

Annual Report 2021–22



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The Art Gallery of New South Wales acknowledges the Gadigal of the Eora Nation, the traditional custodians of the Country on which it stands.

The Hon Ben Franklin
Minister for Tourism, Minister for Aboriginal Affairs,
Minister for the Arts, and Minister for Regional Youth
Parliament of New South Wales
Macquarie Street
SYDNEY NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to the NSW Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2022.

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

Yours sincerely,



Mr David Gonski AC
President, Art Gallery of New South Wales Trust



Dr Michael Brand
Director, Art Gallery of New South Wales
21 October 2022

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Compiled by People, Governance
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Art Gallery of New South Wales
ABN 24 934 492 575. Entity name:
The Trustee for Art Gallery of NSW Trust.

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980*. From 1 July 2019 to 31 March 2022, the Art Gallery was an executive agency under the Department of Premier and Cabinet and from 1 April 2022, an executive agency under the Department of Enterprise, Investment and Trade.

Cover: installation view of the Grand Courts at the Art Gallery of New South Wales, 2021, featuring (foreground) Pascale Marthine Tayou *Colonne Pascale* 2012, found Arabic pots with metal support, dimensions variable © Pascale Marthine Tayou; (wall, far left) Ford Madox Brown *Chaucer at the court of Edward III* 1847–51, oil on canvas, Art Gallery of New South Wales, purchased 1876, photo © Art Gallery of New South Wales, Jenni Carter

pp 74–75: photos: Anna Kučera

Correction: In the 2020–21 Annual Report published by the Art Gallery of New South Wales in October 2021, the end date for former trustee Ms Lucy Turnbull AO was incorrectly noted as 31 December 2021 (p 75); it should have been reported as 31 December 2020.

From here. For all.

As the state art museum, we're here to champion artists and to serve the widest possible audience as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Our vision is to be a beacon for art in Australia, reflecting and exploring perspectives from our place in the world.

Our purpose is to enrich lives through meaningful encounters with art.

Highlights

823,332	visitors came to the Art Gallery of New South Wales, Brett Whiteley Studio and attended our touring exhibitions*
	<small>*Due to COVID-19, the Art Gallery and other Greater Sydney cultural institutions were closed to the public from 1 July to 10 October 2021.</small>
69,036	ARTEXPRESS 2022 attendees
252	volunteers
7201	volunteer hours
91,536	visitors attended our public and learning programs <ul style="list-style-type: none">• 27,195 students and teachers participated in learning programs• 27,150 visitors engaged with family experiences• 21,700 visitors attended a guided tour• 15,491 visitors participated in other public programs
21,403	Art After Hours attendees
27%	of education program participants were from Western Sydney or regional NSW
21%	growth in YouTube subscribers
8%	growth in Instagram followers
16%	growth in LinkedIn followers
\$1.831 billion	total value of art collection
399	artworks acquired
\$17.3 million	worth of artworks purchased and gifted to collection
36,206	total artworks in collection
1908	Archibald, Wynne and Sulman Prizes entries received (2022)

2300+	works assessed and prepared for display by Conservation
\$6.108 million	cash sponsorship
\$1.609 million	in-kind sponsor support
\$208,000+	in art prizes to Australian artists, including Archibald, Wynne and Sulman Prizes (2022)
\$177 million	total Art Gallery revenue, including: <ul style="list-style-type: none">• NSW Government recurrent funding of \$39.5 million• NSW Government capital funding of \$76.9 million• restricted bequests, gifts and capital donations of \$49.2 million• other revenues of \$11.4 million

President's foreword

At the beginning of this financial year, the doors of the Art Gallery of New South Wales remained closed to the public as our city and then our state returned to lockdown. Although the resurgence of COVID-19 in many ways presented even greater challenges than last year, we reopened on 11 October 2021 along with the other state cultural institutions. We carefully welcomed back visitors and gradually restored our events and activities.

There are so many who deserve our thanks this year – without their support, our situation would have been very difficult.

I acknowledge the Art Gallery of New South Wales Foundation (including its hard-working chair, Kiera Grant, and Board of Trustees) and our family of benefactors, who have become a truly significant source of support for the Art Gallery, its projects and of course the growth of our state's art collection.

The ongoing generosity of our major donors is inspiring, as is our Campaign Committee, led by Dr Mark Nelson. The Art Gallery's campaign program has raised \$21.6 million, bringing the overall campaign total to \$138.7 million. The funds from our major donors have enabled the revitalisation of our existing building in 2021–22 and supported diverse art commissions, acquisitions and programs, which will enliven both the new and existing building. Thanks to them, our community will enjoy extraordinary art experiences.

In December 2021, we were saddened by the passing of Dr Clinton Ng and Philip Ramsden, two dedicated and highly respected visual arts supporters. Clinton was a Foundation trustee and a Foundation governor. He was a major benefactor of the arts in Australia and at the Art Gallery, and we will greatly miss his curious, thoughtful, generous and kind presence. Philip, along with his wife Elizabeth, forged one of the most generous partnerships with the Art Gallery in our institution's history with 39 years of philanthropy, supporting the Photographic Studio and the Conservation Department. He too will be missed.

In February 2022, the Art Gallery mourned the sudden death of friend and philanthropist Neil Balnaves AO, whose philanthropic leadership and significant benefaction through the Balnaves Foundation enabled us to work with many leading artists, foster international exchanges and present landmark projects. Vale Neil, a pioneer in philanthropy and great friend of the Art Gallery.

We were proud to work with a diverse group of sponsors, who remain committed to helping us bring exceptional art experiences to the community. Their stalwart support in 2021–22 allowed us to offer outstanding exhibitions and programs to every visitor who stepped through our doors, and for us to reach a wide variety of communities across NSW and beyond.

This was our twelfth year in partnership with Destination NSW. We were exceptionally grateful for their continued support in a difficult time for the tourism and events sector. Destination NSW's sponsorship enabled visitors to enjoy

the *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris* exhibition over the 2021–22 summer.

We thank our leadership partners ANZ and Aqualand whose investment has allowed the Art Gallery to present a range of art experiences. ANZ continued their support for the 2021 and 2022 Archibald, Wynne and Sulman Prizes exhibitions, and the 2020 and 2021 Archibald Prize regional tours. Their generosity helps bring these exhibitions to audiences at our Domain site and in regional communities across the state and country.

Our presenting partners also gave important contributions: EY again supporting dynamic exhibition experiences, this time as major digital sponsor of *Hilma af Klint: The Secret Paintings* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*; Macquarie Group with support for our Australian art collection; and Macquarie University enabling our much-loved Art After Hours program, and exhibitions such as ARTEXPRESS. Herbert Smith Freehills continued their long and steadfast support of our institution, providing valuable professional guidance as well as supporting the 2021 and 2022 Archibald, Wynne and Sulman Prizes. As presenting partner, contemporary art, UBS supported a range of important exhibitions as well as our contemporary galleries. As presenting partner for the Brett Whiteley Studio, J.P. Morgan continued to help us share the beloved artist's legacy.

Thanks to our major partners, including the Bank of China, which enabled us to undertake important conservation projects and support the exhibition *The Way We Eat*, and Sofitel Sydney Wentworth, which also supported major exhibitions as hotel partner. Orotan continue their important support of the *Archie 100: A Century of the Archibald Prize* tour around the country, as well as support for *Atelier and Matisse Alive* here at the Art Gallery. Crestone Wealth Management must also be mentioned for their support of our Young Benefactors program.

We couldn't promote our extraordinary exhibition program without the support of our media partners: JCDecaux, Sydney Morning Herald and Schwartz Media.

Our business councils, the President's Council and VisAsia Council also generously supported our exhibitions offering in 2021–22. We are grateful for the personal support that so many members of those councils have provided to us during the year – each are very busy, and we appreciate the time they give us.

City of Sydney, Porter's Original Paints, Robert Oatley Wines, Mr Cook and S&S Creative contributed to a rich range of education programs, events and exhibitions, and I thank them for their commitment to the Art Gallery. Likewise, to Glenfiddich, Hendrick's Gin and Valiant Events, which contributed to a range of vibrant events.

The Art Gallery has been able to deliver several special projects thanks to targeted government and philanthropic grants, and we appreciate this support.

We also value the Art Gallery Society of New South Wales and its members, all of whom are Art Gallery supporters. I thank the council, led by president Brian Greenacre, and executive director Robert Heather for their hard work in keeping members informed of our activities so they can enjoy all our institution has to offer.

We thank our volunteers, who each year give so much time to engage visitors with art in memorable and deeply personal ways, and to enrich our members' experiences at the Art Gallery. We are grateful for their loyalty and welcome them back.

We are immensely appreciative of the unwavering support from the NSW Government, in particular the Hon Gladys Berejiklian MP, 45th Premier of NSW; the Hon Dominic Perrottet MP, first as Treasurer and now as 46th Premier of NSW; and the Hon Ben Franklin MLC, Minister for the Arts and his portfolio predecessor, Don Harwin MLC. We also thank the many members of parliament who are engaged advocates and friends of the Art Gallery.

We have appreciated the support of our cluster, from 1 April 2022, the Department of Enterprise, Investment and Trade and, prior to that, the Department of Premier and Cabinet. We extend our thanks particularly to the Secretaries of both departments and our Deputy Secretary, Kate Foy.

The trustees and I are grateful for the professional and steady leadership of the Art Gallery's director, Dr Michael Brand. Managing a public-facing institution during the last few years has presented unprecedented challenges, but under Michael and his Executive team, the Art Gallery has navigated this period admirably. At all times, he has remained dedicated to furthering the Art Gallery's mission and place in public life.

I am grateful and inspired by the entire Art Gallery staff, who have turned up and out to ensure visitors can find respite and joy in our buildings. We end this year with an abundance of optimism, having watched the next period of the Art Gallery's history rise – limestone brick by limestone brick – alongside our existing building, a tantalising and hopeful manifestation that the best is indeed still to come.

Finally, I wish to acknowledge my fellow trustees. Each member of our board brings tremendous skill and distinct, diverse perspectives, and I appreciate their immense contributions. I particularly note the leadership, generosity and dedication of our vice-president and chair of the Audience Engagement subcommittee (from January 2022) Gretel Packer AM. Other sub-committee chairs include Sally Herman, Finance, Audit and Risk Committee; John Borghetti AO (until December 2021), Audience and Engagement Committee; and Andrew Cameron AM, Acquisitions and Loans Committee, who have all diligently, energetically and effectively led their committees during what was a challenging year.

In January 2022, Sally Herman was reappointed for a second term to the Board and I was reappointed chair for a third term. Caroline Rothwell, Lachlan Edwards and Paris Neilson joined the Board in January 2022.

I thank John Borghetti AO, who stood down from the Board in December 2021, for assisting us with his immense business and marketing experience. I also thank Ben Quilty, who completed his nine-year tenure as a trustee on 31 December 2021. Through his advocacy on the Board, Ben helped raise the profile of Aboriginal and Torres Strait Islander art at the

Art Gallery, as well as bringing an enthusiasm and love of everything to do with art to the Board.

There is enormous optimism at the Art Gallery as we watch our new building emerge and our old building start to be improved in so many exciting ways. The future is uncertain, but there is a lot for us to base our optimism on – not least of which is the Art Gallery's capacity to rise to a challenge. This is due to the excellence of staff and the support we receive from government, sponsors, benefactors and the community generally.



David Gonski AC
President
Art Gallery of New South Wales Trust
21 October 2022

Director's statement

When we welcome the public to the expanded Art Gallery of New South Wales in December, we will be opening the state's largest cultural infrastructure project in the city since the Sydney Opera House nearly 50 years ago. We report in this context a rewarding albeit challenging 2021–22 financial year.

Against a backdrop of continuing global pandemic uncertainty amid the beginnings of recovery, the Art Gallery of New South Wales staff, volunteers, stakeholders and supporters continued to join forces to deliver the Sydney Modern Project vision: to transform the Art Gallery into an art museum campus with two buildings and an art garden, providing visitors of all ages and backgrounds a rich and diverse range of experiences only possible here in Sydney, on Gadigal Country.

From 3 December 2022, our visitors will have the chance to explore new spaces and encounter art in new ways, as well as reacquaint themselves with existing spaces, in which familiar stories of art are reframed and reimagined through our rich collection and exhibitions. When they do, an expansion project more than ten years in the making will come to an end and an exciting new chapter in the life of the Art Gallery and its artists and visitors will begin.

I thank the NSW State Government and our benefactors for their strong commitment to our vision. Together with more than \$100 million in private donations and \$244 million in government support, we are close to realising our ambition to transform and expand our pre-eminent state art museum for the future.

I thank the Art Gallery's trustees, past and present, with current president David Gonski at the helm, all of whom deserve special thanks for their steady support of our endeavours at every turn. To these thanks I add the Executive team and the entire staff of the Art Gallery who have worked tirelessly this year, each contributing to our transformation in their own way. As we celebrate 50 years of our volunteer program, my deep thanks also go to our dedicated volunteers. My final thanks are to our artists – whose exceptional creativity and ideas we have the privilege of sharing with our audiences.

Campus

We were all excited to see the construction of our new SANAA-designed building enter the final stages of completion, despite the uncertainties caused by the pandemic and continuing wet weather. This achievement has been made possible with the professionalism and dedicated commitment of Richard Crookes Constructions and our delivery authority, Infrastructure NSW.

