

Art  
Gallery  
NSW

Sydney  
Modern  
Project

# Opening program

Media kit

We acknowledge the Gadigal of the Eora Nation, the traditional custodians of the Country on which the Art Gallery of New South Wales stands.





Aerial view of the Art Gallery of New South Wales' expansion under construction, photo © Art Gallery of New South Wales, Craig Willoughby



8	A message from the director	104	TOURING
14	NEW BUILDING	106	<i>Archie 100: A Century of the Archibald Prize</i>
16	Map	107	<i>Archibald Prize 2022</i>
18	Yiribana Gallery	108	<i>Archibald Prize 2023</i>
22	<i>Making Worlds</i>	109	<i>Wynne Prize 2023</i>
26	<i>Dreamhome: Stories of Art and Shelter</i>	110	<i>William Kentridge: I Am Not Me, the Horse Is Not Mine</i>
32	<i>Outlaw</i>	111	<i>Mervyn Bishop</i>
36	<i>Adrián Villar Rojas: The End of Imagination</i>		
40	SYDNEY MODERN PROJECT COMMISSIONS	114	Acknowledgements
		115	Media contacts
42	Lorraine Connelly-Nortey		
44	Karla Dickens		
46	Simryn Gill		
48	Jonathan Jones		
50	Yayoi Kusama		
52	Lee Mingwei		
54	Richard Lewer		
56	Lisa Reihana		
58	Francis Upritchard		
60	EXISTING BUILDING		
62	Map		
64	<i>Sol LeWitt: Affinities and Resonances</i>		
66	Grand Courts		
68	20th-century galleries		
74	<i>Correspondence</i>		
78	<i>Elemental</i>		
82	<i>From Here, for Now</i>		
88	<i>Daniel Boyd: Treasure Island</i>		
90	<i>Local Rhythms and Actions</i>		
92	<i>The Aquilizan Studio: Making it Home</i>		
94	<i>Archibald, Wynne and Sulman Prizes 2023</i>		
96	<i>The National 4: Australian Art Now</i>		
97	<i>ARTEXPRESS 2023</i>		
98	BRETT WHITELEY STUDIO		
100	<i>Eternity is Now: Highlights from the Brett Whiteley Studio Collection</i>		
102	<i>Brett Whiteley: Blue and White</i>		
103	<i>Brett Whiteley Travelling Art Scholarship 2022</i>		



# A message from the director



My vision for the Sydney Modern Project has been to transform the Art Gallery of New South Wales into an art museum campus with seamless connections between art, architecture and landscape; a generous and intelligent art museum that believes the art of the past is crucial to understanding the art of our own times.

Through the project, our much-loved original building, dating back to the late 19th century – with subsequent additions in 1972, 1988 and 2003 – has benefited from a further series of upgrades, including a reconfigured double-storey space for 20th-century art. When we open our expanded gallery to the public on 3 December, every single exhibition space in our existing building will have been reimagined and reinstalled.

The new building, designed by Pritzker Prize-winning architects SANAA, almost doubles our total exhibition space and, with a more porous connection between indoors and outdoors, delivers new types of spaces for new thinking and new

forms of art. It's a rare experience for a museum director to open an art space as distinctive architecturally and as redolent historically as the Tank, a reconceived Second World War fuel-storage facility on the lowest level of the building. I am thrilled that we will be displaying the work of Argentine-Peruvian artist Adrián Villar Rojas as our inaugural commission for this extraordinary venue.

Furthermore, the art garden linking our two buildings will allow us to offer the physical experience of both a magnificent contemporary landscape and, through Wiradyuri and Kamilaroi artist Jonathan Jones's commission *bíal gwiýúno* (*the fire is not yet lighted*), a metaphorical exploration of the Indigenous concept of 'Country'.

Given the scale of our ambitions for this largest cultural infrastructure project in Sydney since the Opera House opened almost half a century ago, I am doubly proud we are delivering it on time and on budget.



Above: The Tank space in the new building at the Art Gallery of New South Wales  
Opposite: Michael Brand, director of the Art Gallery of New South Wales



We are now in the final stages of installing art throughout the campus and within both buildings. As the Art Gallery’s deputy director and director of collections Maud Page said recently about our curatorial vision:

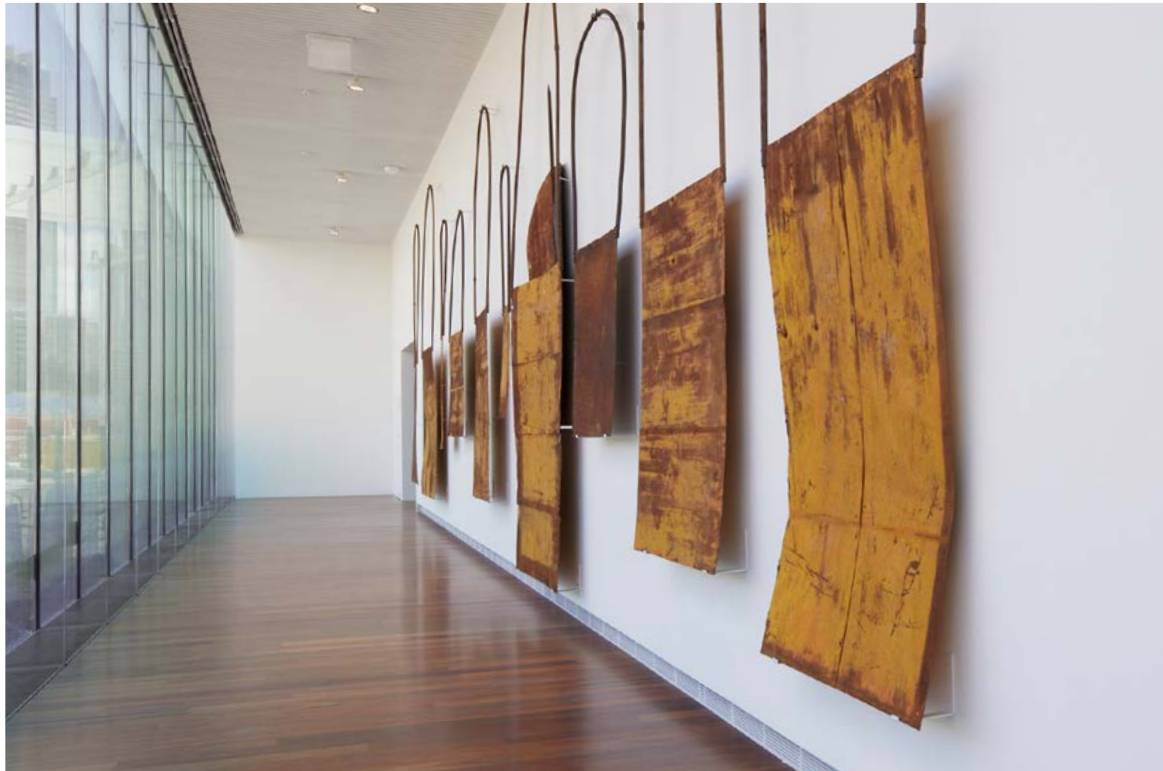
An Indigenous lens is held up across our displays as we emphasise the world seen from Sydney. Our curatorial narratives are amplified through connections with larger networks intertwining the urgent social issues that motivate artists in the 21st century: gender, race and intersectional personal experience; diasporic dialogues; activism and the value of labour; and a strong concern for the precarity of the natural world.

This means giving a central focus to Aboriginal art and culture, with our Yiribana Gallery elevated from the basement of the existing building to the ground level of the new building. It also

means giving greater recognition to the work of women artists and to the importance of the arts of Asia and the Pacific to our understanding of global art and our place within it.

In conjunction with our opening in December, I have edited and contributed to a publication entitled *The Sydney Modern Project: Transforming the Art Gallery of New South Wales*, which also includes contributions from 15 of my brilliant colleagues at the Art Gallery. In one of my essays, I write that through a willingness to take creative risks while pursuing excellence, all art museums have the potential to transform themselves as art and society evolve in tandem.

The outcome at each institution will reflect its own sense of place and history as well as its own art collection and architectural spaces. The goal of our transformation at the Art Gallery of New South Wales is to create a



unique art campus on Gadigal Country overlooking Sydney Harbour.

From our dazzling new stage, we will strive to offer art experiences worthy of our location, our history, the many who have contributed to our development over the past 150 years and the many who will look to us for joy, inspiration and insight in the coming decades. It has taken a large team and a huge commitment from all involved to expand our impact as a self-aware and outward-looking international art museum.

It is through a series of creative transformations – such as the centrality of the Indigenous Australian voice indoors and outdoors, SANAA’s elegantly restrained but technically complex design for our new building, site-specific commissions from some of the leading artists of our time, and new cultural juxtapositions in the display of art in both buildings – that we will soon come together to better connect the voices of artists past and present with our audiences.

And to be a generous host for those who arrive with an open mind, sharply focused eyes and a sense of visual adventure.

Michael Brand  
Director, Art Gallery of New South Wales

*The Sydney Modern Project: Transforming the Art Gallery of New South Wales* will be available to purchase from the Gallery Shop in November.

Above: Michael Brand and Maud Page, deputy director and director of collections, overlooking the construction site of the new SANAA-designed Art Gallery of New South Wales building, March 2022, photo: Renee Nowytarger  
Opposite: Installation view of the Yiribana Gallery featuring Lorraine Connelly-Northey *Narrbong-galang (many bags)* 2022







## NEW BUILDING

This December, the Art Gallery of New South Wales opens the doors of our extraordinary new building to launch an ambitious program of surprising, thoughtful and purposeful exhibitions and commissions.

