ambassadors program.

In response to an increase in Chinese-speaking visitors, the Gallery produced a flyer to insert into Chinese-language maps to the Gallery that welcomes visitors and outlines its policies on relevant issues.

FILM PROGRAM

The *Weimar to Hollywood* film series (10 Aug – 6 Nov 2011), which screened in conjunction with the exhibition *The mad square: modernity in German art 1910–37*, highlighted the radical innovations and impact of German filmmakers during the interwar years. Presenting classic cinema from the 1920s onwards, the series examined the work of the directors FW Murnau and Fritz Lang in Germany and traced their eventual immigration to and influence on filmmaking in the United States. One of the highlights of the series, and of the year, was the screening (on 2 and 3 September 2011) of the 1927 film *Berlin: symphony of a great city*, directed by Walther Ruttmann, alongside a live jazz performance by the Australian composer Stu Hunter and featuring the musicians Cameron Undy (bass), Matt Keegan (tenor sax), Julien Wilson (tenor sax), James Greening (trombone and pocket trumpet) and Simon Barker (drums).

The film series *Picasso goes to the movies* (9 Nov 2011 – 25 Mar 2012), which screened in conjunction with the exhibition *Picasso: masterpieces from the Musée National Picasso*, featured groundbreaking films from a century of European cinema. The films explored the disturbed atmosphere of the Great Depression in France (*Zero for conduct*, dir: Jean Vigo, 1933); life in post-Second World War Rome (*Bicycle thieves*, dir: Vittorio De Sica, 1949); black-market operations in post-war Vienna (*The third man*, dir: Carol Reed, 1949); post-war paranoia and discontent (*Orphée*, dir: Jean Cocteau, 1950; *I Vitelloni*, dir: Federico Fellini, 1953; and *The cranes are flying*, dir: Mikhail Kalatozov, 1957); the 1960s 'modernist' renaissance (*Hiroshima, mon amour*, dir: Alain Resnais, 1959); and post-war prosperity (*Breathless*, dir: Jean-Luc Godard, 1959).

In conjunction with the Sydney Film Festival the Gallery hosted a retrospective of the work of the Italian film director Bernardo Bertolucci, including screenings of imported archival 35mm prints of *Before the revolution* (1964), *The spider's stratagem* (1970), *Last tango in Paris* (1972), *1900* (1976), *La luna* (1979), *The last emperor* (1987), *The sheltering sky* (1990) and *The dreamers* (2003).

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, and direct marketing campaigns reached out to diverse communities.

The mad square: modernity in German art 1910–37 was promoted widely to the German community through direct marketing, including brochures and posters sent to cultural centres and community groups.

A program of theatre, cabaret, music, film, exhibitions and discussions inspired by 1920s Berlin was held in association with *The mad square*. Titled Berlin Sydney, the festival was held at leading arts venues across Sydney, including the Sydney Theatre Company, Sydney Opera House, Seymour Centre, Museum of Sydney, Sydney College of the Arts (University of Sydney) and the Goethe Institut. A range of marketing collateral was produced for the festival, and the Gallery worked closely with the Goethe Institut to promote it and *The mad square* exhibition to the German community.

Picasso: masterpieces from the Musée National Picasso, Paris was promoted to French and Spanish cultural groups through direct marketing, including brochures and posters sent to cultural centres, community groups and language schools.

A Japanese-language advertisement for the *Picasso* exhibition was placed in the Sydney Official Guide, available at Sydney Airport and in hotels and other outlets in Sydney.

The exhibition *Kamisaka Sekka: dawn of modern Japanese design* was promoted to Japanese audiences through advertisements in Japanese-language newspapers, while brochures and posters were distributed to Japanese cultural organisations and key community and arts groups. A partnership was developed with the Japan Foundation, which helped to promote the exhibition to their audience via their e-newsletter and through the marketing and distribution of exhibition material at events.

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

The Gallery's comprehensive collection of online education kits has enabled wider access to a culturally diverse range of educational resources, including online catalogues, education kits and children's trails. Collection notes can be downloaded from the Gallery's website (artgallery.nsw.gov.au/education). The highly successful Art Adventure Tours designed to introduce K–6 students to the Gallery's collection provide a starting point for exploring diverse cultures through practical activities.

GALLERY EMPLOYEES

This year 15 of the Gallery's employees were identified as coming from a racial, ethnic or ethnic-religious minority group, which is below the NSW government's target of 20%. 16.5% of Gallery employees have advised that their first language spoken as a child was not English. A number of employees who speak community languages assist other staff and visitors, earning them a Community Language Allowance. As at 30 June 2012 the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

Priority goals for 2012–13

The Gallery's major exhibition program and associated education and public program activities will continue to reflect and promote cultural diversity and harmony. An exhibition of works by the Indonesian artist Dadang Christanto is scheduled to open in September 2012 followed by *India's Hindu universe* in 2013. The exhibition *Eugène Atget: Old Paris* opens in August 2012.

The Gallery will present public and education programs and events to support these and other exhibitions, including symposia in conjunction with the exhibition *Francis Bacon: five decades* (17 Nov 2012 – 24 Feb 2013), ongoing children's and family programs, educational resources related to the exhibitions that are consistent with the NSW educational syllabus, and a variety of talks, performances, films, workshops and tours. Several of these programs, including Open Gallery and Artside-In!, focus on culturally diverse groups.

The Gallery will also continue to encourage staff to participate in the Community Language Allowance scheme and to extend the range of languages currently represented.

ELECTRONIC SERVICE DELIVERY

Website upgrade project

During the year the out-of-date content management systems and hosting arrangements on the Gallery's website were shut down. Where appropriate, legacy sites – such as those for Art After

Hours, the Brett Whiteley Studio and the Asian art collection – were consolidated into the current website. Old exhibition subsites can still be accessed via an archive site.

Inside ARTEXPRESS was incorporated into the main Gallery website for the first time. Now database driven, it brings together all material relating to each student on one page and allows users to filter works by expressive form, those with connections to the collection and those with process diaries. With this infrastructure in place for future ARTEXPRESS exhibitions, we have also begun to add data retrospectively, which will allow users to search across years.

A new online Gallery Shop was launched in November 2011 with additional features such as member discounts, product prompts, staff recommendations, feature lists, promotional banners and branding in line with the refurbished onsite shop. Sales have continued to grow, with an increase of 21% on 2010–11, with 1028 transactions totalling \$80,092. This is the first phase in a broader online retailing strategy that will integrate mobile commerce (m-commerce), business-to-business (B2B) and social media.

New online projects and content

Audience engagement with the Gallery's video content continues to grow in all areas, especially in digital communications and education.

A dedicated online channel was added to the Gallery's website in October 2011. It currently showcases videos related to the collection, exhibitions and education programs. The videos are optimised for delivery across multiple devices, including smart phones and tablets, as well as electronic whiteboards and high-definition television. Users including educators and students are able to embed and share this content through their own online and social-media networks.

The most popular video content this year was for the exhibition *The mad square: modernity in German art 1910–37*, which had more than 10,000 views, followed by the 2012 Archibald, Wynne and Sulman prizes, which had over 4000 views. Videos featuring students in the 2012 ARTEXPRESS exhibition proved popular with younger audiences.

In 2012–13 the development focus of the Gallery channel will shift to audio.

A mobile-optimised website was released in two stages during the year. Stage one was launched to

coincide with the exhibition *Picasso: masterpieces from the Musée National Picasso, Paris* and focused on the content people would most likely want to access while visiting the Gallery: what's on (exhibitions and events), audio tours, artworks on display, collection highlights and visitor information such as opening hours and directions. Stage two, released a couple of months later, included mobile-optimised versions of the Gallery Shop and channel, and extended information about the 2012 ARTEXPRESS and Archibald, Wynne and Sulman prize exhibitions. The mobile site can be accessed using any smartphone or mobile device. Further sections of the desktop website will be mobile-optimised over the coming year.

A free iPhone app, was released on the iTunes App Store in January 2012 where it was a featured app during the 2012 Archibald, Wynne and Sulman prize exhibitions. By 30 June 2012 it had been downloaded 7140 times. It is designed to enable visitors to plan their visit to the Gallery and to access audio tours and videos. Its most popular sections are the calendar, event information and art sections, the latter featuring works currently on display. Rather than building a new app for each major exhibition, the app is updated to reflect changes to the Gallery's website. As well as giving the Gallery exposure on the iTunes App Store, the presence of the app icon on a user's phone is an ongoing reminder of the Gallery as a destination.

Following its launch at the Gallery in May 2011, the free iPad app *Contemporary: Art Gallery of New South Wales* was released on the iTunes App Store in September 2011. In its first week it was selected as App of the Week and subsequently featured in the What's Hot and Staff Picks listings. By 30 June 2012 the app had been downloaded more than 14,000 times.

A second app in the series, Australian: Art Gallery of New South Wales, featuring 45 artists from the Gallery's collection of Australian art, was produced to correspond with the rehang of the Australian galleries in May 2012. The rehang includes a dedicated space for iPad users known as the Art Lounge. Like the Contemporary app, Australian: Art Gallery of New South Wales will be released on the Apple iTunes App Store after an in-house testing period and is another step towards making the Gallery's collection accessible to a wider community.

In April 2012 the Gallery joined 150 other international art museums – including the Museum of Modern

Art in New York, the Tate in London and the State Hermitage Museum in St Petersburg – in Google Art Project, the largest online art platform ever realised which provides internet access to thousands of works in museum collections around the world. Invited by Google to become a partner in the second phase of the project – Google Art Project 2 (GAP2) – the Gallery uploaded 415 high-resolution images of works from its collection (with accompanying metadata), including a one gigapixel-resolution image of a key work, Arthur Streeton's *Fire's on* 1891. Further, the Gallery was one of only two Australian art museums to be offered Museum View, the 3D walkthrough technology available on Google Art Project. The Gallery will continue to add works to this growing database.

The Gallery's participation in GAP2 was the subject of the first post on the Gallery's blog, which was launched in April 2012 and is located on the Gallery's website. The blog will feature posts – including text, images and video – from staff across the Gallery and invites comments from the public.

WiFi

In 2011–12 free public Wi-Fi was made available through 80% of the Gallery's building. This enables visitors with mobile devices to access online material through the Gallery's mobile-optimised website and apps, and to share their experiences of the Gallery through social media. The Wi-Fi service is promoted by the Gallery on its electronic signage, online and in print, including its website, e-newsletters and exhibition brochures. Users must accept a set of industry-standard terms and conditions before logging on.

Overall visitation

The total number of visits to all websites for the year was 2,423,103 (using Google analytics). This equates to an average of 6639 visits per day, peaking at 31,230 on 30 March 2012, which corresponds with the announcement of the winners of the 2012 Archibald, Wynne and Sulman prize. Overall there was a 30% increase in online visitation from the previous financial year.

What's on (including exhibitions, events, programs and prizes) was by far the most visited section of the Gallery's website (48%), followed by Collection (17%), Visit us (6%), Education (4%) and About us (4%). The home page received 7% of traffic.

84% of all online visitations are from Australia, with approximately 75% of this figure from people in NSW.

Messaging via the websites

In December 2011 the various online contact forms on the Gallery's website were consolidated into one system. Consequently, statistics are only available for 1 January – 30 June 2012.

During this period the main Contact us form was used for 1216 messages from the general public. General enquiries accounted for 41% of these messages, followed by 19% for exhibition, events and program enquiries, 11% for the Archibald and other prizes, 7% for education and 6% for the Art Gallery Society of New South Wales. A separate form in the Gallery Shop section of the website was used for 255 messages, an increase of 184% on 2010–11. The Frequently asked questions form was used for 28 messages and the Website feedback form for 61 messages.

The Edmund and Joanna Capon Research Library received 495 online enquiries over the last financial year. There has been a significant increase in Library enquiries since the replacement in February 2012 of the Gallery's art appraisal service with an online information service

Online education resources

In 2011–12 the Gallery ceased producing education kits as downloadable PDFs as they did not meet the legally mandated accessibility requirements for NSW government websites. All new education content is now available via HTML pages on the website, making it more accessible and searchable and enabling hyperlinks to additional material, including collection records, videos and external sources. Over time this resource will be extended as older kits are reconfigured into HTML.

Social media

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

- Facebook – the Gallery page now has 25,000 likes
- YouTube – the dedicated Art Gallery of New South Wales channel has 1026 subscribers with a total of 479,953 views
- Twitter – 15,900 followers
- Google+ – 5566 followers

Email newsletters

As part of this process, business objectives, database sizes and frequency of send were established for email communications from various Gallery departments. The next stage includes a redesign of templates to take advantage of new functionality and to ensure consistency of style and branding.

The Gallery published six email newsletters, as follows:

Title	Issues & frequency	List size
Artmail	15 (monthly, plus specials)	196,000
Art After Hours	48 (weekly)	8050
Asian Art E-news	4 (quarterly)	3100
Brett Whiteley Studio Artmail	5	2600
Education Update (K–12)	3 (once per term)	660
Tertiary Update	5	1900

In addition, 65 media releases were emailed as necessary to various segments of the media.

OVERSEAS TRAVEL

Donna Hinton, head, objects conservation
Mexico 29 July – 4 Aug 2011
Courier return of work by Ron Mueck *Untitled (old woman in bed)*

Anthony Morris, head of security
New Zealand 21 – 24 Aug 2011
Represent the Gallery as Chairman of Protection of Australasian Cultural Assets Forum

Sheona White, head, public programs
Singapore, Germany, UK, USA 21 Aug – 20 Sept 2011
Art Gallery of New South Wales Trustees' Scholarship to research learning and explore experiential practices in art galleries in the 21st Century

Edmund Capon, director
UK, Austria, France 16–28 Sept 2011
Meet with Director Musée Picasso to finalise plans and layout for *Picasso: masterpieces from the Musée National Picasso, Paris* exhibition and Director of the Kunsthistorisches Museum to discuss an exhibition of Old Master paintings

Frances Cummings, exhibitions and loans conservator
USA 6–16 Oct 2011
Sign off condition reports and accept indemnity responsibility for *Picasso: masterpieces from the Musée National Picasso, Paris* exhibition and visit San Francisco Museum of Modern Art to discuss current preservation techniques

Charlotte Davy, senior exhibitions registrar
USA 9–16 Oct 2011
Oversee packing and accept indemnity responsibility for *Picasso: masterpieces from the*

Musée National Picasso, Paris exhibition

Margaret Sawicki, head of frame conservation
Canada 13–25 Oct 2011
Present paper at the Canadian Conservation Institute International Symposium 2011

Carolyn Murphy, acting head conservation
France 15–22 Oct 2011
Oversee packing, sign off condition reports and accept indemnity responsibility for the *Picasso: masterpieces from the Musée National Picasso, Paris* exhibition

Khanh Trinh, curator, Japanese art
Japan 16–23 Oct 2011
Loan research for *Master of Modern Japanese Art & Design: Kamisaka Sekka* exhibition

Judy Annear, senior curator, photography
Japan, Netherlands, USA

24 Oct–15 Nov 2011
Meetings in Japan to discuss acquisitions and possible programs, visit Atget exhibition in Rotterdam to examine layout, design and content and attend Oracle conference in Philadelphia

Natasha Bullock, curator, contemporary art
UK 11–28 Nov 2011
Research artists' works for exhibition of contemporary photomedia (The Balnaves Foundation series)

Felicity Jenkins, photographer
Mongolia 13–21 Nov 2011
Photograph works for exhibition of Mongolian art

Jackie Menzies, head curator, Asian art
Mongolia 13–21 Nov 2011

Prepare and research for exhibition of Mongolian art

Simon Ives, paintings conservator
UK 10–18 Jan 2012
Oversee the unpacking, condition and installation checking of David Hockney's *A closer winter tunnel* at the Royal Academy of Arts and accept indemnity and visit conservation studios to research into Infra red imaging systems

Natasha Bullock, curator, contemporary art
India 20–27 Jan 2012
Attend stakeholder meetings at the National Museum of Art New Delhi to discuss the presentation of the 12th Adelaide Biennial of Australian Art and participate in the India Art Fair.

Anneke Jaspers, assistant curator, contemporary art
Japan 7 Mar – 4 Apr 2012
Research trip to Japan under the auspices of the Japan Foundation's JENESYS funding program

Caroline Geraghty, assistant registrar
Japan 15–24 Mar 2012
Oversee the unpacking, acclimatisation, condition and installation checking of Paul Cézanne's Banks of the Marne that the Gallery is lending for the exhibition Cézanne–Paris–Provence and accept the indemnity responsibility for the transit of the work.

Francesa Ford, manager, new media
France 30 Mar – 5 Apr 2012
Attend the launch of the Google Art Project 2 (GAP2) at the Musée D'Orsay

Carolyn Murphy, acting head, conservation
France 8–15 Apr 2012
Oversee the unpacking, sign off condition reports and accept indemnity *Picasso: masterpieces from the Musée National Picasso, Paris* exhibition

Amanda Green, acting collections registrar
USA 14–19 Apr 2012
Oversee packing, supervise transit of Claude Monet's *The chateau d'Antibes 1888*

Jane Wynter, head of philanthropy
Korea, Japan, 15–28 Apr 2012
Guide and escort Gallery benefactors on the Art of Japan tour

Jackie Menzies, head curator, Asian art
Korea, Japan, 15–28 Apr 2012
Guide and escort Gallery benefactors on the Art of Japan tour

Simon Ives, paintings conservator
Thailand 21–27 Apr 2012
Present paper at *The Conservation of Material Culture in Tropical climates: the 3rd APTCCARN*

(Asia Pacific Twentieth Century Conservation Art Network) Meeting

Donna Hinton, head, objects conservation

Thailand, 21–27 Apr 2012
Present paper at *The Conservation of Material Culture in Tropical climates: the 3rd APTCCARN* (Asia Pacific Twentieth Century Conservation Art Network) Meeting

Amanda Green, acting collections registrar

Germany 15–24 May 2012
Oversee unpacking, acclimatisation, condition and installation of works by Margaret Preston the Gallery is lending for the *dOCUMENTA (13)* exhibition

Frances Cumming, exhibitions and loans conservator

Japan 26 May – 3 June 2012
Sign off the condition reports, supervise packing and accept indemnity responsibility for the transit of *Master of Modern Japanese Art & Design: Kamisaka Sekka* exhibition

Michael Brown, senior display technician

Spain, France, Germany, Sweden, 4 June – 7 July 2012
Art Gallery of New South Wales Trustees Scholarship visiting major institutions and exploring the use of colour in exhibition design and attending the International Colour Design Workshop

Simon Ives, paintings conservator

Japan 11–15 June 2012
Sign off the condition reports, supervise packing and accept indemnity responsibility for the transit of Cézanne's Banks of the Marne

Natalie Seiz, acting registrar, curatorial

Japan 12–16 June 2012
Sign off condition reports, supervise packing and accept indemnity responsibility for the transit of Edward Burne Jones' *St George Kills the Dragon*

COLLECTION – PURCHASES

Australian art

Antonio Dattilo–Rubbo (Australia, 1870–1955), *bearded old man* c1925, etching, printed in black ink on ivory laid paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2011

John Davis (Australia, 1936–99), *Potkarok* 1979–80, wood, twigs, calico, papier mâché, adhesive, cooton thread. D G Wilson Bequest Fund 2012

Rachel Ellis (Australia, b1967), *Evensong* 2011, charcoal on paper. Thea Proctor Memorial Fund 2012

E Phillips Fox (Australia; France, 1865–1915), *Nasturtiums* c1912, oil on canvas. Purchased in memory of Margaret Olley with funds donated by the Art Gallery Society of New South Wales Collection Circle 2011

James Gleeson (Australia, 1915–2008), *Sketchbook* 1978–79, charcoal, ink wash, pencil, chalk, pen and ink. Purchased 2012

Hans Heysen (Germany; Australia; France, 1877–1968), *Travelling sheep* c1916, pencil on paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2011

Peter Kennedy (Australia, b1945), *Floor piece 2* 1970, 2011, coloured fluorescent tubes, electrical cord, industrial metal mesh, wooden plinth. Barbara Tribe Bequest Fund 2011

Jennifer Marshall (Australia, b1944), 3 prints: *Beachcomber, Bruny Island* 1997, linocut, printed from two blocks in black, indigo and green ink on hand-made oriental paper; *Bruny* 1997, linocut, printed from one block in indigo ink on Hosho paper; *Bruny* 1997, linocut, printed from one block in black ink on Hosho paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2012

Ana Pollak (Australia, b1958), *Flux* 2012, digital film, 16:9, stereo sound, 2:48 mins. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2012

Anne Starling (Australia, b1967), *Urban monoliths* 2012, triptych: acetate etching, collagraph on BFK Rives paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2012

Mary Webb (Australia; France, 1901–58), *Joie de vivre* 1958, oil on canvas. Purchased 2011