In addition to the steady progress of the new building, the outstanding refurbishment of the existing building led by award-winning Australian architects Tonkin Zulaikha Greer also progressed as planned. An important part of our Sydney Modern Project transformation, the revitalisation program has restored original architectural features of the

building and provided more space for art and scholarship, with improved facilities to create even better art and cultural experiences for everyone to enjoy.

The response to the refurbished Grand Courts – the finest Victorian-era galleries in the country – has been overwhelmingly positive and we can't wait for visitors to enjoy the fully re-installed collection in the 20th-century galleries. These significant milestones enabled the Art Gallery to work towards delivery of the largest art commissioning program in its history, as well as to continue to develop our collection. We advanced our work to deliver a diverse exhibition program and public programming – all underpinned by a new curatorial narrative. Alongside this work, critical organisational plans progressed in preparation for opening.

The commissioning of nine works by leading Australian and international artists Lorraine Connelly-Northey (Australia), Karla Dickens (Australia), Simryn Gill (Australia/Malaysia), Jonathan Jones (Australia), Yayoi Kusama (Japan), Lee Mingwei (France/USA), Richard Lewer (Australia), Lisa Reihana (New Zealand) and Francis Upritchard (New Zealand/Italy/England) was a highlight of the year. The highly complex commissioning program was ably guided by Maud Page, deputy director and director of collections, and I thank her for her deep thinking that will result in new works by these artists launching our expanded campus.

As we offer more art for more people, we will be able to further engage our audiences including schools, diverse communities and families. I anticipate a responsive, purposeful and engaging art museum campus where each visit creates new encounters, new stories and new connections.

Art collections

As our campus expands, so too does our art collection. In 2021–22, the Art Gallery of New South Wales acquired 399 artworks valued at \$17.3 million, bringing the collection to 36,206 individual works valued over \$1.8 billion.

Among our most important acquisitions were Jusepe de Ribera *Aesop* c1625–31, with funds provided by the Art Gallery of New South Wales Foundation and the Art Gallery of New South Wales 2019 gala dinner; Abdul Abdullah *The waltz* 2020, purchased with funds provided by the Contemporary Collection Benefactors 2021; Blak Douglas *Moby Dickens* 2022, purchased with funds provided by the Aboriginal Art Collection Benefactors 2022; Derek Fordjour *Corbel 1* 2022, gift of Robert and Raquel Ho 2022; Pascale Tayou *Colonne Pascale* 2012, purchased with funds provided by the Art Gallery Society of New South Wales and the Jim and Mollie Gowing Bequest 2021; and W Wanambi *Wawurritjpal* 2021, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021.

A full list of acquisitions is provided in the 'Art' section of this report.

Exhibitions

Despite the significant impact of COVID-19 restrictions and related uncertainties, we staged two major ticketed exhibitions, *Archibald, Wynne and Sulman Prizes 2022* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*, attended by 235,548 visitors. Eleven other exhibitions at the Art Gallery's Domain site were seen by 524,845 visitors and nine touring exhibitions, across 17 tour venues, were attended by 291,683 visitors.

This year saw the highest known number of entries in the Archibald Prize by Aboriginal artists (20) and the highest known number of Aboriginal finalists in the Archibald, Wynne and Sulman Prizes overall (27).

This year's Archibald Prize winner, Blak Douglas, won for his portrait of Wiradjuri artist Karla Dickens. This was the first time a portrait of an Aboriginal woman was awarded the prize. Douglas is the second Aboriginal artist to win the Archibald, following Vincent Namatjira's landmark win in 2020.

Marking its tenth year, this year's Young Archie competition saw a record number of entries and the largest number of finalists ever exhibited at the Art Gallery of New South Wales.

Matisse: Life & Spirit was a highlight of the Sydney summer, despite number restrictions and other limitations. The exhibition was attended by 152,629 visitors and was accompanied by a series of exhibitions and programs in response to the main exhibition, including *Matisse Alive*, with some programming guided by members of the Pasifika community.

I commend our dedicated staff for their continuing efforts to ensure our community could access and experience the art and ideas of these and other exhibitions throughout the year, including via virtual tours and digital encounters.

During the year, we were proud to partner with our other Sydney art institution colleagues to present some of the best contemporary art from Australia and abroad in the 23rd Biennale of Sydney, titled *rivus*.

In April 2022, Wesley Shaw, senior programs producer, Aboriginal and Torres Strait Islander art, participated in the aabaakwad panel discussion at the 59th Venice Biennale and affirmed the Art Gallery's position as a leading institution in championing Indigenous arts and cultural excellence. The three-day event was attended by 200 attendees and broadcast globally.

Brett Whiteley Studio

The 23rd Brett Whiteley Travelling Art Scholarship was again awarded to five artists this year. Each of the recipients received \$10,000 and a two-week residency at Shark Island Institute, Kangaroo Valley, in NSW. The residency, to take place this coming November, will also include an artist mentorship with former scholarship winner Ben Quilty and guest judge Abdul Abdullah.

While the pandemic affected visitor attendance to the Studio, we launched a six-part podcast series, 'Art, life and the other thing', exploring the life and influence of Brett Whiteley. Acclaimed arts presenter and host Fenella Kernebone explored issues such as identity, addiction, feminism and the creative process with contemporary Australian artists, curators and academics.

While COVID-19 continued to complicate the Brett Whiteley Studio exhibition and program planning this year, I am

grateful for the dedication and determination of our staff to nevertheless realise a successful program. We were also excited to welcome to the Studio Beatrice Galton as senior curator.

Audience

As we expand our campus, we have a continuing responsibility to create and sustain spaces – onsite, offsite and online – that welcome and nurture diverse voices, views and visions for the future.

While 2021–22 provided relief from some of the necessary COVID-19 restrictions put in place in the previous year, its impact continued to present challenges to attendance levels at the Art Gallery. Approximately 756,780 people (compared to 666,000 people in the previous year) visited the Art Gallery's Domain site, Brett Whiteley Studio and regional touring exhibitions.

Continuing to adhere to NSW Health guidelines, our Return to Work team worked carefully to ensure our policy on capacity restrictions, timed ticketing and other measures provided a safe environment for our visitors, staff and volunteers.

Our digital presence has become an essential part of the Art Gallery's visitor experience. The 'Watch, listen, read' section of the website brings together the wide range of video, audio and articles produced by the Art Gallery and includes a series of virtual exhibition visits, enabling online visitors to move around our spaces as they choose, exploring the artworks, reading text labels and accessing related video and audio. This improvement makes our art and resources more accessible for people who cannot visit the Art Gallery in person. Our online and social media presence continued to be strong across all platforms as we connected with our community, and it with us.

During the year, we continued to support families and children affected by natural disasters and the pandemic, as well as families newly arrived to NSW. In partnership with organisations such as the Asylum Seekers Centre, Weave Youth and Community Services and Settlement Service International, we distributed more than 25,000 art packs to families and children. We also provided monthly donations of art packs to families in regional NSW, notably those affected by bushfires and floods.

Our access programs presented significant value to many of our audiences. We offered a range of accessible programs including the monthly Auslan program led by artists from the Deaf community; monthly audio-description tours, with tactile support programs for visitors who are blind or have low vision; our Art and Dementia program (onsite and online) for people with lived experience of dementia and their care partners, and our Arts in Health program.

In 2021–22, the Art Gallery toured eight exhibitions to 16 major regional galleries in NSW, Victoria, Queensland and the Australian Capital Territory. These exhibitions comprised a total of 491 loaned and Art Gallery collection artworks and were seen by 225,152 visitors. Over the next two years, we are excited to explore new models of regional engagement and new ways of collaborating with art, artists, arts workers, audiences and the wider community.

Strength

We strive to be an entrepreneurial, efficient and future-ready public art museum. We are pleased that the NSW Government supports the operational and capital investment

of the Sydney Modern Project. We are also grateful for our many corporate partners and sponsors who demonstrate incredible support and loyalty, most especially during the pandemic.

Strong investment in the state's cultural institutions benefits the people of NSW in many ways. While we create jobs and stimulate local economies, most importantly we provide access and connections to art and culture, enhancing the health and social wellbeing of our communities now and into the future.

People

During an extraordinary and uncertain past two years, the Art Gallery community has rallied to ensure the opening of our expanded campus is completed as planned. Firstly, I commend our highly skilled staff whose absolute dedication has been demonstrated in their incredible resilience and perseverance to make the most of every opportunity to move us towards our December opening. At the same time, each and every staff member continued their work to share and care for our collection, and to serve our communities.

During 2021–22, our staff were supported by 252 committed volunteers and guides who helped us during difficult times. Their dedication, passion and contribution of time and energy were remarkable and are truly appreciated. I also take this opportunity to thank the loyal members of the Art Gallery Society for their enthusiastic support of the Art Gallery, led by executive director Robert Heather.

In more difficult circumstances than we could ever have expected to deliver our expanded campus, I appreciate especially the Executive team's professionalism and leadership, each with their own area of expertise. My sincere thanks to Maud Page, deputy director and director of collections, Hakan Harman, chief operating officer, Miranda Carroll, director of public engagement and John Richardson, director of development.

I have been proud to work alongside colleagues in the NSW Department of Premier and Cabinet, Department of Enterprise, Investment and Trade, Create NSW and other state and federal government agencies, as well as NSW cultural institutions. I value collaboration opportunities with my fellow colleagues in Australia and globally, and I look forward to continuing our work together in the future to provide unique art and cultural experiences for our audiences.

I also acknowledge and thank the Art Gallery Board of Trustees president David Gonski and all our trustees for their incredible guidance, expertise, insight and support during this challenging year. I particularly thank them for their commitment to our shared vision and for their generous support for me as director.

We are now poised for a new era, one in which we will offer even more 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. We now come together to better connect the voices of artists past and present with our audiences.



Dr Michael Brand
Director
Art Gallery of New South Wales
21 October 2022

1

Strategic goal: Campus

Creating an indoor–outdoor cultural experience across a campus featuring two art museum buildings and an art garden

- The Art Gallery of New South Wales' new building is the centrepiece of the Sydney Modern Project transformation. In 2021–22, construction entered the final stages despite unprecedented challenges from the pandemic and impacts of extreme weather conditions. The new building is designed by Pritzker Prize–winning architects SANAA, with Architectus as executive architect. The project is being delivered by Infrastructure NSW on behalf of the Art Gallery and the NSW Government.
- In November 2021, Richard Crookes Constructions celebrated a significant milestone of 'topping out', marking the highest point of the new building: the entrance pavilion at just over 8 metres. This enabled the installation of photovoltaic (solar) panels on the pavilion's roof, which will provide the building with 10 per cent of its energy needs through renewable sources.
- In April 2022, the NSW Government announced the new building would be opening to the public on 3 December 2022. The news was met with much excitement from local, national and international stakeholders and media. The Art Gallery is working with several project and government partners on plans for its opening.
- The full form of the new building is now fully visible, with the external glazed and limestone facades finalised. Onsite activity by Richard Crookes Constructions intensified throughout the year, as structural completion of all levels enabled the commencement of internal services, fit-out and finishes, including installation of joinery, furniture, fixtures and equipment. Testing and commissioning of building services and construction of internal art walls within exhibition spaces neared completion to enable the Art Gallery to commence artwork installation and building commissioning ahead of the public opening. This forms part of the broader Sydney Modern Project transformation planning to provide inspiring cultural spaces and exemplary visitor services across an expanded art museum campus for everyone to enjoy.
- The contoured rammed earth wall was completed. A first for the new building's architects, SANAA, the wall sweeps through two levels of the building – internally and externally – reflecting the natural topography of the site. At almost 250 metres long, it is one of the longest rammed earth walls in Australia.
- Insulation, waterproofing and landscaping for the accessible and green roofs of the new building neared completion. Pouring of the external concrete topping slabs to the Welcome Plaza also progressed, as well as the installation of the steel bands that will hold the uniquely designed panels of the glass canopy overhead.
- Despite the inclement weather, the landscape works at the front of the existing Art Gallery building progressed with finalisation of in-ground services, pouring of base concrete slabs, installation of paving, and commencement of planting.
- The Art Gallery progressed its program of revitalisation works in the existing building as part of the Sydney Modern Project transformation. Designed by leading Australian architects Tonkin Zulaikha Greer, the program is aimed at restoring original architectural features of the building, providing more space for art and research, enhancing the visitor experience, and supporting sustainable operations. Works completed include the restoration of the original entrance vestibule with relocated and upgraded cloaking facilities; relocation of the major temporary exhibition space from lower level 1 to lower level 2; an expansion and revitalisation of the Art Gallery Society of NSW Members Lounge; refurbishment of the original Grand Courts galleries, including restoration of heritage fabric, new energy-saving LED lighting and removal of a staff-only staircase added in the late 1970s; and improved public amenities. Works nearing completion include the revitalisation of the 20th-century galleries, and relocation of the new Edmund and Joanna Capon Research Library and National Art Archive to lower level 3, including the creation of Australia's first Children's Art Library. The revitalisation program will be completed in time for the public opening of the new building. The Art Gallery continues to work with the NSW Government and philanthropic community to seek support for its transformation and ongoing operations.
- The Art Gallery announced its commission of nine major site-specific artworks by leading artists Lorraine Connelly-Northey (Australia), Karla Dickens (Australia), Simryn Gill (Australia/Malaysia), Jonathan Jones (Australia), Yayoi Kusama (Japan), Lee Mingwei (France/USA), Richard Lewer (Australia), Lisa Reihana (New Zealand), and Francis Upritchard (New Zealand/Italy/England). When the expanded Art Gallery opens, visitors will experience art across the whole campus – both indoor and outdoor – from the inaugural exhibitions in the new building to the completely re-installed galleries in the existing building. The Art Gallery's collection will be accentuated by bold and compelling new art commissions that contribute to important and timely global conversations from our place here in the Asia-Pacific.
- Development of the Visitor Experience Plan continues to progress in consultation with other departments to improve and unify the visitor experience across the expanded campus. Finalisation of the plan is scheduled prior to the public opening of the new building with priority focus on the implementation and delivery of new strategies, systems and processes essential for this project milestone.
- The Art Gallery transformation continues to attract philanthropic support with the capital campaign focusing on key features of the new building, the revitalisation of the existing building, site-specific art commissions and art acquisitions for the expanded institution, as well as learning and participation programs.