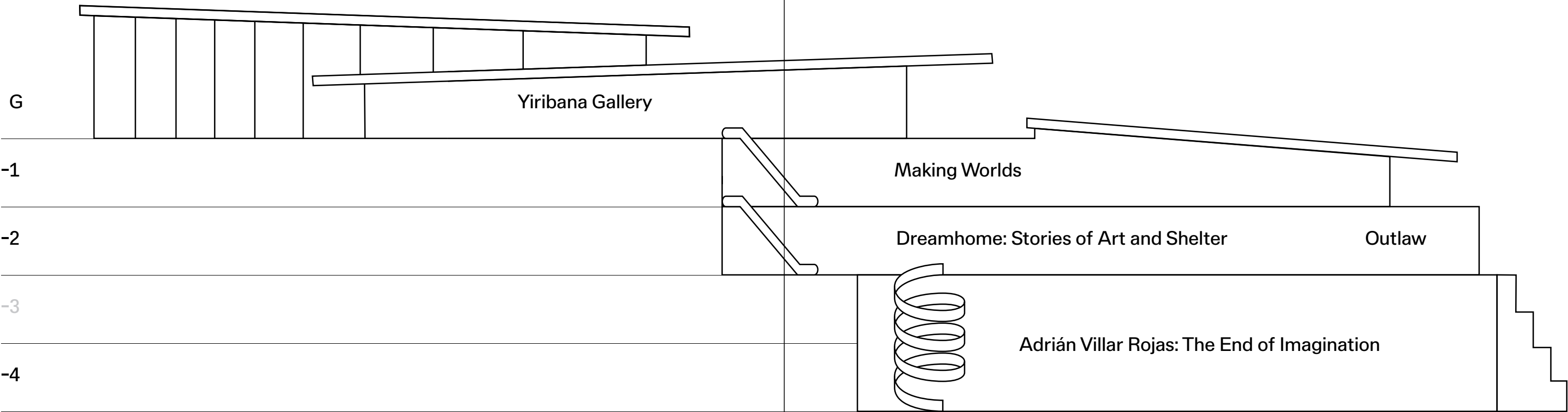
From the newly relocated Yiribana Gallery on the ground level – placing the deep continuity of Aboriginal and Torres Strait Islander art and culture front and centre of our new building – and continuing down through four levels of art experiences to the first commission in the Tank, visitors will encounter a series of powerful and evocative human stories.

These exhibitions reveal artists as explorers of the key social and political issues of our time. Drawn from a multitude of narratives and cultures, their artworks challenge and captivate, and in turn unveil our new building as a place of inspiration, wonder and possibility.



New building

Map



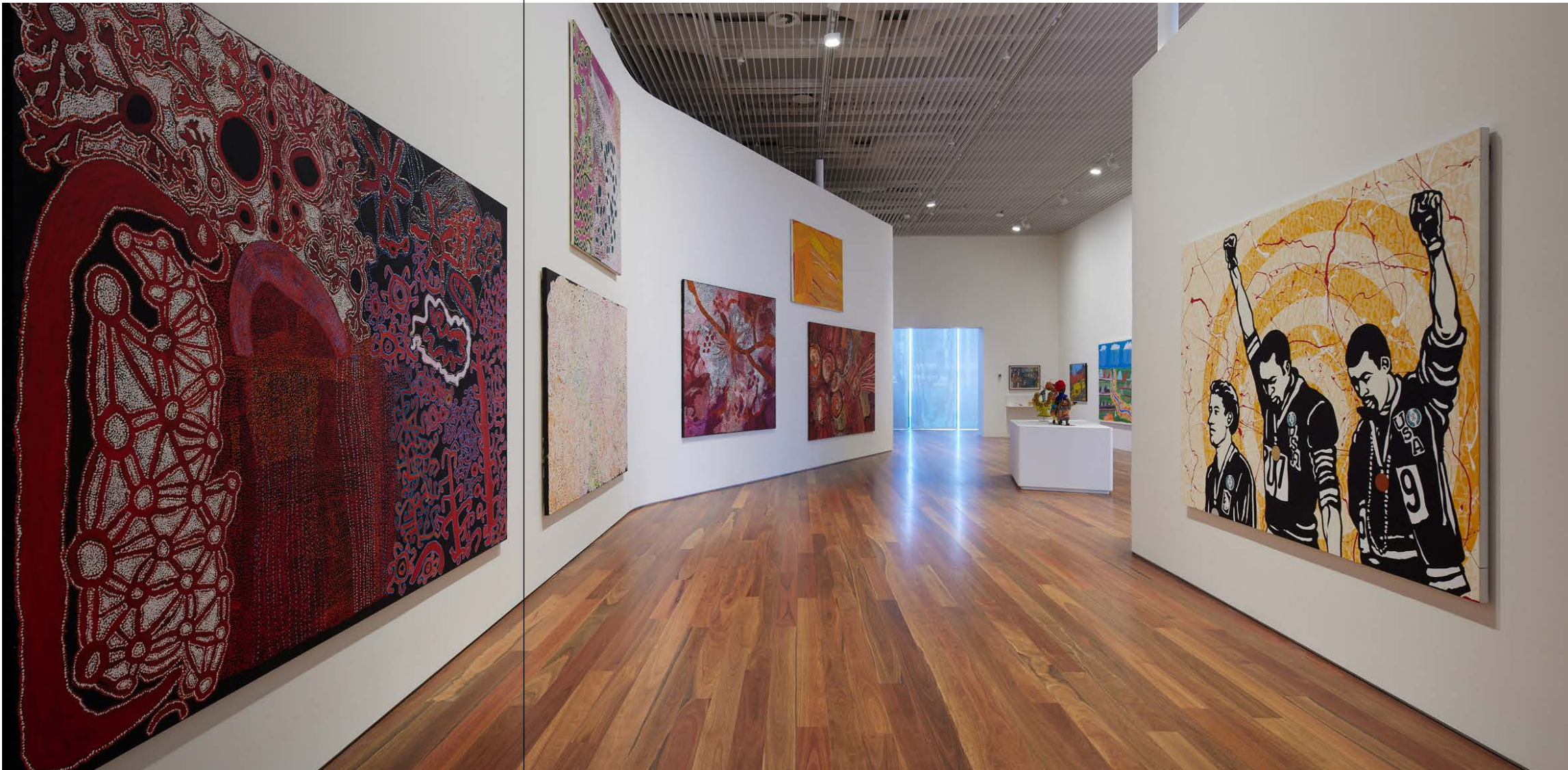
Sydney Modern Project  
commissions

- Lorraine Connelly-Northey
- Jonathan Jones
- Yayoi Kusama
- Lee Mingwei
- Richard Lewer
- Lisa Reihana
- Francis Upritchard



# Yiribana Gallery

Collection:  
Aboriginal and Torres Strait Islander art  
(3 Dec 2022 – ongoing)



The newly relocated Yiribana Gallery is the first gallery visitors encounter in the new building. The inaugural display is inspired by a word from the Aboriginal language of Sydney: burbangana. Meaning to ‘take hold of my hand and help me up’, burbangana is akin to an invitation. It is imbued with generosity and care, and emphasises the connections between people.

The exhibited works touch on moments of burbangana in differing ways. Some consider notions of care and guidance through familial relationships. Others offer philosophies for living and profile the intricacies of cultural inheritance, or they examine ongoing complexities of history and resilience.

Several new acquisitions are displayed alongside collection highlights – including works by Richard Bell, Emily Kame Kngwarreye, Reko Rennie, Yhonnie Scarce and Rover Thomas – showcasing the diversity of practice across the country, and across time, media and art styles. Lorraine Connelly-Northey’s major commission *Narrbong-galang (many bags)*, made from rusted and salvaged metals, is prominently displayed in the 20-metre-long Yiribana window, which is visible to the public both night and day.

Yiribana means ‘this way’ in the Sydney language and was the name given to the Art Gallery’s dedicated space for the display of Aboriginal and Torres Strait Islander art when it opened in November 1994. Yiribana acknowledges the location

of the Art Gallery on Gadigal Country and has a rich legacy of highlighting the depth and dynamism of art practice across Indigenous Australia.





Installation view of the Yiribana Gallery featuring (left to right) Ronnie Tjampitjinpa  
*Tingari fire dreaming at Wilkinkarra* 2008, Willy Tjungurrayi *Tingari story* 1986, Yhonnie Scarce  
*Death zephyr* 2017 (top), Rusty Peters *Waterbrain* 2002 and Vernon Ah Kee *Unwritten #9* 2008



# Making Worlds

Collection:  
2000–present (3 Dec 2022 – ongoing)



Kimsooja’s monumental work *Archive of mind 2017* forms the centrepiece of *Making Worlds* – a collection display of contemporary art from across the globe featured in the large column-free gallery on lower level 1 of the new building. This is the first time that Kimsooja’s participatory installation will be on display in Australia. Visitors are invited to collaborate in the creation of clay spheres. Amassed together, these spheres form a gestural echo of the way in which artists create diverse new worlds. This echo

reverberates throughout the exhibition, where ideas of mapping, creation, connection and the passing of time further bind the art on display.

At the threshold to the gallery, viewers are welcomed by a timely reinstallation of Ugo Rondinone’s newspaper and mirror installation *clockwork for oracles 2010*, while within the display Gail Mabo’s *Tagai 2020* joins works by Reena Saini Kallat, Shireen Taweel and others which offer new maps of contemporary realities.