David Brian Wilson (Australia, 1946–98), *Howling man in landscape* c1995, pen, brush and brown ink on Khadi paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2011

SUBTOTAL 14 WORKS

Aboriginal and Torres Strait Islander art

Daniel Boyd (Australia, b1982), *Untitled* 2012, oil and archival glue on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012

Hector Burton (born c1937), *Arumara Tjukurpa* 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2012

Wawiriya Burton (b1925), *Ngayuku Mamaku Ngura* 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2011

Tjampawa Katie Kawiny (Australia, born c1921), *Seven sisters* 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2011

Ngupulya Pumani (Australia), *Maku inmaku pakani* 2012, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012

Ray James Tjangala (Australia, born c1958), *Untitled* 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2011

Joseph Jurra Tjapaltjarri (Australia, born c1952), *Untitled* 2010, synthetic polymer paint on canvas. Purchased 2011

Harry Tjutjana (Australia, born c1930), *Wanka (Spider)* 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2012

Various artists, 40 prints from the suite *Tjukurpa Palurukutu, Kutjupawana Palyantjanya* – same stories, a new way 2009:

Doreen Reid Nakamarra (Australia, c1955–2009), 2 prints: *Marrapinti* 2009, etching on Hahnemühle rag paper; *Marrapinti* 2009, etching on Hahnemühle rag paper

Kawayi Nampitjinpa (Australia), *Pinpirnga* 2009, etching on Hahnemühle rag paper

Yinarupa Nangala (Australia), 2 prints: *Mukula* 2009, etching on Hahnemühle rag paper; *Mukula* 2009, etching on Hahnemühle rag paper

Eileen Napaltjarri (Australia, b1956), *Tjitjurrulpa* 2009, etching on Hahnemühle rag paper

Payu Napaltjarri (Australia), *Ngaminya* 2009, etching on Hahnemühle rag paper

Wintjiya Napaltjarri (Australia, born c1932), 3 prints: *Watanuma* 2009, etching on Hahnemühle rag paper; *Watanuma* 2009, etching on Hahnemühle rag paper; *Watanuma* 2009, etching on Hahnemühle rag paper

Yakari Napaltjarri (Australia), *Ngaminya* 2009, etching on Hahnemühle rag paper

Walangkura Napanangka (Australia, born c1946), 2 prints: *Tjintjintjin* 2009, etching on Hahnemühle rag paper; *Tjintjintjin* 2009, etching on Hahnemühle rag paper

Florrie Napangati (Australia), *Tjanyinki* 2009, etching on Hahnemühle rag paper

Yukultji Napangati (Australia, born c1970), 2 prints: *Yunala* 2009, etching on Hahnemühle rag paper; *Yunala* 2009, etching on Hahnemühle rag paper

Ningura Napurrula (Australia, born c1938), 2 prints: *Wirrul* 2009, etching on Hahnemühle rag paper; *Wirrul* 2009, etching on Hahnemühle rag paper

Naata Nungurrayi (Australia, born c1932), 5 prints: *Unkunya* 2009, etching on Hahnemühle rag paper; *Marrapinti* 2009, etching on Hahnemühle rag paper; *Karrilwarra* 2009, etching on Hahnemühle rag paper; *Ngaminya* 2009, etching on Hahnemühle rag paper; *Karrilwarra* 2009, etching on Hahnemühle rag paper

Nancy Nungurrayi (Australia), *Marrapinti* 2009, etching on Hahnemühle rag paper

Patrick Olodoodi Tjungurrayi (Australia, born c1935), 2 prints: *Wirrilpi* 2009, etching on Hahnemühle rag paper; *Wirrilpi* 2009, etching on Hahnemühle rag paper

Jeremiah Tjakamarra (Australia), *Palipalitjanya* 2009, etching on Hahnemühle rag paper

Ronnie Tjampitjinpa (Australia, born c1942), *Tjintjintjin* 2009, etching on Hahnemühle rag paper

Ray James Tjangala (Australia, born c1958), *Yunala* 2009, etching on Hahnemühle rag paper

Ronnie Tjampitjinpa (Australia, born c1942), *Tjintjintjin* 2009, etching on Hahnemühle rag paper

Joseph Jurra Tjapaltjarri (Australia, born c1952), 2 prints: *Ngatjapirritji* 2009, etching on Hahnemühle rag paper; *Ngatjapirritji* 2009, etching on Hahnemühle rag paper

Raymond Tjapaltjarri (Australia), *Wirrilpi* 2009, etching on Hahnemühle rag paper

Warlimpirnga Tjapaltjarri (Australia, born c1959), 2 prints: *Marrawa* 2009, etching on Hahnemühle rag paper; *Marrawa* 2009, etching on Hahnemühle rag paper

Nyiyari Tjapangati (Australia), 2 prints: *Wilkinson* 2009, etching on Hahnemühle rag paper; *Wilkinson* 2009, etching on Hahnemühle rag paper Johnny Yungut Tjupurrula, 2 prints: *Wirral* 2009, etching on Hahnemühle rag paper; *Wirral* 2009, etching on Hahnemühle rag paper

Matthew Tjupurrula (Australia), *Palipalintjanya* 2009, etching on Hahnemühle rag paper. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2011

Djirrirra Wunungmurra (Australia, b1968), *Yukuwa* 2011, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2012

SUBTOTAL 49 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 63 WORKS

Asian art

CHINA

YANG Yongliang (China, b1980), *Infinite Landscape* 2011, Blu-ray HD disk, 7:23 mins. Asian Collection Benefactors' Fund 2011

SUBTOTAL 1 WORK

INDIA

Nalini Malani (India, b1946), *Mother India: Transactions in the Construction of Pain* 2005, video play; five video projectors in sync, sound, 5 minutes. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2011

SUBTOTAL 1 WORK

INDONESIA

Unknown artist *Nias, Central Nias, Coconut scraper* 1900s, wood. Purchased with Christopher Worrall Wilson Bequest Funds 2011

SUBTOTAL 1 WORK

JAPAN

Chikatoshi ENOMOTO (1898–1973), *Ginza Willow* early 1930s, hanging scroll; ink and colour on silk. Purchased with funds provided by Yasuko Myer 2011

TERAOKA Masami (Japan; United States of America, b1936), *Geisha in a bath from the Aids series* 2008, 46 colour woodblock print on Kozo paper. Asian Collection Benefactors Fund 2012

Unknown artist *Sanbō Kōjin and two attendants* late 1300s, Nanbokucho period 1336–1392/ Japan, hanging scroll; ink, colour and gold on silk. Asian Collection Benefactors Funds 2012

Unknown artist *Uga Benzaiten and her fifteen attendants ('dōji')* 1400s–1500s, Muromachi (Ashikaga) period 1392–1573, hanging scroll, ink, colour and gold on silk. Asian Collection Benefactors Funds 2012

SUBTOTAL 4 WORKS

TIBET

Unknown artist *Cakravala, the Buddhist World System* 1600s, distemper on cotton. Purchased 2011

SUBTOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 8 WORKS

European art pre–1900

Honoré Daumier (France, 1808–79), *Rue Transnonain, 15 April 1834* 1834, lithograph. Purchased with funds provided by Geoffrey Ainsworth and the Parramore Purchase Fund 2012

Hendrick Goltzius, after **Bartholomaeus Spranger** (Netherlands, 1558–1617; Netherlands, 1546–1611), *Mars and Venus* 1588, engraving. Purchased 2011

William Hogarth (England, 1697–1764), 3 prints: *Beer street* 1751, etching and engraving; *Gin Lane* 1751, etching and engraving; *The gate of Calais or the roast beef of old England* 1749, etching and engraving. Purchased 2011

Francesco Xanto Avelli (Italy, c1486–c1542), *Large plate: An allegory on the sack of Rome* 1530, maiolica. Purchased 2011

SUBTOTAL 6 WORKS

Modern and contemporary art

Eddy Batache (France; Australia), 8 inkjet prints from the suite *Francis Bacon in France 1978–1991: Paris, rue de Birague* 1978 (printed later), inkjet print; *Paris, rue de Birague III, with Eddy Batache and Reinhard Hassert* 1876 (printed later), inkjet print; *Paris, rue de Birague V, with Reinhard Hassert* 1986 (printed later), inkjet print; *Paris, rue de Birague VII, with Eddy Batache* 1986 (printed later), inkjet print; *Paris, rue de Birague VIII, with Eddy Batache* 1986 (printed later), inkjet print; *Paris, Musée d'Art Moderne de la Ville de Paris, Giacometti exhibition, with Reinhard Hassert* 1991 (printed later), inkjet print; *Paris, Boulevard Saint Germain, bus stop rue Saint Guillaume* 1990 (printed later), inkjet print; *Chantilly* 1978 (printed later), inkjet print. Purchased 2012

Lyndell Brown and Charles Green (Australia, b1961, Australia, b1953), *Deep Rock* 2011, oil on linen. Contemporary Collection Benefactors 2012

Angela de la Cruz (Spain; England, b1965), *Squashed (green/brown)* 2010, oil on canvas. Purchased 2011

Barry Flanagan (Wales; England, 1941–2009), *Hole in the sea* 1969, 2 gelatin silver photographs. Mervyn Horton Bequest Fund 2011

Rodney Glick (Australia, b1964), *Everyone No.83* 2009, carved and painted wood. Purchased with funds provided by the Contemporary Collection Benefactors 2012

David Haines and Joyce Hinterding (England; Australia, b1966; Australia, b1958), *The outlands* 2011, projected real time three-dimensional environment utilising the Unreal Engine additional sound: Rosy Parlane, Michael Morley and Danny Butt. Anne Landa Award and Contemporary Collection Benefactors 2011

Mathew Jones (Australia, b1961), *The New York Daily News on the day before the Stonewall Riot copied by hand from microfilm records* 1996, artist's bound book: 54 leaves, 100 individually photocopied drawings, hand tinted with ink and watercolour on ivory Ingres paper. Contemporary Collection Benefactors 2012

Wolfgang Laib (Germany, b1950), *Reishaus* 2007–08, Indian granite, soot and sunflower oil, rice. Mervyn Horton Bequest Fund 2012

Janet Laurence (Australia, b1949), *The memory of nature* 2010, acrylic, scientific glass, dried plants, seeds sulphur, salt, amethyst, taxidermied owls, shellac tulle, wood, burnt bones, hand bones, hand-blown glass, oil paint, mirrors. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group and the Contemporary Collection Benefactors with the generous assistance of Geoffrey Ainsworth AM, Peter Braithwaite, Sally Breen, Andrew & Cathy Cameron, Ginny & Leslie Green, Michael Hobbs, Ray Wilson OAM 2012

Katie Paterson (Scotland, b1981), *Earth–Moon–Earth (Moonlight Sonata reflected from the surface of the moon)* 2007, Disklavier Grand Piano, sound file on USB stick, Earth–moon–earth book, headsets. Gift of Geoffrey & Vicki Ainsworth 2011

Patricia Piccinini (Sierra Leone; Australia, b1965), *The comforter* 2010, mixed media; silicone, fibreglass, steel, human hair and fox fur, clothing. Purchased 2011

Jude Rae (b1956), SL266 2010, oil on linen. Contemporary Collection Benefactors 2012

Alex Rizkalla (Egypt; Australia, b1950), 3 assemblages from the series *Remains/Vestiges: dispersal* 1993: *Remains/Vestiges: dispersal* 1993, mixed media; fur jacket, ceramic plate, cigarette lighter, aquatint photograph, glass case; *Remains/Vestiges: dispersal* 1993, mixed media; White jacket, crab pincers, glass tube, ceramic reels; *Remains/Vestiges: dispersal* 1993, mixed media; ceramic flying duck, thorns, black glove. Contemporary Collection Benefactors' 2011

Karl Schmidt–Rottluff (Germany, 1884–1976), *Dunes and pier* 1917, colour woodcut, printed in black and two shades of blue. Purchased 2011

Richard Serra (United States of America, b1939), *Plate, pole, prop* 1969, 1983, hot rolled steel. Purchased with funds provided by the Art Gallery of New South Wales Foundation and the Ruth Komon Bequest in memory of Rudy Komon 2011

Sam Smith (Australia, b1980), *Cameraman* 2011, 2-channel video installation; 4K and Super 8 16mm film transferred to HD video, 16:9, stereo, colour, 31:14 mins. Contemporary Collection Benefactors 2011

Kathy Temin (Australia, b1968), *My monument: black garden* 2010–11, synthetic fur and filling, steel and wood. Contemporary Collection Benefactors 2011

Justene Williams (Australia, b1970), *Big city big hat* 2011, 5 channel HD DVD, 12 CRT televisions, 7 painted wood pallets. Contemporary Collection Benefactors' 2011

SUBTOTAL 27 WORKS

Photography

Judy Fiskin (United States of America, b1945), *The end of photography* 2006, black and white super-8 film transferred to single channel, standard definition video, 4:3 aspect ratio 2.30 min. Purchased with funds provided by the Photography Collection Benefactors Program 2012

Bill Henson (Australia, b1955), 2 photographs: *Untitled 2009/2010* 2009–10, archival inkjet pigment print; *Untitled 2009/2010* 2009–10, archival inkjet pigment print. Purchased with funds provided by the Art Gallery of New South Wales 2011

Jacky Redgate (England; Australia, b1955), *Light throw (mirrors) #1* from the series *Light throw*

(mirrors) 2009 (printed 2011), type C photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2011

Wolfgang Sievers (Germany; Australia, 1913–2007), 4 photographs: *Australian Paper Pulp Mills, Burnie, Tasmania* 1956 (printed 1962), gelatin silver photograph; *Miner in forward lode, North Mine, Broken Hill, NSW* 1959 (printed later), type C photograph; *Sulphuric acid plant, Electrolytic Zinc, Risdon Road, Tasmania* 1959, gelatin silver photograph; *Hammersley Iron, iron ore stockpiling, Dampier, WA* 1971 (printed 1999), type C photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2011

Robyn Stacey (Australia, b1952), *Chatelaine from the series Tall tales and true* 2010 (printed 2011), type C photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2011

Darren Sylvester (Australia, b1974), *They return to you in song* 2001 (printed 2012), lightjet print. Purchased with funds provided by the Photography Collection Benefactors Program 2002

Shōmei TŌMATSU (Japan, b1930), 2 photographs: *Bottle melted and deformed by atomic bomb heat, radiation and fire, Nagasaki* 1961 (printed 1974), gelatin silver photograph; *Untitled* from the series *Eros, Tokyo* 1969 (printed 1978), gelatin silver photograph. Purchased with funds provided by Joanna Coghlan with support from Cameron Williams, and the Photography Collection Benefactors 2012

Unknown (Australia), 3 photographs: *untitled* 1848–55, 9th plate daguerreotype, cased; *untitled* 1848–52, 9th plate daguerreotype, hand-coloured, cased; *untitled* 1843–50, 9th plate daguerreotype, cased. Purchased with funds provided by the Photography Collection Benefactors Program 2012

Emma White (Australia, b1976), *Still life with objects* from the series *The plastic arts* 2011, archival inkjet print. Viktoria Marinov Bequest Fund 2012

Anne Zahalka (Australia, b1957), *Nicole Kidman* 2007 from the series *The immortals* 2011, archival pigment ink photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2011

SUBTOTAL 17 WORKS

TOTAL WESTERN ART DEPARTMENT 50 WORKS

TOTAL ALL DEPARTMENTS PURCHASED 121 WORKS

COLLECTION – GIFTS

Australian art

ACQUIRED PRE 1979

Murray Griffin (Australia, 1903–92), *Thirsty one* 1936, colour linocut on thin ivory wove paper

ANONYMOUS GIFT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Clement Meadmore (United States of America; Australia, 1929–2005), *Study for 'Upended'* 1969, painted steel

SYDNEY BALL

Sydney Ball (Australia, b1933), 10 prints from the *Persian series* 1967: *Khamsa pink* 1967, colour screenprint on white paper; *Shiraz journey* 1967, colour screenprint on white paper; *Transoxiana* 1967, colour screenprint on white paper; *Zafar nama* 1967, colour screenprint on white paper; *Sassan bend* 1967, colour screenprint on white paper; *Shiraz nama* 1967, colour screenprint on white paper; *Black shiraz with silver lining* 1967, colour screenprint on white paper; *Isfahan* 1967, colour screenprint on white paper; *Silver sassanian jump* 1967, colour screenprint on white paper; *Qazvin blue* 1968, colour screenprint on white paper

GRAHAM BLONDEL. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Fred Cress (India; Australia, 1938–2009), *Stages* 1986, colour etching, aquatint, scraping out on cream wove paper

Joe Furlonger (Australia, b1952), *Madonna and child* 1989, lithograph, printed from one stone in black in on cream wove paper

Michael Kempson (Australia, b1961), *Classic literati or Windswept style* 1990, etching, aquatint, printed in black ink with plate tone on white wove paper

Sidney Nolan (Australia; England, 1917–92), *untitled (carcase)*, lithograph, printed in black ink on ivory wove paper

John Peart (Australia, b1945), *Kirribilli – XXXVI* 1985, colour monotype on white wove paper

Graeme Peebles (Australia, b1955), *They mute horses don't they?* 1974, colour mezzotint on ivory wove paper

David Rose (Australia, 1936–2006), *Ourimbah studio* 1978, aquatint, printed in black ink on white wove paper

Jörg Schmeisser (Australia; Germany, 1942–2012), *Ladakh* 1985, colour soft ground etching, aquatint on white wove paper

MICHAEL AND HELEN CARAPIET. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Brett Whiteley (Australia; England, 1939–92), *Listening to nature* c1964, oil, resin, fabric and collage on plywood

CHRISTOPHER DAY

William Dobell (Australia; England, 1899–1970), *Study for 'Portrait of Brian Penton'* 1942, pencil on paper

THE TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION

Anne Judell (Australia, b1942), *Breath* 2011, pastel, graphite, black gesso on paper

BEQUEST OF JULIUS WILFRED (WILF) HILDER

J J Hilder (Australia, 1881–1916), *Deviation work* (c1913), pencil, watercolour

BARBARA MERRINGTON

Margaret Olley (Australia, 1923–2011), *Concarneau* 1952, monotype, printed in dark green/brown ink, watercolour wash, scraping out on grey textured paper

TIM OLSEN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

John Olsen (Australia; England; Spain; Portugal, b1928), *Miró* 1987, pen, brush & ink, ink wash, pastel on paper

PETA PHILLIPS

George Haynes (Kenya; Australia, b1938), *Garden* 1987, charcoal on paper

Anne Judell (Australia, b1942), 2 drawings: *The order II* 1996, charcoal and pastel on paper; *The order IV* 1996, charcoal and pastel on paper

William Rose (Australia, 1929–97), *Untitled* (1995), pen and coloured inks, watercolour on paper

ALAN AND JANCIS REES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Lloyd Rees (Australia, 1895–1988), 48 drawings: *recto: Study for 'Spring sunshine' verso: Harbour with houses* (1938), pencil on

paper; *Study of trees and fence, Northwood Point*, pencil on paper; *recto: Two studies of South Coast hills verso: Two sheets of studies of a boy*, pencil on paper; *recto: Study for 'Dusk at North Ryde' verso: Landscape* c1948, *recto: carbon pencil on paper verso: pencil on paper; recto: Trees, shed and houses verso: Hillside landscape* c1949, pencil on paper; *recto: Study of farm gate verso: Illawarra landscape*, pencil on paper; *Werrri Creek*, carbon pencil, charcoal, watercolour on paper; *Study for 'The harbour from McMahon's Point'* c1950, carbon pencil, brown conté on paper; *View of the city from the North Shore, Sydney* 1960, carbon pencil, charcoal, pastel, wash on paper; *Sydney, the harbour and island* (1965), charcoal, pencil, watercolour, pastel on paper; *recto: Hermes verso: Corner of St John's Cathedral interior*, pencil on pale grey laid paper; *Homer, from a cast* 1915, pencil on pale grey laid paper; *Écorché – study of male figure* 1916, pencil on pale grey laid paper; *recto: Rodin's 'Burgher of Calais' and Michelangelo's 'Struggling Captive' verso: Foliage studies*, pencil on off white thin card; *Michelangelo's 'Pietà' and Rodin's 'Burghers'*, pencil on off white thin card; *House on Highgate Hill, from across the river at St Lucia*, pencil on pale grey laid paper; *Milton, afternoon light on a typical cottage* (1915–16), pencil on paper; *recto: Study of the nave with pulpit, St Brigid's verso: Figure on terrace, St Brigid's, Red Hill and Study of the landscape from the terrace* 1916, pencil on pale grey laid paper; *recto: Ship at wharf, Brisbane River verso: Study from a plaster cast* 1914, pencil on pale grey laid paper; *Ferry approaching wharf (Mosman)*, pencil on paper; *Studies of interior of St Paul's Cathedral, London – under the dome and architectural details* (1923), pencil on paper; *Study under the dome, interior of St Paul's Cathedral, London* 1923, pencil on paper; *Cornish house* (1923), pencil on paper; *Garrett Street, Cawsand, Cornwall* (1923), pencil on paper; *Pilchard and herring salting shed, Cawsand* (1923), pencil on paper; *House in Paris?* (1923), pencil on paper; *Study for 'House in Campagna'* (1924), pencil on paper; *The Governor's Bath House, Parramatta Park*, pencil on paper; *Lennox Bridge, Parramatta*, pencil on paper; *George Street with Old Court House Tower, Parramatta*, pencil on paper; *Study for 'Round towards Berry's Bay'* c1932, pencil on paper; *Harbour study with trees and house* early 1930s, pencil on paper; *Rocky shore*, pencil on paper; *Study for*