2

Strategic goal: Art

Enriching the understanding and enjoyment of art through the development, conservation and interpretation of our collections and staging of exhibitions

- As part of the Sydney International Art Series 2021–22, the major exhibition *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris* presented the extraordinary range and depth of art by Henri Matisse, one of the world's most innovative and influential artists. With more than 100 works, it was the largest exhibition of the artist's masterworks ever to be seen in Sydney. With a richly illustrated publication, access programs and lively public programming, the exhibition exceeded our attendance targets despite COVID-19-related restrictions, attracted critical acclaim, and inspired a positive response from our visitors.
- *Matisse Alive* was a celebratory contemporary adjunct to the major ticketed *Matisse: Life & Spirit* exhibition that featured new stories of Henri Matisse's currency and Pacific relevance. Flooding the gallery with colour and energy, this free program of art, music, performance, dance and community celebrated Matisse's art as an inspiration and point of orientation for artists today.
- 80 works by Australian Aboriginal and ni-Vanuatu artist Daniel Boyd were brought together in *Daniel Boyd: Treasure Island*. Reflecting the artist's near-two-decade career, the exhibition explored the ways Boyd holds a lens to colonial history, explores multiplicity within narratives and interrogates blackness as a form of First Nations resistance. It was accompanied by a richly illustrated publication, featuring all new writing by the exhibition's co-curators and commissioned First Nations authors.
- *The Purple House* celebrated the leading Pintupi artists who were the driving force behind the establishment of the Purple House – a community-controlled Aboriginal health service – and their enduring legacy. The exhibition brought together a group of eight historically significant works to acknowledge the 21-year anniversary of the Western Desert Dialysis appeal, which was held at the Art Gallery of New South Wales in 2000 and raised more than \$1 million through an auction of paintings by Papunya Tula artists.
- 2022 saw the highest known number of entries in the Archibald Prize from Aboriginal artists (20) and the highest known number of Aboriginal finalists in the Archibald, Wynne and Sulman Prizes overall (27). Blak Douglas won the Archibald Prize for his portrait of Wiradjuri artist Karla Dickens – the first time a portrait of an Aboriginal woman has been awarded the prize. He is the second Aboriginal artist to win the Archibald, following Vincent Namatjira's landmark win in 2020.
- *Local Rhythms and Actions* was the resulting exhibition from a distinct and unique collaboration between the Art Gallery of New South Wales and 11 residents from Woolloomooloo, our neighbouring suburb in inner-city Sydney. Extending on the Art Gallery's community-engaged work with the Woolloomooloo community, this ground-breaking project democratised the state collection and archive through a series of workshops and the resulting exhibition. Eleven community members, ranging in age from 29 to 84 years and mostly comprised of multigenerational women, spent four months working with Art Gallery staff to create the exhibition. *Local Rhythms and Actions* displayed works from the Art Gallery's Aboriginal and Torres Strait Islander art collections, Australian art collections and international art collection for six months on lower level 2.
- Highlights of the Art Gallery's respected touring exhibition program included the *Archibald Prize 2020 and 2021*; *Mervyn Bishop*, displayed in an expanded exhibition at the National Film and Sound Archive in Canberra; and *Brett Whiteley: Drawing is Everything, Margel Hinder: Modern in Motion* and *Archie 100: A Century of the Archibald Prize*, which each launched their major tours in Bendigo, Melbourne and Geelong respectively. From the Art Gallery's collection, significant works by William Kentridge in *William Kentridge: I Am Not Me, the Horse is Not Mine* began a three-year tour in Orange, NSW, supported by the NSW Government through a Blockbuster Funding initiative.
- *Family: Visions of a Shared Humanity* was a timely and imperative contemporary exhibition guest-curated by the director of the Pérez Art Museum Miami, United States, Franklin Sirmans. An important exhibition of moving-image works by some of the most internationally renowned artists of our time, *Family* invoked the humanity of the world as interconnected by shared concerns relating to the intersectionality of race, gender and disadvantage. Nine major video installations formed an epic suite of powerful works that tackled difficult and complex issues with both urgency and nuance, creating a show of raw topicality and radiant lyricism.
- At the Brett Whiteley Studio, Surry Hills, the exhibition *Brett Whiteley: Australia* brought together artworks that the widely travelled Whiteley produced while he was living in Australia between the mid 1950s and the early 1990s. The subjects of these paintings, drawings, prints, collages and sculptures range from Sydney's iconic harbour and beaches to the culturally significant rock formations of Kata Tjuta in the Northern Territory.

Broadly divided into Australian and international art, the Art Gallery of New South Wales collection now stands at 36,206 objects. With a value of \$1.831 billion, the collection is the Art Gallery's greatest asset, as well as being a significant cultural asset of the state of NSW and the country.

Over this financial year, the Art Gallery acquired 399 artworks from 51 Australian artists, including 27 Aboriginal and Torres Strait Islander artists, and 79 international artists. Of these, 154 artworks (valued at \$9,254,725) were purchased, of which 37 were by Australian artists including 17 by Aboriginal and Torres Strait Islander artists, and 245 artworks (valued at \$13,622,554) were gifted, adding a total value of \$22,877,279 to the collection. These do not include library collections donations and art commissions stage payments made during the year.

Acquisition highlights

India *Jain paradise* no date, opaque watercolour on paper, gift of Dr Jim Masselos 2022

Abdul Abdullah *The waltz* 2020, oil on linen, purchased with funds provided by the Contemporary Collection Benefactors 2021

Atong Atem *A yellow dress, a bouquet* 2022, 5 pigment prints, Art Gallery of New South Wales, La Prairie Art Award 2022

Ethel Carrick *A market in Kairouan* c1919, oil on canvas, purchased with the support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2021

Nina Chanel Abney *2 STEP* 2021, acrylic and spray paint on canvas, 5 panels, purchased with funds provided by Andy Song and the Mollie and Jim Gowing Bequest 2021

Andrew Cranston *Moth* 2021, rabbit-skin glue and pigment on canvas, purchased with funds provided by Alberto Fis 2021

Jusepe de Ribera *Aesop* c1625–31, oil on canvas, purchased in 2021 with funds provided by the Art Gallery New South Wales Foundation and the Art Gallery of New South Wales 2019 gala dinner

Blak Douglas *Moby Dickens* 2022, synthetic polymer paint on canvas, purchased with funds provided by the Aboriginal Art Collection Benefactors 2022

Derek Fordjour *Corbel 1* 2022, resin, wood, fiberglass, coal, vintage medals, and fabric, gift of Robert and Raquel Ho 2022

Gauri Gill *Untitled (26)* 2015, archival pigment print, purchased with funds provided by the David George Wilson Bequest for Asian Art and the Asian Art Collection Benefactors 2022

Barkley Hendricks *Little old man* 1973, oil and acrylic on linen, purchased with funds provided by Kerr Neilson 2022

Iluwanti Ken *Walawulu ngunytji kukaku ananyi (Mother eagles going hunting)* 2022, ink on primed linen, commissioned and funded with the support of the Dobell Foundation in celebration of the opening of Sydney Modern Project and the Gil and Shay Docking Drawing Fund 2022

Giorgio Morandi *Natura morta con bottiglia e brocca* 1915, etching, Morandi Purchase Fund 2021

Sam Nhlengethwa *Tribute to Ephraim Ngatane* 2014, collage, acrylic and oil on canvas, purchased with funds provided by Atelier 2021

Sir Edward John Poynter *Study of King Solomon for 'The visit of the Queen of Sheba to King Solomon'* mid 1880s, black and white chalk on red-brown paper, donated through the Australian Government's Cultural Gifts Program by Alison Inglis 2022

Margaret Preston *Still life (seed pods)* c1949, oil on canvas, Australian Masterpiece Fund 2022

Jude Rae *On the beach (Malua Bay, NYE 2019)* 2020–21, oil on linen, purchased with funds provided by

Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2021

Jane Sutherland *After autumn rains* c1893, oil on canvas, donated through the Australian Government's Cultural Gifts Program by Mark and Louise Nelson 2022

Pascale Tayou *Colonne Pascale* 2012, found Arabic pots with metal support, purchased with funds provided by the Art Gallery Society of New South Wales and the Jim and Mollie Gowing Bequest 2021

Angela Tiatia *The pearl* 2021, single-channel digital video, colour, sound, purchased with funds provided by the Contemporary Collection Benefactors and Atelier 2022 to commemorate the 30th anniversary of the Contemporary Collection Benefactors

W Wanambi *Wawurritjpal* 2021, steel, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Robin White *Soon, the tide will turn* 2021, barkcloth (*masi*), earth pigment, soot, plant-based liquid medium, purchased with funds provided by the Friends of New Zealand Art Fund and the Don Mitchell Bequest 2021

Collection purchases

Australian art

Abdul Abdullah (Australia b1986), 1 photograph and 1 painting: *Mutual assurances* 2017, inkjet photographic print; *The waltz* 2020, oil on linen, purchased with funds provided by the Contemporary Collection Benefactors 2021

Khadim Ali (Pakistan/Australia b1978) *Untitled #19* 2017, from the series *The Arrivals*, gouache, ink and gold leaf on wasli paper, purchased with funds provided by the Contemporary Collection Benefactors 2021; 5 drawings: *Those Gods I–III* 2020, digital pigment print on paper with hand-applied gold leaf; *The red stream Abbey* 2020, digital pigment print on paper with hand-applied gold leaf; *Shahmama* 2020, digital pigment print on paper with hand-applied gold leaf, purchased with funds provided by Johanna Featherstone and Geoff Ainsworth 2021

Atong Atem (Ethiopia/Australia b1991) *A yellow dress, a bouquet* 2022, 5 pigment prints, Art Gallery of New South Wales, La Prairie Art Award 2022

Glenn Barkley (Australia b1972), 3 ceramics: *Large vase with prunings and tokens* 2020, earthenware; *Medium size pink pox pot* 2018, earthenware and slip; *Pot with branches* 2020, earthenware, purchased with funds provided by the Mollie Douglas Bequest 2021

Vivienne Binns (Australia b1940), 2 paintings: *The adolescent is a boy?* 1984, acrylic on canvas; *Childhood fabric* 1991, acrylic on canvas, purchased with funds provided by the Patrick White Bequest 2021

Mathew Calandra (Australia b1971), *Stations of the Cross* 2021, triptych: watercolour, ink and coffee wash on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2021

Ethel Carrick (England/Australia 1872–1952) *A market in Kairouan* c1919, oil on canvas, purchased with the support of the Art Gallery Society of New South Wales through the Elizabeth Fyffe Bequest 2021

Club Ate (Australia 2014), 4 time-based art: *Ex Nilalang: Balud* 2015, single-channel digital video, colour, surround sound; *Ex Nilalang: Dysebel* 2015, single-channel digital video, colour, surround sound; *Ex Nilalang: Lolo Ex Machina* 2015, single-channel digital video, colour, surround sound; *Ex Nilalang: From Creature ~ From Creation* 2017, single-channel digital video, colour, surround sound, purchased with funds provided by the Contemporary Collection Benefactors 2021

Alan Constable (Australia b1956), 3 ceramics: *Untitled* 2020, earthenware, glaze; *Untitled* 2020, earthenware, glaze; *Untitled* 2021, earthenware, glaze, purchased with funds provided by the Photography Collection Benefactors 2021

Janet Cumbrae Stewart (Australia 1883–1960) *Portrait of Dorrit Black* c1910s, pastel on card, Gil and Shay Docking Drawing Fund 2021

Roy Dalgarno (Australia 1910–2001) *Furnace worker* c1948–53, aquatint, etching, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2022

Helen Eager (Australia b1952) *Prototypes* 2017–18, colour pencil on 35 sheets of paper, Gil and Shay Docking Drawing Fund 2021

Julie Fragar (Australia b1977) *Managing reality* 2021, oil on board, purchased with funds provided by the Contemporary Collection Benefactors 2021

ST Gill (England/Australia 1818–80) *North Bondi Bay* c1856, pencil, watercolour on paper on card, Gil and Shay Docking Drawing Fund 2022

Agnes Goodsir (Australia/France 1864–1939) *Hungarian shawl* c1927, oil on canvas board, purchased with funds provided by the Art Gallery Society of New South Wales Dagmar Halas Bequest 2022

Gabriella Hirst (Australia b1990) *Darling Darling* 2020, two-channel HD video, colour, stereo sound, gilded SD card, purchased with funds provided by the Contemporary Collection Benefactors 2021

Jean Émile Laboureur (France 1877–1943) *ANZACS* c1918–21, woodcut, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2022

Richard Lewer (New Zealand/Australia b1970), 14 drawings: *Onsite, construction of Sydney Modern which resides on the lands of the Gadigal of the Eora Nation (drawing 1–14)* 2020–21, archival ink marker pen on museum rag board, purchased with funds provided by the Art Gallery of New South Wales Foundation 2021