Occupying the eastern end of the building, and with vistas over inner-city Woolloomooloo and Sydney Harbour, *Making Worlds* brings together new acquisitions with existing highlights from the Art Gallery’s collection, including works by Nina Chanel Abney, Atong Atem, Koo Bohnchang, Lubna Chowdhary, Mikala Dwyer, Mira Gojak, Anish Kapoor, Tom Polo, Angela Tiatia and Cy Twombly.







## Dreamhome: Stories of Art and Shelter

Exhibition (3 Dec 2022 – 17 Sep 2023)

As we open the doors to our new home for art in Sydney this December, we welcome artists from around the world to share their dreams of home. From Igshaan Adams in Cape Town to Samara Golden in Los Angeles and John Prince Siddon in Fitzroy Crossing, Western Australia, the 27 artists in *Dreamhome: Stories of Art and Shelter* reflect on 'home' from their own richly local perspectives, while also registering shared hopes and anxieties that are felt in many places at this time.

Their works range from the intimate (Zarina's tender homage to her sister and the house they grew up in) to the immersive (Golden's dizzying dystopian house of mirrors) and the joyous (Jeffrey Gibson's exuberantly decorated ancestral living room). But they are united by a commitment to fabrication and fabulation – to art as a way of not just documenting the world but of imagining, dreaming, storytelling.

The stresses of finding and making a home in unstable times are palpable in many of these creations. Yet so is the sense of affirmation – call it critical optimism – inherent in all acts of making. To step into this exhibition is to enter a space that itself takes the form of a dream home, whose rooms offer up a series of human stories – stories of dwelling, shelter and strength; of upheaval, loss and remembrance; of connection, care and possibility.

*Dreamhome* combines highlights from the Art Gallery's collection with exceptional recent acquisitions and newly commissioned works. A book documenting the exhibition and exploring its themes will be available in early 2023.

Simone Leigh *Sentinel* 2019, Art Gallery of New South Wales, purchased with funds provided by the Art Gallery of New South Wales Foundation 2019







Above: Sayre Gomez *Friday night* 2021, Art Gallery of New South Wales, purchased with funds provided by Alberto Fis 2021

Opposite: Phyllida Barlow *untitled: brokenupturnedhouse* 2013, Art Gallery of New South Wales, gift of Geoff Ainsworth AM and Johanna Featherstone 2017

Overleaf: Samara Golden *Guts* 2022, installation view, Night Gallery North, Los Angeles, photo: Nik Massey







# Outlaw

Collection:  
new media (3 Dec 2022 – 2024)

Located in the Art Gallery’s first-ever purpose-built new-media gallery, *Outlaw* celebrates the antiheroes of popular culture. For centuries, artists and audiences have been inspired by the escapades of fugitive rebels. Our imaginations thrill to stories of outlaws, on the run or in hiding, precisely because they break rules or defy unjust laws. In the three contemporary works on display, outlaws are sometimes exiled or persecuted people seeking a place in the world and sometimes romantic icons of rogue justice.

Merging ancient Chinese martial-arts stories with scenes from the legendary Kowloon Walled City in Hong Kong, Howie Tsui creates a monumental animation of everyday life in an ungoverned realm. Meanwhile, Meriem Bennani’s playful video work invites us to a futuristic island in the mid-Atlantic where Moroccan refugees fight for freedom.

Showcasing historical collection works that reveal how outlaw iconography has evolved over time, this exhibition assembles an unruly cast of characters. Rather than lone rangers, these are antiheroes who band together, forming improvised communities of resistance, solidarity and celebration. The outlaw is not simply outside conventional society or national boundaries; the outlaw is on the edge, in conversation with the present moment, pushing at its limits.



Above: Meriem Bennani *Guided tour of a spill (CAPS interlude)* 2021 (video still), Art Gallery of New South Wales, purchased with funds provided by Danny Yap, Emily Fan and Harvey Yap 2021  
Overleaf: Howie Tsui *Retainers of anarchy* 2017 (video still), Art Gallery of New South Wales, purchased with funds provided by the Asian Art Collection Benefactors 2018







New building  
The Tank  
Lower level 4

# Adrián Villar Rojas: The End of Imagination

Exhibition (3 Dec 2022 – 16 Jul 2023)

Exclusive to Sydney

The inaugural commission in the Tank, a uniquely inspiring art space on the lowest level of our new building.

A world where humans evolved with seven fingers. A future city on Mars racked by revolution. The remains of life on Earth after the seventh mass extinction. A museum of human history on the moon ...

In 2020, the Argentine-Peruvian artist Adrián Villar Rojas embarked on a remarkable sculptural experiment, which took place not in a physical studio but in times and places that no human has visited. Developing a new software system dubbed the 'Time Engine', he and his team created a series of intensely detailed and constantly evolving worlds, including those above, and placed virtual sculptures within them.

Extreme things happened to the sculptures during their time in these places, which ranged from hours to millions of years. Fires assailed them, altered gravity distorted them. Unrest toppled them, wars left them wounded. Other life forms took shelter within them; organisms bloomed on their surfaces. And as their travels through time continued, the sculptures became increasingly fractured and complex, their skins and structures accumulating evidence of all they encountered. The resulting objects are documents and witnesses of turbulent change – geological, political, environmental.

In late 2021, these objects underwent another journey – from the virtual worlds of the Time Engine into the physical world. Establishing a workshop in his hometown of Rosario in Argentina, Villar Rojas and his team began (re)constructing, with forensic intensity, these time-travelling sculptural bodies. Using unconventional techniques that ranged from delicate tinting to violent



scorching, they pushed materials to their limits to manifest these objects and their temporal trials.

These are the sculptures – at once haunting and visceral – that you will encounter in *The End of Imagination*, the inaugural project in the former Second World War fuel bunker that is now called the Tank. First visited by the artist in 2018, this vast space, with its concrete columns and oil-stained walls, is itself a document

of conflict and material change. In Villar Rojas's project, it becomes a container and holding bay, a strange stillage, for the slow observation of these 'impossible objects'. Are they survivors or prophets? Should we revere or fear them? What discomforting knowledge do they bring us from other times and places?

A limited-edition artist book accompanies the exhibition.







## SYDNEY MODERN PROJECT COMMISSIONS

Lorraine Connelly-Northey  
Karla Dickens  
Simryn Gill  
Jonathan Jones  
Yayoi Kusama  
Lee Mingwei  
Richard Lewer  
Lisa Reihana  
Francis Upritchard



New building  
Yiribana Gallery  
Ground level

## Lorraine Connelly-Northey

Waradgerie, Southern Riverine region  
Lives on Waradgerie Country, NSW

Commissioned work:  
*Narrbong-galang (many bags)*

Working with rusted and salvaged metals, Waradgerie artist Lorraine Connelly-Northey has created a collection of narrbong-galang (many bags) on an epic scale. These significant forms, which recontextualise rural materials, reveal an important cultural practice of south-east Australia. They will fill the wall of the 20-metre-long loggia of the Yiribana Gallery showcasing Aboriginal and Torres Strait Islander art on the new building's entrance level.





Existing building  
Portico

# Karla Dickens

Wiradjuri, Southern Riverine region  
Lives on Bundjalung Country,  
Lismore, NSW

Commissioned work:  
*To see or not to see*

Wiradjuri artist Karla Dickens’ mixed-media panel depicting hooded figures is a powerful exploration of the continuing legacies of colonialism and patriarchy. The materially rich work – with sea-green glass referencing Sydney Harbour and a patina that reflects the bronze panels on the iconic sandstone facade of the Art Gallery’s existing building – will be installed above the entranceway of the historic building. Located in the niche above the front door, Dickens’ work will fill the space left empty by the contentious cancellation of a 1913 commission by the Australian sculptor Dora Ohlfsen.

Karla Dickens, photo: Natalie Grono





Existing building  
Lower level 2

Simryn Gill

Lives on Gadigal Country, Sydney, NSW  
and Port Dickson, Malaysia

Commissioned work:  
*Clearing*

Simryn Gill’s commissioned work is a response to the removal of a tree from the Art Gallery’s campus. At the centre of this layered new work is a life-sized rubbing of the tree, a Canary Island date palm. It was planted in 1909 in a spot that was then at the cultural centre of the still-nascent city of Sydney.





Between new building and existing building  
Art garden

# Jonathan Jones

Wiradyuri, Southern Riverine region;  
Kamilaroi, Northern Riverine region  
Lives on Gadigal Country, Sydney, NSW

Commissioned work:  
*bíal gwiýúño (the fire is not yet lighted)*

Wiradyuri and Kamilaroi artist Jonathan Jones has created an artwork at the heart of the expanded campus that links the new and existing Art Gallery buildings and responds to the site’s history on Gadigal land. Jones’s practice seeks to celebrate Indigenous knowledges and to offer unique perspectives of Country while involving community within the work.

Jonathan Jones, photo: Mark Pokorny





New building  
Stepped terrace

# Yayoi Kusama

Lives Tokyo, Japan

Commissioned work:  
*Flowers that bloom in the cosmos*

Flowers have been a lifelong passion for Japan’s Yayoi Kusama, one of the world’s most beloved living artists. For the Art Gallery, Kusama has created an exuberant floral sculpture that will be visible day and night, prominently positioned on the new building’s terrace overlooking Woolloomooloo Bay.





New building  
Lower level 1

# Lee Mingwei

Lives Paris, France and New York City, USA

Commissioned work:  
*Spirit House*

Working with architects SANAA to incorporate his artwork into the external rammed-earth wall of the new Art Gallery building, Taiwanese–American artist Lee Mingwei has created an intimate and contemplative space for visitors to take a personal journey or even have a spiritual encounter. Nurturing, generosity and reflection are deeply embedded in this experiential installation.