The Port Jackson fig tree (1934), pencil on paper; recto: Ball's Head, Sydney Harbour verso: A sketch of the Sobraon (1931), pencil on paper; *Balls Head, Sydney Harbour* (1931), pencil on paper; recto: Study for 'Sydney skyline from McMahon's Point' verso: *Balls Head* c1932, recto: pencil, watercolour on paper verso: watercolour on paper; *End of the deck, Sydney Harbour Bridge* (1932), pencil on paper; *The valley of Pleistos, Delphi* (1966), carbon pencil, watercolour on paper; *Rocky hill face*, compressed charcoal, carbon pencil, grey wash on paper; *Bathurst countryside* 1966, carbon pencil, compressed charcoal, watercolour on paper; recto: *Werri Beach Headland* verso: *Beach scene with bathers* 1973, recto: carbon pencil, charcoal, watercolour, black ball-point pen on paper verso: pen and black ink, charcoal on paper; *Rocks at Werri Beach*, carbon pencil, compressed charcoal, watercolour on paper; *View towards the city*, carbon pencil, black ball-point pen, watercolour on paper; *Oil tanks, Berrys Bay*, carbon pencil, compressed charcoal, watercolour on mulberry paper; *House and trees* 1980, wax crayon, watercolour on paper; *Misty landscape and sketch of the river from Northwood*, pastel, watercolour on paper; recto: *Self portrait* verso: *Study of tree fern in landscape*, pencil on paper

ESTATE OF WILLIAM ROSE

William Rose (Australia, 1929–97), 5 drawings: *Construction 7* c1957, pen and black ink on ivory wove paper; *Construction 8* (c1957), pen and black and red inks on ivory wove paper; *Construction 9*, pen and black ink on thin cream paper; *Construction 10* (1963), charcoal, watercolour on cream wove paper; *untitled (I must draw ...)* (c1960s), pen and blue ink, pencil on ivory wove paper

HANNAS AND PAMELA SCHÜTTLER AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Noel Counihan (Australia, 1913–86), 12 prints from the suite *Images of Opoul* 1981: *Three villagers and Château D'Opoul* 1981, lithograph, black ink on ivory wove Lana paper; *Winter meeting* 1981, lithograph, black ink on ivory wove Lana paper; *Place de la Toue, winter* 1981, lithograph, black ink on ivory wove Lana paper; *Women talking* 1981, lithograph, black ink on ivory wove Lana paper; *Old woman* 1981, lithograph, black ink on ivory wove Lana paper; *Woman at window* 1981, lithograph, black ink on ivory wove Lana paper; *Pruning the vines* 1981, lithograph, black ink on ivory wove Lana paper; *Woman*

gathering vine prunings 1981, lithograph, black ink on ivory wove Lana paper; *Sunday afternoon rugby* 1981, lithograph, black ink on ivory wove Lana paper; *A very old woman* 1981, lithograph, black ink on ivory wove Lana paper; *Young Catalan woman* 1981, lithograph, black ink on ivory wove Lana paper; *The relieving priest* 1981, lithograph, black ink on ivory wove Lana paper

SUBTOTAL 95 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 95 WORKS

Asian art

AFGHANISTAN

PATRICK MATTHIESEN

Gandhara, *Head of the Buddha* c200s–c300s, stucco

SUBTOTAL 1 WORK

CAMBODIA

JOHN YU, IN MEMORY OF GEORGE SOUTTER

Woman's skirt cloth 1900s, silk with continuous and discontinuous supplementary weft weaving

SUBTOTAL 1 WORK

CHINA

JOCELYN CHEY AM

HUANG Yongyu (China, b1924), *Trees without wind: impression of Australia* 1993, ink and colour on paper

DR PETER ELLIOTT

Jarlet with stylised dragon and floral decoration Yuan dynasty 1279 – 1368, celadon; *Jarlet with dragon decoration Yuan dynasty* 1279 – 1368, celadon; *9 brushes for painting and calligraphy* 1900s, animal hair, wood; *Ink stone decorated with a bearded man* 1800s–1900s, stone; *'Chaoshou' ink stone Song dynasty* 960 – 1279, Ming dynasty 1368–1644, clay, wood (?); *Ink stone with decoration on the surface and inscriptions on the side, stone; Seated Buddha* 1700s, gilt bronze

DR. JAMES HAYES

DAI Xi (China, 1801–post 1860), *Four leaves from a landscape album Qing dynasty* 1644–1911, ink and colour on paper

ZHANG Erkang (China, active late 1800s), *Landscape after Dai Xi* 1896 Qing dynasty 1644–1911, ink on paper

CEN Guangyue (China, 1876–1960), *Du Fu's poem in running script*, ink on paper

DENG Lin (China, 1829–93), *Sun Guoting's 'Treatise on Calligraphy' in cursive script Qing dynasty* 1644–1911, ink on paper

WU Deyi (China, 1864–1928), *Landscape after Zhao Boju* (1127–1162) 1887 Qing dynasty 1644–1911, ink and colour on paper; one leaf from an album

GEORGE SOUTTER AND JOHN YU

2 Ink mortars decorated with floral designs 1700s–1800s, Qing dynasty 1644 – 1911, porcelain, underglaze blue 5 ceramics; *Ceramic brush pot decorated with female musicians among clouds* 1800s–1900s, porcelain; *Ink mortar decorated with landscape scene* 1700s–1800s, Qing dynasty 1644 – 1911, porcelain with underglaze blue decoration; *Square ink mortar decorated with landscape scenes and poem* 1700s–1800s, porcelain with underglaze blue decoration; *Ink mortar* 1800s–1900s, porcelain with overglaze red decoration; *Water dropper in the shape of a dog* 1600s–1700s, porcelain with underglaze blue spots

13 items of woodwork: *Bamboo Brush pot decorated with the scene from the story 'News of Victory at Dongshan' in low relief* 1700s–1900s, bamboo; *Large bamboo brush pot decorated with a scene from 'Sima Guang Breaking the Water Urn to save his friend' in high relief; a carved Tang dynasty poem by Zhang Ji (c.756–c.779)* 1800a–1900s, bamboo; *Bamboo brush pot decorated with carved plants and a poem in low relief* 1800s–1900s, bamboo; *Bamboo brush pot decorated with landscape and pavilion in low relief* 1800s–1900s, bamboo; *Bamboo brush pot decorated with a bearded man in a boat and a poem in low relief* 1800s–1900s, bamboo; *Bamboo brush pot decorated with bamboo motif and Chinese verses in low relief* 1800s, bamboo; *Bamboo brush pot decorated with landscape in low relief* 1800s–1900s, bamboo; *Bamboo brush pot decorated with engraving of a bearded man holding a fishing rod* 1700s–1800s, bamboo; *Bamboo wrist-rest carved with two cranes on rocks under a tree in low relief* 1800s–1900s, bamboo; *Bamboo wrist-rest carved with texts in running script* February 1816, Jiaqing 1796 – 1820, bamboo; *Bamboo wrist-rest carved with texts in regular script* February 1816, Jiaqing 1796 – 1820, bamboo; *Bamboo perfume holder carved with 15 Luohans in low relief* 1800s–1900s, bamboo with ivory pieces on both ends

JOHN YU, IN MEMORY OF GEORGE SOUTTER

Bai Sa county, Hainan Island, 3 Skirts 1900s, cotton, natural

and synthetic dyes; continuous supplementary warp and weft weaving

Hainan Island, Ikat tube skirt 1900s, cotton, natural indigo dye; ikat dyeing technique, continuous supplementary warp decoration *Guizhou, Festival jacket* 1900s, cotton, indigo, paper

SUBTOTAL 46 WORKS

INDIA

VERN CORK 2011

Unknown (India), Indian gouache painting on canvas 1900s, gouache on canvas

NALINI MALANI

Nalini Malani (India, b1946), 3 time-based media: *Unity in diversity* 2003, video installation, 7½ minutes looped, sound; *Stains* 2002, animation, single channel video, installation, 8½ minutes looped, sound; *Memory: Record/Erase* 1996, single channel animated video, 10 minutes looped, sound

JIM MASSELOS 2011

Bourne and Shepherd (India), *H.H. Man Singh, Raja of Dhrangadhra* early 1870s, carbon print, brown tone

Samuel Bourne (England; India, 1834–1912), 2 photographs: *Cascades on Scinde River* 1864, albumen silver print; *View on the Dhal Canal, Kashmir* 1864, albumen silver print mounted on card

Samuel Bourne, Shepherd & Robertson (England; India, 1834–1912 and India, 1862–63), *A bound volume of 34 albumen silver prints* c1862–70, albumen silver print

Fred Bremner (United Kingdom; India, 1863–1940), *untitled (Winter landscape)* c1900, gelatin silver photograph

Randolph Holmes (1888–1973), *On the Dal Lake* early 1900s, gelatin silver photograph mounted on brown card

Shepherd & Robertson (India, 1862–63), 2 photographs: *Right: Golas or salt makers* *Left: Rangrez or Dyers* 1862–1863, two albumen silver prints mounted on card; *Rangrez or Dyers* 1862–1863, albumen silver print mounted on card

Taurines studio (1885–1902), 2 photographs: recto: *Nautch girls, Bombay* verso: *(2 women)* c1880s, albumen silver print; *one leaf from an album*; recto: *Maharattas, Bombay (11 family members)* verso: *Maharattas, Bombay (7 family members)* c1880s, albumen silver print; one leaf from an album

Unknown (India), *untitled (Flayed tiger)* late 1800s–early 1900s, albumen silver print

Willoughby Wallace Hooper (1837–1912), 2 photographs: *Marked down* c1872, albumen silver print mounted on card; *Killed* c1872, albumen silver print mounted on card

North India, Painting of the Taj Mahal on ivory c1860s, pigment on ivory with oval brass frame

SUBTOTAL 18 WORKS

INDONESIA

DR PETER ELLIOTT

Sumatra, Magic horn stopper of figure riding on a composite animal ('singa') late 1800s–early 1900s, figure with hair, pony tail, patina heavily encrusted with smoke as is the Singha, on which it rides

Sumatra, Magic horn stopper of figure riding on a composite animal ('singa') late 1800s–early 1900s, wood; black patina

DRUSILLA MEGGETT

Lampung, Sumatra, Tapis kaca skirt cloth 1900s, silk and cotton or bast fibres, wool, sequins, gold and silver wrapped thread, mica, and paper-card, and natural dyes

JOHN YU, IN MEMORY OF GEORGE SOUTTER

North Java, Batik cloth ('kain panjang') with 'megamendung' (heavy with clouds) motif 1900s, cotton

Lampung, Sumatra, Woman's jacket 1900s, homespun and machine loomed cotton, cowrie shells, and mirrors

Palembang?, Sumatra, Tie-dyed decorative cloth 1900s, silk, probably synthetic dyes, silver-wrapped yarns

SUBTOTAL 6 WORKS

JAPAN

JOANNA AND EDMUND CAPON

Yokoi KINKOKU (Japan, 1761–1832), *Landscape* 1806, hanging scroll; ink and light colour on silk

DR PETER ELLIOTT

Small Buddhist travelling shrine Edo (Tokugawa) period 1615–1868, lacquer; wood

LESLEY KEHOE GALLERIES

OGAWA, Kazumasa and TAKASHIMA, Suteta (Japan, 1860–1929 and Japan), *Chirimen book: Illustrations of Japanese Life, vol. 1* 1896, 12 handcoloured collotypes on crepe paper

PETA PHILLIPS

Seto ware (Japan), Sake bottle with gold lacquer mending 1600s, Edo (Tokugawa) period 1615–1868, earthenware, gold lacquer, *maki-e*

Shino ware (Japan), Sake cup with gold lacquer mending 1600s, Edo (Tokugawa) period 1615–1868, earthenware, gold lacquer, *maki-e*

SUBTOTAL 5 WORKS

LAOS

DR PETER ELLIOTT

Seated Buddha on inscribed plinth 1500s–1700s, bronze

JOHN YU, IN MEMORY OF GEORGE SOUTTER

Attapeu province, Loincloth 1900s, cotton, natural dyes, including indigo, and white glass beads

Sam Nuea, '*Phaa hom lai*' (*sleeping blanket*) with six lozenge shapes and figures 1900s, cotton, natural indigo dye; continuous supplementary weft weaving

Sam Nuea, '*Phaa tuum*' (*shoulder wrap blanket*) with diamond pattern 1900s, cotton, natural indigo dye; continuous supplementary weft weaving

Sam Nuea, '*Phaa tuum*' (*shoulder wrap blanket*) with 'kuut lek fai' (*fern*) pattern 1900s, silk, cotton, natural dyes; continuous and discontinuous supplementary weft weaving, zone dyeing

SUBTOTAL 5 WORKS

MYANMAR

DR PETER ELLIOTT

2 sculptures: *Seated Buddha* 1926, bronze; *Mandalay-style Buddha in Bhumisparsha Mudra* early 1900s, marble

JOHN YU, IN MEMORY OF GEORGE SOUTTER

Man's blanket 1900s, cotton with two-faced and mixed-faced supplementary weft patterning, countered weft twining, pom-poms gathered along the seam, and running overhand knots

SUBTOTAL 3 WORKS

NEPAL

DR PETER ELLIOTT

Vajrasattva 1500s–1600s, wood

SUBTOTAL 1 WORK

VIETNAM

ROSS AND IRENE LANGLANDS IN MEMORY OF GEORGE SOUTTER

Unknown (Viet Nam), *Seated Buddha* early 1600s, Le dynasty c1420–1787, lacquer

SUBTOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 87 WORKS

European art pre-1900

HANNS AND PAMELA SCHÜTTLER

Félix Buhot (France, 1847–98), 2 prints: *Winter in Paris* 1879, etching, aquatint and drypoint; *The cats* 1868–69, etching and aquatint

SUBTOTAL 2 WORKS

Modern and contemporary art

ANONYMOUS GIFT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Jonathan Jones (Australia, b1978), 2 installations: *untitled (domestic heads or tails)* 2009, fluorescent tubes, powder-coated metal, electrical wiring

Tim Maguire (United Kingdom; Australia, b1958), *Red tanks* 1990, oil on canvas

SUSAN ARMITAGE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Ivan Navarro (Chile; United States of America, b1972), *Backstage/blue sawhorse* 2005, fluorescent light, metal fixtures and electric energy

EDDY BATACHE AND REINHARD HASSERT

Eddy Batache (France; Australia), 8 photographs from the series *Francis Bacon in France 1977–80* (printed later); *Vaux le Vicomte 1977* (printed later), inkjet print; *Paris, rue Saint Guillaume* 1980 (printed later), inkjet print; *Paris, rue Saint Guillaume I, with Reinhard Hassert* 1980 (printed later), inkjet print; *Paris, rue Saint Guillaume II* 1980 (printed later), inkjet print; *Paris, rue Saint Guillaume III* 1980 (printed later), inkjet print; *Paris, rue Saint Guillaume IV* 1980 (printed later), inkjet print; *Paris, rue Saint Guillaume V* 1980 (printed later), inkjet print; *Paris, rue Saint Guillaume VI* 1980 (printed later), inkjet print

JULIE DAVIES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Alex Rizkalla (Egypt; Australia, b1950), 2 sculptures from the series *Remains/Vestiges: dispersal* 1993: *Remains/Vestiges: dispersal* 1993, mixed media; clock, wood; *Remains/Vestiges: dispersal* 1993, mixed media; wooden shoe moulds

RODNEY GLICK. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Rodney Glick (Australia, b1964), *Everyone no 92* 2009, carved and painted wood

STEPHEN GRANT AND BRIDGET PIRRIE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

Sam Smith (Australia, b1980), *Control structure* 2008, hoop pine plywood, maple plywood, polyester resin, fibreglass, mortar, aggregate, polyurethane foam, silicone, LCD monitor

STEPHEN AND MICHELE JOHNS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Larry Bell (United States of America, b1939), *Cube # 9 (Amber)* 2005, coloured glass coated with inconel

THE JOHN KALDOR FAMILY COLLECTION

Thomas Demand (Germany, b1964), *Flare* 2002, 28 type C photographs/ Diasec

Urs Fischer (Switzerland, b1973), 2 sculptures: *Crisis from 6½ domestic pairs project* 2000–05, cast aluminium, enamel paint; *Lamp from 6½ domestic pairs project* 2000–05, cast aluminium, enamel paint, light bulb, electric cable

Andreas Gursky (Germany, b1955), 3 photographs: *Centre Georges Pompidou* 1995, type C photograph; *Düsseldorf, Flughafen II* 1994, type C photograph; *Untitled XII (No.3)* from the series *Untitled XII* 2000, type C photograph mounted on Plexiglass in artist's frame

Jeff Koons (United States of America, b1955), *White terrier* from the series *Made in heaven* 1991, polychromed wood

Sol LeWitt (United States of America, 1928–2007), 4 drawings: *Wall drawing #337: Two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: Lines in four directions, one direction in each quarter. 2nd part: Lines in four directions, superimposed progressively.* 1971, pencil; *Wall drawing #338: Two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: Lines in four directions, one direction in each quarter. 2nd part: Lines in four directions, superimposed progressively.* 1971, coloured pencil; *Wall drawing #303: Two part drawing. 1st part: circle, square, triangle, superimposed (outlines). 2nd part: rectangle, parallelogram, trapezoid, superimposed (outlines)* 1977, black crayon; *Wall drawing*

#23: *Drawing series A on aluminium box. One series on each face* 1969, painted aluminum box with pencil

Sol LeWitt (United States of America, 1928–2007), 2 paintings: *Wall drawing #1091: arcs, circles and bands (room)* 2003, synthetic polymer paint; *Wall drawing #870: A black wall divided horizontally by a wavy line. Top: flat; bottom: glossy* 1998, synthetic polymer paint

Sol LeWitt (United States of America, 1928–2007), 5 sculptures: *Three-part variations on three different kinds of cubes – elements for serial projects: 2 2 3 (4 parts)* 1975, baked enamel on steel; *Incomplete open cube 4/5* 1974, baked enamel on aluminium; *Incomplete open cube 5/6* 1974, baked enamel on aluminium; *Incomplete open cube 5/8* 1974, baked enamel on aluminium; *Incomplete open cube 7/21* 1974, baked enamel on aluminium

Richard Long (England, b1945), *Stone line* 1977, blue metal stone

Nam June Paik (Korea; United States of America, 1932–2006), 3 time-based media sculptures: *TV Buddha* 1976, television monitor, video camera, painted wooden Buddha, tripod, plinth; *Kaldor candle* 1996, closed-circuit camera, tripod, 3 metal television shells, 2 television monitors, candles; *TV cello* 1976, transparent synthetic polymer resin, television monitors, video tape and player, wood, mixed media

THE LEWITT ESTATE TO THE JOHN KALDOR FAMILY COLLECTION AT THE ART GALLERY OF NEW SOUTH WALES

Sol LeWitt (United States of America, 1928–2007), *White Styrofoam on black wall* 1994, Styrofoam, synthetic polymer paint

MIKE PARR. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Mike Parr (Australia, b1945), 6 multimedia: *Cartesian Corpse, performance for as long as possible, 21–22 November 2008* 2008, HDV video recording, 16:9, colour, sound, 33:31:36; *Cart Corpse* 2008, HDV video recording, 16:9, colour, sound, 2 hours; *Artesian Bore* 2008, HDV video recording, 16:9, colour, sound, 2:25:39; *Flies* 2008, HDV video recording, 16:9, colour, sound, 10:07 mins; *Major/ Minor* 2008, 16mm film converted to video, 16:9, colour, silent, 9:15 mins; *Minor/ Major* 2008, HDV video recording, 16:9, colour, sound

Mike Parr (Australia, b1945), 2 sculptures: *Aluminium from the mouth* 2001, 5 aluminium

sculptures each on 2 bases, each with shelf, cd and cd player; *Yourizen* 2008, life cast self-portrait head in silicone rubber and plaster cast gilded with silver leaf, and mantilla

PETA PHILLIPS

Jiri Anderle (Czech Republic, b1936), 4 prints: *Divka a []r2*, softground etching; *Five figures 408*, etching and aquatint; *Konto student, softground etching*; *Zvestovani* 1990, etching