Abdullah M I Syed (Pakistan/Australia b1974), 1 collage and 1 time-based art: *Currency of love* 2016–21, 22 pigment prints, hand-cut bank notes, gold leaf; *Labour of love* 2016, single-channel HD video, colour, sound, purchased with funds provided by the Contemporary Collection Benefactors 2021

David McDiarmid (Australia 1952–95), 2 collages: *(Love & hate)* 1991, collage of cut self-adhesive holographic film on enamel paint on plywood; *Hot & cold* c1991, collage on perspex and enamel paint on plywood, purchased with funds provided by the Patrick White Bequest 2021

Helen Maudsley (Australia b1927) *The lily* 1960, watercolour on paper, purchased with funds provided by the Kathleen Buchanan May Bequest 2021; 2 paintings: *The divinity of being. The heads. The chambers of being. The eye of stealth* 2003, oil on linen; *Triumphs; dreams. The wreath. In continuation. Our despotic selves. Affirming the self, by denial of others. The miracle of survival* 2005, oil on linen, purchased with funds provided by the Patrick White Bequest 2021

Sarah Mosca (b1980), 2 prints: *Bride* 2021, pigment print on glass, steel; *Fall* 2021, pigment print on glass, steel, purchased with funds provided by Sally Breen 2022

Pierre Mukeba (Democratic Republic of the Congo/Australia b1995) *Baby folklored dragon* 2021, charcoal, pastel on 20 sheets of paper, Gil and Shay Docking Drawing Fund 2021

Adelaide Perry (Australia 1891–1973) *Hairbrush and mirror* c1925, linocut, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2022

AM Plante (Australia 1875–1950) *The road menders* 1934, oil on canvas on board, purchased with funds provided by the David George Wilson Bequest for Australian Art 2021

Margaret Preston (Australia 1875–1963) *Still life (seed pods)* c1949, oil on canvas, Australian Masterpiece Fund 2022

Jude Rae (Australia b1956) *On the beach (Malua Bay, NYE 2019)* 2020–21, oil on linen, purchased with funds provided by Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2021

JD Reforma (Australia b1988) *I want to believe* 2020, single-channel HD video, sound, purchased with funds provided by the Contemporary Collection Benefactors 2021

Elvis Richardson (Australia b1965) *Settlement #4* 2021, pink powder-coated, bent mild steel gate, purchased with funds provided by the Contemporary Collection Benefactors 2021

Caroline Rothwell (England/Australia b1967), 1 installation and 2 drawings: *Topography 2* 2021, canvas, gypsum cement, steel, epoxy resin, paint, wood, hardware and mixed media; *Cloud buster for cosmic orgone engineering* 2014, copper leaf, vehicle exhaust emission, acrylic binder on hot-pressed archival paper; *Mission 2013 air scrubber* 2014, copper leaf, vehicle exhaust emission, acrylic binder on hot-pressed archival paper, purchased with funds provided by the Contemporary Collection Benefactors 2021

Marikit Santiago (Australia b1985) *Thy kingdom come* 2022, interior paint, acrylic, oil, pyrography, pen, gold leaf on found cardboard (pen and paint markings by Santi Mateo Santiago and Sarita Santiago), collaboration with Maella Santiago, purchased with funds provided by the Contemporary Collection Benefactors 2022

Leyla Stevens (Australia b1982) *Kidung/Lament* 2019, three-channel HD video, colour, stereo sound, purchased with funds provided by the Contemporary Collection Benefactors 2021

Jelena Telecki (Yugoslavia/Australia b1976) *Mushrooms 2* 2021, oil on linen, purchased with funds provided by the Contemporary Collection Benefactors 2021

Angela Tiatia (Australia b1973) *The pearl* 2021, single-channel digital video, colour, sound, purchased with funds provided by the Contemporary Collection Benefactors and Atelier 2022 to commemorate the 30th anniversary of the Contemporary Collection Benefactors

Jessie Traill (Australia 1881–1967), 2 prints: *Floodlit (Edinburgh Castle)* 1938, etching, aquatint; *Blackout* 1940, etching, aquatint, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2021

Danila Vassilieff (Russia/Australia 1897–1958) *Untitled (Woronora)* 1937, oil on canvas on board, purchased with funds provided by the Australian Art Collection Benefactors 2022

Paul Winkler (Germany/Australia b1939), 3 time-based art: *Brickwall* 1975, 16mm film shown as single-channel digital video, colour, sound, purchased 2022; *Sydney Harbour Bridge* 1977, 16mm film shown as single-channel digital video, colour, sound; *Bondi* 1979, 16mm film shown as single-channel digital video, colour, sound, purchased with funds provided by the Patrick White Bequest 2022

Subtotal: 74 works

Aboriginal and Torres Strait Islander art

Katjarra Butler (Australia b1946) *Korrunguntja* 2021, synthetic polymer paint on canvas, Roberts Family Acquisition Fund 2021

Karla Dickens (Australia b1967), 1 print and 1 textile: *To see or not see* 2017–19, inkjet print on paper; *In the hood #8* 2017, mixed-media textile, purchased with funds provided by the Aboriginal Art Collection Benefactors 2022

Blak Douglas (Australia b1970) *Moby Dickens* 2022, synthetic polymer paint on canvas, purchased with funds provided by the Aboriginal Art

Collection Benefactors 2022 Gunybi Ganambarr (Australia b1973) *Milngurr* 2021, steel, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Iluwanti Ken (Australia b1944) *Walawuru ngunytju kukaku ananyi (Mother eagles going hunting)* 2020, ink on paper, purchased with funds provided by the Australian Prints, Drawings and Watercolours Collection Benefactors 2021; *Walawulu ngunytji kukaku ananyi (Mother eagles going hunting)* 2022, ink on primed linen, commissioned and funded with the support of the Dobell Foundation in celebration of the opening of Sydney Modern Project and the Gil and Shay Docking Drawing Fund 2022

Betty Muffler (Australia b1944) and Maringka Burton (Australia b1950) *Ngangkari Ngura (Healing Country)* 2020, synthetic polymer paint on linen, purchased with funds provided by Elizabeth and Walter Lewin 2021

Barayuwa Mununggurr (Australia b1980) *Yarrinya* 2020, aluminium, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Brenda Napaltjarri (Australia b1958), Clara Napurrula (Australia b1958), Helen Nampitjinpa (Australia b1959), Josephine Napurrula (Australia b1948), Katherine Nakamarra (Australia b1968), Rosie Nampitjinpa (Australia), Rubilee Napurrula (Australia) and Tatali Napurrula (Australia, b1957) *Collected stories* 2021, synthetic polymer paint on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Linda Puna (Australia b1974) *Ngayuku Ngura (My Home)* 2018, synthetic polymer paint on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2022

Andrew Snelgar (Australia b1982), 2 woodworks: *Mulka (NSW parry shield)* 2021, natural pigments, resin and emu fat on burra-gerra (ironwood); *Gulmirri (Central western NSW men's broad shield)* 2021, natural pigments, resin and emu fat on burra-gerra (ironwood), Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2021

Christian Thompson (Australia b1978) *Double happiness* 2021, type-C print on paper, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2022

W Wanambi (Australia 1962–2022) *Wawurritjpal* 2021, steel, Mollie Gowing Acquisition Fund for Contemporary

Aboriginal Art 2021
Wanapati Yunupinju (Australia b1989),
2 sculptures: *Gurtha* 2021, aluminium;
Gurtha 2020, steel, Mollie Gowing
Acquisition Fund for Contemporary
Aboriginal Art 2021

Subtotal: 17 works

Asian art

Arahmaiani Feisal (Indonesia b1961)
I love you 2009, cotton cloth with filler,
purchased with funds provided by the
Indonesian Travellers Fund, the Asian
Art Collection Benefactors and the
Edward and Goldie Sternberg Southeast
Asian Art Fund 2022

Gauri Gill (India b1970), 6 photographs
from the series *Acts of appearance*:
Untitled (8) 2015, archival pigment print;
Untitled (11) 2015, archival pigment print;
Untitled (26) 2015, archival pigment
print; *Untitled (31)* 2015, archival pigment
print; *Untitled (37)* 2015, archival
pigment print; *Untitled (43)* 2015,
archival pigment print, purchased with
funds provided by the David George
Wilson Bequest for Asian Art and the
Asian Art Collection Benefactors 2022

Lu Yang (China b1984) *The great
adventure of material world – game
film* 2020, single-channel digital video,
Edward and Goldie Sternberg Chinese
Art Fund 2021

Pushpamala N (India b1956), 25
photographs: *Untitled 1–25* 1996–98,
from the series *Phantom Lady or
Kismet: A photo-romance*, selenium
toned silver gelatin prints, purchased
with funds provided by the Asian Art
Collection Benefactors 2021

Subtotal: 33 works

International art

Nina Chanel Abney (United States of
America b1982) *2 STEP* 2021, acrylic
and spray paint on canvas, 5 panels,
purchased with funds provided by Andy
Song and the Mollie and Jim Gowing
Bequest 2021; *CREW* 2021, 7 collaged
prints on panel, purchased with funds
provided by the Mollie and Jim Gowing
Bequest 2022

Henni Alftan (Finland b1979) *Corduroy*
2020, oil on canvas, purchased with
funds provided by Alberto Fis 2022

James Castle (United States of America
1899–1977), 3 drawings: *Untitled*

(*bedroom, armoire/post office interior*)
no date, soot on found paper; *Untitled*
(*farmscape/farmscape*) no date, soot on
found paper in 2 parts; *Untitled (studio)*
no date, soot on found paper, purchased
with funds provided by the Mervyn Horton
Bequest 2021

Paul Cézanne (France 1839–1906) *La
Vallée de l'Arc* c1885–88, watercolour and
pencil on paper, purchased with funds
from an anonymous donor 2021

Andrew Cranston (Scotland b1969) *Moth*
2021, rabbit-skin glue and pigment on
canvas, purchased with funds provided by
Alberto Fis 2021

Jusepe de Ribera (Spain/Italy 1591–1652)
Aesop c1625–31, oil on canvas, purchased
in 2021 with funds provided by the Art
Gallery of New South Wales Foundation
and the Art Gallery of New South Wales
2019 gala dinner

Derek Fordjour (United States of America
b1974) *Fly away* 2020, purchased with
funds provided by Alberto Fis 2022

Samara Golden (United States of America
b1973) *Guts* 2022, glass mirror, expandable
spray foam, acrylic paint, dichroic vinyl,
wood, fabric, plaster, paper, nail varnish,
wire, vinyl floor tile, LED lights, XPS foam
board, latex paint, purchased with funds
provided by Andy Song and Li Ze with the
additional support of Atelier 2022

Sayre Gomez (United States of America
b1982) *Friday night* 2021, synthetic
polymer paint on canvas, purchased with
funds provided by Alberto Fis 2021

Sheroanawe Hakihiwe (Venezuela b1971),
10 drawings: *Waimasi* 2020, acrylic on
handmade paper; *Hii hi Hisirikipi* 2020,
acrylic on handmade paper; *Honokorema
kosi frare frare* 2020, acrylic on mulberry
paper; *Kohere hena* 2020, acrylic on
handmade paper; *Krimosi* 2020, acrylic on
handmade paper; *Manakasi* 2020, acrylic
on handmade paper; *Mau utherimi* 2020,
acrylic on handmade paper; *Puu mothoshi*
2020, acrylic on handmade paper;
Sharirima kesi 2020, acrylic on handmade
paper; *Shereka hemoshi* 2020, acrylic on
handmade paper, purchased with funds
provided by the Patricia Lucille Bernard
Bequest 2022

Barkley Hendricks (United States of
America 1945–2017) *Little old man* 1973, oil
and acrylic on linen, purchased with funds
provided by Kerr Neilson 2022

Reggie Burrows Hodges (United States of
America b1965) *Face the music: lenience*
2021, synthetic polymer paint and pastel
on canvas, purchased with funds provided
by Jennifer Heller 2021

Lonnie Holley (United States of
America b1950) *Revelations in the
rock* 2015, found object assemblage;
rock and shovel, purchased with
funds provided by the Mervyn Horton
Bequest 2021

Giorgio Morandi (Italy 1890–1964)
Natura morta con bottiglia e brocca
1915, etching, Morandi Purchase Fund
2021

Sam Nhlengethwa (South Africa
b1955) *Tribute to Ephraim Ngatane*
2014, collage, acrylic and oil on canvas,
purchased with funds provided by
Atelier 2021

Pascale Tayou (Cameroon b1966)
Colonne Pascale 2012, found Arabic
pots with metal support, purchased
with funds provided by the Art Gallery
Society and the Jim and Mollie Gowing
Bequest 2021

Robin White (New Zealand b1946),
2 textiles: *Soon, the tide will turn*
February 2021, barkcloth (*masi*), earth
pigment, soot, plant-based liquid
medium; *To see and to know are not
necessarily the same* 2021, barkcloth
(*masi*), earth pigment, ink, soot, plant-
based liquid medium, purchased with
funds provided by the Friends of New
Zealand Art Fund and the Don Mitchell
Bequest 2021

Subtotal: 30 works

Total all departments: 154 works

Collection gifts

Australian art

**Cherine Fahd, donated through the
Australian Government's Cultural
Gifts Program**

Cherine Fahd (Australia b1974)
*Another citation (1. A body is a
collection of pieces)* 2020, inkjet print
on Dibond