*Spirit House* was inspired by Lee’s experience of asking a Buddhist sculpture in the Art Gallery’s collection for guidance when he first visited in 1999, and returning later to give thanks. Visitors are invited to enter the *Spirit House* and spend time reflecting on their past, present and hopes for the future.

Within the space, a specially commissioned bronze Buddha sits in meditation. Each day a wrapped stone is placed in his hands. If a stone is present, the visitor may take it with them. When it has served its purpose on their journey, they are invited to return the stone, share their story and allow it to accompany someone else.

Lee Mingwei, photo: Hugh Stewart





New building  
Lower level 1

Richard Lewer

Lives Melbourne, Victoria

Commissioned work:  
*Onsite, construction of Sydney Modern  
which resides on the lands of the Gadigal  
of the Eora Nation*

Richard Lewer went behind the scenes to capture the stories and portraits of people involved in the design and construction of the Art Gallery’s new building. His multi-panel painting celebrates the labour and personalities of those who have helped build Sydney’s newest cultural and architectural landmark.

Richard Lewer, photo: Andrew Curtis





New building  
Atrium

Lisa Reihana

Ngāpuhi, Ngāti Hine, Ngāi Tū  
Lives Tāmaki Makaurau/Auckland,  
Aotearoa New Zealand

Commissioned work:  
*GROUNDLOOP*

Lisa Reihana has created a monumental moving-image work that overlooks the central atrium of the new Art Gallery building. Set between Aotearoa New Zealand and Australia, this dazzling sci-fi tale forges a new story of trans-Tasman connection built upon deep histories of encounter and exchange.



Lisa Reihana, photo: Anna Briggs



New building  
Welcome Plaza

# Francis Upritchard

Lives England, Italy and Aotearoa  
New Zealand

Commissioned work:  
*Here Comes Everybody*

The fantastical is at the heart of the new Art Gallery building’s Welcome Plaza with the arrival of Francis Upritchard’s towering figures, inspired by mythology, folklore and the surrounding Moreton Bay fig trees. Enticing visitors of all ages, Upritchard’s playful bronze beings are workers, collaborators, creators and guardians who, in the artist’s words, ‘ready your mind to be receptive to anything’.

Francis Upritchard, photo: Brigitte Niedermair





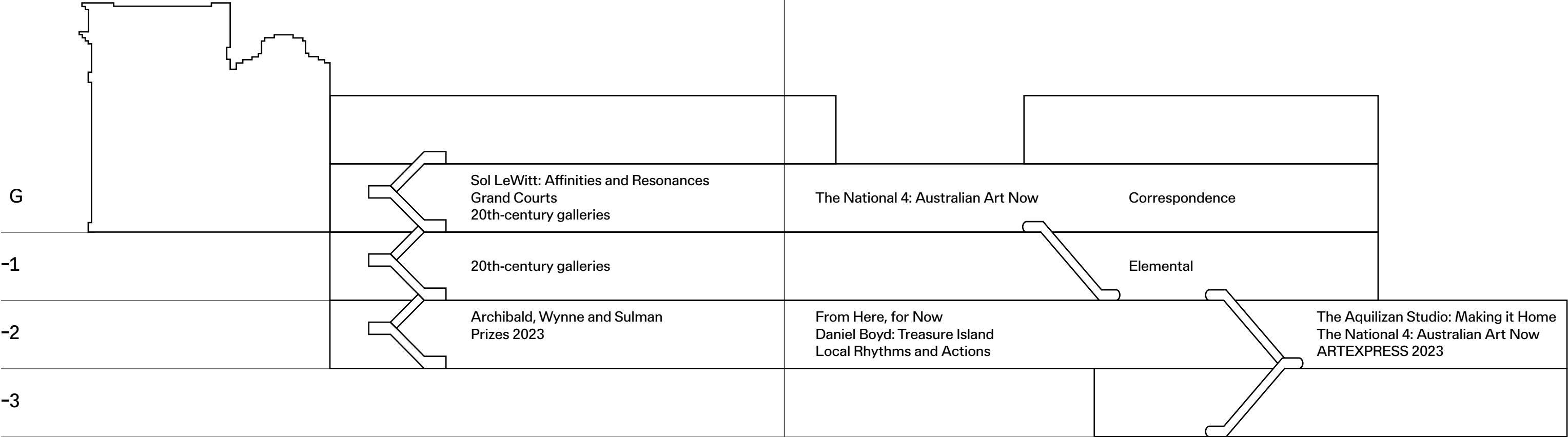
## EXISTING BUILDING

The Art Gallery of New South Wales is excited to present a program of exhibitions that reveal what's important right here, right now. Enter a powerful conversation between Indigenous and non-Indigenous art. Experience rare works from our early colonial era, early film, and cherished Australian paintings in vital dialogue with international art movements. Explore rarely seen archival material that connects objects, memories and the fabric of history.

Our existing building and its treasured contents have been stunningly reimaged, from the beautifully refurbished spaces of our historic Grand Courts to the renovated 1972 wing and Asian Lantern galleries. Visitors will encounter a wonderfully revitalised presentation of our diverse collection and a suite of timely exhibitions. These include an important monographic survey, a space for children to make and participate in art and a soaring contemporary project that explores connection and collaboration.



Map



Sydney Modern Project  
commissions

Karla Dickens  
Simryn Gill



Existing building  
John Kaldor Family Hall  
Ground level

# Sol LeWitt: Affinities and Resonances

Exhibition (until 12 Feb 2023)

Sol LeWitt was a pivotal figure in 20th-century American art whose ideas continue to have an impact on artists around the world. Many of his artworks were conceived as sets of instructions that could be executed by others. He often likened his process to that of a composer whose music acquired subtle differences with each new performance.

This exhibition, presented in collaboration with Kaldor Public Art Projects, places LeWitt’s work in conversation with paintings by Anmatyerr artists Emily Kame Kngwarreye and Gloria Tamerre Petyarre. It also introduces three musical commissions, each developed collaboratively by an American musician and an Aboriginal musician: Chuck Johnson and JWPATON; Steve Gunn and amby downs; and Claire Rousay and E Fishpool.

LeWitt’s enormous *Wall drawing #955, Loopy Doopy (red and purple)* 2000 – installed in the John Kaldor Family Hall – reveals the influence Australian Central Desert painters had on his practice, including Kngwarreye, whose work he first encountered at the Venice Biennale in 1997. LeWitt described feeling a ‘great affinity’ for Kngwarreye’s work and went on to become an avid collector of paintings by her, Petyarre and other Central Desert artists.

*Sol LeWitt: Affinities and Resonances* explores the connections between these seemingly disparate art-making traditions while also examining the processes of creation and collaboration through the three musical works composed in response to *Loopy Doopy (red and purple)*.



Installation view of Sol LeWitt *Wall drawing #955, Loopy Doopy (red and purple)* 2000 (detail) in the John Kaldor Family Hall at the Art Gallery of New South Wales, first drawn by Paolo Arao, Nicole Awai, Hidemi Nomura, Jean Shin, Frankie Woodruff at the Whitney Museum of American Art, New York, November 2000; current installation drawn by Kit Bylett, Andrew Colbert, Troy Donaghy, Szymon Dorabalski, Gabriel Hurier, Rachel Levine, Owen Lewis, Nadia Odum, Tim Silver, Alexis Wildman at the Art Gallery of New South Wales, August 2022 © Estate of Sol LeWitt



Existing building  
Ground level

# Grand Courts

Collection:  
1400–1900 (ongoing)



Beautifully refurbished, our historic Grand Courts on the ground level of the existing building are home to artworks from our international and Australian collections – from 15th-century European Renaissance art to exceptional ceramics from across the centuries and around the globe, and 19th-century sculpture and painting.

The displays in these magnificent spaces have been reimagined. While the focus remains on the historical collections, a small group of contemporary artworks encourage moments of pause and offer new perspectives. Visitors can enter powerful conversations between Indigenous and non-Indigenous art; explore archival material that connects objects, memories and the fabric of

history; experience rare works from the early colonial era and early film; and encounter cherished Australian paintings in vital dialogue with international art movements.

Highlights include a 2018 installation by Brook Andrew that introduces the Indigenous Australian perspectives that resound throughout, and new acquisitions such as the early-17th-century painting *Aesop* by Jusepe de Ribera.

For the first time, Edward John Poynter's *The visit of the Queen of Sheba to King Solomon* 1881–90 is shown in dialogue with Ethiopian Belachew Yimer's painting of the same subject from 50 years later, and a new sculptural commission by Cameroonian Pascale Marthine Tayou.

Paintings by Indian artists from Chennai, Chinese Jingdezhen ware and Kakiemon-style Japanese Arita ware form a select group of highlights from the Asian collection.

Beloved and contested colonial landscapes join the iconic paintings of Australian artists such as Tom Roberts, Arthur Streeton and Violet Teague, and a new acquisition by impressionist Jane Sutherland, shown alongside those by leading European moderns Claude Monet and Paul Cézanne.