HANNS AND PAMELA SCHÜTTLER

Jean Arp (France, 1887–1966), *Untitled* 1959, etching

Otto Dix (Germany, 1891–1969), *Battle weary troops retreating – Battle of the Somme from the series Der Krieg* 1924, etching

George Grosz (Germany, 1893–1959), *Memory of New York* 1915–16, photo-lithograph

Fernand Léger (France, 1881–1955), 2 prints from the portfolio *La Ville* 1959: *The two birds* 1959, colour lithograph; *The Eiffel Tower* 1959, colour lithograph

Joan Miro (Spain, 1893–1983), *Aidez l'Espagne* 1937, pochoir (colour stencil)

Emil Orlik (Czechoslovakia; Germany, 1870–1932), *Woman in a compartment*, woodcut

Max Pechstein (Germany, 1881–1955), *Klouruback* 1917, woodcut

Jacques Villon (France, 1875–1963), 3 prints: *Portrait of Félix Barré* 1913, drypoint; *Portrait of the artist* 1955, etching, drypoint and aquatint (in three colours); *Marcel Duchamp* 1956, etching

ALEXANDRA AND HANNAH SEABROOK

Robert Priseman (England, b1965), *Mortuary from the series Hospital* 2005, oil on linen

SUBTOTAL 64 WORKS

Photography

ACCESSIONED 2011

Kerry & Co (Australia, estab.1884–closed 1917), *The giant fig–tree* NSW c1890–1910, albumen photograph

GEOFF AND VICKI AINSWORTH

Allan Sekula (United States of America, b1951), *Meditations on a triptych* 1973–1978, three type C photographs, reading table, chair, booklet

ANONYMOUS GIFT

Peter Coffin (United States of America, b1972), *untitled (spiral, pop-up photo album)* 2006, spirally arranged colour

Electrophotographs, mechanism, black cloth inside covers, brown vinyl with gold double line motif covered photo album

Benjamin Lord (United States of America, b1972), *Humaliwo chambers* 2010, black laminated MDF stereoscopic stand with viewer made from metal, mirror and black plastic, three brown cardboard portfolios containing: 1. One colour offset lithograph printed on white concertina card and one beige card with printed explanation of project; 2. 12 colour offset lithographs printed on 12 white cards (1 image each card); 3. 12 colour offset lithographs printed on 12 white cards (1 image each card) and one brown card folder containing white card with colour image

Orian (France, b1947), *One Orlan body of books* 2007, colour inkjet photograph

LEA AND HILTON CANNON

Cecil Bostock (Australia, 1884–1939), 1 photograph and 1 portfolio of photographs: *Pax Vobiscum* 1932–1935, gelatin silver photograph; *A portfolio of art photographs* 1917, portfolio of 10 gelatin silver photographs

DR MARIANA MINERBO IN MEMORY OF HER FATHER, AUREL ABRAMOVICI

Aurel Abramovici (Romania, 1901–61), 2 photographs: *untitled (sailboats in a harbour)* 1930s, gelatin silver photograph; *untitled (winter scene in a village)* 1931, gelatin silver photograph

WAYNE PRIDDLE

Sue Paul (Australia, b1955), *Wayne Brown* 1997, gelatin silver photograph

ANNE ZAHALKA. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Anne Zahalka (Australia, b1957), 2 photographs: *The writer (Dr Michael Haerdter/director, Künstlerhaus Bethanien)* from the series *Resemblance* 1987 (printed 2007), Ilfochrome photograph; *The girls #2, Cronulla beach* from the series *Scenes from the Shire* 2007, type C photograph

Anne Zahalka (Australia, b1957), 2 photographs from the series *Artists 1990: Artist #47 (Debra Phillips)* from the series *Artists 1990*, Duraflex photograph; *Artist #33 (Anne Zahalka)* from the series *Artists 1990* (printed 2007), type C photograph

Anne Zahalka (Australia, b1957), 4 photographs from the series *Open house* 1995: *Wednesday 8:40pm* 1995 (printed 1997), type C

photograph; *Sunday 2:09pm* 1995 (printed 1997), type C photograph; *Saturday 5:18pm* 1995 (printed 1997), type C photograph; *Sunday 11:08am* 1995 (printed 1997), type C photograph

SUBTOTAL 18 WORKS

TOTAL WESTERN ART DEPARTMENT 84 WORKS

TOTAL ALL DEPARTMENTS 266 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2011–12: 387

Jean-Antoine Watteau, *Study of three male figures* c1713, red chalk

COLLECTION – LOANS

* Renewed loans

Works lent to the Gallery

BRIAN BLANCHFLOWER

Brian Blanchflower, *Canopy LI (Scelsi I – IV)* 2001, oils, wax medium, pumice powder, acrylic on laminated hessian

BUCHMANN GALERIE

Wolfgang Laib, *Reishaus* 2007–2008, Indian granite, soot and sunflower oil, rice

*CLIVE EVATT

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

Andy Warhol, *Flowers* 1964, colour screenprint on canvas

*COMMONWEALTH BANK OF AUSTRALIA

attrib. Yōshin, *Kanzan and Jittoku* 19th century, single six-fold screen; ink on silver ground

DROGA 8 COLLECTION

SHEN Shaomin, *I want to know what infinity is* 2011, silica gel simulation, wooden deck chair

*JAMES OSWALD FAIRFAX AC

Three scenes from the "Tale of Genji" late 19th century, single six-fold screen; ink, colour and gold on paper

*JOHN KALDOR FAMILY COLLECTION

Francis Alÿs, *New York triptych* 1995–1996, triptych: oil on canvas, enamel on metal series consisting of one painting by Francis Alÿs and two sign paintings by Enrique Huerta and Emilio Rivera; *Untitled* 1999, mixed media on tracing paper; *Untitled (study for The modern procession)* 2002, collage, oil and pencil on tracing paper; *Railings* 2004, 3 single-channel

videos, stereo sound, colour, 6:30 min; *Sleepers II* 2001, 80 slide carousel projection; *The last clown* 2001, video animation (black-and-white version), 60 min; study: pencil and enamel on tracing paper; *Three men in cravats triptych* 1995, triptych: oil on board, enamel on metal series consisting of one painting by Francis Alys and two sign paintings by Juan Garcia and Emilio Rivera; *Untitled* 2005, mixed media on tracing paper; *Untitled (man asleep with hand on head)* 2000, chalk; *Untitled (man curled asleep)* 2000, chalk; *Untitled (study for The modern procession, and Girl with skeleton)* 2001, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession II)* 2002, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession III)* 2000, collage, oil and pencil on tracing paper; *Untitled (study for The modern procession—Frida Kahlo)* 2001, collage, oil and pencil on tracing paper

Carl Andre, *Steel-copper plain* 1969, steel and copper; *The way north, south and west (uncarved blocks)* 1975, Western red cedar

Bernd Becher, Hilla Becher, *Coal mines and steel plants* 1988 {printed}, 4 unique gelatin silver photographs; *Cooling towers, Germany* 1964–1993 {printed later}, 9 gelatin silver photographs, *Framework houses* 1959–1971 {printed later}, 15 gelatin silver photographs, *Quenching towers: Zeche Hugo, Gelsenkirchen, D* 1978 {printed later}, gelatin silver photograph; *Blast furnaces, Germany, France, Luxembourg, United States* 1970–1984 {printed later}, 12 gelatin silver photographs; *Quenching towers: Zeche Emscher-Lippe, Datteln, D* 1985 {printed later}, gelatin silver photograph

Vanessa Beecroft, *VB40.070. VB.POL* 1999, digital type C photograph

Daniel Buren, *Frise* 1979, work in situ

Christian Capurro, *Compress (pit of doubloves)* 2006–2007, 14 works-on-paper drawn under the pressure of erasing other images, then corrected; magazine pages with erasure, correction fluid, ink and pins

Paul Chan, *A free press (formerly Ursa Minor)* 2005, archival inkjet print; *1st light* 2005, digital video projection, 14 min; *A jury of peers (formerly Aquarius)*, 2005, archival inkjet print; *Democracy to come (formerly Ursa Major)* 2005, archival inkjet print; *Distributive justice (formerly Orion)* 2005, archival inkjet print; *Freedom of speech (formerly Centaurus)* 2005, archival inkjet print; *No cruel and unusual*

punishment (formerly Perseus) 2005, archival inkjet print; *No taxation without representation (formerly Andromeda)* 2005, archival inkjet print; *Right to keep and bear arms (formerly Cancer)* 2005, archival inkjet print; *Right to peaceably assemble (formerly Cassiopeia)* 2005, archival inkjet print; *Separation of church and state (formerly Gemini)* 2005, archival inkjet print; *Beginning of love, end of war III* 2006, charcoal on paper; *Beginning of love, end of war V* 2006, charcoal on paper; *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; *Untitled (drawing for 5th light)* 2006, charcoal and cut paper; *4th light* 2006, digital video projection, 14 min

Christo, *Package* 1967, polyethylene, fabric, rope, staples; *The Gates, Project for Central Park, NYC* 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, perspex; *Running Fence, Project for Sonoma and Marin Counties, State of California* 1974, collage: fabric, staples, cardboard, brown paper, pencil, charcoal, crayon, ballpoint pen, *Show Window* 1966, galvanized metal, aluminium, wood, perspex; *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs; *The Umbrellas, Project for Japan and Western USA* 1986, collage: wax crayon, pastel, fabric, pencil; *Wrapped Island, Project for South Pacific Ocean* 1970, collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel

Daniel Crooks, *Elevator no.3* 2002, DV/DVD PAL, 4:3, colour, silent, 3:52 mins; *Static no.6* 2003, DV/DVD PAL, 16:9, colour, stereo, 3:04 mins,

Aleks Danko, *Art stuffing* 1970, synthetic polymer paint on paper stuffed hessian bag; *Just one more light work* 1974, chair, light sockets, bulbs, electrical flex, wheels, Traffolyte panels; *Log dog* 1970, wood, metal, chain, leather, casters

Thomas Demand, *Flare* 2002, 28 type C photographs/ Diasec; *Gangway* 2001, type C photograph/ Diasec; *Modell/ Model* 2000, type C photograph/ Diasec; *Recorder* 2002, 35mm film/loop, 2:17 min; *Rolltreppe/ Escalator*, 2000, 35mm film/animation, Dolby SR, 2 min

Gilbert & George, *Dig* 2005, mixed media

Shaun Gladwell, *Approach to Mundi Mundi* 2007, HD/DVD, 16:9, colour, silent, 8:37 mins

Andreas Gursky; *Chicago Mercantile Exchange* 1997, type C photograph; *Meersbusch, Krefeld* 1989, type C photograph

Gary Hill, *Liminal objects #5* 1996, single-channel video installation, black-and-white, silent modified black-and-white monitor, metal stand, laserdisc player and laserdisc

Jeff Koons, *Vase of flowers* 1988, mirror; *Basketball* 1985, bronze; *Split-rocker (green/blue)* 1999, polychromed aluminium; *Art Ad Portfolio* 1988–1989, four lithographic prints on paper

Michael Landy, *Common dandelion* 2002, etching; *Feverfew* 2002, etching; *Four walls* 2004, DVD, 4:3, colour, sound, 34:57 min; *H.2.N.Y. Self-destroying work of art* 2006, oil stick on paper; *Michael Landy's (lifestyle) destruction of personal property* 1988, pen and ink on paper; *Michael Landy's (lifestyle) household contents* 1998, pen and ink on paper; *Drawing (2)* 2007, charcoal on paper, *Painting (1)* 2007, paint on metal; *Shelf Life* 2004, 16mm film transferred to DVD, 16:9, colour, sound, 49:37 min; *Singing of the fairies I* 2004, crayon on paper; *The consuming paradox* 1999, mixed media collage; *Print* 2007, ink on paper; *Scrapheap services*, 1995, ink on paper

Sol LeWitt, *Wall structure 123454321* 1979, baked enamel on brass with black line (nine pieces); *Non-geometric form (spotch) #2* 1999, painted fiberglass; *Non-geometric form (spotch) #6* 1999, painted fiberglass; *Non-geometric form (spotch) #4* 1999, painted fiberglass; *Non-geometric form (spotch) #3* 1999, painted fiberglass; *Non-geometric form (spotch) #1* 1999, painted fiberglass; *Non-geometric form (spotch) #5* 1999, painted fiberglass; *Pyramid* 2005, painted wood; *Wall structure 54321* 1979, baked enamel on brass with black line (five pieces); *Rectangle – open* 1977, painted wood; *All two part combinations of arcs from four corners, arcs from four sides, straight, not-straight and broken lines in four directions* 1977, ink and pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Irregular grid* 2001, gouache on paper; *Tangled bands* 2002, gouache on paper; *Tangled bands* 2002, gouache on paper; *The location of six geometric figures* 1975, pencil and ink on paper; *The location of twenty-one lines with*

lines from midpoints mostly 1974, pencil and ink and paper

Richard Long, *Southern gravity* 2011, mud; *A hundred mile walk along a straight line in Australia* 1977, 3 gelatin silver photographs, pencil on board; *A moved line in Japan* 1983, text work in red and black; *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; *Sydney Harbour driftwood* 1977, driftwood, 16 pieces; *River Avon mud drawing* 1983, mud on paper; *Spring showers circle* 1992, delabole (Cornish) slate; *River Avon mud drawing* 1983, mud on paper

Barry McGee, *Untitled (man with baseball hat)* 2000, housepaint on metal, 70 panels

TV Moore, *The dead zone* 2003, two-channel DV/DVD, colour, sound, 3:30 mins each

Saskia Olde Wolbers, *Placebo* 2002, video for projection, colour, sound, 6 min loop; *Trailer* 2005, video for projection, colour, sound, 10 min loop

Nam June Paik, *Video design* 1985, type C photograph; *TV birds* 1976, coloured pencil on paper, 12 panels; *TV faces* 1976, coloured pencil on paper, 12 panels

Paul Pfeiffer, *Corner piece* 2004, digital video, 2:10 min loop, metal armature, monitor, DVD player; *Goethe's message to the New Negroes* 2001, digital video, 0:30 min loop, metal armature, LCD monitor, DVD player; *Goethe's message to the New Negroes* 2002, digital video, 0:39 min loop, metal armature, LCD monitor, DVD player; *Caryatid* 2004, digital video, 1:46 min loop, chromed 33cm television and DVD player

Richard Prince, *Untitled (cowboy)* 1980–1989, Ektacolor photograph; *Untitled (sunset)* 1981, Ektacolor photograph; *Untitled (hippie drawing)* 2000–2005, ink and synthetic polymer paint on paper; *Untitled* 1989–1990, synthetic polymer paint and silkscreen on canvas; *Untitled (protest painting)* 1994, synthetic polymer paint on canvas; *American English (If I die in a combat zone)* 2006, 2 books in a case made of bondo, synthetic polymer paint and wood

Robert Rauschenberg, *Air ration winter glut* 1987, riveted metal parts; *Dylaby* 1962, rubber tyre, oil on packing case timber, iron nails; *Nugget* 1976, fabric, bamboo pole, string, tin cans; *Zurich pool glut* 1988, assembled metal parts

Ugo Rondinone, *clockwork for oracles* 2011, mirror, colour plastic gel, wood, paint, mixed media; *all*

MOMENTS stop here and together we become every memory that has ever been. 2002, plexiglass; *fuenfterdezemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *sechszwanzigsterseptemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *sechszwanzigsterseptemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *siebenundzwanzigsterjanuarzweitausendundnull* 2000, ink on paper, wooden frame, plexiglass plaque with caption; *fuenfzehnterfebruarzweitausendundzwei* 2002, ink on paper, wooden frame, plexiglass plaque with caption; *siebterdezemberzweitausendundfuenf* 2005, pencil, synthetic polymer paint on linen; *sechszwanzigsteraugustzweitausendundnull* 2000, synthetic polymer paint on polyester, plexiglass plaque with caption

Peter Rostovsky, *Epiphany model: the painter* 2004, oil on linen, super-sculpey, wood, plastic, paper, flocking, synthetic polymer paint

Frank Stella, *Untitled* 1965, synthetic polymer paint on canvas

Thomas Struth, *Chicago Board of Trade I*, *Chicago* 1990, type C photograph; *Chiesa dei Frari* 1995, type C photograph; *Stanze di Raffaello II*, *Roma* 1990, type C photograph

Ricky Swallow, *Picture a screaming sculpture* 2003, piezo pigment print on hahnemuhle paper, moulded frame, museum glass

Meyer Vaisman, *Not just shelf* 1986, process inks, polyester on canvas

Daniel von Sturmer, *Limits of the model (sequence 3)* 2006, single channel digital video, 16:9, colour, silent, 13:36 mins; *The truth effect* 2003, installation of five single channel videos, 4:3, colour, sound, five screens, plans for table and base, and installation

Gregor Schneider, *Totes Haus u r Im Kern Venedig* 2001, gelatin silver photograph; *Totes Haus u r Keller Venedig* 2001, gelatin silver photograph; *Totes Haus u r Unter im Kern Venedig* 2001, gelatin silver photograph

*JOHN KILEY AND EUGENE SILBERT

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

MRS LYE MENG LUKE

Loke Peng Hoon, *Set of Buddhist figure seals and tools*, 18 stone seals; 5 bamboo seals; 18 apricot

stone seals; 3 metals tools; 2 brushes; 1 ceramic (water) vessel

*COLIN MCDONALD

Shodai MASAHIRO, *Sword post* 1628, steel

Ozaki SUKETAKA, *Ko-wakizashi* 1802, steel

Satsuma TADASHIGE, *Sword* 1688–1704, steel

MURAKAMI Michimasa, *Sword* May 1941, steel

Ozaki Masataka, *Ko-wakizashi and koshirae* 1830–1876, steel

Chu-Mihara School, *Tachi and koshirae* late 14th century–early 15th century, steel

Kunitoshi, *Tanto and koshirae* 1830–1876, steel

Yamato-Mino SENSUIN, *Sword and koshirae* 1331–1334, steel

Ishigoro ICHIJU, *Tsuba with design of Nabeshima style crest* 19th century

Goto School, *Menuki with design of playing chinese lions* late 18th century

Hachizaemon JINPO, *Kozuka with design of a samurai on a tiger* 18th century

Waki-Goto School, *Menuki with design of playing chinese lions* 1830–1844

Kawamura JAKUSHI, *Tsuba with design of Chinese landscape* 17th century; *Fuchi-gashira with design of dragons in clouds* 17th century

Kaga style, *Kozuka with design of flying cranes* 19th century

Hamano NAOYUKI, *Kozuka with design of tiger and bamboo* 1781–1789; *Tsuba with design of Kanzan*, *Jittoku and tiger* 1781–1789

Hamano school, *Menuki with design of guardian deities (Nio)* 18th century

J W POWER COLLECTION, UNIVERSITY OF SYDNEY

John Power, *Woman with parasol* circa 1927, oil on linen canvas

*POWERHOUSE MUSEUM

Jingdezhen ware, *Armorial plate bearing the arms of Booth impaling Irvine of Drum* c1723, porcelain with 'rouge de fer' enamel; gilt

Altar vase ('zun') 1796–1820, porcelain; monochrome blue enamel glaze

PRIVATE COLLECTION

Francis Bacon, *Self portrait* 1980, oil on canvas; *Portrait of a dwarf (the dwarf)* 1975, oil on canvas

PRIVATE COLLECTION

John Baldessari, *Sediment: foot, person and barrel* 2010, inkjet print

and synthetic polymer paint on canvas

William Kentridge, *Bird catching sets I, II, III* 2006, 10 acquaint and drypoint on paper; *Drawing from 'Woyzeck on the Highveld'* 1992, charcoal on paper; *Eight figures*

Ugo Rondinone, *The twenty-third hour of the poem* 2010, cast wax, pigments 2010, poster paint, charcoal, coloured pencil, pastel on paper

PRIVATE COLLECTION

John Beard, *Head-SP4* 1997–1998, oil, wax on linen; *Head-SP9* 2000, oil, wax on linen; *Head-SP2* 2001–2002, wax on linen; *Head-SP1* 2009, oil, wax on linen

*PRIVATE COLLECTION

Brian Blanchflower, *Canopy XXXIII (Skin)* 1995–1996, micaceous acrylic with powdered pumice on acrylic gesso on laminated hessian; *Canopy XXXVIII (blue/silver)* 1997, oils with powdered pumice on acrylic gesso on laminated hessian