Julie Friedeberger

Erwin Fabian (Australia 1915–2020)
Orange July 41 1941, watercolour on
paper; Klaus Friedeberger (1922–2019),
6 prints: *Untitled (man, hay camp)*
c1941, transfer monotype; *Untitled*
(*Sydney street scene*) 1949, transfer
monotype; *Untitled (Wynyard Station,
Sydney)* 1944, transfer monotype;
Untitled (child hiding under table)
c1959, transfer monotype; *Untitled*
(*child embracing baby*) c1950–60,
transfer monotype; *Untitled (beach
landscape)* c1947, transfer monotype

Simryn Gill, donated through the Australian Government's Cultural Gifts Program

Simryn Gill (Singapore/Malaysia/Australia b1959), 7 photographs from the series *Pawn* 2019, printed 2022: *Pawn #1* 2019, printed 2022, type-C print on paper; *Pawn #2* 2019, printed 2022, warmtone matt fibre print on paper; *Pawn #3* 2019, printed 2022, warmtone matt fibre print on paper; *Pawn #4* 2019, printed 2022, warmtone matt fibre print on paper; *Pawn #5* 2019, printed 2022, warmtone matt fibre print on paper; *Pawn #6* 2019, printed 2022, warmtone matt fibre print on paper; *Pawn #7* 2019, printed 2022, warmtone matt fibre print on paper

Lisa and Danny Goldberg OAM, donated through the Australian Government's Cultural Gifts Program
Angela Brennan (Australia b1960)
Untitled 2005, oil on linen

Hendrik Kolenberg

Kevin Lincoln (Australia b1941), 2 drawings: *Drawing for lithograph 'Knife and postcard'* 2003, pencil, charcoal, graphite on buff wove paper; *Drawing for lithograph 'Vase and peaches'* 1989, pencil, charcoal on white wove paper

Noel McKenna, donated through the Australian Government's Cultural Gifts Program

Noel McKenna (Australia b1956)
The childhood Bankstown home of Paul John Keating, 24th Prime Minister of Australia, 1991–1996 2010, oil, acrylic on cardboard

Mark & Louise Nelson, donated through the Australian Government's Cultural Gifts Program

Jane Sutherland (United States of America/Australia 1853–1928) *After autumn rains* c1893, oil on canvas

Robyn Martin-Weber

Tempe Manning (Australia 1896–1960)
Kingsclere, 52 Macleay Street 1919, oil on board

Helen Maudsley, donated through the Australian Government's Cultural Gifts Program

Helen Maudsley (Australia b1927)
The journey 1975, oil on plywood

Ramesh Mario Nithiyendran, donated through the Australian Government's Cultural Gifts Program

Ramesh Mario Nithiyendran (Sri Lanka/Australia b1988), *Multi-armed bi-head* 2018, bronze

Pyne family in memory of Stuart O'Callaghan and Kevin Gallagher
Lyndon Dadswell (Australia 1908–86)
Self-portrait, head 1945–48, bronze

Scott Redford

Hiram To (Hong Kong/Australia 1964–2017), 2 photographs: *Casual victim* 1990–91, type-C photograph face-mounted on acrylic; *Higher [Dior – orDi]* 2002, printed 2015, photographic print face-mounted on acrylic

Diana Rosewell

Elizabeth Rooney (Australia 1929–2016), 10 prints: *Hyde Park* 1947, etching, printed in black ink with plate tone on cream wove paper; *Philomena awake* 1950, etching, printed in black ink with plate tone on cream wove paper; *Cocktail hour* c1950, etching, printed in black ink with plate tone on ivory wove paper; *Greetings from Angkor Whelan* 1970–71, etching, printed in black ink with pale plate tone on ivory wove paper; *Expressway I* 1971, etching, printed in black ink with plate tone from cut-down plate on ivory wove paper; *Writings of the wall* 1970s, etching, printed in black ink with plate tone on ivory wove paper; *A town called?* 1971, etching, printed in black ink with pale plate tone on ivory wove paper; *View from no 9 Warringah Road* 2 1970, etching, printed in black ink with plate tone on ivory wove paper; *Untitled (harbour view, swimming pool)* 1970–71, etching, printed in black ink on ivory laid paper; *Good and faithful servant farewell* 1974, etching, aquatint, printed in blue/black ink on cream wove paper

Leyla Stevens

Leyla Stevens (Australia b1982)
Patiwangi (The death of fragrance) 2020–21, two-channel HD video, colour, stereo sound

Coen Young, donated through the Australian Government's Cultural Gifts Program

Coen Young (Australia b1988) *Mirror painting (5)* 2019, acrylic paint and silver nitrate on paper

Subtotal: 38 works

Aboriginal and Torres Strait Islander art

Elizabeth Ritson and Michael Kerin Morgan AO, donated through the Australian Government's Cultural Gifts Program

Mick Wallangkarri Tjakamarra (Australia c1905–96), *Rain corroboree* 1971, synthetic polymer powder paint on composition board; Kaapa Tjampitjinpa (Australia c1920–89) *Kangaroo dreaming* 1971–72, synthetic polymer paint on artist board; Walter Tjampitjinpa (Australia c1912–81)

Women's big ceremonial dreaming journey 1971, natural pigments, BondCrete and synthetic polymer paint on composition board; Don Ellis Tjapanangka (Australia c1925–76) *Men's corroboree* 1971, synthetic polymer paint on composition board; Charlie Wartuma Tjungurrayi (Australia c1921–99) *Untitled* 1971, synthetic polymer paint on composition board; Johnny Warangkula Tjupurrula (Australia c1920–2001) *Water dreaming at Kalipimpinpa* 1971, enamel and synthetic polymer paint on composition board

Subtotal: 6 works

Asian art

Chiaki Ajioka in memory of the Ono Tadashige Hanga Museum

Ono Tadashige (Japan 1909–90)
Shinajima (Shino island) c1976, ink, crayon and colour on paper

Robert Dein

A Husian and Co (India), *Portrait of a Raj soldier* c1900, cabinet card; AWA Plate & Co (Sri Lanka established 1890) *Cant B beat* c1900, albumen print; Bourne and Shepherd (India active 1863–2016) *Banyan tree, botanic gardens, Kolkata* 1880s, albumen print; Samuel Bourne (England/India 1834–1912), 6 prints: *South Chowra ghat, Cawnpore* c1860, albumen print; *South Chowra ghat, Cawnpore* c1860, albumen print; *Cane bridge over the Runjeet River near Darjeeling* 1829, albumen print; *Dharamshala* c1860s, albumen print; *Memorial well, Cawnpore* 1860s, albumen print; *East gate Kaiserbagh, Lucknow* 1860s, albumen print. Colombo Apothecaries & Co (Sri Lanka established 1892) *Woman at haystack* c1900, albumen print; D Nasarwanji (India) *Mother and child* c1915, paper print on embossed card; Joshi Studio (India) *Administration buildings, village street* c1890s, albumen print; Ohannes Kurkdjian (Armenia/Indonesia 1851–1903), 12 photographs: *Kelud volcano eruption no 1 ('Eruption of Kaloet. Island of Java. Half this mountain fell into crater and caused the eruption')* 1901, gelatin silver photograph; *Kelud volcano eruption no 2 ('The crater nearly 1/2 mile across with mountain in background that caused eruption. This photo was taken 14 days after the outbreak, the mud and lava still boiling')* 1901, gelatin silver photograph; *Kelud volcano eruption no 3 ('A closer view of crater')* 1901, gelatin silver photograph; *Kelud volcano eruption no 4 ('Riverbed filled*

with lava and pumice showing small craters caused by still boiling hot lava and mud underneath') 1901, gelatin silver photograph; *Kelud volcano eruption no 5* ('View showing devastation caused; before eruption this was all dense forests and fertile valleys. Crater is 12 miles distant in background to the right') 1901, gelatin silver photograph; *Kelud volcano eruption no 6* ('Another view showing devastation – note the thick layer of lava over everything') 1901, gelatin silver photograph; *Kelud volcano eruption no 7* ('Bed of the "kaloet" river filled with pumice and boiling mud. This river was in a deep valley and was filled 80 yards deep with lava') 1901, gelatin silver photograph; *Kelud volcano eruption no 8* ('Continuation of previous view') 1901, gelatin silver photograph; *Kelud volcano eruption no 9* ('A coffee plantation 25 miles from volcano, ruined by ash rain') 1901, gelatin silver photograph; *Kelud volcano eruption no 10* ('Gorge filled with lava') 1901, gelatin silver photograph; *Kelud volcano eruption no 11* ('Several miles from crater the river beds were filled to 20 yards deep with lava and stones') 1901, gelatin silver photograph; *Kelud volcano eruption no 12* ('Eruption of Kaloet. Devastation caused many miles below scene of eruption') 1901, gelatin silver photograph; OS Baudesson (India active 1883–87) *Adhai Din Ka Jhonpra mosque, Agra* 1883, albumen print; Scowen & Co (Sri Lanka established 1890s), 2 photographs: *Bridge of boats* c1900, albumen print; *Sinhalese dancers* 1880s, albumen print; Skeen & Co (Sri Lanka established 1860s–c1900) *Entrance to temple grounds, Kandy* c1900, albumen print; Tan Tjie Lan studio (Indonesia) *Pintu Ketjil, Chinese Quarter, Batavia (Jakarta)* c1890, albumen print; Godfrey Tanner (England 1876–1964), 12 photographs: *Vajrasana, diamond throne* c1910, carbon print; *Golden temple tower, Benares* c1910, carbon print; *Gamber bridge, Shimla hills* c1910, carbon print; *Dhobie Ghat, Kolkata* c1910, carbon print; *Hill temple, Bhujji, Himalayas* c1910, carbon print; *A Fakhr in Pataiala city* c1910, carbon print; *Hill temple below Shimla* c1910, carbon print; *Shimla from Prospect Hill* c1910, carbon print; *Jutogh from Shimla* c1910, carbon print; *Shop near Delhi* c1910, carbon print; *Cooking food on the steps of Jama Masjid* c1910, carbon print; *Shwedagon temple, Yangoon* c1910, carbon print; Taurines studio (India active 1885–1902) *Cawnpore, memorial well view from the avenue* c1890, albumen print; unknown photographer, 36 photographs: *Dooranee, Soonnee Mahomedan (Durrani, a Suni Muslim)* 1860s, from the series *The people of India 1868–75*, albumen print; *Beloch, Mahomedan agriculturist, Googaira,*

Mooltan (Baloch, a Muslim farmer, Googaira, Mooltan) c1870, albumen print; *Syud of Upper Sind, Sheea Mussulman (Shia Muslim)*, from the series *The people of India 1868–75* 1860s, albumen print; *Block printing fabric* 1880s, albumen print; *Interior Pearl Mosque, Agra* 1897, albumen print; *Masjid-i Jehan-Numa (Jama Masjid)* c1900, paper print; *Temple interior Mount Abu* 1880s, albumen print; *Sculpture fragment collection* c1900, albumen print on original card; *Fatehpur Sikri, Central pillar* c1900, albumen print on original card; *Fatehpur Sikri Mausoleum* c1900, albumen print on card; *Hindu temple* c1880, albumen print; *Three boys* c1900, albumen print; *Collecting bullock droppings* c1900, albumen print; *Water carrier* c1900, paper print; *Sarnath stupa, Benares* 1868, albumen print; *Vishnu temple* c1900, paper print; *The marble cupola, mausoleum of Prince Etmad-Dowlah, Agra* c1900, paper print; *Qutab minar, Delhi* c1900, albumen print; *Sculpture fragment collection* c1900, albumen print on original card; *Shiva Linga shrine, Elephanta Caves* c1900, albumen print; *Elephanta Caves* c1870s, albumen print; *Astronomical observatory (Jantar Mantar)* c1900, albumen print; *Family picnic, Chandanapuri* c1910, citrate print; *Qutab Minar with the great arch* c1900, albumen print; *Temple interior, Madura* c1900, albumen print; *Young girl studio portrait* c1930, silver gelatin print; *Bullock cart and driver, Patna* c1898, cyanotype print; *Interior screen Taj Mahal, Agra* 1884, albumen print; *Giant bamboo* 1880s, albumen print; *Botanic gardens* c1900, albumen print; *Skinner lane* c1900, albumen print; *Burmese priests* c1900, albumen print; *The 450 pagodas of Pagan from the central pagoda* c1900, albumen print on original card; *Burmese paddy boat* c1880, albumen print; *Bamboo bridge* c1900, albumen print; *Yogyakarta sultan and family* c1900, glass stereo slide; Isodore van Kinsbergen (Belgium/Indonesia 1821–1905) *Borobudur, bas relief* 1873, albumen print; Carl van Vechten (United States of America 1880–1964), 2 photographs: *Balinese dancer, I Sampih, performing in New York* 1952, blind-stamped photo postcard; *Balinese dancer, Ni Gusti Ayu Raka Rasmī, performing in New York* 1952, blind-stamped photo postcard; WG Stretton (England/Myanmar; India active 1870–80) *Two shiva temples, Sibsagar, Assam, with tennis court in foreground* c1875, albumen print; Wah Heng & Co. (Singapore and Myanmar active 1900s) 2 photographs: *Father and two sons* c1910, gelatin silver print; *Two young men* c1910, gelatin silver print; Viele and Klein (India established 1882), 2 photographs: *Annual prayer at*

Jama Masjid c1900, albumen print; *Temple of Hathi Sing, Ahamedabad* 1880s, albumen print; Woodbury and Page (Indonesia active 1856–61), 3 photographs: *Colossal Singhasari figure* 1875, woodburytype on paper; *Borobudur* 1866, albumen print; *View from Bogor* 1870s, albumen print