Major partner of the Australian collection

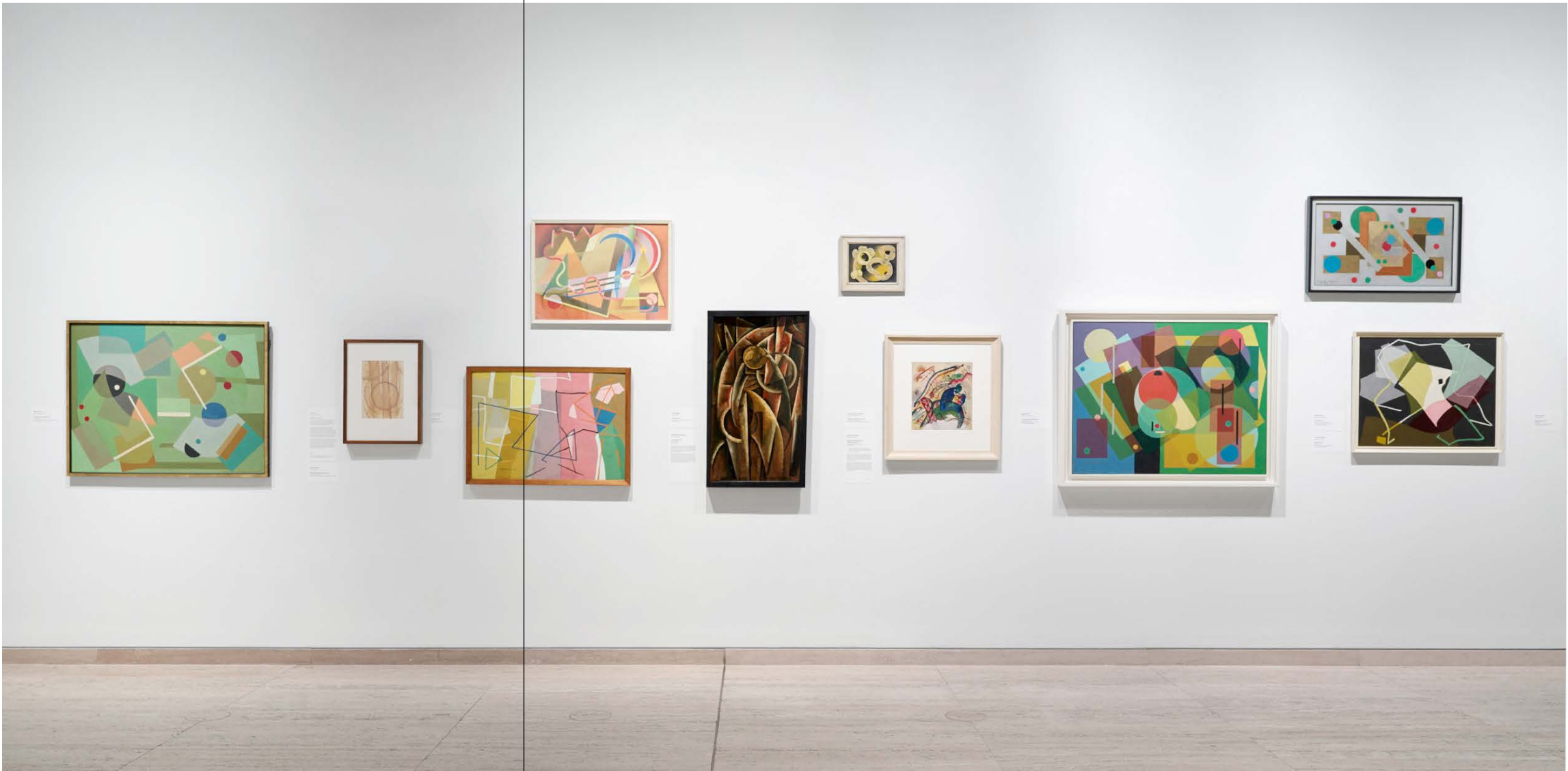




Existing building  
Ground level and lower level 1

# 20th-century galleries

Collection:  
1900–2000 (ongoing)



Showcasing works from our Australian and international collections, the 20th-century galleries in our refurbished 1972 wing highlight connections and distinctions between local artists and broader global developments over some of the most tumultuous and innovative decades in art and human history.

The galleries on the ground level focus on works from the first half of the 20th century, while those on the floor below are mostly from the 1960s to the end of the century. Broadly chronological, the displays reveal varied artistic responses to the complex conditions of the modern era, and demonstrate how the art of the past continues to resonate in our present. Above all, the selection and juxtaposition of artworks seek to follow the lead of artists,

whose diverse perspectives transcend both chronology and borders as they relate open-spirited stories of art. Works by Aboriginal artists emerge as crucial catalysts, helping to reframe Australian history and its global connections, its deep past and its manifold futures. Highlights include the *Pukumani grave posts* created by Tiwi artists in 1958, and a 1977 painting by seminal Papunya artist Kaapa Tjampitjinpa.

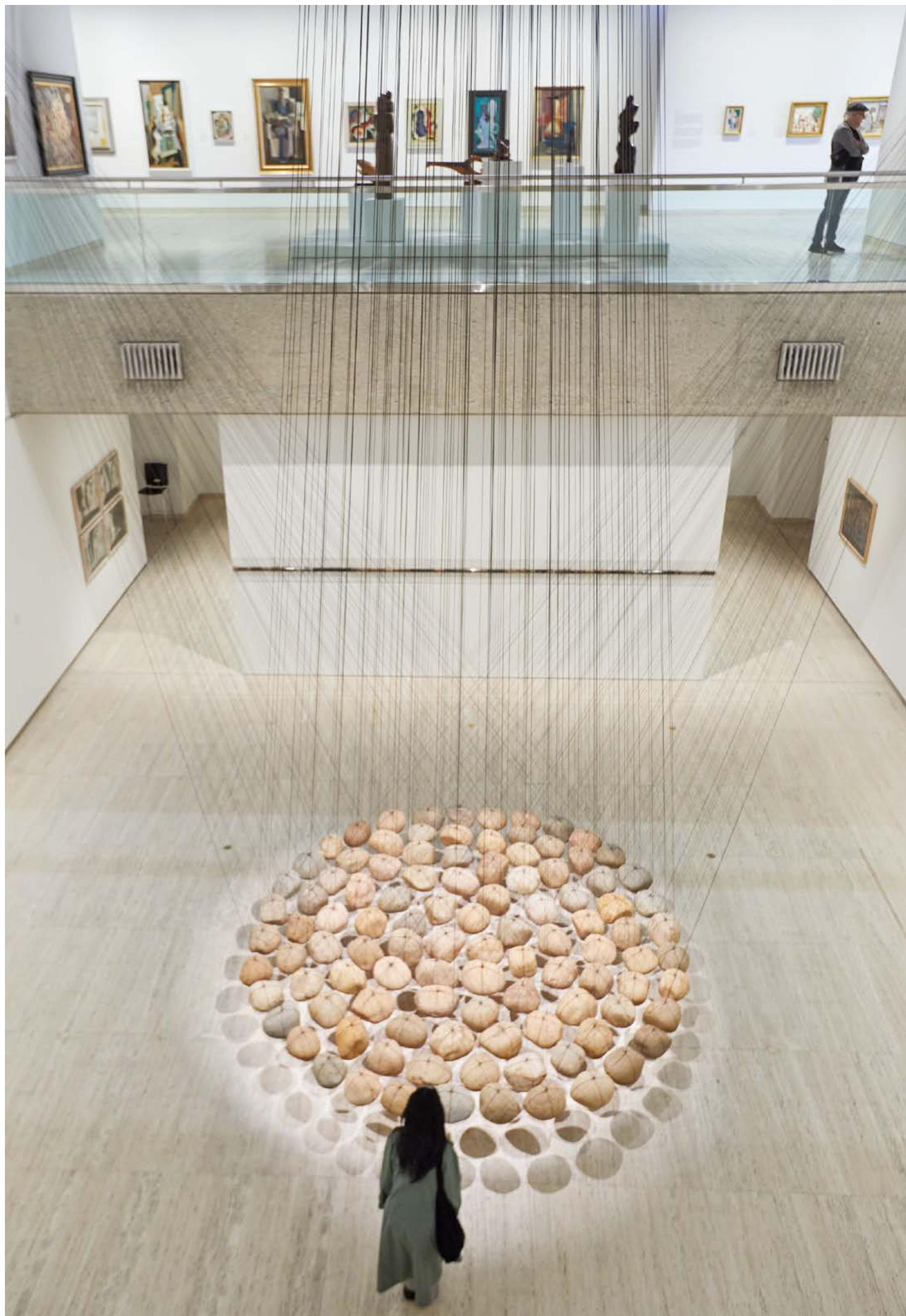
International moderns Wassily Kandinsky, Pablo Picasso and more join Australian icons Grace Crowley, Russell Drysdale, Sidney Nolan and Roland Wakelin, and later the stellar global mix includes Hoda Afshar, Mark Bradford, Judy Chicago, Rosalie Gascoigne, Tracey Moffatt and Frank Stella. Key works by Asian artists such as Xiao Lu and I Nyoman Masriadi appear along with

major works by artists from our immediate neighbourhood such as the vibrant suite of drawings from Papua New Guinean collective Haus Yuriyal.

For the first time, major historical moving-image works such as *The story of the Kelly Gang* 1906 connect with other artforms, while experimental films by leading figures such as Len Lye reveal the interdisciplinary shift in artists' practices over the century. A spectacular interactive work by Scottish artist Martin Creed is staged at the Art Gallery for the first time, as a crowd favourite returns in Sydney sculptor Ken Unsworth's *Suspended stone circle II* 1974–77, which features in the newly reopened double-height atrium.

Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (from left) Ralph Balson *Construction in green* 1942, Onchi Kōshirō *Study of 'Human body no 7'* 1924, Grace Crowley *Abstract* 1953, Frank Hinder *Carnival* 1944, Aleksandr Rodchenko *Composition* 1918, Ludwig Hirschfeld-Mack *Underwater motifs* early 1930s, Wassily Kandinsky *Study for 'Painting with white border'* 1913, Ralph Balson *Constructive painting* 1945 and *Painting* 1941, Grace Crowley *Abstract* 1947





Above: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (top) Nike Savvas *Rally* 2014 and (wall) Lesley Dumbrell *Solstice* 1974

Opposite: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring Ken Unsworth *Suspended stone circle II* 1974–77, 1988





Above: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (foreground) Bob Apuatimi, Don Burakmadjua, Charlie Kwangdini, Laurie Nelson Mungatopi, Jack Yarunga, Tiwi artist *Pukumani* grave posts 1958; (walls, far left and far right) Tony Tuckson *Five white lines* (vertical), *black ground* 1970–73 and *White lines* (vertical) on *ultramarine* 1970–73; (wall, centre left) Nonggirrŋa Marawili *Baratjala – lightning and the rock* 2018

Opposite: Installation view of the 20th-century galleries at the Art Gallery of New South Wales, featuring (centre) Bob Jenyns *The wedding* c1972, (wall, from left) John Brack *The new house* 1953, *The breakfast table* 1958 and *The telephone box* 1954





Existing building  
Asian Lantern  
Ground level

# Correspondence

Collection:  
Asian art (ongoing)

The Art Gallery’s Asian art collection began with a gift from the government of Japan in 1879, at the conclusion of the Sydney International Exhibition, before the Art Gallery even had its own building. More than 150 years on, the collection has grown to include objects from across the vast geographical and cultural expanses of Asia – a continent that is home to more than 60% of the global population and contributes to dynamic diasporic communities worldwide. The collection is exhibited across the two floors of the Asian Lantern as well as through other displays in both buildings.

Located on the ground floor of the Asian Lantern, *Correspondence* highlights transformative moments that inform and challenge our understanding of the world.

Through historical and contemporary sculptures, paintings, textiles and installations, *Correspondence* explores the power of contact, contestation and exchange across geographical and cultural boundaries, including the potential for tension, unrest and revolution.

At the heart of the space is Jitish Kallat’s immersive sculptural installation *Public Notice 2* 2007, which presents the words of Mahatma Gandhi’s famous Salt March speech of 1930.

Also featured are a gilded screen from the early 17th century showing the arrival of Portuguese sailors in Japan, Dadang Christanto’s haunting installation *They give evidence* 1996–97, powerful paintings by Zhang Xiaogang, and Arahmaiani Feisal’s joyous soft sculpture *I love you* 2009.



Arahmaiani Feisal *I love you* 2009, Art Gallery of New South Wales, purchased with funds provided by the Asian Art Collection Benefactors and the Edward and Goldie Sternberg Southeast Asian Art Fund 2022







Elemental

Collection:  
Asian art (ongoing)



Through historical and contemporary works from the Art Gallery’s collection of Asian art on lower level 1 of the Asian Lantern, *Elemental* explores the properties and symbolism of the elements thought to comprise the world – fire, earth, water, wind, void, wood and metal.

Intertwined and interdependent, the elements of earth, fire and water are common to many ancient belief systems. In some Asian philosophies, they are complemented by wood and metal. In others, they are joined by less tangible elements such as wind (or air) and even ‘the void’, which signifies both nothingness and the origin of the universe. While today’s understanding of atomic structure is based on the

scientific periodic table, which records 118 chemical elements – 94 of which occur naturally on Earth – the ancient groupings remain relevant in art, literature, storytelling and popular culture.

Exhibition highlights include Lu Yang’s *The great adventure of Material World – game film* 2020, which brings together sci-fi gaming with Hindu and Buddhist iconography; Nam June Paik’s 1991 sculpture *Buddha game*; and a magnificent 13th-century gilt bronze sculpture of the compassionate bodhisattva Padmapani from Nepal.





Above: Kitazawa Hideta Kyogen mask of a kappa 2019, Art Gallery of New South Wales, Roger Pietri Fund 2019

Opposite: India, Madhya Pradesh Krishna playing the flute among the gopis while the demon Madhu sits on the riverbank c1690, Art Gallery of New South Wales, gift of Dr Jim Masselos 2021



# From Here, for Now

Exhibition (8 Oct 2022 – 19 Feb 2023)



*From Here, for Now* presents works by Australian and international artists from the Art Gallery’s collection in ten spaces, exploring interrelated themes relevant to our current moment.

The exhibition begins with Australia’s outback as a signifier of national identity, connecting this with American stereotypes of outsiders, and hidden histories, through works by Charlene Carrington, Rosemary Laing, Robert MacPherson, Richard Prince and Kaylene Whiskey.

Personal identity is explored in the diary-like art of Ghada Amer, Tracey Emin, Sally M Nangala Mulda and Jenny Watson, highlighting the political in everyday experiences, while the human

body and selfhood are examined in works by Louise Bourgeois, Alberto Giacometti, Antony Gormley, Mike Parr and Pablo Picasso.

Domestic settings fragment and regroup in still-life works by Giorgio Morandi, Jude Rae and Ricky Swallow. History painting comes apart under pressure in works by Anselm Kiefer and Susan Norrie. And portraiture is visceral and downright meaty in the hands of Francis Bacon, Lucian Freud, Ben Quilty and Jenny Saville.

Works by Marco Fusinato, Janet Laurence, Raquel Ormella and Ai Weiwei convey both political urgency and a lack of agency, while a collaborative work by Marion Gaemers, Lynnette Griffiths,

Florence Gutchen, Racy Oui-Pitt and Ellarose Savage from the Torres Strait Islands is a powerful lament for our environment.

*From Here, for Now* also features Simryn Gill’s *Clearing*, a major new commission for the Sydney Modern Project that responds to elements of the natural history of the site.



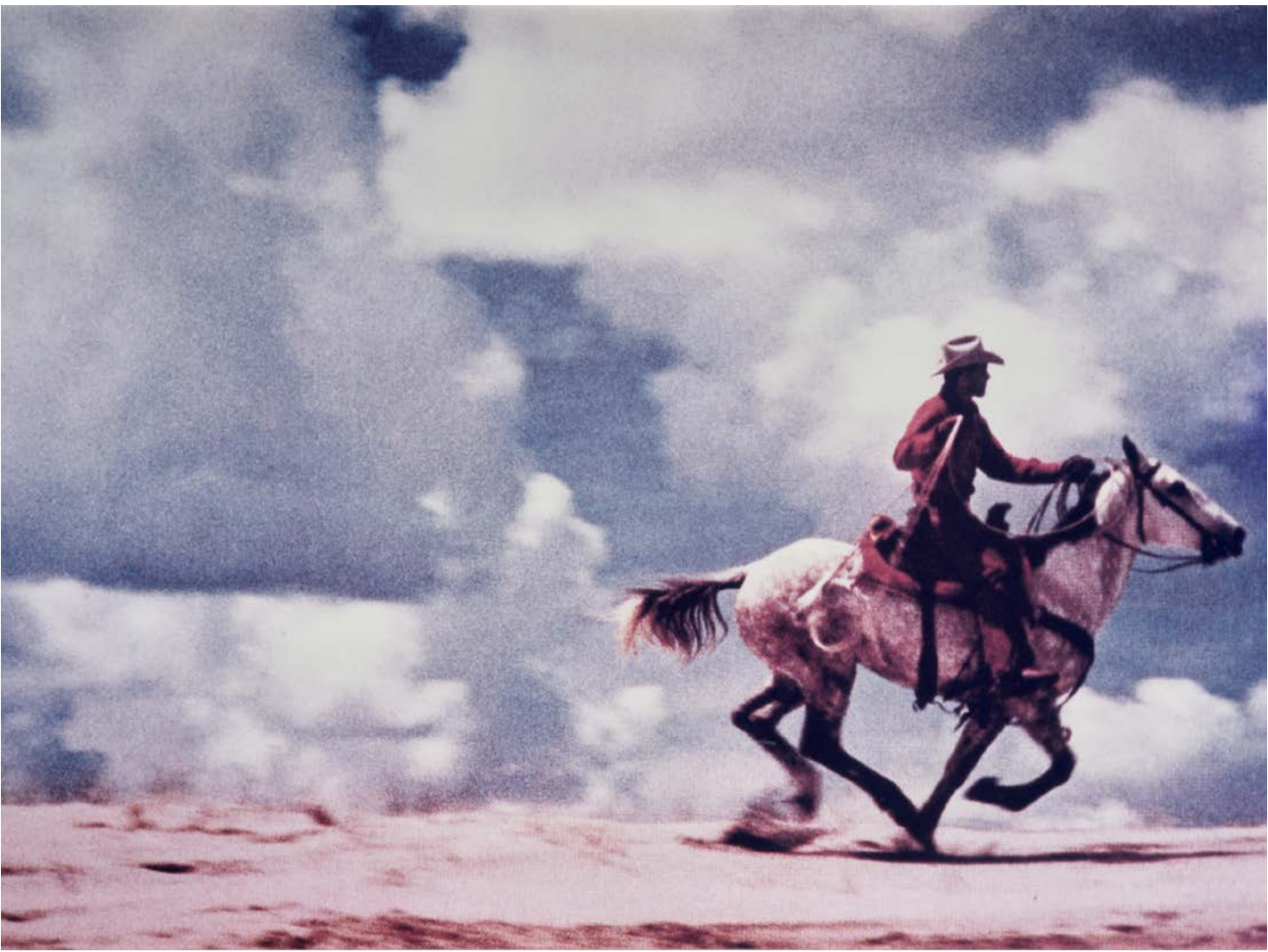


Above: Pablo Picasso *Woman lying on a couch (Dora Maar)* 1939, The Lewis Collection  
© Pablo Picasso/Succession Pablo Picasso

Opposite: Jenny Watson *Wings of desire 1* 1989, Art Gallery of New South Wales, Henry Salkauskas Art (Purchase) Award 1992







Above: Richard Prince *Untitled (cowboy)* 1980–89, Art Gallery of New South Wales, donated through the Australian Government’s Cultural Gifts Program by the John Kaldor Family Collection 2021

Opposite: Kaylene Whiskey Dolly *visits Indulkana* 2020, Art Gallery of New South Wales, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020



Existing building  
Lower level 2

# Daniel Boyd: Treasure Island

Exhibition (until 29 Jan 2023)

*Daniel Boyd: Treasure Island* is the artist's first major exhibition to be held in an Australian public institution. Featuring 80 works from his nearly two-decade career, the exhibition unpacks the ways in which Boyd holds up a lens to history, explores multiplicity within narratives and interrogates blackness as a form of First Nations resistance.