*PRIVATE COLLECTION

Harold Cazneaux, *Untitled (Phillida Cooper, daughter of journalist Nora Cooper in ballet dress)* circa 1932, gelatin silver photograph; *Music in the alley* 1924, gelatin silver photograph; *Untitled (Captain F de Groot)* 1932, gelatin silver photograph; *Untitled (HRH Edward, Prince of Wales, standing in open motor car during his visit to Sydney)* 1920, gelatin silver photograph; *His structure still defies the blast* 1906, gelatin silver photograph; *The spirit of endurance* 1937, gelatin silver photograph; *Landscape (approaching the mountains)*, gelatin silver photograph; *Black swans* circa 1934, gelatin silver photograph; *Veteran gum, Castlemaine Victoria* 1935, gelatin silver photograph; *Untitled (Hume highway, near Gunning)*, gelatin silver photograph; *Lakeside (Narrabeen)*, gelatin silver photograph; *Clearing storm* c1906–c1907, gelatin silver photograph, vintage; *Majestic gums II, Melrose* 1935, gelatin silver photograph; *Not interested* pre 1924, gelatin silver photograph

*PRIVATE COLLECTION

Lord Frederic Leighton, *An athlete wrestling with a python, white marble*; *The sluggard*, bronze

Artus Wolffort, *Christ and the pool of Bethesda* c1620–c1630, oil on canvas

Evelyn De Morgan, *An Angel piping to the souls in Hell* circa 1910–c1915, oil on canvas

Gustave Mossa, *Christus* 1908, oil on canvas

Edmund Leighton, *Till death do us part* 1878–1879, oil on canvas

Thomas Sidney Cooper, *Reposing on God's acre* 1874–1875, oil on canvas

Edward Ward, *The last parting of Marie Antoinette and her Son* 1856, oil on canvas

Henry Pegram, R.A., *Perseus and Andromeda* 1906–1907, bronze, octagonal relief

PRIVATE COLLECTION

Shaun Gladwell, *Tangara* 2003, single-channel digital video, 4:3, silent, 14 min

PRIVATE COLLECTION

Claude Monet, *The chateau d'Antibes* 1888, oil on canvas

PRIVATE COLLECTION

Fred Sandback, *Untitled (sculptural study, three-part construction)* 1987–2009, black acrylic yarn

BEN QUILTY

Ben Quilty, *Margaret Olley* 2011, oil on linen

PRIVATE COLLECTION

Brett Whiteley, *Grey harbour* circa 1978, oil and charcoal on canvas; *Soup kitchen* 1958, oil on canvas; *Untitled abstract* circa 1960, oil and charcoal on canvas; *Untitled red painting II* circa 1960–circa 1961, oil on canvas

*MR AND MRS SCOTT REID
Ritual vessel ding, bronze

*SALAVILLE PTY LTD RETIREMENT FUND

Gordon Bennett, *Metaphysical landscape II* 1990, oil on canvas

GREGOR SCHNEIDER

Gregor Schneider, *BASEMENT KELLER Haus u r* 1985–2012, built rooms

PRIVATE COLLECTION

Tony Oursler, *Blue* 2006, fiberglass, DVD projection, sound

*TATE BRITAIN

Bertram Mackennal, *Diana wounded* 1907, marble; *The Earth and the Elements* 1907, marble on onyx base

Works lent by the Gallery

NATIONAL GALLERY OF AUSTRALIA

Out of the West

National Gallery of Australia
8 July 2011 – 26 June 2013

James W. R. Linton *Yallingup* (1925) pencil, watercolour

GIPPSLAND ART GALLERY

William Delafield Cook: a survey
Gippsland Art Gallery

16 July – 11 September 2011
TarraWarra Museum of Art
15 October 2011–12 February 2012

William Delafield Cook *A waterfall (Strath Creek)* 1980–1981, synthetic polymer paint on canvas; *The Quarry, Euroa* 1989–1990 synthetic polymer paint on canvas

UNIVERSITY ART GALLERY,
UNIVERSITY OF SYDNEY

Freedom Riders

University Art Gallery,
University of Sydney
1 August – 16 October 2011

Robert Campbell Jnr *Map of the massacres of blacks on the Macleay Valley* 1991
synthetic polymer paint on canvas

Elaine Russell *Inspection day* 1994, synthetic polymer paint on cardboard

NATIONAL GALLERY OF
AUSTRALIA

Fred Williams: infinite horizons

National Gallery of Australia
12 August – 6 November 2011

Ian Potter Centre: NGV Australia
7 April – 22 Jul 2012

Fred Williams, *You Yangs landscape*, 1963, oil on hardboard; *My garden* (1965–1967) oil on canvas; *Waterfall polyptych* (1979) oil on canvas; *Landscape with bent tree* c1958–c1959 watercolour, gouache, brush and black ink on wove paper; *Fallen tree* (1962) watercolour, gouache on paper

MACQUARIE UNIVERSITY
ART GALLERY

Song of earth and sea: Shay Docking 1955–1996

Macquarie University Art Gallery
26 August – 14 October 2011

Shay Docking *South Seas icon: Horn of the Earth* 1972–1973 oil, tempera, synthetic polymer paint on hardboard; *Landscape with Nikau palms and thermal lake* 1968 pastel on paper on hardboard; *Angophora over Ku-ring-gai Chase* 1978 pencil; *Fallen angophora (Ku-ring-gai Chase)* 1976, pencil on ivory wove paper; *Escarpment of the Olgas* 1987, pencil; *Ploughed fields at Mirboo North near Thorpedale, Victoria* 1955, pencil, watercolour, gouache; *Angophoras and Hawkesbury* 1975, pencil on white wove paper

ORANGE REGIONAL GALLERY

An expanded vision:
Mary Turner collection
Orange Regional Gallery
27 August – 30 October 2011

Douglas Dundas, *Sheep country, Burra* 1950, oil on canvas; *Self portrait* (c1951) oil on canvas

Hilda Rix Nicholas, *Portrait*, charcoal, pastel

Kevin Connor *Portrait 1* 1965, oil on hardboard; *Self portrait III* 1992, brush and black ink, white gouache; *Haymarket 8 a.m.* 1963, oil on hardboard; *Pymont (view to Blackwattle Bay)* 1992, black ink, gouache

Stan de Teliga *The flight* 1962, oil, synthetic polymer paint on hardboard; *W.F. Pond* (1969), synthetic polymer paint on canvas

Eric Smith *Portrait of Rodney Milgate* 1966–1967, synthetic polymer paint, collage on canvas on hardboard

Rodney Milgate *Thoughts on holism* 1974, oil, synthetic polymer paint on hardboard

Frank Hinder *"Burn off, Willaroo Creek Queensland"* 1982, gouache

Rah Fizelle *Head of a man* c1935, pencil

Hector Gilliland *Gaol wall, Trial Bay, New South Wales* 1951, pencil, pen and brown ink, watercolour; *Lilyfield* 1959 charcoal

Jean Appleton *Still life* (1956), oil on hardboard

Henri Bastin (*Queensland landscape*) 1964, oil on hardboard

George Duncan *Heave Ho!* 1940, watercolour, charcoal on paper

Alison Rehfish *Landscape after the fire* oil on jute canvas; *Oranges and lemons* (c1934), oil on canvas; *Window in spring* (1953), oil on jute canvas

Weaver Hawkins *Jitterbugs* 1945, oil on canvas; *Atomic power* 1947 oil on hardboard; *Self portrait* 1920, etching, printed in black ink with pale plate tone on ivory wove paper

Sidney Nolan *The journey* (1986), acrylic enamel spray on canvas

Grace Cossington Smith; *Signing* 1945, oil on paperboard; *Bonfire in the bush* (c1937), oil on paperboard

Ken Whisson *Flag for an Australian backyard no. 2 (Flag of my disposition no. 13)* (c1980) oil on canvas; *Australian light* 1984, coloured crayons on paper; *Railway station* 1962, oil on hardboard

Roland Wakelin *The bridge* 1958, oil on hardboard

Salvatore Zofrea *Portrait of my mother* 1970s, etching on copper, black ink on ivory wove paper

Ian Fairweather *Seated figure* 1948, pencil, gouache on cardboard

GIPPSLAND ART GALLERY

Nicholas Chevalier: Australian odyssey

Gippsland Art Gallery
17 September–13 November 2011

Geelong Art Gallery
26 November 2011–12 February 2012

Nicholas Chevalier *Self portrait* 1857, oil on cardboard; *A Victorian homestead*, (circa 1860), oil on cardboard on hardboard; *Tunnel Rock, Cape Schanck, Victoria* 1862, oil on cardboard; *Pulpit Rock, Cape Schanck, Victoria* 1860s, oil on paperboard on hardboard; *The Ovens Valley, Victoria*, 1893, oil on canvas

NATIONAL GALLERY OF
VICTORIA: INTERNATIONAL

Tjukurrjanu: Origins of Western Desert art

Ian Potter Centre: NGV Australia
30 September 2011–12 February 2012

Uta Uta Tjangala *Untitled* c1971, synthetic polymer paint on hardboard; *Untitled* 1972, synthetic polymer powder paint and natural earth pigments on hardboard

Shorty Lungkata Tjungurrayi *Women's dreaming (Two women)* 1972, synthetic polymer powder paint on hardboard

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

QUEENSLAND ART GALLERY

Daphne Mayo: let there be sculpture

Queensland Art Gallery
5 November 2011 – 15 January 2012

Daphne Mayo *John Young* 1942, bronze; *Dr Christine Rivett*, 1950, 1956 {cast} bronze; **A young Australian** 1930, 1931 {cast} bronze

S.H. ERVIN GALLERY

Elemental reckoning: the art of Tim Storrier 1981–2011

S.H. Ervin Gallery
11 November – 18 December 2011

Tim Storrier *The afternoon* 1993, synthetic polymer paint on canvas; *Afternoon study* (1993), synthetic polymer paint on wood

NATIONAL PORTRAIT GALLERY

Impressions: painting light and life
National Portrait Gallery
25 November 2011 – 4 March 2012

Julian Ashton *Study of Alice Muskett* 1893, oil on wood

Rupert Bunny *Portrait of the artist's wife* (c1902), oil on canvas; *Returning from the garden* (c1906), oil on paperboard

Charles Conder *An Impressionist (Tom Roberts)* (c1889), oil on cedar panel

E Phillips Fox *Adelaide* 1895, oil on canvas; *Arranging flowers* (1906), oil on canvas

Grace Joel *Portrait of G.P. Nerli* (mid 1890s), oil on canvas on plywood

Frederick McCubbin *Self portrait* 1886, oil on canvas on hardboard

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

Tom Roberts *Frances Ross, actress* (c1898), oil on wood; *Smikey Streeton age 24* 1891, oil on canvas; *Eileen* 1892, oil on canvas; *Silent Bob Bates* 1895, oil on cedar panel; *Miss Florence Greaves* 1898, pastel on paper

John Peter Russell *Madame Sisley on the banks of the Loing at Moret* (1887), oil on canvas; *Mon ami Polite* 1900, oil on canvas; *Five studies of Vincent van Gogh* (c1886–c1888), fine conté or carbon pencil on laid paper

Arthur Streeton *Mrs W.H. Read* 1890, oil on canvas

Abbey Alston *Bertram Mackennal* 1894, carbon pencil on paper

A Henry Fullwood *Reflections* 1898, pastel on brown laid paper

MORNINGTON PENINSULA
REGIONAL GALLERY

Sea of Dreams: the lure of Port Phillip Bay 1830 – 1914

Mornington Peninsula
Regional Gallery
7 December 2011–19 February 2012

Walter Withers S.S. *Excelsior rounding Pt. Henry* (c1890), oil on canvas

BALLARAT FINE ART GALLERY

Michael Shannon: Australian romantic realist
Ballarat Fine Art Gallery
10 Dec 2011–26 Feb 2012

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

GLASSHOUSE ARTS
CONFERENCE AND
ENTERTAINMENT CENTRE

William Kentridge

Glasshouse Arts, Conference and Entertainment Centre
15 December 2011 – 12 February 2012

William Kentridge *Tide table* 2003, animated film, 35mm film, video and DVD transfer with sound, 8:53 min

S.H. ERVIN GALLERY

Luminous: the landscapes of Elisabeth Cummings

S.H. Ervin Gallery
7 Jan – 12 Feb 2012

Elisabeth Cummings *Arkaroola landscape* 2004, oil on canvas; *Black Sally reflections, Namadgi* 1996, gouache, synthetic polymer paint on white wove paper

THE IAN POTTER MUSEUM OF ART

Jenny Watson: here, there and everywhere

The Ian Potter Museum of Art
18 January – 8 April 2012

Jenny Watson *Dubonnet* 1978, coloured crayons heightened with white body colour over pencil over line; *European drawings* 1982, Pastel (1–10 parts)

ROYAL ACADEMY OF ARTS

David Hockney RA: A bigger picture
Royal Academy of Arts
21 January – 9 April 2012

Guggenheim Museum Bilbao
14 May – 30 September 2012

David Hockney *A closer winter tunnel* February–March, 2006 oil on canvas, 6 panels

CARRIAGEWORKS

Bronwyn Bancroft 1981–2011
Carriageworks
2 February – 17 March 2012

Bronwyn Bancroft *You don't even look Aboriginal* 1991, gouache, collage on paper; *Black Sister Family* 1995, gouache on paper

S.H. ERVIN GALLERY

Russell Drysdale drawings

S.H. Ervin Gallery
17 February – 25 March 2012

Russell Drysdale *Picture of Donald Friend* (1948), oil on hardboard; *Road to the Black Mountains* (c1952), oil on canvas; *Shopping day* (1953), oil on canvas

SHEPPARTON ART MUSEUM

Sir John Longstaff

Shepparton Art Museum
18 February – 22 April 2012

John Longstaff *Lady in black* 1893, oil on canvas; *Miss Rose Scott* (1922), oil on canvas; *Portrait of Lydia Rolin* (c1931), oil on canvas

STATE LIBRARY OF NEW SOUTH WALES

Lewin: Wild Art

State Library of New South Wales
5 March – 27 May 2012

J W Lewin *The variegated lizard of New South Wales* 1807, pencil, watercolour, opaque white, gum on paper

STATE LIBRARY OF VICTORIA

Love and devotion: from Persia and beyond

State Library of Victoria
9 March–1 July 2012

Unknown artist (*Persia*), *Kay Khusraw crossing the River Jihun (recto) part of the text of the Shah-nama (verso)* c1590, gouache and gold leaf on paper; *Bahram Gur performing a feat before gaining the throne* c1600, gouache, gold leaf and ink on paper; *An old man bewitched* c1560, opaque watercolour on paper; verso 14 lines double column fine black 'nasta'liq' script; *Leaf from a Shahnama [Kings conversing]* opaque watercolour on paper

NATIONAL ART CENTER, TOKYO

Cézanne: Paris–Provence

National Art Center, Tokyo
28 March–11 June 2012

Paul Cézanne *Banks of the Marne*, c1888, oil on canvas

MUSEUM OF CONTEMPORARY ART

Marking time

29 March – 3 June 2012

Katie Paterson *Earth–moon–earth (moonlight sonata reflected from the surface of the moon)* 2007, Disklavier Grand Piano, sound file on USB stick, Earth–moon–earth book, headsets

HEIDE MUSEUM OF MODERN ART

Ken Whisson: As If

Heide Museum of Modern Art
31 March – 15 July 2012

Museum of Contemporary Art
1 Oct 2012 – 29 Nov 2012

Ken Whisson *Railway station* 1962, oil on hardboard; *Flag of an Australian backyard no. 2 (Flag of my disposition no. 13)* (c1980), oil on canvas; *Man seated* 1967, pen and black ink; *Male and female* 1975, pen and ink

HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Home front: wartime Sydney

Museum of Sydney
31 March – 9 September 2012

Ludwig Hirschfeld–Mack *Desolation, Internment camp, Orange, NS* 1941, woodcut, printed in black ink on thin ivory wove paper; *Fred Leist* 1943 (1943), oil on paperboard on hardboard

Weaver Hawkins *Atomic power* 1947, oil on hardboard

Frank Hinder *Drawing* 1945, black conté

Margaret Preston *Japanese submarine exhibition* (1942), oil on canvas

NATIONAL LIBRARY OF AUSTRALIA

Patrick White: Eye of the Storm
National Library of Australia

1 April – 31 July 2012

State Library of New South Wales
20 August 2012 – 28 October 2012

Luciana Arrighi *Voss opera – Laura* 1986, pen and black ink, watercolour; *Voss opera – Nie, Nie Niemals* 1986, pen and black ink, watercolour

Maie Casey *recto: Nude with gloves walking along beach verso: (Female study)* charcoal, gouache, watercolour

Martin Coyte *Figures in a landscape*, pencil, coloured pencil on paper

Desmond Digby *'A cheery soul' (Mrs Lillie Act II)* 1963, mixed media; *'A cheery soul' (Six old ladies from Sundowne Home)* 1963, mixed media; *The Misses Patricia and Ethel White (portrait of Patrick White and pug dog)* 1964, oil on paperboard; *Patrick White* (1965), oil on hardboard; *Visitors 2–4* (1966), synthetic polymer paint on hardboard; *Lady with dog (set for 'A Cheery Soul')* (c1966), oil on hardboard; *The Cockatoos (book cover design)*, oil on paper; *The eye of the storm (book cover design)*, collage, oil on paper

Roy de Maistre *Mrs Geoffrey Peck* (c1938), oil on canvas; *Patrick White* (1939), oil on canvas; *The concert* (c1943), oil on paperboard; *Figure in a garden (The aunt)* (1945), oil on hardboard

Erica McGilchrist *Mandala for my mother and father* 1971, synthetic polymer paint on canvas

Stanislaus Rapotec *Zeus, Poseidon, Pluton* 1969, triptych: synthetic polymer paint on hardboard

Martin Sharp *Signal driver (theatre poster)* (1979), two-colour screenprint, printed on white paper; *Couples* 1979, collage on hardboard

Brett Whiteley *Patrick as a headland*, (1980), oil on canvas

AUSTRALIAN NATIONAL MARITIME MUSEUM

Fish and fishing in Australian Art

Australian National Maritime Museum
5 April – 1 October 2012

Margaret Olley *Still life with pink fish* 1948, oil on cheesecloth on hardboard

James Gleeson *Study* 1983, pastel on black paper; *Study* 1983, pastel on dark blue/grey paper

CARRICK HILL

Russell Drysdale drawings

Carrick Hill
5 April – 17 June 2012

S.H. Ervin Gallery
17 February – 25 March 2012
Mornington Peninsula

Regional Gallery

30 June – 5 August 2012

Russell Drysdale *Stockman*

(c1957), pen and ink, wash on ivory wove paper; *Seated male figure wearing a cap* (1938), pen, brown ink and wash on ivory wove paper; *recto: Study for 'Drought' series verso: (related doodles)* 1945, pencil on ivory machine wove paper; *Kimberley landscape* 1961, pencil, pen and black ink, watercolour; *Woman lounging* (c1941), pen and black ink, dry brush and brown ink on paper; *The barman* (c1957), pen and ink with colour wash on grey laid paper; *Model, George Bell School (Wolf Cardamatis)* (1939), pencil on cream wove paper; *Female nude* 1937, pencil and watercolour on ivory wove paper

GEELONG ART GALLERY

In search of the picturesque – the architectural ruin in art

21 April – 24 June 2012

J Bluck *Sudeley Castle* 1791–1831, watercolour over pencil

John Buckler *Fountains Abbey, Yorkshire* 1809, watercolour over pencil

Louis Haghe, after **David Roberts** *Baalbec* 1843, lithograph, tinted

Blamire Young *Rat's castle Hobart* c191919, watercolour

NATIONAL PORTRAIT GALLERY

White Whiteley

National Portrait Gallery
[Parliamentary Zone]
10 May – 29 July 2012

Louis Kahan *Portrait of Patrick White* 1962, oil, synthetic polymer paint on hardboard

Brett Whiteley *Patrick White Flaws in the Glass* 1981, oil, plaster on canvas on plywood; *Study of Patrick White* 1980, pencil on white cardboard; *Patrick White*, brush and blue ink on ruled paper; *Portrait of Patrick White*, watercolour, gouache on ivory wove paper from sketch book; *Study for Patrick White*, pencil on brown packing paper; *First preliminary sketches, for 'Portrait of Patrick White'* 1979, black fibre-tipped pen on three sheets of buff wove paper on three sheets of white wove paper; *Patrick sketch* 1981, brush and black ink on rice paper; *Four views of Patrick White* 1980, pen, brush and black ink, gouache, collage on ivory cardboard; *From walks in Centennial Park with Patrick White* 1991, pen and black ink on white wove paper, four feathers, brush and black ink on white cardboard, 1979

DOCUMENTA

dOCUMENTA (13)

Documenta

9 June – 16 September 2012

Doreen Reid Nakamarra *Untitled* 2007, synthetic polymer paint on canvas

Margaret Preston *Western Australian gum blossom* 1928, oil on canvas; *The brown pot* (1940), oil on canvas; *I lived at Berowra* 1941, oil on canvas; *Grey day in the ranges* 1942, oil on hardboard

TAMWORTH REGIONAL GALLERY

Angus Nivison

Tamworth Regional Gallery
16 June – 28 July 2012

Newcastle Region Art Gallery
21 September – 24 November 2012

SH Ervin Gallery
5 Jan 2013 – 10 Feb 2013

University of Newcastle
24 Oct – 10 Nov 2012

Angus Nivison *Uncertain light* 2006, triptych: synthetic polymer paint, charcoal on canvas