Daniel Droga, donated through the Australian Government's Cultural Gifts Program

Zhang Xiaogang (China b1958) *'In-out' series no 12* 2006, oil on canvas

Daniel McOwan OAM

Kamisaka Sekka (Japan 1866–1942), 1 lacquerware and 1 ceramic: *Small box with a country house* 1920s, lacquer, lead, mother-of-pearl and gold on wood; *Kashibachi – Setsuchiku, Snow and bamboo* 1920s, cracked kyōyaki with an underglaze design of bamboo, covered with 'snowflakes' from slip and perforations to outline bamboo leaves

Dr Jim Masselos

8 drawings: *India A mistress in European dress* early 1700s, drawing with colouring and gold leaf on gazelle skin; *India Kanphata yogis* c1650, ink on paper; *China, Tibet Tantric drawing* 1900s, ink on cloth; *India Five folios from a Kalpasutra manuscript* c1500, opaque watercolour on paper; *India King receiving a visitor with four columns of text written in nasta'liq script* c1500, ink and watercolour on paper; *India Elephants* 1600s–1700s, ink on paper; *India Tantric drawing (yantra)* 1900s, ink on paper; *India, Company school Study of a ladyfinger/okra (bhindi)* c1820, ink on paper; 17 mixed-media paintings: *India Ruler*, opaque watercolour and gold on paper; *India Jain ideas of hell* late 1900s, opaque watercolour on paper; *India Krishna meeting with warriors*, opaque watercolour on paper; *India Lovers on a hillock*, opaque watercolour on paper; *Three women: a sadhu, an acolyte, a devotee* mid 1500s, ink on paper; *India Courtier or nobleman* early 1700s, opaque watercolour and gold on paper; *India Jagannatha trinity* 1900s, gouache on paper on cotton (*pata*); *India Jain paradise* no date, opaque watercolour on paper; *India Birth of Krishna's brother, Balarama* c1830s, ink on paper; *India Elephant battle* late 1800s, ink on paper; *India Prince with lady*, opaque watercolour on paper; *India Krishna incident*, opaque watercolour on paper; *India Krishna incident*, opaque watercolour on paper; *India Krishna incident*, opaque watercolour on paper; *India Tahmuras defeats the demons* late 1500s – early 1600s, opaque watercolour on paper;

India, Company school *Royal hunt* c1800, opaque watercolour on paper; Emperor Akbar workshop, India, Imperial Mughal *A parrot talking to a woman; a folio from the Tutinama* c1580, opaque watercolour on paper; 13 paintings: India *A princess with a companion playing pachisi on a pavilion terrace at night, fireworks on a lake in the background* c1800, gouache and gold on paper; India *Meeting nobility* (recto); *Hunting a tiger* (verso) late 1800s, gouache on paper; India *Surdas* 1700s, opaque watercolour on paper; India *Kedar Raga* late 1600s – early 1700s, watercolour on paper; India *Lalit ragini* 1680s, opaque watercolour on paper; India *Folio from a Kalpasutra manuscript* 1500s, opaque watercolour on paper; India, Deccani Mughal (c1590–c1800) *Bahram Gur receiving an attendant on the terrace of a small pavilion, surrounded by maidens* late 1600s, opaque watercolour on paper; India *Parashurama* c1800, gouache with gold on paper; India *Vishnu with Lakshmi*, opaque watercolour on paper; India *Shiva and Parvati*, opaque watercolour on paper; India, Company school *Attack on a fort* c1800, gouache on paper; India *Calvary rifleman* early 1800s, watercolour on paper; Vadhu Khan Mohammed (India active 1880s) *Raja Sujana Singh of Bikaner* 1883, opaque watercolour on paper; 5 watercolours: India *Vishnu as Narasimha* 1900s, pigment on glass; reverse painting on glass with cut glass embellishment; India *Portrait of a prince with hookah* early 1800s, opaque watercolour on paper; India, Company school *Portrait of a boy* c1840, watercolour on paper; India *Portrait of Sikh man* c1840, watercolour on paper; India *Portrait of Sikh man* c1840, watercolour on paper

Gael Newton, donated through the Australian Government's Cultural Gifts Program

36 photographs: A Cheong (Hong Kong active c1900) *Two men in kimono* c1901, albumen print; Baron Raimund Von Stillfried-Ratenicz (Czechia/Austria 1839–1911) *Three geisha with fans* c1874, albumen silver photograph, colour dyes; Felice Beato (Italy 1832–1909) *Paloung woman* c1890, albumen silver photograph on card; Kassian Céphas (Indonesia b1845), 5 photographs: India *Circular terrace and stupa with artist and child, Borobudur* 1890s, albumen print; *Borobudur (south-western corner)* 1872, albumen silver; India *Buddha statue at Candi Mendut* c1885, albumen print; unknown photographer *Two men reading the Koran* c1890, albumen silver; unknown photographer *Craftsman making a sampir (scabbard) for a keris* c1880, albumen silver; attrib. Adolfo Farsari

(Italy 1841–98), 3 photographs: *Woman playing the Kotsuzumi* (left); *Girls and babies* (right) 1885–90, albumen silver, colour dyes; *Dinner* c1887, albumen photograph, uncoloured; *Two well-dressed women on porch* late 1800s, albumen silver, colour dyes; Tamamura Kozaburo (Japan 1856–1923) *Woman with parasol in rickshaw* 1895–1900, albumen silver, colour dyes; Pun Lun Studio (Hong Kong active 1864–1907) *Seated man* c1900, albumen print; Soto Ichida (Japan 1843–96), 2 photographs: *Woman with parasol* (recto); *Six stamped exhibition medallions including the Columbian exhibition in Chicago of 1893* (verso) c1895, gelatin silver, colour dyes; *Russian man eating rice* c1913, gelatin silver; attrib. Shinichi Suzuki II (Japan 1855–1912), 6 photographs: *Woman bathing on verandah* late 1800s, albumen silver, colour dyes; *Woman preparing tea* 1880s, albumen silver, colour dyes; *Woman arranging flowers* 1880s, albumen silver, colour dyes; *Woman in Kimono standing with flowers* 1880s, albumen silver, colour dyes; *Woman with thread spinning wheel* 1880s, albumen silver, colour dyes; *Five women with umbrellas* 1880s, albumen silver, colour dyes; Teramoto Photography Studio (Japan), *Woman standing* c1900, albumen silver; Tokyo Camera Circle (Japan), 2 photographs: *Profile portrait of woman* 1920s–30s, gelatin silver; *Scene with model ship* 1920s, gelatin silver; unknown photographer, 7 photographs: *Mousmee de Kanakassa* (recto); *Ashinoyo Hakoni* (verso) 1890s, albumen silver, colour dyes; *Ochiau-Sekimon in Hodsugawa (rapids near Kyoto)* late 1800s, albumen silver, colour dyes; *Professional portrait of a Geisha* c1915, gelatin silver; *Woman in kimono holding a bamboo lamp* 1880s, gelatin silver; *Woman in kimono seated with washbowl* 1880s, gelatin silver; *Portrait of woman seated in floral kimono* 1930s, gelatin silver; *Geisha in kimono with fan* c1900, gelatin silver; Thilly Weissenborn (Indonesia/The Netherlands 1883–1964) *Zuidkust Trenggalek (Southcoast Trenggalek), Bali* 1920s, silver gelatin; Woodbury and Page (Indonesia active 1856–61), 4 photographs: *Musical ensemble with dancer* (recto); *Commanders home, Batavia (Jakarta)* (verso) pre 1871, albumen silver; *Rural dwelling* 1890s, albumen silver; *Indonesian dancers, possibly Surakarta* c1884, albumen silver photograph on cabinet card; *Mountain view* 1890s, albumen silver

Peter and Jenny Priestley in memory of Professor Henry Priestley
China *A Chinese album of paintings* late 1800s – early 1900s, watercolour on pith paper

Dr Shane Simpson, donated through the Australian Government's Cultural Gifts Program

1 painting and 1 print: Fan Ji (China) *Returning boat* 1851, ink on silk; Utagawa Kunisada/Toyokuni III (Japan 1786–1865) *The actor Nakamura Fukusuke I as the hairdresser Yaegushi no Saizo in the play Myoto musubi musume hyobanki* 1850s, colour woodblock print; ink and colour on paper

Tiffany Wood-Arndt, donated through the Australian Government's Cultural Gifts Program

1 painting, 1 photograph and 1 time-based art: Uji Handoko Eko Saputro (Indonesia b1983) *Band of sober* 2013, acrylic on canvas, auto paint on polyester resin; Angki Purbandono (Indonesia b1971) *Kepeating betina* 2010, printed scanography UV; Melati Suryodarmo (Indonesia b1969) *Amnesia* 2015, single-channel digital video

Subtotal: 177 works

International art

René Block with assistance from Anita Belgiorno-Nettis and Luca Belgiorno-Nettis

Joseph Beuys (Germany 1921–86) *7000 oaks (7000 Eichen)* 1982–87, basalt stone, Moreton Bay fig tree

Raul Danon

Danica Lundy (Canada/United States of America b1991) *The inspiration of the poet* 2021, oil on canvas

Dame Jenny Gibbs

Geoff Thornley (New Zealand b1942) *Albus vertical no 14* 1974, mixed media on paper on canvas

Lisa and Danny Goldberg OAM, donated through the Australian Government's Cultural Gifts Program

Michael Parekōwhai (New Zealand b1968) *Atarangi #8* 2004, two pot paint on aluminium

Robert and Raquel Ho

Derek Fordjour (United States of America b1974) *Corbel 1* 2022, resin, wood, fiberglass, coal, vintage medals, and fabric

Alison Inglis, donated through the Australian Government's Cultural Gift Program

after Sir Edward Poynter (England 1836–1919), Léon Girardet (France 1857–95) *The visit of the Queen of Sheba to King Solomon* 1892, photogravure; Sir Edward John Poynter (England

1836–1919), 11 drawings: *Figure studies for panel in the Grill Room, South Kensington Museum* (recto); *Studies of a male nude* (verso) c1860s, black chalk heightened with white on brown paper (recto); black chalk (verso); *Study for the portrait of Earl of Harwood*, black and white chalk red-brown paper; *Studies for musician and standing figures for 'The visit of the Queen of Sheba to King Solomon'* mid 1880s, black and white chalk on red-brown paper; *Study of King Solomon for 'The visit of the Queen of Sheba to King Solomon'* mid 1880s, black and white chalk on red-brown paper; *Drapery study for a standing figure for 'The visit of the Queen of Sheba to King Solomon'* mid 1880s, black and white chalk on red-brown paper; *Study for seated wife of Solomon and detail of standing soldier for 'The visit of the Queen of Sheba to King Solomon'* mid 1880s, black and white chalk on red-brown paper; *Study for 'When the world was young'* c1892, black and white chalk on red-brown paper; *Study for 'Helen'* (recto); *light drapery sketch for 'Helen'* (verso) 1878, red chalk (recto and verso); *Two drapery studies and one study of female nude*, black and white chalk on brown paper; *Profile portrait of a boy* 1855, pencil on paper; *Studies of cattle and tree branch*, pencil on paper

John Kaldor Family Collection, donated through the Australian Government's Cultural Gifts Program
Franz Ackermann (Germany b1963) *My mountains* 2005, pencil, pen, watercolour and photo collage on paper, 13 framed works; Paul Pfeiffer (United States of America b1966) *Sunset flash* 2004, 16mm film, colour, sound, 16mm looping projector; Richard Prince (United States of America b1949) *Untitled (cowboy)* 1980–89, Ektacolor photograph; Adrian Villar Rojas (Argentina b1980), 2 sculptures: *Untitled* 2012, from the series *A person loved me*, unfired clay, cement, wood, metal, styrofoam, latex, sand, burlap fabric; *Untitled* 2014, concrete, metal

Dr Shane Simpson, donated through the Australian Government's Cultural Gifts Program
Yang Rui (China b1950) *Water village* 1980s, colour woodblock print, ink and colour on paper; Zheng Yuanmiao (China) *Households sleep adjacent to the river* 1980s, colour woodblock print; ink and colour on paper

Subtotal: 24 works
Total all departments: 245 works
Total purchases and gifted in 2021–22: 399 works

National Art Archive

The National Art Archive received the following donations in 2021–22.

John Kaldor, donated through the Australian Government's Cultural Gifts Program
The John Kaldor Archive.

Ken Scarlett, donated through the Australian Government's Cultural Gifts Program
His personal archive.

Gary Dufour, donated through the Australian Government's Cultural Gifts Program
His personal archive

During the financial year of 2021–22, the Registration Department was consolidated to encompass Collection Registration, Exhibition Registration and Collection Systems.

The newly formed team managed the acquisition process of 399 items into the collection, including design and construction of long-term storage units. Despite the current outward loans moratorium, the department administered and packed the outward loan of 210 works of art from the collection to 18 national cultural institutions and six international cultural institutions.

Other activities included the administration and installation of 54 furnishing loans to eight government offices; managing the new or renewed inward loan of 15 objects from ten lenders for long-term collection loan; and managing 1983 internal and external movement requests to move and relocate 8983 collection artworks.

Registration undertook the collection inventory of 2933 works from the Aboriginal and Torres Strait Islander art collection and Pacific art collection and 300 'high-value' collection items worth over \$1 million.

Registration supervised visits from 36 people, including tertiary art students, benefactors, institutional colleagues and members of the public, at the offsite store to view specific works in the collection.

The department continues to manage the Art Gallery's print study room and works on paper store and the offsite collection store.