Working with an idiosyncratic painting technique that partially obscures the composition, Boyd refigures archival imagery, art historical references and his own family photographs, asking us to contend with histories that have been hidden from view.

The exhibition includes new work and commissioned spatial interventions. Highlights include Boyd's iconic early work *Treasure Island* 2005; *Untitled (ZVDG)* 2014 from his famed *History is made at night (Kochi)* series; and the intimate *Untitled (TBOMB)* 2020, one of the artist's first large-scale works drawing from his personal archive of lived experiences and memories.

As well as revealing some of the richness and diversity of contemporary Indigenous art practices, and Australian contemporary art more broadly, *Daniel Boyd: Treasure Island* offers a thoughtful and thought-provoking response to the current moment.

The exhibition is accompanied by a richly illustrated publication, featuring all new writing by the exhibition's co-curators and commissioned First Nations authors, offering critical insight into Boyd's practice as well as creative and experimental responses to his work.

Major partner





Existing building  
Lower level 2

# Local Rhythms and Actions

Exhibition (until 8 Jan 2023)

*Local Rhythms and Actions* is the first exhibition in the Art Gallery’s Open Studio program, which offers new insights into our collection and archive. It has been jointly curated by the Art Gallery and 11 residents from Woolloomooloo, our neighbouring suburb in inner-city Sydney.

Alannah Boota, Rozee Cutrone, Jone Di, Sandra Donato, Cristina Gomez, Faith Landy-Ariel, Carmel McNamara, Kerry McNamara, Rosano ‘Snooze’ Martinez, Maya Sheridan-Martinez and Sarah ‘Boom’ Samuels answered a call-out for co-curators earlier in 2022. They participated in a series of workshop discussions about art and matters close to their hearts, and selected works from the Art Gallery’s collection in response to these conversations.

Among the key talking points that connect the artworks they have chosen are local art and history, family and the role that mothers play in the community, the acceptance of all people as locals, Indigenous connections, and the presence and perspectives of First Nations people living in the neighbourhood.

The works on display include paintings, prints, photographs, sculpture and moving image by artists such as Jon Campbell, Emily Floyd, Mavis Ganambarr, Shaun Gladwell, the Ken Family Collaborative, Jeff Koons, David McDiarmid, Reko Rennie, Peter Upward and Miwa Yanagi.

Henry Talbot *Woolloomooloo girl* 1952–53, Art Gallery of New South Wales, gift of the artist 1979





Existing building  
Lower level 2

# The Aquilizan Studio: Making it Home

(Until 22 Jan 2023)

Alfredo and Isabel Aquilizan are creating one of their impressively scaled cardboard sculptures for the opening of the Art Gallery’s new building.

Living between the Philippines and Australia, the artists have drawn on their own story of migration to forge an art practice dedicated to understanding the shifting, varied and often complicated meanings of home. They are inspired by the power of collective action and create spaces where people can come together through a process of art-making.

In a project titled *Making it Home*, selected school and community groups and the public have been invited to create their own cardboard ‘dream homes’, which may become part of the Aquilizans’ sculpture and its speculative neighbourhood in the new building. The constructions are on display in the studio space on lower level 2, and the final sculpture will be displayed within the *Dreamhome: Stories of Art and Shelter* exhibition in the new building when it opens in December.

Major partner



Installation view of *The Aquilizan Studio: Making it Home* at the Art Gallery of New South Wales



Existing building  
Lower level 2

# Archibald, Wynne and Sulman Prizes 2023

Exhibition (6 May – 3 Sep 2023)  
Charges apply

Presenting partner



The Archibald Prize for portrait painting is the country’s favourite and most significant art award. Since 1921, it has highlighted figures from all walks of life, from famous faces to local heroes, reflecting back to us the stories of our times.

The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project in oil, acrylic, watercolour or mixed media.

Each year, the trustees of the Art Gallery of New South Wales judge the Archibald and Wynne, and invite an artist to judge the Sulman.

The exhibition is accompanied by finalist entries from the Young Archie portrait competition for budding artists aged 5–18.

Winner Archibald Prize 2022, Blak Douglas *Moby Dickens*





Existing building  
Ground level and lower level 2

# The National 4: Australian Art Now

Exhibition (24 Mar – 23 Jul 2023)



This is the fourth edition of a biennial survey of contemporary Australian art, showcasing work being made across the country by artists of different generations and cultural backgrounds.

*The National 4* is a partnership between four of Sydney’s leading cultural institutions: the Art Gallery of New South Wales, Campbelltown Arts Centre, Carriageworks and the Museum of Contemporary Art Australia.

Staged concurrently at the four venues, the 2023 edition will be curated by Beatrice Gralton, senior curator, Brett Whiteley Studio, Art Gallery of New South Wales; Emily Rolfe at Campbelltown Arts Centre; Freja Carmichael and Aarna Fitzgerald Hanley at Carriageworks; and Jane Devery at the Museum of Contemporary Art Australia.

From left: Beatrice Gralton (Art Gallery of New South Wales), Jane Devery (MCA Australia), Freja Carmichael and Aarna Fitzgerald Hanley (Carriageworks) and Emily Rolfe (Campbelltown Arts Centre), photo: Renee Nowytarger

Existing building  
Lower level 2

# ARTEXPRESS 2023

Exhibition (1 Feb – 7 May 2023)



Featuring a selection of outstanding student artworks developed for the art-making component of the HSC examination in Visual Arts in 2022, *ARTEXPRESS 2023* provides insight into students’ creativity and the issues important to them. Held annually, this is one of the Art Gallery’s most popular and dynamic exhibitions.

The exhibition encompasses a broad range of approaches and expressive forms, including ceramics, collection of works, documented forms, drawing, graphic design, painting, photomedia, printmaking, sculpture, textiles and fibre, and time-based forms.

This year marks 40 years since the first ARTEXPRESS exhibition at the Art Gallery of New South Wales, in 1983. Since 1989, the Art Gallery has been the principal venue for ARTEXPRESS, displaying bodies of work by students from across New South Wales.

ARTEXPRESS is a joint partnership between the NSW Education Standards Authority and NSW Department of Education in association with the Art Gallery of New South Wales

ARTEXPRESS 2022, Matthew David Barrett, Cherrybrook Technology High School Look up (detail), photomedia © the artist, photo: Robert Edwards



BRETT WHITELEY STUDIO

If one of the purposes of life  
is to know oneself, then a  
great deal of the time is  
spent investigating things ...

Brett Whiteley, 1965



Brett Whiteley Studio  
2 Raper Street, Surry Hills

Eternity is Now:  
Highlights from the  
Brett Whiteley Studio  
Collection

Exhibition (3 Dec 2022 – mid 2023)

Experience Brett Whiteley’s experimental, passionate and perpetual curiosity in an exhibition that traverses the artist’s work through portraiture and place. *Eternity is Now* includes a number of rarely seen self-portraits that span the arc of the artist’s career. Major works include the Archibald Prize–winning *Self portrait in the studio* 1976 and the major 18-panel autobiographical work *Alchemy* 1972–73.

Whiteley’s capacity to transform his life into art is also reflected in this exhibition: a passage through Europe, the United Kingdom, the United States and Australia.



Major partner

J.P.Morgan



Brett Whiteley Studio  
2 Raper Street, Surry Hills

# Brett Whiteley: Blue and White

Exhibition (until 27 Nov 2022)



Blue-and-white ceramics are one of pottery’s best-known and most enduring products. Invented in China, they have been copied and created by makers worldwide, with the Middle East, Japan, Vietnam and Korea all producing their own variations. Brett Whiteley followed in this long tradition, producing ceramics solely in these colours, in a lesser-known tranche of his art practice.

Blue, of course, can be found not only in the sweeping lines that follow the forms of Whiteley’s rounded ceramics, but also in the blue ink applied with brush to paper in his calligraphic drawings, and the rich deep blue of the Sydney Harbour paintings for which he is famed.

This exhibition presents a rare focus on Whiteley’s ceramics, along with related prints and drawings, augmented by select paintings, many of which include depictions of blue-and-white ware.