UNIVERSITY ART MUSEUM
(UNIVERSITY OF QUEENSLAND)*Return to Sender*

University Art Museum
(University of Queensland)
16 June – 26 August 2012

Robyn Stacey *Ice* 1989, Cibachrome on plexiglass; *Flame*, 1989, Cibachrome on plexiglass

MORNINGTON PENINSULA
REGIONAL GALLERY*Controversy: the power of art*

Mornington Peninsula Regional
Gallery
21 June – 12 August 2012

John Bloomfield *Tim Burstall* 1975, synthetic polymer paint on canvas

Brett Whiteley *My relationship between screenprinting and Regents Park Zoo: title page* (1965), three-colour screenprint, printed on paper, frontispiece: *Swinging monkey 2: no. 2* (1965), three-colour screenprint, printed on paper

Sir Eduardo Paolozzi *I was a rich man's plaything* 1972, colour photo screenprint, collage

William Kentridge *Tide table* 2003, animated film, 35mm film, video and DVD transfer with sound, 8:53 min

Peter Kennedy *November Eleven* 1979, U-matic video, 18 minutes

MUSEUM OF OLD AND NEW ART

Theatre of The World

23 June 2012 – 7 April 2013

Max Ernst *L'imbécile* 1961, bronze, marble base

Fernand Léger *The bicycle* 1930, oil on canvas

TOKYO SHIMBUN JAPAN

Edward Burne Jones

Mitsubishi Ichigokan Museum
23 June – 19 Aug 2012

Hyogo Prefectural Museum of Art
1 September – 14 October 2012

Koriyama City Museum of Art
23 October – 9 December 2012

Edward Burne-Jones *The fight: St George kills the dragon VI* 1866, oil on canvas

NATIONAL PORTRAIT GALLERY

(renewed long term loan)

William Dobell *Sir Robert Menzies* (1960), oil on hardboard

Renewed to December 2013

AUSTRALIAN WAR MEMORIAL

(renewed long term loan)

George W Lambert *La croix de guerre* (detail) (circa 1922), oil on canvas

Renewed to February 2014

Furnishing loans

GOVERNOR MACQUARIE TOWER – OFFICE OF THE PREMIER

Arthur Boyd, *Reflecting rocks* c1975, oil on canvas

Sidney Nolan, *Broome – Continental Hotel* 1949, synthetic polymer paint and red ochre oil paint on hardboard

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

THE HON NICK GREINER

Ray Croke, *Normanton, North Queensland* c1962, oil on canvas; *Chillagoe* 1961, oil on canvas on hardboard

Robert Dickerson, *Boys and billy cart* 1971, oil on canvas on hardboard

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

Wallace Thornton, *Landscape Binnia Downs* 1946, oil on canvas

LOWY INSTITUTE

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

Will Ashton, *Kosciusko* c1930, oil on canvas

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

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

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

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

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

Lawrence Daws, *The recluse* 1997, oil on canvas

Russell Drysdale, *Rocky landscape* c1952, oil on canvas

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

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

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

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

Sidney Nolan, *Ant hills, Australia* 1950, synthetic polymer paint on hardboard; *Elephant* 1963, synthetic polymer paint on hardboard

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

Max Ragless, *Second valley* c1954, oil on canvas

Albert Rydge, *Morning in Neutral Bay* c1955, oil on hardboard

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

Jeffrey Smart, *Parkland* 1950, oil on canvas

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

NEW SOUTH WALES PARLIAMENT
HOUSE – LEGISLATIVE COUNCIL

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

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

NEW SOUTH WALES PARLIAMENT
HOUSE – MINISTER FOR HEALTH
AND MEDICAL RESEARCH

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

Margaret Preston, *Rose and banksia* 1936, oil on canvas

NEW SOUTH WALES PARLIAMENT
HOUSE – OFFICE OF THE
PREMIER

Arthur Boyd, *Cattle on hillside, Shoalhaven* c1975, oil on canvas

John Eldershaw, *Tilba Tilba N.S.W.* c1938, oil on canvas

Rita Kunintji, *Special Law and Ceremony Ground*, synthetic polymer paint on canvas

Sidney Nolan, *Gallipoli soldier (3)*, synthetic polymer paint on hardboard; *Magpie* 1950, synthetic polymer paint on hardboard; *Burke and Wills expedition, 'Gray sick'* 1949 synthetic polymer paint and oil-based red ochre on hardboard; *Wounded Kelly* 1969, synthetic polymer paint on hardboard

Margaret Olley, *Still life with leaves* c1960, oil on hardboard

Tom Roberts, *Trawool landscape* 1928, oil on canvas on cardboard

Bryan Westwood, *South of Alice Springs after good rains* 1992, oil on canvas

NEW SOUTH WALES PARLIAMENT
HOUSE – PRESIDENT OF THE
LEGISLATIVE COUNCIL

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

Rupert Bunny, *Waterfront, Bandol* c1929, oil on canvas; *Fishermen's houses, Port Vendres* c1926, oil on canvas

Douglas Dundas, *The towers of San Gimignano*, oil on canvas

Henry Edgecombe, *Nerriga landscape* c1946, oil on canvas on cardboard

Elaine Haxton, *Sweet and sour* 1958, oil on hardboard

Nora Heysen, *Petunias* 1930, oil on canvas

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

Tom Roberts, *On the Timbarra – Reek's and Allen's sluicing claim* c1894, oil on canvas on hardboard

Arthur Streeton, *Beneath the peaks, Grampians* c1921, oil on canvas

STAFF, VOLUNTEERS AND INTERNS

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As at 30 June 2012

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Philanthropy and development manager
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Film program coordinator
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Simm Steel Grad Cert (Lighting)

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Nikolaus Rieth Dip Proj Mgt

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Brett Cuthbertson
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Peter Tsangarides

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Bryan Reynolds

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Peter Karamanis
Rajesh Kodwani
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Rashed Mahmud
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Jamil Mati
Emil Matrljan
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Ray Nguyen
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Stephen Ransome
Peter Rawlins
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Martin Smyth
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Joan Standfield
Russell Ward
Gisela Weber

Director, curatorial,
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Macushla Robinson

Collection systems manager
Jesmond Calleja BA

Coordinators, study room
Deborah Jones BA, Grad Dip. (Museum Studies) (maternity leave)
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Senior curator, European art, pre-1900
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Curator, European prints, drawings and watercolours
Peter Raissis BA (Hons)

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Curator, contemporary art
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Anneke Jaspers BArtTh, MA (Museum Studies)
Joel Mu

Senior curator, photographs
Judy Annear BA

Assistant curators
Vigen Galstyan
Eleanor Weber

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

Curator, Chinese art
Yin Cao BA, MA, ABD (Archaeology)

Curator, Japanese art
Khanh Trinh Pompili BA, MA, PhD

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

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

Coordinator, Asian programs and coordinator Community Ambassadors
Chye Lim PhD (Philosophy)

Head curator, Australian art
Wayne Tunnicliffe BA (Hons), MA, M. Art Admin

Senior curator, Australian art (19th century and modern collection to 1960)
Deborah Edwards BA (Hons), M Phil

Assistant registrar, (curatorial) Australian art
Helen Campbell BA (Hons), Grad Dip (Museum Studies)

Assistant curators, Australian art
Denise Mimmocchi BA (Hons), MA (Art History and Theory)
Natalie Wilson BA (Visual Arts), MA (Art History and Theory)

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Jade Williamson

Assistant registrar
Nicholas Yelverton

Senior curator, Australian works on paper
Hendrik Kolenberg

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

Curators, Aboriginal and Torres Strait Islander Art
Jonathan Jones BA (Fine Arts)
Cara Pinchbeck BA (Visual Arts), MA (Visual Arts)

Coordinator, Aboriginal programs
Ashlie Hunter BCA (Visual and Performing Arts) (maternity leave)
Amanda Peacock BA (Visual Arts), Dip. Ed.

Head, librarian services
Steven Miller BA (Hons), B Theol, Grad Dip IM (Archiv), M Theol

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Kay Truelove BA, Dip Lib

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Vivian Huang B App Sc, LIM Assoc Dip Arts
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Senior coordinator, public and tertiary programs and Art After Hours
Josephine Touma

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Andrew Yip BA (Hons) (Art History), PhD

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Coordinator, contemporary art public programs
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Coordinator, photography education programs
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Art After Hours coordinator
Ashlie Hunter BCA (Visual and Performing Arts) (maternity leave)

Art After Hours assistant
Emma Robertson

Senior coordinator, education programs
Victoria Collings BA (Hons), MA (Museum Studies)

Coordinator, 7–12 education programs
Leeanne Carr B Ed (Visual Arts)

Senior coordinator, online public programs
Jonathan Cooper Dip Art Ed

Access and K–6 programs coordinator
Danielle Gullotta

Coordinator, Open Gallery and Artside In
Louise Halpin

Clerical manager
Camilla Shanahan

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Rachael Hallinan
Amber Reid

Image library researcher
Eric Riddler

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Alec George Dip Ed

Administrative assistant,
Brett Whiteley Studio

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Acting head, conservation
Carolyn Murphy BA, Grad Dip (Museum Studies), B App Sc (Cons), MA (Writing)

Senior conservator, paintings
Paula Dredge B App Sc (Cons), BA (Fine Arts) (on leave)

Conservator, paintings
Simon Ives
Matt Cox BA (Indonesian Studies), MA (Art History and Theory) (On leave)

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Michelle Wassall

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Conservator, works on paper
Analiese Treacy BA (Hons), MA (Fine Art Conservation) (maternity leave)

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Conservator, objects
Kerry Head

Head, frames conservation
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Conservators, frames
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Barbara (Basia) Dabrowa MA (Cons)

Senior conservator, Asian art
Yang Yan Dong

Assistant conservators
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Nick Strike MA (Visual Arts)

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Emma Smith BA, Grad Dip Decorative Arts

Registrar, collections
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Accounts payable clerk
Maria Montenegro

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Rita Briguglio
Viva Chelvadurai

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Maurice Cirnigliaro M Bus (Information Technology)

Manager, network operations
Theo Papalimperis

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Prativa Gurung M Sc (IT)
Roseann Papalimperis

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(Gallery supervising staff member)
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STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Abbreviations:

AAANZ: Art Association of Australia and New Zealand
AGSA: Art Gallery of South Australia
AGSOC: Art Gallery Society
AICCM: The Australian Institute of the Conservation of Cultural Material
ANU: Australian National University
COFA: College of Fine Arts
NGA: National Gallery of Australia
NAS: National Art School
NGV: National Gallery of Victoria
NPG: National Portrait Gallery
QAG: Queensland Art Gallery
UMelb: University of Melbourne
UNSW: University of New South Wales
USyd: University of Sydney

Judy Annear (senior curator, photographs)

Exh curator: *What's in a face? aspects of portrait photography*, AGNSW, 24 Sept 2011 – 5 Feb 2012

Exh curator: *Making sense: contemporary LA photo artists*, AGNSW, 11 Feb – 13 May 2012

Exh curator: *Jacky Redgate: the logic of vision*, AGNSW, 2 June – 9 Sept 2012

Exhibition managing curator: *Eugène Atget: Old Paris* (forthcoming 2012)

Exhibition – Curator 'a history of the photograph in Australia', AGNSW (forthcoming 2015)

Article: 'Why photograph people? Sousveillance from Hippolyte Bayard to Sue Ford', *Artlink* vol 31 no 3, 2011, pp 36–39

Cat essay: 'Jenny Watson: painter of the mirror', *Volume one: MCA collection, Museum of Contemporary Art Australia*, Sydney 2012, pp 431–440

Media interview: ABC radio for *Making sense: contemporary LA photo artists*

Judge: San Pellegrino Student Photography Award 2011

Lecture: Postwar photography in Japan and Yasumasa Morimura, Innovasian: Asian art 1960s to now, Arts of Asia lecture series, AGNSW, 12 July 2011

Lecture: The dilemmas of post-war Australian photography 1950–70, European preludes and parallels: Art

and Australia diploma lecture series AGSOC, 31 Aug and 1 Sept 2011

Lecture: August Sander and the utopian vision in Weimar photography, Apocalyptic visions lectures: Creativity to catastrophe in the Weimar Republic, AGSOC, 4 Sept 2011

Lecture: On Bill Henson, AGSOC, 16 Feb 2012

Public lecture 2: 'Bill Henson', University of Technology, Sydney PSM, Sydney 5 Mar, 2012

Lecture: On Bill Henson and Tracey Moffatt', Dept Media, Music, Communication & Cultural Studies, Macquarie University, 4 April 2012

Lecture: Young art collectors: photography, Contempo seminar, AGSOC (with Andrew Cameron and Kon Gouriotis), 23 May 2012

Paper: Introduction, Borderlands: annual photography symposium, AGNSW, 31 Mar, 2011

Member: Photography Collection Benefactors committee, AGNSW

Member: Academic promotions committee, University of Sydney, Nov 2011

Anne Gerard-Austin (study room coordinator)

Article: 'The luminous brush. Unearthing "little wonders" from their slumbers', *Look*, April 2012, pp12-13

Entry: Harbour view and Bruges, *Sydney Long. The spirit of the land*, NGA, Canberra, 2012

Lecture: In the footsteps of EP Fox and Ethel Carrick, *New Voices*, QAG, Brisbane, July 2011

PhD candidate: USyd and La Sorbonne, Paris, art history (in progress)

Richard Beresford (senior curator, european art pre-1900)

Article: 'Absolutism to Enlightenment: the swing era?', *Look*, Nov 2011

Lecture: 'Italian maiolica from the Kenneth Reed collection', Sydney Ceramics Collectors' Society, 5 Dec 2011

Lecture: 'The shrinking planet', AGS diploma course, 1-2 Feb 2012

Lecture: 'Jan van Huysum: the rise and strange demise of the baroque flower piece', AGS diploma course, 21-22 March 2012

Anthony Bond OAM (director, curatorial)

Cat essay: 'John Beard greets the Spinx' co-authored monograph with Dr Stephen Bann, Hardie Grant, Melbourne, Nov 2011.

Essay: 'Swapping public and private' *Cultural Hijack: Rethinking Intervention*, Ed Ben Pary with Myriam Tahir and Sally Medlyn, Liverpool University Press, 2012.

Review: 'Susan Best Visualising Feeling: affect and the feminine avant-garde' *Art and Australia*

Review: 'Ken Unsworth, "As I crossed the bridge of Dreams"' *Art and Australia*

Lecture: 'Joseph Beuys', USyd Joseph Beuys symposium, May 2012

Lecture: 'Performing Bodies', UNSW

Lecture: 'Contemporary art in Japan', Orion lectures I and II, April 2012

Lecture: 'Picasso and Bacon', AGNSW, March 2012

Lecture: 'Richard Serra Context, Minimalism and its legacies', AGNSW, March 2012

Lecture: 'Performing Bodies', UNSW

Lecture: 'German art after 1945', NAS

Paper: 'Conservation of Contemporary art' paper, AICCM, 2011

International advisor: Echigo Tsumari Triennial Japan, since 2008

Member: Biennale of Sydney selection panel

Member: Council for the Power Foundation, USyd, since 2001

Assessor: Australian Research Council Grants, category of Fine Arts, since 1995

Donna West Brett (manager; rights & image licensing; publishing)

Exh Curator: *Joseph Beuys and the 'Energy Plan'*, USyd Art Museum, Apr - June 2012

Article - 'The event horizon: returning after the fact', with Ann Shelton, *Memory Connection*, online journal, vol 1, no 1, 2011

Conference co-convenor: *Together<>Apart*, AAANZ annual conference, co-convenor with Dr Susan Best, USyd, July 2012

Conference chair: 'The Aftermath, photography, history, memory', session co-convenor with Ann Shelton (NZ), *Together<>Apart*, AAANZ annual conference, USyd, July 2012

Paper: 'Seeing and not seeing: photographing history in Germany after 1945', AAANZ conference, Wellington NZ December 2011

Talk: 'Joseph Beuys and the 'Energy Plan'', USyd, April-June 2012

Talk: 'Weimar photography', *The mad square: modernity in German Art 1910-1937*, Sept 2011

Symposium: 'A battery of ideas: reading Beuys today', USyd, 5 May 2012

Lecture: 'Thomas Demand and *The Dailies*', Kaldor Public Art Projects, 12 and 19 Apr 2012

PhD candidate: USyd, *Seeing and not seeing: photographing place in Germany after 1945*, submitted June 2012

Committee: International Art Critics Association, Australia (AICA), Treasurer

Committee: AAANZ

Committee: DAAO reviewer

Committee: Peloton Gallery, Sydney

Committee: Regional and Public Galleries Association, NSW

Natasha Bullock (curator, contemporary art)

Co-curator and editor: *Parallel collisions: 12th Adelaide Biennial of Australian Art*, AGSA, 2 Mar - 29 April 2012

Co-selector: AGNSW contemporary projects series

Cat essay: '*The proposition*' *Parallel collisions: 12th Adelaide Biennial of Australian Art*, AGSA, , Adelaide, 2012, pp 143-51

Article: 'In the wake of the image: Christian Capurro's Vacant Bazaar', *Column #8*, Artspace, pp 26-9

Article: 'Stephen Bush: When I was here, I wanted to be there', *Art & Australia*, vol 49, no 2, Summer 2011, pp 278-85

Guest co-editor, *Das SuperPaper*, Issue 22, Sydney,

Co-author, 'Parallel Collisions: 12th Adelaide Biennial of Australian Art: Susan Jacobs and Michelle Ussher', *Art & Australia*, vol 49, no 3, Autumn 2012, pp 488-99

Co-author, 'Parallel ideas', *The Adelaide Review*, April 2012, unpaginated

Talk: Australian Business Arts Foundation (AbaF) and Advantage SA Cocktail Party, AGSA, Adelaide, 28 February 2012

Talk: AGSA Members Preview, 1 March, 2012

Talk: AGSA contemporary collectors, AGNSW contemporary collection benefactors group and Departure Members Preview, AGSA, 1 March 2012

Talk: The Balnaves Foundation Private Dinner, AGSA, 1 March, 2012

Talk: Contemporary collectors

private function, AGSA, 2 March, 2012

Talk: Gertrude contemporary breakfast, AGSA, 3 March 2012

Talk: with artist Richard Bell, AGSA, 3 March 2012

Talk: University of Adelaide contemporary art course, AGSA, 5 March, 2012

Talk: Teacher's previews x 2, AGSA, 5 March, 2012

Talk: 12th Adelaide Biennial of Australian Art, AGSA, 6 March 2012

Talk: 'Reflections on the 12th Adelaide Biennial', AGSA, 28 April 2012

Panel discussion: Are we too concerned with the new?, panel discussion with Lisa Havilah and Owen Craven, Danks Street, 2 May 2012

Media interview: Nikki Marcel, 'Parallel collisions: Adelaide Biennial of Australian Art', *Radio Adelaide*, 25 February, 2012

Media interview: Amelia Barikin, 'Parallel Collisions: 2012 Adelaide Biennial of Australian Art curators Alexie Glass Kantor and Natasha Bullock', *Broadsheet*, Issue 41, no 1, pp 34-40

Media interview: Browyn Bailey-Chatris in *Das Super Paper*, Issue 22:

<http://www.dasplatforms.com/superpaper/alexie-natasha-interview/Radio Adelaide>,

Media interview: Tim Lloyd, 'Double act make biennial twice as nice', *Adelaide Advertiser*, 3 March 2012, unpaginated

Media interview: ABC arts online, 'Parallel collisions co-curators Natasha Bullock and Alexie Glass-Kantor', 21 March, 2012: <http://www.abc.net.au/arts/stories/s3460579.htm>

Media interview: 'Adelaide Biennial curators', StudioTV Art Break, March 2012

Committees: exhibition advisory group, Gertrude Contemporary, Melbourne

Jesmond Calleja (collection systems manager)

Paper: Jumping on the mobile device network, Sign & Return: Informing Collection Documentation conference, 8 Feb 2012, NGV

Paper: Digitisation at the Art Gallery of New South Wales, Digitising the Collection symposium, 31 May 2012, Powerhouse Museum

Paper: Google Art at the Art Gallery of New South Wales - a conversation, Digitising the

Collection symposium, 31 May 2012, Powerhouse Museum

Yin Cao (curator of Chinese art)

Exh curator: *Dragons*, AGNSW, January – May 2012

Media interview: Fairfax interview, *Dragons* exhibition

Media interview: Radio Eastside interview, *Dragons* exhibition

Exhibition opening speech: *Prof Wan Yipeng's paintings*, Australian Tai Chi and Cultural Association, Chatswood, 9 June, 2012

Research current – The exhibition "The Silk Road Saga– Yuhong's sarcophagus"

Chinese calligraphy art

Leeanne Carr (education coordinator, secondary programs, curator AGNSW ARTEXPRESS)

Exh Curator: ARTEXPRESS 2012, AGNSW, 22 Feb – 22 April 2012

Media interview: Kim Arlington, *Latter-day Leonardo serves up a twist* The Sydney Morning Herald, 22 Feb 2012 (ARTEXPRESS)

Media interview: Elizabeth Fortescue, *Art Attack*, The Daily Telegraph, 18–22 Feb 2012 (ARTEXPRESS)

Media interview: Rachel Bentley and Scott Richardson, *ARTEXPRESS: The inside story*, Television Sydney TVS 3 part documentary, 13, 20 and 27 March 2012

Research (current): Masters of Arts Administration, COFA, UNSW

Victoria Collings (senior coordinator, online public programs)

Judge: Operation Art, The Armoury, Sydney Olympic Park, 8 Sept 2011

Media interview: Sydney Weekender Channel 7 – *Picasso: Masterpieces from the Musée National Picasso, Paris* exhibition and children's programs, 10 November 2011 for program which aired on 17 December, Channel 7

Media interview: Radio podcast interview for 2SER with Angela Stretch for *Picasso: Masterpieces from the Musée National Picasso, Paris* exhibition, 1 December 2011

Professional Mentorship Program: Mentor to a Gallery Educator from Bundaberg Regional Gallery as part of the 2012 Mentorship, Exchange and Fellowship Program organised by the Museum and Gallery Services Queensland, 10 – 20 April 2012

Professional Mentorship Program: Mentor to a Gallery Educator from Singapore Art Museum, 10 – 27 April 2012

Jonathan Cooper (senior coordinator of online public programs)

Lecture: 'Using myVirtualGallery for Years K–6', staff development day, 19 July 2011

Lecture: 'V.A.S.T.: looking at art in fresh ways', Artside–In program, Boggabilla Central School, 28 July 2011

Lecture: 'Unwrapping the world of art', Anglican Men's Group, Gosford, 9 Aug 2011

Lecture: 'Art misbehavin', National Seniors Australia, Gosford, 6 Sept 2011

Lecture: 'Landscape since the Heidelberg School', Newcastle Region Gallery, 13 Dec 2011

Lecture: 'Moderna arto: Kio gi estas? De kie gi venis?' (Modern art: What is it? Where did it come from?), in Esperanto, Esperanto House, Redfern, 26 May 2012

Lecture: 'James, 7th Earl of Lauderdale, by Sir Joshua Reynolds', public collection talk in association with the Archibald Prize, 30 May 2012

Judge: MUSE Awards (Education and outreach division), March 2012

Member: Art Advisory Committee, William Fletcher Foundation, Sydney

Paula Dredge (paintings conservator)

Poster presentation – 'IR microspectroscopy of zinc carboxylate distributions in paintings', Poster presentation at the Australian Synchrotron Users Meeting 2011, 8–9 Dec 2011, Co-authored poster with Osmond, G. & Best, S.