In terms of exhibitions, the team managed 373 loaned artworks in 48 consignments from international lenders in the United States, France, Hong Kong, South Korea and New Zealand, including private collections and leading institutions comprising Centre national d'art et de culture Georges-Pompidou, Paris, Musée de Grenoble, Musée Le Cateau-Cambrésis, Museum of Fine Art Houston and The Hilma af Klint Foundation.

The team also managed 2325 loaned artworks in 194 consignments from Australian lenders, including private collections and institutions comprising the Art Gallery of South Australia, Art Gallery of Ballarat, Heide Museum of Modern Art, Art Gallery of Western Australia, Australian War Memorial, Bathurst Regional Art Gallery, Chau Chak Wing Museum University of Sydney, La Trobe Regional Gallery, Macquarie University, Manly Art Gallery, Manning Regional Art Gallery, Museum of Contemporary Art Australia, Museum of Art and Culture Lake Macquarie, Museum of Australian Democracy at Old Parliament House, Mildura Arts Centre, State Library of NSW, National Art School, National Gallery of Australia, National Library of Australia, National Portrait Gallery, New England Regional Art Museum, Newcastle Art Gallery, National Gallery of Victoria, Penrith Regional Gallery, Queensland Art Gallery and Gallery of Modern Art, University of Queensland Art Museum, University of Melbourne, Reserve Bank Australia, TarraWarra Museum of Art, Tweed Regional Gallery and Margaret Olley Art Centre, and Western Desert Nganampa Walytja Palyantjaku Tjutaku Aboriginal Corporation.

Accompanying these inward loans were four couriers from international and Australian lenders who travelled in person, and six virtual courier calls were conducted in lieu of travel.

The team also received 38 time-based artworks in 17 electronically based data transfers.

Study room

The study room provides public access by request to the Art Gallery's growing collection of over 25,471 works on paper. It is recognised as a valuable research facility offering an intimate, supportive and engaging environment where individuals or groups can work from original works as well as explore the Art Gallery's rich and diverse collection of prints, drawings and photographs not currently on display.

During 2021–22, 188 visitors to the Art Gallery viewed artworks from storage. While access was greatly impacted by COVID-19, where possible visitors utilised the study room as a focus point for learning and research, including lecturers with university student groups, community art centres, printmaking workshops and secondary schools. Australian and international visitors ranged from artists, benefactors, museum and gallery professionals, art historians, academics, descendants of artists and donors, along with curious members of the public.

Interdepartmental staff collaborations expanded the study room usage to facilitate a deeper awareness of the collection. For example, curatorial staff held workshops in the study room with Woolloomooloo community curators who participated in the *Local Rhythms and Actions* exhibition.

The study room coordinator sighted 569 works from our Pacific and Aboriginal and Torres Strait Islander works on paper collections as part of the current inventory cycle; processed 271 new works on paper acquisitions; and managed the interdepartmental preparation of works on paper for display within the Art Gallery and for the touring exhibition program and outward loans to local, interstate and international venues.

Touring exhibitions

Collection works included in Art Gallery touring exhibitions

Between July 2021 and June 2022, the Art Gallery toured eight exhibitions to major regional galleries in NSW, Victoria, Queensland and the Australian Capital Territory, including Broken Hill Regional Art Gallery, Bathurst Regional Art Gallery, Orange Regional Gallery, Maitland Regional Art Gallery, Shoalhaven Regional Gallery Nowra, Hazelhurst Regional Gallery and Arts Centre, Cowra Regional Art Gallery, Penrith Regional Gallery, Home of the Lewers Bequest, New England Regional Art Museum, Museum of Art and Culture Lake Macquarie, Heide Museum of Modern Art, Geelong Gallery, Bendigo Art Gallery, Gippsland Art Gallery, Cairns Art Gallery, and National Film and Sound Archives. The Art Gallery also toured to City Gallery Wellington | Te Whare Toi in Wellington, New Zealand.

These exhibitions – the 2020 and 2021 Archibald Prize, *Real Worlds: Dobell Australian Drawing Biennial 2020*, *Mervyn Bishop*, *Brett Whiteley: Drawing is Everything*, *Margel Hinder: Modern in Motion*, *Archie 100: A Century of the Archibald Prize*, *William Kentridge: I Am Not Me, the Horse is Not Mine and Hilma af Klint: The Secret Paintings* – comprised a total of 619 loaned and Art Gallery collection artworks and were seen by 291,683 visitors.

Mervyn Bishop

National Film and Sound Archive
5 March – 12 August 2021

Exhibition prints were made from these collection works so the tour could be displayed at smaller regional and remote venues.

Mervyn Bishop *'Bob's catch'* *Shoalhaven Heads* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Children playing in river, Mumeka* 1975, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Elders, Amata* 1977, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Girl pours tea, Burnt Bridge* 1988 printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Life and death dash* 1971, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Lionel Rose at his press conference* 1968, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Photography cadets with model, Sydney Morning Herald* 1967, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Prime Minister Gough Whitlam pours soil into the hands of traditional land owner Vincent Lingiari, Northern Territory* 1975, printed 2018, ink jet print, digital exhibition copy of type R3 photograph, Hallmark Cards Australian Photography Collection Fund 1991; *Alan Judd, ABC trainee radio announcer, Sydney* 1968, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *The bus stop, Yalambie Reserve, Mt Isa* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Couple on veranda, Coffs Harbour* 1988, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Cousins, Ralph and Jim, Brewarrina* 1966, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Far West Children's health clinic, Manly* 1968, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Fisherman Charlie Ardler, Wreck Bay* 1975, printed 2018, ink jet print, digital exhibition

copy of gelatin silver photograph; *Lois O'Donoghue CBA, AM, and Oodgeroo Noonuccal* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Pool game, Burnt Bridge* 1988, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Roslyn Watson* 1973, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Save the children pre-school, Nambucca Heads* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *School bus, Yarrabah* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Town picnic, Brewarrina* 1966, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Woman attend home management course at Yuendumu* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Woman standing near electric power cord in water, Burnt Bridge* 1988, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph; *Womenfolk, Bowraville* 1974, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph, purchased under the terms of the Florence Turner Blake Bequest 2008; *Jimmy Little – State Funeral Kwementyaye Perkins* 2000, printed 2018, ink jet print, digital exhibition copy of gelatin silver photograph, purchased with funds provided by the Photography Collection Benefactors 2002

Real Worlds: Dobell Australian Drawing Biennial 2020

Museum of Art and Culture Lake Macquarie
15 May – 18 July 2021

Kunmanara (Peter) Mungkuri *Punu Ngura (Country with trees) 1* 2018, black and white ink on paper; *Punu Ngura (Country with trees) 2* 2018, black ink on paper; *Punu Ngura (Country with trees) 3* 2019, black and white ink on paper; *Punu Ngura (Country with trees) 4* 2019, black and white ink on paper, purchased with funds provided by the Aboriginal Art Collection Benefactors 2019; *Martin Bell Martin Son of the Universe, what me worry* 2019, ink on paper, Dobell Biennial Acquisition Fund and Australian Prints, Drawings and Watercolours Benefactors 2021; *Becc Orszag Fantasy of virtue/All things and nothing* 2018–20, graphite pencil and gold leaf on watercolour paper in bespoke frames, Gil and Shay Docking Drawing Fund 2021; *Nathan Hawkes It is here in a worn-down province* 2020, dry-pigment pastel on paper; *they hear the wind tell of the burned off fields but they are no children no one*

carries them anymore 2020, dry-pigment pastel on paper, purchased with funds provided by the Contemporary Collection Benefactors 2021

Archibald Prize 2020

Broken Hill Regional Art Gallery

9 July – 14 August 2021

Shoalhaven Regional Gallery, Nowra

12 October – 6 November 2021

Penrith Regional Gallery, Home of the

Lewers Bequest

20 November 2021 – 9 January 2022

Vincent Namatjira *Stand strong for who you are* 2020, acrylic on linen, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2020; Kaylene Whiskey *Dolly visits Indulkana* 2020, acrylic on linen with plastic jewels, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020; Charlene Carrington *My dad, Churchill Cann* 2020, natural ochre, pigment and PVA fixative on linen, purchased with funds provided by the Aboriginal Art Collection Benefactors 2020; Thea Anamara Perkins *Poppy Chicka* 2020, acrylic on clayboard, purchased with funds provided by the Aboriginal Collection Benefactors 2020

Brett Whiteley: Drawing is Everything

Bendigo Art Gallery

31 July 2021 – 31 October 2021

Bathurst Regional Art Gallery

20 November 2021 – 6 February 2022

Brett Whiteley *The 15 great dog pisses of Paris* 1989, charcoal, oil, collage, wax, plaster on canvas, Brett Whiteley Studio Collection; *Crab* c1964, charcoal on ivory wove paper, bequest of Beryl Whiteley 2012; *Oberon* 1980, brush and black ink, gouache, wash on off-white wove paper, Brett Whiteley Studio Collection; *Standing male nude from behind* c1957, pencil on paper, bequest of Beryl Whiteley 2012; *Trees through window* 1978, pen and black ink, brush and black ink on cream wove paper, Brett Whiteley Studio Collection; *Willow* 1979, brush and black ink on white wove paper, Brett Whiteley Studio Collection; *Achmid getting stoned, Tangier* 1967, charcoal, ink on cream wove paper, Brett Whiteley Studio Collection; *After Christie had fled* 1965, charcoal on buff wove paper, Brett Whiteley Studio Collection; *Allenbrook Gardens* 1978, pen and brush and black ink on cream wove paper, Brett Whiteley Studio Collection; *Analysis of an afternoon dream image* 1980, sanguine, pen and black ink on cream wove paper, Brett Whiteley Studio Collection; *Arkie* 1971, charcoal, brush and black ink on cream wove paper, Brett Whiteley Studio Collection; *Autumn (near Bathurst) – Japanese autumn* 1987–88, oil, tempera, egg, ink and photography on plywood,

Brett Whiteley Studio Collection; *Balzac at 4.26am (after 4th coffee)* 1989, brush and black ink on ivory wove paper, Brett Whiteley Studio Collection; *Bassett* 1983, pen and black ink on rice paper, Brett Whiteley Studio Collection; *Bather and mirror (second version)* 1964, gouache, charcoal on paper mounted board, Brett Whiteley Studio Collection; *Bathroom drawing* 1963, charcoal, brush and brown ink on cream wove paper, Brett Whiteley Studio Collection; *Berber* 1975, pen and black-brown ink, brush and black-brown ink on cream laid paper, Brett Whiteley Studio Collection; *Black landscape* 1960, brush and black ink, watercolour, gouache on ivory wove paper, gift of the Rudy Komon Memorial Fund 1985; *The black whole* 1976, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Cemetery in Tuscany* 1961, pen and black ink, brush and black ink on buff wove paper, Brett Whiteley Studio Collection; *Charlemane 1969 New York* 1969, pencil on ivory wove paper, Brett Whiteley Studio Collection; *Colette* 1989, black conté on white wove paper, Brett Whiteley Studio Collection; *Crab* c1964, charcoal, wash on cream laid paper, Brett Whiteley Studio Collection; *Cypress trees* 1983, black fibre-tipped pen on two sheets of off-white paper, Brett Whiteley Studio Collection; *David Sylvester* 1991, pen and black ink on off-white lined paper, Brett Whiteley Studio Collection; *The dealer (Tangier postcard)* 1967, oil, gouache, watercolour, ink, pencil, collage, adhesive, glass eye on paper, purchased 1968; *The divided unity* 1973, pen, brush and black ink, ink wash, collage on board, Brett Whiteley Studio Collection; *Dogs* 1975, pencil, conté, wash on cream laid paper, Brett Whiteley Studio Collection; *Drawing 1965 ... (A split second)* 1965, pencil, charcoal, collage, linseed oil, wash on paper on plywood, Brett Whiteley Studio Collection; *Drawing for 'Torajaland (Celebes)'* 1974, pen and black ink, brush and black ink, black fibre-tipped pen, wash on off-white wove paper, Brett Whiteley Studio Collection; *Dromedary (Camel)* 1978, charcoal on cream wove paper, Brett Whiteley Studio Collection; *Eagle* 1988, charcoal, brush and black ink, collage on white wove paper, Brett Whiteley Studio Collection; *Ethiopia, Diredawa Berber woman, hooker in bar* c1973, pencil on pale pink machine wove paper, Brett Whiteley Studio Collection; *Ethiopian image of time* 1974, brush and brown ink, collage on off-white paper, Brett Whiteley Studio Collection; *Ethiopian woman and baby* 1973, brush and black ink on rice paper, Brett Whiteley Studio Collection; *Fish River near Carcoar* 1980, brush and black ink,