Brett Whiteley, Derek Smith *Buddha vase* 1974, Brett Whiteley Studio Collection  
© Wendy Whiteley, © Derek Smith

Major partner  
  
J.P.Morgan

Brett Whiteley Studio  
2 Raper Street, Surry Hills

# Brett Whiteley Travelling Art Scholarship 2022

(20 Oct – 27 Nov 2022)

Major partner  
  
J.P.Morgan

The Brett Whiteley Travelling Art Scholarship is a prestigious annual award for Australian painters aged between 20 and 30 years. This year, for the first time, two types of residencies will be awarded. One artist will receive a three-month residency at the Cité Internationale des Arts in Paris and \$40,000, while five artists will each receive \$10,000 and a two-week residency at the Shark Island Institute in Kangaroo Valley, New South Wales. The winners will be announced later this year.

The 2022 entries will be judged by guest artist Mitch Cairns, who won the scholarship in 2012. Works by each scholarship recipient will be displayed as part of an exhibition at the Brett Whiteley Studio.

The annual scholarship was created from an endowment by Beryl Whiteley, who died in 2010. It was inspired by the profound effect international travel and study had on her son, the artist Brett Whiteley, as a result of winning the Italian Government Travelling Art Scholarship at the age of 20.

Previously, the Brett Whiteley Travelling Art Scholarship was awarded to a single artist each year and included a three-month residency at the Cité Internationale des Arts in Paris. However, due to COVID-19 international travel restrictions, it was not possible to host the 2020 and 2021 scholarship recipients overseas, and instead a local residency was awarded to five artists. Thanks to the continuing generosity of Shark Island Kangaroo Valley, this year both the overseas and the local residencies will be awarded.

Support partner  
  
**SHARK ISLAND**  
KANGAROO VALLEY



## TOURING

The Art Gallery's touring exhibition program, initiated in 1944, has a long history of sharing important works and much-loved treasures from the collection with regional and metropolitan galleries throughout New South Wales and across Australia. Building on the success of the Archibald Prize regional tour, which sees more than 100,000 people enjoy the exhibition each year, in 2023 Australia's oldest art prize, the Wynne Prize, will tour for the very first time.



# Archie 100: A Century of the Archibald Prize

Art Gallery of South Australia  
(Until 3 Oct 2022)

Queen Victoria Museum and Art Gallery,  
Launceston (22 Oct 2022 – 8 Jan 2023)

Bathurst Regional Art Gallery  
(26 Jan – 26 Mar 2023)

Museum and Art Gallery of the  
Northern Territory (15 Apr – 25 Jun 2023)

Home of the Arts, Gold Coast  
(15 Jul – 2 Oct 2023)

National Portrait Gallery, Canberra  
(21 Oct 2023 – 28 Jan 2024)

Support partner

OROTON

This project has been assisted by the Australian Government's Visions of Australia program.



*Archie 100: A Century of the Archibald Prize* unearths fascinating stories behind more than 100 artworks selected from every decade of the prize's history. It reflects not just how artistic styles and approaches to portraiture have changed over time but also the changing face of our nation.

Since 1921, the prize has attracted entries from both prominent and emerging artists in Australia and New Zealand, and featured people from all walks of life, from famous faces to local heroes.

Resulting from many years of research for lost portraits, this landmark exhibition features works from the Art Gallery's collection as well as works from libraries, galleries and museums across Australia and New Zealand, and private Australian and international collections. Some of the works have not been seen since they were first exhibited in the Archibald.

A book by curator Natalie Wilson published in association with the exhibition is available from the Gallery Shop and touring venues.

Tempe Manning *Self-portrait* 1939, Art Gallery of New South Wales, purchased with funds provided by the Art Gallery Society of New South Wales 2021

# Archibald Prize 2022

Bunjil Place, Melbourne  
(Until 16 Oct 2022)

Blue Mountains Cultural Centre  
(22 Oct – 4 Dec 2022)

Grafton Regional Gallery  
(17 Dec 2022 – 29 Jan 2023)

Wagga Wagga Art Gallery  
(10 Feb – 26 Mar 2023)

Museum of Art and Culture  
Lake Macquarie (8 Apr – 21 May 2023)

Western Plains Cultural Centre  
(3 Jun – 30 Jul 2023)

Presenting partner



The touring exhibition is an opportunity to see the finalists in the Archibald Prize 2022, including the winner, Blak Douglas's *Moby Dickens*, a portrait of Wiradjuri artist Karla Dickens.

The exhibition is accompanied by a catalogue, *Archibald Prize 2022*, available at tour venues and the Gallery Shop online.

Archibald Prize 2022 finalist, Claus Stangl *Taika Waititi*



# Archibald Prize 2023

Mornington Peninsula Regional Gallery  
(15 Sep – 5 Nov 2023)

Bega Valley Regional Gallery  
(17 Nov 2023 – 7 Jan 2024)

Goulburn Regional Art Gallery  
(19 Jan – 3 Mar 2024)

Hawkesbury Regional Gallery  
(15 Mar – 28 Apr 2024)

Tamworth Regional Gallery  
(10 May – 23 Jun 2024)

Glasshouse Port Macquarie  
(5 Jul – 18 Aug 2024)



This touring exhibition is an opportunity to see the finalists in the Archibald Prize 2023.

Installation view of the Archibald, Wynne and Sulman Prizes 2022 exhibition at the Art Gallery of New South Wales, featuring Archibald Prize finalist Kathrin Longhurst *Irrational*

# Wynne Prize 2023

Bank Art Museum Moree  
(22 Sep – 19 Nov 2023)

Mudgee Arts Precinct  
(1 Dec 2023 – 28 Jan 2024)

New England Regional Art Museum  
(9 Feb – 7 Apr 2024)

Wagga Wagga Art Gallery  
(19 Apr – 16 Jun 2024)



This touring exhibition is an opportunity to see the finalists in the Wynne Prize 2023. It marks the first time Australia's oldest art prize will tour regional New South Wales in the prize's 125-year history.

Installation view of the Archibald, Wynne and Sulman Prizes 2022 exhibition at the Art Gallery of New South Wales, featuring Wynne Prize winner Nicholas Harding *Eora*

This project is proudly supported by the NSW Government through the Blockbusters Funding initiative.





# William Kentridge: I Am Not Me, the Horse Is Not Mine

Griffith University Art Museum  
(Until 3 Dec 2022)

Gosford Regional Gallery  
(17 Jun – 27 Aug 2023)

Glasshouse Port Macquarie  
(23 Sep – 26 Nov 2023)

Tamworth Regional Gallery  
(8 Dec 2023 – 25 Feb 2024)

This project is proudly supported by the NSW Government through the Blockbusters Funding initiative.

Philanthropic partner  
Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM



William Kentridge emerged as an artist during the apartheid regime in South Africa. Grounded in the violent absurdity of that period in his country’s history, his artworks draw connections between art, ideology, history and memory. They reveal the ways in which ideas and images echo across time and between different cultures.

Kentridge’s video work *I am not me, the horse is not mine* is among his most ambitious moving-image works and arguably the most significant work by the artist held in an Australian museum collection. It premiered at the Biennale of Sydney in 2008 and was gifted to the Art Gallery of New South Wales by Anita and Luca Belgiorno-Nettis in 2017.

Developed out of research for Kentridge’s production of Dmitri Shostakovich’s 1928 opera *The nose*, it incorporates stop-motion animation, live action, archival video, and a soundtrack by acclaimed South African composer Philip Miller in a large-scale, eight-screen video installation.

William Kentridge *I am not me, the horse is not mine* 2008 (video still), Art Gallery of New South Wales, donated through the Australian Government’s Cultural Gifts Program by Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2017

# Mervyn Bishop

Blacktown Arts (Jun–Jul 2023)



This exhibition, which has toured since 2018, explores the long and prolific career of Mervyn Bishop, a photographer whose images of culture, politics and people have contributed greatly to an understanding of Australia’s history. It comprises works from the Art Gallery of New South Wales collection and a slideshow selected from the artist’s personal photographic archive of over 8000 images, the majority of which have never been shown publicly.

The photographs reveal defining moments in Australia’s political and social history, personal images of family and friends, and intimate portraits of members of the Aboriginal community. Covering the past 60 years, the exhibition provides a fascinating insight into Bishop’s life and work.

Mervyn Bishop *Cousins, Ralph and Jim, Brewarrina* 1966, printed 2008, Art Gallery of New South Wales, purchased under the terms of the Florence Turner Blake Bequest 2008





Aerial view of the Art Gallery of New South Wales expansion under construction, photo © Art Gallery of New South Wales, Craig Winoughby



The Art Gallery of New South Wales thanks our partners and sponsors for their generous support of the transformation and expansion of the Art Gallery and our opening program for the new expanded campus.

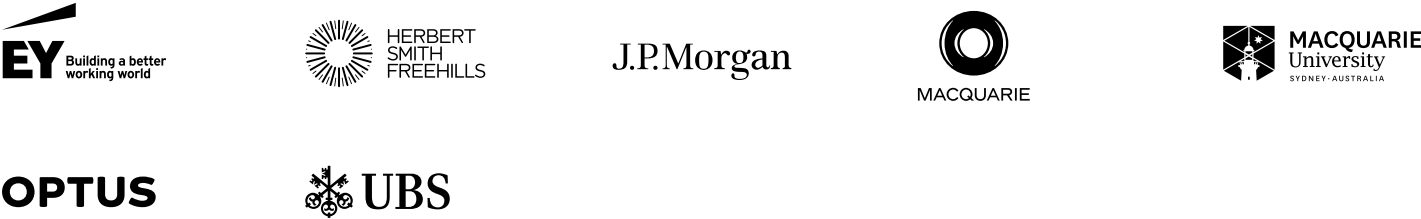
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Sydney Modern Project

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Kazuyo Sejima + Ryue Nishizawa / SANAA

Executive architect:  
Architectus

Builder:  
Richard Crookes Constructions

On Gadigal Country

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