Lecture: 'The history and analysis of Australian made nitrocellulose and alkyd paints with case studies of their use by artists', Centre for Cultural Materials Conservation, Student Research Day, University of Melbourne, 28 Oct, 2011.

Research (current): PhD conservation, Centre for Cultural Materials Conservation, UMelb

Vigen Galstyan (assistant curator photographs (p/t))

Exh assistant curator: *What's in a face: aspects of portrait photography*, AGNSW, 24 Sep– 5 Feb 2012

Exh assistant curator: *Making Sense: contemporary LA photo artists*, AGNSW, 11 Feb – 13 May, 2012

Exh assistant curator: *Jacky Redgate: the logic of vision*, AGNSW, 2 June – 9 Sep, 2012

Article: 'The logic of vision', *Look*, May 2012, pp 22–23

Article: 'Man behind the camera', *Look*, August 2012, pp 28–31

Research (ongoing): PhD, Power Institute of Fine Arts, USyd

Alexandra Gregg (coordinator, contemporary programs)

Paper: 'Contemporary Art at the AGNSW: Works, Programs and New–Media', Australian Art Gallery Guides Organisation Annual Conference, Sydney, Oct, 2011

Paper: [with Andrew Yip], 'Virtual Space: extending gallery learning and engagement through iPad apps and new media channels', National Visual Arts Education Conference, NGA, 2012

Talk: 'Bill Viola', Figure of fame series in association with the Archibald prize, AGNSW, Sydney, April 2012

Talk: 'New York in the 1960s', AGNSW, Sydney, July 2011

Chair, Art Forum: contemporary art, AGNSW, August 2012

Judge: MUSE Awards, American Association of Museums, Washington, DC, 2012

Danielle Gullotta (coordinator education programs, access programs and K–6 programs)

Paper: 'Removing social barriers: promoting inclusion in galleries through Access programs' AAANZ Conference, New Zealand, Dec 2011

Paper: 'Access to art: Removing barriers to participation in museums and galleries spaces for students with disabilities is vital for social inclusion' National Visual Arts Education Conference, 23–25 Jan 2012, NGA

Talk: 'Portraiture and the Prize' Archibald Prize 2011 Regional Tour, Tweed River Regional Gallery, 7 Sept 2011

Talk: 'Access programs at the AGNSW: audience development', Deaf Arts Forum, Parramatta Riverside Theatre, 12 May 2012

Talk: 'Portraiture and the Prize' Regional Gallery Educators Day, AGNSW, 22 May 2012

Training: Access Awareness Training for Biennale of Sydney, AGNSW, 15 June 2012

Rachael Hallinan (bookings officer/ teacher lecturer)

Publication: *Operation Art Teacher's Resource CD*, The Arts Unit, Department of Education and Training NSW, Sydney 2012

Louise Halpin (coordinator outreach programs)

Paper: 'Equity in the Gallery: Outreach for Low SES Schools AGNSW 5TH BIENNIAL EQUITY CONFERENCE 2011 SCHOOLING FOR FUTURES Sydney Convention and Exhibition Centre, Aug 2011

Dr Lim Chye Hong (coordinator Asian programs and coordinator community ambassadors program)

Translation: *Auspicious Metal from the Jiangnan Plain: Shang and Zhou Bronzes from the Collection of the Hubei Provincial Museum*, Cultural Relics Press, China, April 2012

Sub–editor: *The Tao Gives Rise to Ten Thousand Things: Taoist Relics from the Chu Region*. Cultural Relics Press, China, March 2012

Paper: *A Tale of Two 'Cities': Translating sense and sensibility*, AAANZ 2011 conference, Wellington, New Zealand, Dec 2011

Judge: Arts Speaks Japanese Comes Alive contest. Japan Foundation of Sydney, Oct 2011

Anneke Jaspers (assistant curator, contemporary art)

Exh curator: *Kathy Temin: My Monument: Black Garden*, AGNSW, 1 Sept – 20 Nov 2011

Exh curator: *Ms&Mr: XEROX MISSIVE 1977/2011*, AGNSW, 8 Dec 2011 – 5 Feb 2012

Exh curator: *Eugenia Raskopoulos: footnotes*, AGNSW, 23 Febr – 13 May 2012

Ass curator: annual contemporary collection display, AGNSW, 2 June 2012 – 2013

Cat essay: 'Jason Maling: Physician', *Local Positioning Systems, Performance Space, Sydney*, 2012 (forthcoming)

Cat essay: 'George Poonkhin Khut: The Heart Library', *Wonderland, MoCA Taipei*, 2012, pp 88–93

Cat essay: 'XEROX MISSIVE 1977/2011', *Ms&Mr*, AGNSW, Sydney, 2011, unpaginated

Article: 'Atsuko Tanaka: The art of connecting', *ArtAsiaPacific*, Issue 79, 2012, pp 110

Article: 'Brook Andrew: The Pledge', *Column*, Issue 9, 2012, pp 18–19

Article: 'Tom Nicholson', *Das Superpaper*, Issue 22, Adelaide Biennial, March 2012, pp 16–21

Article: 'Artist self–organisation as durational praxis', *Column*, Issue 8, Nov 2011, pp 46–50

Article: 'The Rehearsal of Repetition, Social Sculpture & Naked', *Art & Australia*, Volume 49, Issue 1, Sept 2011, pp 156–157

Residency/Grant: Japan Foundation JENESYS Program, curatorial research residency, Tokyo, March–April 2012

Lecture: 'The John Kaldor Family Collection', USyd MA Art History and MA Curatorship students, AGNSW, 21 Sept 2011

Lecture: 'From object to post-object art in Australia 1968–1975', for USyd MA Art History and MA Art Curatorship students, AGNSW, 9 May 2012

Public presentation: Chair of roundtable 'Curating in the ARI sector', NAVA National ARI Symposium, 3 Sept 2011

Public presentation: USyd Careers Evening in Museums, Galleries and Auction Houses, 5 Oct 2011

Member: AGNSW Contemporary Projects curatorium, Feb 2012

Member: UTS Faculty of Design, Architecture & Building, DAB Lab program committee, April 2012

Member: Artspace International Residency selection panel, Darling Foundry/Montreal, May 2012

Media: 'Tastemakers', *Art Collector*, Issue 59, Jan–March 2012, pp 183–184

Hendrik Kolenberg (senior curator Australian prints, drawings and watercolours)

Article: 'Stephen Hart and Everyman' in *Stephen Hart, spent time Brisbane*, Arthouse 2011 pp19–23

Article: 'The return of Daybreak, gift from a renowned Dutch artist' *Look* July 2011 pp14, 15

Article: 'A fine harvest of drawings, legacy of an exceptional draughtsman' *Look* November 2011 pp 28–31

Article: 'Heysen to Heysen, letters across a generation' *Look* March 2012 pp 33–36

Ann MacArthur (senior coordinator of Asian programs; senior coordinator community programs)

Judge: Art speaks: Japanese Comes Alive contest, Japan Foundation, October 2011

Presentation: 'Art Gallery of New South Wales Community Ambassadors Program', Multicultural Coordinators Forum, Community Relations Commission, February 2012

Member: writer, Asian cross-curricular priority for Australian Curriculum for the Arts, Australian Curriculum and Reporting Authority, May 2012 ongoing

Steven Miller (head, Edmund and Joanna Capon Research Library)

Exh: *Australian Bookbinders XIVth Annual Exhibition*, Research Library and Archive, AGNSW, 12 Oct–2 Dec 2011

Publication: *Dogs in Australian art: a new history of Antipodean creativity*, Wakefield, Adelaide, 2012.

Review: 'Concerning the spiritual: The influence of the theosophical society on Australian artists 1890–1934', *Australian Book Review*, July–Aug 2012, p 60

Lecture: 'Specialist libraries, their collections and needs', Charles Sturt University, 10 Aug 2011.

Lecture: 'The 1939 Herald exhibition and Australian modernism between the wars', Newcastle Region Art Gallery, Newcastle, 6 Dec 2011

Lecture: 'The founding years of the AGNSW', University of the Third Age, Berowra, 13 Feb 2012

Lecture: 'Doggie style', Sydney Writers' Festival, 18 May 2012.

Lecture: 'Managing and caring for institutional archives', AGNSW, 21 June 2012

Media interview: Ron Cerabona, *Canberra Times*, 2 April 2012

Media interview: Claire Gorman, *ABC Canberra*, 26 April 2012

Member: Secretary, Arts Libraries Society/Australia and New Zealand

Member: Australian Society of Archivists

Carolyn Murphy (acting head, conservation)

Paper: 'Friends of Conservation. Raising funds for Conservation at the Art Gallery of New South Wales', AICCM National Conference, 19 October 2011

Talk: 'Paper Conservation at the Art Gallery of NSW', Presentation for Taskforce volunteers, AGNSW, 17 March 2012

Talk: 'Contemporary photography, traditional materials: New Zealand artist Ben Cauchi', AGNSW, 28 Sept 2011

Amanda Peacock (coordinator; Aboriginal and photography education programs)

Paper: *Reflections and shadows: the shifting identities of William Murrangurk Buckley* Art Association of Australia and New Zealand 2011 Annual Conference, New Zealand, 7–9 Dec 2011

Paper: *Djumu – a case study: Indigenous art education in a museum context* National Visual Arts Education Conference, NGA

and NPG, Canberra, 23, 24 and 25 Jan 2012

Training: Volunteer Guides, Wollongong City Gallery, Sept 2011

HSC Visual Arts Examination Study Day, Wollongong City Gallery, 3 April 2012

Cara Pinchbeck (curator Aboriginal and Torres Strait Islander art)

Exh Curator: Art Centres, Yiribana Gallery, 17 Dec 2011 – 17 June 2012

Exh Co-Curator: *Home*, Yiribana Gallery, 26 June –2 Dec 2012

Entry: 'Niningka Lewis', *Tjanpi Desert Weavers*, NPY Women's Council, Macmillan Art Publishing, South Yarra, Vic, 2012

Entry: 'Mirdidingkingathi Juwamda Sally Gabori', *Undisclosed: 2nd National Indigenous Art Triennial*, (exh cat), NGA, Canberra, 2012

Article: 'The impetus behind the art', *Look*, Vol 2, 2012, p.29

Macushla Robinson (curatorial assistant)

Article: 'Nalini Malani: bodies in pain' in *Art & Australia*, Vol. 49 No. 3 Autumn 2012, pp 464 – 472

Lecture: 'Mother India: transactions in the construction of pain', in association with the exhibition Mother India: Nalini Malani's video plays, 29 Feb 2012; 28 March 2012

Lecture: 'Picasso/Bacon intersections and divergences', in association with the Sydney International Art series, 27 March 2012

Paper: panel convenor and speaker, 'In Memory of a Name seminar', 4A Centre of Contemporary Art, 18 Feb 2012

Conference presentation: interview with Mike Parr presented at Impact7 Monash University 27 – 30 Sept 2011 and as part of Mike Parr: Brain Coral, National Art School Gallery March 2012

Paper: 'Thinking through the body: transcription and its visual image in the work of Bea Maddock', presented at Impact7, Monash University 27 – 30 September 2011

Paper: 'Art in the wake of violence: the work of Nalini Malani' World and World Making in Art: Connectivities and Difference, ANU, 11 – 13 August 2011

Media interviews – Preeti Verma Lal, 'Our Women, Our Country' Times of India, 3 March 2012

Curatorium member – *In Memory of a Name*, Edge of Elsewhere 2012, 4A Centre for Contemporary Asian Art, Sydney Australia

Anne Ryan (curator, Australian prints)

Exh curator: *David Aspden, the colour of music and place*, AGNSW, 28 July – 4 Sept 2011

Publication: *David Aspden, the colour of music and place*, AGNSW, Sydney 2011

Article: 'Rew Hanks, a year in the gardens' *Imprint* vol 46, no 1, Autumn 2011. p 6

Cat essay: 'The Governor's garden' *Rew Hanks linocuts, the Governor's Garden* Royal Botanic Gardens, Sydney, 2011

Judge: 6th Hazelhurst Art Award, Hazelhurst Gallery, Sydney 8 Jul–14 Aug 2011

Natalie Seiz (assistant registrar; curatorial (Asian))

Research (current): PhD Candidate, Contemporary women artists in Taiwan, Department of Art History & Film Studies, USYD

Jacqueline Strecker (curator, special exhibitions)

Exh curator: *The mad square: modernity in German art 1910–37*, AGNSW, 6 Aug – 6 Nov 2011; NGV 25 Nov 2011 – 4 Mar 2012

Editor: *The mad square: modernity in German art 1910–37*, AGNSW, 2011 Awarded the best large exhibition catalogue in 2011 by the Art Association of Australia & New Zealand

Chapters, translations and extended texts: 'Introduction'; 'German realist portraits of the 1920s'; 'In the twilight of power', in *The mad square: modernity in German art 1910–37*, AGNSW, 2011

Exhibition opening speeches: *The Age of Expressionism*, Rex Irwin Art Dealer, 26 July 2011

Exhibition opening speech: *Jurgis Miksevicius*, Everglades Gallery, Leura, 19 Nov 2011

Article: 'The mad square: modernity in German art' *LOOK*, July 2011

Article: 'Art tribute: Frank McDonald', *Art & Australia*, June 2012

Article: 'Exhibiting German art today', panel discussion, AGNSW, 7 Aug 2011

Lecture: 'Curator's overview: Apocalyptic Visions', AGNSW, 3 July 2011

Lecture: 'Curatorial perspectives on "The mad square"', AGNSW, 6 Aug 2011

Lecture: 'The mad square', Foundation talks, AGNSW, 9 & 11 Aug 2011

- Lecture: 'The mad square', Contemporary Collection Benefactors, 13 Aug 2011
- Lecture: 'Overview of "The mad square"', College of Fine Arts, 16 Aug 2011
- Lecture: 'Introduction to "The mad square"', AGNSW, 19 Aug 2011
- Lecture: 'Overview of "The mad square"', NAS, 14 Sept 2011
- Lecture: 'The mad square', AGS corporate talks, 22 Sept and 17 Oct 2011
- Lecture: 'Degenerate Art: Apocalyptic Visions', AGNSW, 25 Sept 2011
- Lecture: 'Introduction to "The mad square"', AAGGO, AGNSW, 5 Oct 2011
- Lecture: 'Curatorial overview of "The mad square"', NGV, 25 Nov 2011
- Lecture: 'Nolde and Pechstein in the South Seas', Melbourne Museum, 20 Feb 2012
- Media interview: Mark Mordue, 'Lust for life', *The Weekend Australian*, July 2011
- Media interview: Brook Turner, 'High anxiety: the fraught art of borrowing', *The Australian Financial Review*, July 2011
- Media interview: Nick Dent, 'The mad square', *Time Out Sydney*, Aug 2011
- Media interview: Leta Keens, 'Weimar breaks down the barriers', *The Australian*, Aug 2011
- Media interview: Nicholas Pickard, 'Wild about Weimar', *The Daily Telegraph*, Aug 2011
- Media interview: Madeleine Hinchy, *Vogue Living's blog*, Aug 2011
- Media interview: 'Shannon Connellan wanders among the "isms"', *Honi Soit*, 10 Aug 2011
- Media interview: Fenella Kernebone, *Art Nation*, ABC TV, 27 Aug 2011 (The mad square)
- Media interview: Adrian Roschella, ABC TV News, 4 Aug 2011 (The mad square)
- Media interview: Amanda Smith, 'Artworks', ABC Radio National, 14 Aug 2011 (The mad square)
- Media interview: Trudi Latour, 6-part series in German, SBS Radio, 25 Aug – 13 Oct 2011 (The mad square)
- Media interview: Natalie Smith, 2RRR Radio, 20 Aug 2011 (The mad square)
- Media interview: 'What's On', Qantas in-flight audio visual program, Sept 2011
- Media interview: Sylvia Rosenblum, Radio Eastside, 31 Aug 2011 (The mad square)
- Media interview: Adam Gifford, 'On the brink of catastrophe', *Weekend Herald*, Auckland, 3 Dec 2011
- Analiase Treacy** (paper conservator)
- Article: Toulouse Lautrec article in (Look magazine)
- Talk: 'The challenges of conserving contemporary photographs – Kaldor collection', AGNSW 21 Sept 2011
- Talk: 'Conserving the posters of Henri de Toulouse Lautrec', AGNSW, 15 Feb 2012
- Wayne Tunnicliffe** (head, Australian art)
- Exh curator: *Australian Masterpieces* (with Deborah Edwards), Rudy Komon Gallery, AGNSW, Oct 2011 to 12 Feb 2012
- Exh curator: Archibald Prize, AGNSW, 31 March – 3 June 2012
- Exh curator: *Australian Collection* (with Deborah Edwards), AGNSW, May 2012 ongoing
- Cat essay: 'Stephen Bush' in Vitamin P2, Phaidon, London 2011
- Cat essay: 'Geoff Kleem' in Less is more, minimal art in Australia, Heide Museum of Modern Art, Melbourne 2012
- Talk: 'Robert Rauschenberg', AGNSW, July 2011
- Talk: 'In conversation with Kathy Temin', AGNSW, Aug, 2011
- Talks: Margaret Olley – various
- Chair: artist panel with Rosemary Laing, Janet Laurence, Imants Tillers, Australian Open Weekend, AGNSW, May 2011
- Talk: 'In conversation with Wendy Whiteley', Australian Open Weekend, AGNSW, May 2011
- Media interview: General: Spectrum, Sydney Morning Herald Aug 2011
- Media interview: Archibald: ABC TV news, ABC Arts Quarter, ABC World Today;
- Media interview: Channel 7 news, Channel 9 news, SBS news, Qantas inflight, ABC
- Media interview: Radio, FBI Radio, Financial Review, Sydney Morning Herald, Daily
- Media interview: Telegraph – all March 2012
- Media interview: Australian collection: Spectrum, Sydney Morning Herald; Daily Telegraph
- Media interview: Australian; Sydney Morning Herald, ABC Radio, FBI Radio April 2012
- Media interview: Michael Zavros: Daily Telegraph, Australian Financial Review, Sydney Morning Herald, The Australian April 2012
- Media interview: Brett Whiteley Studio: SBS News, ABC TV news, June 2012
- Media interview: Archibald tour: The Age, May 2012; The Newcastle Herald, June 2012
- Judge: Churchill Fellowships New South Wales, April 2012
- Judge: City of Hobart Art Prize, round one, Hobart, June 2012
- Judge: John Fries Memorial Prize, round one, Sydney, June 2012
- Speech: Hossein Valamanesh book launch, AGNSW, Sept 2011
- Speech: Robyn Backen book launch, AGNSW, Oct 2011
- Speech: NG Gallery opening speech, Sydney, November 2011
- Speech: Archibald – innumerable speeches, talks, lectures
- Speech: Australian collection – many speeches and talks
- Speech: Bulgari Award Launch, April 2012
- Eleanor Weber** (assistant curator photographs (p/t))
- Research (completed): – Bachelor of Arts (Advanced)(Honours), 1st Class, The University of Sydney 2012
- Cat essay: 'Doing Becoming Being', TCB art Inc., Melbourne 2012
- Sheona White** (head, public programs)
- Media interview: ABC TV News Breakfast, Virginia Trioli, *Picasso; Masterpieces from the Musee National Picasso, Paris*, Nov 2011
- Media interview: 702 ABC Sydney, Sarah MacDonald, *Picasso; Masterpieces from the Musee National Picasso, Paris*, Nov 2011
- Media interview: Elizabeth Fortescue, Sunday Telegraph, *Picasso; Masterpieces from the Musee National Picasso, Paris* Nov 2011
- Media interview: Natalie Smith, 2RRR Community Radio, *Picasso; Masterpieces from the Musee National Picasso, Paris*, Nov 2011
- Media interview: Yasmin Bright, 2SER Community Radio, *Picasso; Masterpieces from the Musee National Picasso, Paris* Nov 2011
- Media interview: Steve Meacham, SMH, Gallery guiding programs, March 2012
- Judge: 2012 Royal Easter Show Arts & Craft section
- Judge: 2012 AGNSW Grants and scholarships: Paris Studios, Basil and Muriel Hooper Scholarship, Elioth Gruner Prize
- Exhibition opening speech: Huskisson, 'Anindilyakwa to Numbulwar' Feb 2012
- Lecture: 'Australian Impressionism', Community Ambassadors lecture series, March 2012
- Lecture: 'Modern Australian Women Artists', Community Ambassadors lecture series, May 2012
- Lecture: 'Introduction to the Archibald Wynn & Sulman Prize', AGS Corporate events, various dates 2012
- Lecture: 'Introduction to Endlessnessism', Brett Whiteley Studio Corporate event, May 2012
- Conference paper: "Thinking, feeling & responding in the gallery in the 21st century", COFA's Reprogramming the Museum, AGNSW, Sept, 2011
- Member: Higher Education Accreditation Committee NSW Department of Education
- Natalie Wilson** (assistant curator, Australian art)
- Article: 'Exploring PNG: following the past into the present', LOOK, Feb 2012, pp 24–27
- Judge: Elioth Gruner Prize, April 2012
- Judge: Basil and Muriel Hooper Scholarship, April 2012
- Lecture: 'Pop and Colour Field', Volunteer Guides Australian Art Lecture Series, AGNSW, Oct 2011
- Lecture: 'Becoming Modern: Sydney artists and the art of being modern', Australian
- modern masterpieces from the AGNSW exhibition lecture series, Newcastle Art Gallery, Oct 2011
- Lecture: 'In their footsteps: Tuckson, Moriarty, Dobell', AGS, Feb 2012
- Conference paper: co-author with Donna Hinton, 'Conserving living traditions in Papua New Guinea', The Conservation of Material Culture in Tropical Climates: the
- 3rd APTCCARN Meeting, presented by Donna Hinton, Thailand, April 2012
- Award: Moya Dyring Studio Residency, Cité Internationale des Arts, Paris, to be taken up Jan–Feb 2013
- Member: Art advisory committee, SH Ervin Gallery, Sydney
- Dr Andrew Yip** (coordinator, public programs)

Article: 'Bugatti Type 35: a mythological beast for a mechanical age', Look, April 2012, pp 28–9

Lecture: "'The big thing in the war': the discovery and destruction of Australian masculinity at Gallipoli", AGNSW, 2012

Lecture: 'Ethel Carrick and Margaret Preston: modern painters', More Women of Distinction, WEA, 2012

Lecture: 'Love and Lust: penetrating the harem', Arts of Asia lecture series, AGNSW, 2012

Talk: 'The Art of War: Otto Dix and German Modernism', exhibition talk for *Mad Square: modernity in German art 1910–37*, AGNSW, 2011

Lecture: 'The Art and Life of Grace Cossington Smith', More Women of Distinction, WEA, 2011

Talk: 'Ricky Swallow's killing time', AGNSW, 2011

Paper: [with Alexandra Gregg], 'Virtual Space: extending gallery learning and engagement through iPad apps and new media channels', National Visual Arts Education Conference 2012, NGA, 2012

Symposium chair: *Borderlands: photography and cultural contest*, AGNSW, 2012

Forum chair: *Art Forum: placing photography in the 21st century*, AGNSW, 2012

Forum chair: Archibald Prize 2012 artists' panel, AGNSW, 2012

Panel member: *Art Forum: portraiture and the Archibald Prize*, AGNSW, 2012

Media interview: *Picasso: masterpieces from the Musée National Picasso, Paris*, Daily Telegraph, 25 Aug 2011

Media interview: *Picasso: masterpieces from the Musée National Picasso, Paris*, Channel 7 It's Academic, 14 March 2012

Media interview: *Archibald Prize 2012*, Eastside FM, 5 April 2012

Media interview: *Open Weekend 2012*, Daily Telegraph, 4 May 2012

Media interview: *Open Weekend 2012*, Radio 2GB, 9 May 2012

Media interview: *Open Weekend 2012*, FBI Radio, 12 May 2012

Media interview: *Open Weekend 2012*, Radio 2RRR, 12 May 2012

Council member: Power Institute Director's Advisory Council

CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register. More than 1.2 million people visited the Gallery at its Domain and Brett Whiteley Studio sites in 2011–12. In this period 535 comments were received in writing and via email. Overall there were 216 positive comments, 143 negative comments and 176 suggestions. Comments are responded to by information officers and, where appropriate, referred to a relevant senior staff member or the Gallery's executive for further action.

The majority of positive remarks received in 2011–12 were for the Gallery's major temporary exhibitions and collection displays. The breadth and quality of education and public programs was also highly praised, as were the Gallery's entrance staff and volunteer guides. The majority of complaints were regarding access and signage.

The level of complaints relative to overall visitor numbers remains low, reflecting a high level of overall visitor enjoyment and satisfaction. Areas of major concern to visitors in 2011–12 were:

Comments and requests regarding art on display

Many comments, both positive and negative, were received about temporary exhibitions and the Gallery's collection in general. 60 negative comments were received, the majority in relation to the timed ticketing system introduced for *Picasso: masterpieces from the Musée National Picasso, Paris*. 48 positive comments were also received about the introduction of timed ticketing as well as the website and public programs, Art After Hours and education programs. A small number of complaints were made about inadequate seating, font size on labels and the need for an audio tour. Visitors also expressed interest in purchasing a season ticket for the major temporary exhibition *The mad square: modernity in German art 1910–37*. (An audio tour, downloadable exhibition app and a season ticket will be available for the Gallery's forthcoming exhibition *Francis Bacon: five decade*).

Guided tours

32 positive comments were received regarding the free guided tours of the collection and temporary exhibitions, led by the Gallery's volunteer guides.

Mobility-impaired access

The issue of access for mobility-impaired people was addressed in 2011–12 by the completion of an accessible entrance ramp at the front of the building which was made possible by funding of \$1.17 million from the NSW Government. There were 12 complaints before the completion of the ramp.

A small number of complaints registered that the new foyer ramp was inadequate however the heritage nature of the foyer placed constraints on installation of the ramp. Additionally, there were requests for bike racks to be reinstalled which are now located at the side and rear of the building.

Seating

The lack of sufficient seating in the Gallery's public spaces has been addressed by new bench seating being placed throughout the galleries and in temporary exhibitions. A small number of complaints were received regarding seating being too low for elderly patrons. The Gallery also purchased a number of portable stools which are available to the general public upon request from the Information Desk.

Food service

During well-attended exhibitions, such as *Picasso: masterpieces from the Musée National Picasso, Paris* and the Archibald, Wynne and Sulman Prizes, increased pressure is placed on the Gallery's food and beverage service due to high customer numbers. 24 complaints were received in relation to the service of food in the café mainly in relation to the issue of slow service.

COMPLIANCE REPORTING

2011–12 annual report production

The total external costs incurred in the production of the Gallery's 2011–12 annual report are approximately \$20,000 (including text editing, print management and print production). The report, printed in hard copy on recycled paper, is provided free to key stakeholders

and other interested parties. It is also available as free downloadable PDF files, divided into three key segments (main text, appendices, financial statements), in the About Us section on the Gallery's website (www.artgallery.nsw.gov.au/aboutus).

Credit card usage

The director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and Treasury Directions.

Consultants

There were 19 consultancies costing a total of \$173,265. No single contract was valued at greater than \$50,000.

Heritage management

The Gallery's museum building located in the Domain Parklands of Sydney's CBD is listed on the NSW government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Land holdings and disposals

The only land owned by the Gallery as at 30 June 2012 is located at:

Art Gallery Road
The Domain
Sydney NSW 2000

The Gallery did not acquire or dispose of any land during the reporting period.

Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery.

Major assets

The Gallery's two major assets categories, as at 30 June 2012, are its artwork collection valued at \$1.1 billion; and the perimeter land and building in the Domain, Sydney, and the building at Lilyfield valued at \$194.5 million.

Privacy management

During 2011–12 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIPA Act).

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

Manager, Human Resources
Art Gallery of NSW
Art Gallery Road
The Domain Sydney NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9225 1622
Email: privacy@ag.nsw.gov.au

IMAGE DETAILS AND CREDITS

Cover and p 20: **Laurie Nelson Mungatopi, Bob One Apuatimi, Jack Yarunga, Don Burakmadjua, Charlie Quiet Kwangdini, Artist Unknown Tutini** (*Pukumani graveposts*) 1959 (detail), natural pigments on wood, various sizes. Gift of Dr Stuart Scougall 1959 © The artists and their Estates. Jilamara Arts and Crafts

Cover: **Tony Tuckson** *White lines (vertical) on ultramarine* 1970–73, diptych: synthetic polymer paint on hardboard, 213.5 x 244.6 cm. Gift of Annette Dupree 1976 © Margaret Tuckson; **Tony Tuckson** *Five white lines (vertical), black ground* 1970–73, synthetic polymer paint on hardboard, 213.5 x 122 cm board Bequest of Annette Margaret Dupree 1996 © Margaret Tuckson; **Ian Fairweather** *Last Supper* 1958, synthetic polymer paint and gouache on three sheets of laid paper on hardboard, 97 x 244 cm. Purchased with funds in memory of Patrick White, Norman Schureck and Susan Chandler 2010 © Ian Fairweather/DACS. Licensed by Viscopy, Sydney

p 3: **James Angus** *Bugatti Type 35* 2006, steel, aluminium, fiberglass, rubber, leather, automotive lacquer, 193 x 115 x 366 cm. Purchased with funds provided by Andrew Cameron, the Contemporary Collection Benefactors and the Rudy Komon Memorial Fund 2006 © James Angus, Courtesy Roslyn Oxley9 Gallery

p 18: **Pablo Picasso** *Massacre in Korea* 18 Jan 1951, oil on plywood, 110 x 210 cm. Pablo Picasso gift in lieu, 1979, MP 203 © Succession Picasso/Licensed by Viscopy © Paris, RMN © Musee National Picasso, Paris

p 23: **Nan Goldin** *Siobhan at the A-House: nude, Provincetown* 1990, printed 2002, Cibachrome photograph. Purchased with funds provided by the Photography Collection Benefactors Program 2002

p 24: **Kathy Temin** *My monument: black garden* 2010–2011, synthetic fur and filling, steel and wood, 3.5 x 3.5 x 8.5, Contemporary Collection Benefactors 2011 © Kathy Temin

p 32: **Charles Meere** *Australian beach pattern* 1940, oil on canvas, 91.5 x 122 cm. Purchased 1965 © Charles Meere Estate

p 35: **Tom Roberts** *Bailed up* 1895, 1927, oil on canvas, 134.5 x 182.8 cm. Purchased 1933

p 35: **Arthur Streeton** *Fire's on* 1891, oil on canvas, 183.8 x 122.5 cm. Purchased 1893

p 35: **Sidney Nolan** *First-class marksman* 1946, Ripolin enamel on hardboard, 90.2 x 121.2cm. Purchased with funds provided by the Gleeson O'Keefe Foundation 2010 © The Trustees of the Sidney Nolan Trust/ Bridgeman Art Library

p 38: **Sol LeWitt** *Pyramid* 2005, painted wood, 121.9 x 121.9 x 121.9 cm. John Kaldor Family Collection © Estate of Sol LeWitt. ARS/Licensed by Viscopy

p 41: **Tony Albert** *Headhunter* 2007, synthetic polymer paint and vintage Aboriginal ephemera, 110 x 370 cm overall installation. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2007 © Tony Albert, courtesy Sullivan+Strumpf Gallery, Sydney

p 66: **Janet Laurence** *The memory of nature* 2010, acrylic, scientific glass, dried plants, seeds sulphur, salt, amethyst, taxidermied owls, shellac tulle, wood, burnt bones, hand bones, hand-blown glass, oil paint, mirrors, 180.5 x 300.5 x 170.3 cm. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group and the Contemporary Collection Benefactors with the generous assistance of Geoff Ainsworth AM, Peter Braithwaite, Sally Breen, Andrew & Cathy Cameron, Ginny & Leslie Green, Michael Hobbs, Ray Wilson OAM 2012 © Janet Laurence

p 70: Japan *Sanbō Kōjin and two attendants* late 1300s, hanging scroll; ink, colour and gold on silk, 57 x 31.5 cm. Asian Collection Benefactors Funds 2012

p 67: **Tjampawa Katie Kawiny** *Seven sisters* 2010, synthetic polymer paint on canvas, 197 x 198 cm stretcher. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2011 © Tjampawa Katie Kawiny

p 67: **J J Hilder** *Deviation work* c1913, pencil, watercolour, 65 x 52 cm. Bequest of Julius Wilfred (Wilf) Hilder 2011

p 67: **Tibet** *Cakravala, the Buddhist World System* 1600s, distemper on cotton, 110.5 cm x 85 cm. Purchased 2011

p 67: **E Phillips Fox** *Nasturtiums* c1912, oil on canvas, 91.5 x 71.5 cm. Purchased in memory of Margaret Olley with funds donated by the Art Gallery Society of New South Wales Collection Circle 2011

p 68: **Richard Serra** *Plate, pole, prop* 1969, 1983, hot rolled steel, 240 x 240 x 100 cm installed. Purchased with funds provided by the Art Gallery of New South Wales Foundation and the Ruth Komon Bequest in memory of Rudy Komon 2011 © Richard Serra. ARS/ Licensed by Viscopy

p 69: **Francesco Xanto Avelli** *Large plate: An allegory on the sack of Rome* 1530, maiolica, 46 cm diam. Purchased 2011

p 70: **Honoré Daumier** *Rue Transnonain, 15 April 1834* 1834, lithograph, 28.8 x 44.5cm. Purchased with funds provided by Geoff Ainsworth and the Parramore Purchase Fund 2012

p 72: **Anne Judell** *Breath* 2011, pastel, graphite, black gesso on paper, 52 x 37 cm, Gift of the Trustees of the Sir William Dobell Art Foundation 2012 © Anne Judell

p 62: **John Olsen** *Five bells* 1963, oil on hardboard, 264.5 x 274 cm board. Purchased with funds provided by the Art Gallery Society of New South Wales 1999 © John Olsen. Licensed by Viscopy, Sydney

p 63: **Stanislaus Rapotec** *Spring* 1968, synthetic polymer paint on hardboard, 137 x 122 cm. Gift of Patrick White 1983 © Stanislaus Rapotec Estate

p 71: **WC Piguénit** *The flood in the Darling* 1890 1895, Art Gallery of New South Wales. Purchased 1895

Summary of senior officer positions as at 30 June 2012

Position level	No of senior positions	Positions held by women
2010–11		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 2	1	1
Senior officer 1	2	1
2011–12		
Senior executive service 7	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 2	1	1
Senior officer 1	2	1

Major capital works

Capital works project	\$'000	date	\$
Artworks purchased	7,129	ongoing	nil
Building works	4,769	ongoing	nil
Plant and equipment replacement	495	ongoing	nil
Total	12,393		

Payment performance

Quarter	Current within due date	Less than 30 days overdue	Between 30 & 60 days overdue	Between 60 & 90 days overdue	More than 90 days overdue
All Suppliers					
Sept 2011	745,786.41	52,244.07	727.97	365.25	-16,255.52
Dec 2011	304,359.70	4,229.16	-1,409.48	61.50	-10,374.67
Mar 2012	603,446.77	10,207.15	-18.66	0.00	-10,418.38
June 2012	809,698.69	174,165.73	16,104.09	629.77	-11,990.21

Small Business					
Sept 2011	723,142.85	50,676.75	727.97	365.25	-16,255.52
Dec 2011	295,278.23	4,229.16	-1,409.48	61.50	-10,374.67
Mar 2012	585,342.62	9,900.79	-18.66	0.00	-10,418.38
June 2012	785,407.73	168,940.76	16,104.09	629.77	-11,990.21

	Sep 2011	Dec 2011	Mar 2012	Jun 2012
All Suppliers				
Total No. of accounts due for payment	1,212	1,356	1,300	1,370
No. of accounts paid on time	1,200	1,342	1,263	1,350
% of accounts paid on time based on no. of accounts	99	99	97	99
\$ amount of accounts due for payment	10,140,265	7,397,351	6,951,365	5,124,822
\$ amount of accounts paid on time	10,138,862	7,383,378	6,913,016	4,996,701
% of accounts paid on time based on \$ amount of accounts	99	99	99	97
No. of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small Business				
Total No. of accounts due for payment	1,176	1,315	1,170	941
No. of accounts paid on time	1,164	1,302	1,170	914
% of accounts paid on time based on no. of accounts	99	99	100	97
\$ amount of accounts due for payment	9,836,057	7,175,430	6,256,228	3,564,024
\$ amount of accounts paid on time	9,787,696	7,173,676	6,256,228	3,457,102
% of accounts paid on time based on \$ amount of accounts	99	99	100	97
No. of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

EEO statistics

Parliamentary annual report tables

A. Trends in the representation of EEO groups

EEO group	Benchmark or target	% of total staff		
		2010	2011	2012
Women	50%	53%	53%	52.6%
Aboriginal and Torres Strait Islander people	2.6%	2.1%	1.6%	1.2%
People whose first language was not English	19.0%	15.8%	17.1%	15%
People with a disability	N/A	2.1%	2.5%	1.6%
People with a disability requiring work-related adjustment	1.5%	0.4%	0.4%	0.8%

B. Trends in the distribution of EEO groups

EEO group	Benchmark or target	Distribution index		
		2010	2011	2012
Women	100	108	124	129
Aboriginal and Torres Strait Islander people	100	na	na	na
People whose first language was not English	100	88	86	90
People with a disability	100	na	na	na
People with a disability requiring work-related adjustment	100	na	na	na

Notes:

1. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels.
2. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

Government Information (Public Access) Act 2009

The Gallery has reviewed information available to the public under Section 7(3) of the Act. No new information has been identified as appropriate for public access.

During the reporting period, the Gallery received 1 formal access application.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

Table A: Number of applications by type of applicant and outcome*

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Media	0	0	0	1	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B

Table B: Number of applications by type of application and outcome

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information applications*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	0	0	0	1	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

*A personal information application is an access application for personal information (as defined in clause 4 of schedule 4 of the the Act) about the applicant (the applicant being an individual)

Table C: Invalid applications

Reason for invalidity	No of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in schedule 1 of the Act

Reason for invalidity	No of times consideration used*
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

Table E: Other public interest considerations against disclosure: matters listed in section 14 of the Act

Reason for invalidity	No of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	0
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

Table F: Timeliness

Reason for invalidity	No of applicants
Decided within the statutory timeframe (20 days plus any extension)	1
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
TOTAL	1

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

	Decision varied	Decision upheld	Total
Internal review	0	0	0
Review by Information Commissioner*	0	0	0
Internal review following recommendation under section 93 of the Act	0	0	0
Internal review	0	0	0
TOTAL			

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

Reason for invalidity	No of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0