collage on white wove paper, Brett Whiteley Studio Collection; *Girl at the basin* 1964, brush and black ink on cream wove paper, Brett Whiteley Studio Collection; *Greek dream* 1978, pen and black ink, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Head studies* c1971, brush and black ink, wash, mounted on a scroll, gift of Patrick White 1979; *Henri Matisse reading a newspaper in the Luxembourg Gardens* 1989, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Her* 1975, mangrove wood, French polish on marble base, Brett Whiteley Studio Collection; *Her* 1989, mangrove wood, charcoal on marble base, Brett Whiteley Studio Collection; *Her 1975–80*, mangrove wood, Brett Whiteley Studio Collection; *Her 1975*, mangrove wood on marble base, Brett Whiteley Studio Collection; *Hill and bush* 1984, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Italian boy, Rome* 1961, pen and black ink, wash on cream laid paper, Brett Whiteley Studio Collection; *Joel* 1980, charcoal, brush and black ink, collage on light salmon wove paper, Brett Whiteley Studio Collection; *Joel* 1980, charcoal, wash on wove paper, Brett Whiteley Studio Collection; *King pigeon* 1985–88, pen and black ink, brush and black ink, wash, gouache, collage on buff wove paper, Brett Whiteley Studio Collection; *Lavender Bay interior* c1974, pen, brush and black ink, blue ink, charcoal on canvas board, Brett Whiteley Studio Collection; *Lindfield gardens II* 1984, pen and brown ink, brush and brown ink on cream wove paper, purchased by the New South Wales State Government 1994, transferred to the Gallery 1998; *Lloyd Rees' 'The road to Berry'* 1985, pen and black ink, brush and black ink, wash, gouache on cream laid paper, gift of Alan and Jancis Rees 2006; *Montmartre – looking up the stairs* 1989, pencil on white wove paper, Brett Whiteley Studio Collection; *More preliminary notes for mangrove carving* 1980, brush and black ink, gouache on white wove paper, Brett Whiteley Studio Collection; *Notre-Dame – flying stone* 1989, charcoal, pen and black ink, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Notre-Dame – the left tower* 1989, charcoal on off-white wove paper, Brett Whiteley Studio Collection; *Nuclear landscape (Provence landscape)* 1982, pen and black ink, brush and black ink, pencil, gouache, collage on white wove paper, Brett Whiteley Studio Collection; *Nude* c1963–64, from the series *Bathroom*, monotype, printed in black ink on off-white wove paper, bequest of Beryl Whiteley 2012; *Nude with crossed arms* c1964, charcoal on cream wove

paper, Brett Whiteley Studio Collection; *Oberon* c1982, brush and blue ink on ivory wove paper, Brett Whiteley Studio Collection; *Olgas II* 1985, pen and black ink, wash on off-white wove paper, Brett Whiteley Studio Collection; *Pages from New York sketchbooks* 1967, assorted sketchbook material compiled into a concertina book; 10 pages pen and black ink, brush and black ink, wash, pencil, staples, collage of magazine clippings, photographs, metallic paper, card, private collection; *Patti Smith, New York 1976* 1976, pen and black ink, brush and black ink, wash on buff rice paper, Brett Whiteley Studio Collection; *Pigalle* 1989, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Place de la Concorde* 1989, pencil, charcoal, pen and ink, collage, gouache on off-white laid paper, Brett Whiteley Studio Collection; *Poplars beside the Fish River, Oberon* 1979, brush and black ink on off-white wove paper, Brett Whiteley Studio Collection; *Potted plant, Wategoes 14* 1989, pen and black ink on off-white paper, Brett Whiteley Studio Collection; *Preliminary sketch for Christie murder series (Kathleen Maloney)* 1965, charcoal, brush and black ink, wash, linseed oil on off-white wove paper on cardboard, Brett Whiteley Studio Collection; *Saint Remy 3 (Vincent's olives)* 1982, pen and black ink, brush and black ink, pen and brown ink, brush and brown ink, wash, red ink on cream wove paper, Brett Whiteley Studio Collection; *Saint Remy 4 (50 yards to the asylum gates)* 1982, pen and black-brown ink, brush and black-brown ink, Letraset transfer graphics, collage, gouache on off-white wove paper, Brett Whiteley Studio Collection; *Sculpture study (Drawing for sculpture)* 1978, pen and blue ink on cream laid paper, Brett Whiteley Studio Collection; *Self-portrait after three bottles of wine* 1971, oil, brush and sepia ink on board, purchased by the New South Wales State Government 1994, transferred to the Gallery 1998; *Self-portrait at 36* 1975, charcoal, wash on off-white wove paper, Brett Whiteley Studio Collection; *Self-portrait drawing calligraphically* 1975, brush and black ink on brown paper, Brett Whiteley Studio Collection; *Self-portrait in the studio* 1976, oil, collage, hair on canvas, purchased 1977; *Self-portrait with dressing gown* 1969, brush and black ink, wash on ivory wove paper, Brett Whiteley Studio Collection; *Self-portrait with reading specs* 1991, brush and black ink on off-white laid paper, Brett Whiteley Studio Collection; *Sense on his back* 1974, brush and black ink on cream laid paper, Brett Whiteley Studio Collection; *Shankar* 1966, charcoal, brush and black ink, enamel spray paint, collage on paper on board,

gift of Mrs Graham Ducker 1971; *Side of Mojarar, Spain* 1982, pen and black ink, brush and black ink on buff wove paper, Brett Whiteley Studio Collection; *Sigean* 1963, charcoal on white wove paper, Brett Whiteley Studio Collection; *Sigean Drawing III* 1962, charcoal, gouache, adhesive, collage on buff wove paper, Brett Whiteley Studio Collection; *Sigean drawing IV* 1962, charcoal, pencil, white chalk on white laid paper on card, gift of the Rudy Komon Memorial Fund 1985; *Sketch of a swamp at the back of Hill End pub* 1986, pen and brown ink, brush and brown ink, collage on paper, Brett Whiteley Studio Collection; *Solita* 1969–82, charcoal, wash on off-white card, Brett Whiteley Estate; *Standing nude* 1959, charcoal on buff wove paper, Brett Whiteley Studio Collection; *Starling* 1987, charcoal, brush and black ink, wash, oil, feather, collage on canvas on plywood, Brett Whiteley Studio Collection; *Still life* c1960, pencil, pen and black ink, gouache, scraping out, collage on cardboard, Brett Whiteley Studio Collection; *Still life – Is there! Lavender Bay interior* 1977, pen and black ink, brush and black ink, wash on off-white wove paper, Brett Whiteley Studio Collection; *Still life drawing with milk bottle and avocado* c1960s, charcoal on cream wove paper, Brett Whiteley Studio Collection; *Study extension to the Divided Unity* c1972–73, pencil, pen and black ink on white cardboard, Brett Whiteley Studio Collection; *Study for 'Arkie under the shower'* 1985, brush and black ink on brown wove paper, Brett Whiteley Studio Collection; *Study for 'The beach II'* 1965, charcoal, wash on cream wove paper, Brett Whiteley Studio Collection; *Young wren bathing* 1988, pen and black ink, brush and black ink, wash on white wove paper, Brett Whiteley Studio Collection; *Sunday* 1973, pencil, black pastel, watercolour on cream wove paper, donated through the Australian Government's Cultural Gifts Program by Evan Hughes 2018; *Swinging monkey* 1964–65, charcoal, black ink, collage on buff wove paper, Brett Whiteley Studio Collection; *Tan: blue leaves dove* 1979, oil, tree branch, bird's nest, bird's egg on canvas, Brett Whiteley Studio Collection; *Tasmanian devil* 1984, pen and brown and black ink, brush and brown ink, wash, gouache on off-white wove paper from spiral bound sketchbook, Brett Whiteley Studio Collection; *To arrive at a point of 'Cubelessness'* 1961, pencil, charcoal, gouache, oil, fabric, newspaper, collage on cardboard, Brett Whiteley Studio Collection; *Untitled* 1960, pencil, brush and black ink, oil, gouache, scraping out, collage on paper, Brett Whiteley Studio Collection; *Paris* 1960, pen and black ink on ivory wove paper, bequest of Beryl

Whiteley 2012; *Untitled (Village scene with horses)* c1960, pen and black ink on paper, bequest of Beryl Whiteley 2012; *Untitled painting* 1961, oil, tempera and collage on hardboard, purchased 1996; *View from window* c1973, pen, brush and black ink on cream wove paper, Brett Whiteley Studio Collection; *Visions of Johanna* 1966, charcoal, pen and black ink, brush and black ink on ivory wove paper, Brett Whiteley Studio Collection; *Watching Josephine Baker on video at midday* 1989, pencil, collage on white wove paper, Brett Whiteley Studio Collection; *Wategoes Beach no 8* 1989, charcoal on off-white wove paper, Brett Whiteley Studio Collection; *The way an emu moves* c1978, pen and black-brown ink, brush and black-brown ink on cream wove paper, Brett Whiteley Studio Collection; *Wendy* 1965, charcoal on buff wove paper, Brett Whiteley Studio Collection; *Wendy drunk 11pm* 1983, brush and black-brown ink on off-white wove paper, Brett Whiteley Studio Collection; *Wendy sleeping* 1973, pen and brown ink, brush and brown ink on off-white wove paper, Brett Whiteley Studio Collection; *The willow* 1979, oil on cardboard, Brett Whiteley Studio Collection

Margel Hinder: Modern in Motion
Heide Museum of Modern Art
30 October 2021 – 6 February 2022

“Time and space” theories don’t help the housework’, article from *The Sunday Herald*, 30 October 1949, press clipping, gift of Margel Hinder 1995 and Enid Hawkins 2014; John Fairfax & Sons ‘Freestanding sculpture’ 1973 by Margel Hinder in situ at the Telecommunications Building, Adelaide c1973, gelatin silver photograph on card, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown photographer ‘Growth forms’ 1959 by Margel Hinder installed at the Western Assurance Company offices c1980s, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; David Moore ‘Sculptured form’ 1970 by Margel Hinder in situ at Woden Town Square, Canberra c1970, colour photograph, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown photographer ‘Sculptured form’ 1970 by Margel Hinder in situ at Woden Town Square, Canberra c1970, colour photograph, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown photographer, ‘Sculptured form’ 1970 by Margel Hinder in situ at Woden Town Square, Canberra c1970, colour photograph, gift of Margel Hinder 1995 and Enid Hawkins 2014; ‘She speaks in sculpture’, article from *Woman’s Day* 28 November 1949, press clipping of 2

leaves, gift of Margel Hinder 1995 and Enid Hawkins 2014; Megan Machin *Taos, New Mexico, sketchbook 1* c1933, bound sketchbook: 33 leaves, 26 drawings, pencil on paper, gift of Enid Hawkins 2006; Colorgravure Publications, *Untitled (maquette for sculpture)* soldered wire, cardboard, adhesive tape, silver paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, cardboard, adhesive tape, silver paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered metal, modelling clay, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered copper shim, wire, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, cardboard, adhesive tape, silver paint, polymethyl methacrylate base, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, silver paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, aluminium, silver paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire on metal base, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered copper shim, wire, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, modelling clay, paint, polymethyl methacrylate base, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered copper shim and wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, cardboard, aluminium,

adhesive tape, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire and paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, metal, paint, hanging swivel, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, Gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered copper shim and wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, modelling clay, paint, polymethyl methacrylate base, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered copper and wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire and paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, gift of Enid Hawkins 2003; Margel Hinder *Bear* no date, plaster, National Art Archive, donated through the Australian Government's Cultural Gifts Program by Enid Hawkins 2014; Margel Hinder, catalogue for an exhibition of *The Unknown Political Prisoner* international sculpture competition, held at the Tate Gallery and other venues, 1952, exhibition catalogue of 16 pages, gift of Margel Hinder 1995 and Enid Hawkins 2014; Margel Hinder *Construction* 1954, metal, electric motor, gift of the artist 1983; Margel Hinder *Enid* 1937–38, New Guinea wood; Margel Hinder *Figure* 1945, wood, purchased 1980; Margel Hinder *Green garden sculpture* 1972, laminated copper sheeting with copper alloy surface, purchased 1979; Margel Hinder *Hemisphere* 1963 1963, commercially printed magazine of 41 pages, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; Margel Hinder *Image of 'Model for Swire House' 1961 by Margel Hinder* 1961, gelatin silver photograph, gift of Margel Hinder 1995 and Enid Hinder 2012; Commonwealth Office of Education, *Image of maquette for the 'Pinkerton Memorial' 1949 by Margel Hinder* 1950–1951, gelatin silver photograph on card, gift of Margel Hinder 1995 and Enid Hawkins 2014; David Moore *Image of Margel Hinder's work for entry into the competition for 2500th anniversary of Buddha's parinirvana* c1956, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown photographer *Image of Margel Hinder's work for entry into the competition for 2500th anniversary of Buddha's parinirvana* c1956, gelatin silver photograph,

National Art Archive, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown artist *Light column* c1962, wire and steel, donated through the Australian Government's Cultural Gifts Program by Enid Hawkins in memory of Margel Hinder 2012; Margel Hinder *Margel* c1940, pencil on paper, gift of Margel Hinder 1995 and Enid Hinder 2005; Margel Hinder *Margel Hinder working 'Garden sculpture'* c1945, gelatin silver photograph, National Art Archive, gift of Enid Hawkins 2006; Frank Hinder *Margel Hinder working her Northpoint fountain sculpture* c1975, gelatin silver photograph, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown photographer *Margel Hinder working her Northpoint fountain sculpture* c1975, gelatin silver photograph, gift of Margel Hinder 1995 and Enid Hawkins 2012; Lawrence Collings, *Margel Hinder working on 'Mother and child' 1939* c1939, gelatin silver photograph, gift of Margel Hinder 1995 and Enid Hawkins 2014; Lawrence Collings *Margel Hinder working on a maquette for her Northpoint fountain sculpture* c1975, gelatin silver photograph, gift of Margel Hinder 1995 and Enid Hawkins 2014; unknown photographer *Margel Hinder working on a sculpture* c1970s, gelatin silver photograph, gift of Enid Hawkins 2006; Lawrence Collings *Margel Hinder working on her 'Captain James Cook Memorial Fountain', Civic Park, Newcastle* c1964, gelatin silver photograph, National Art Archive, gift of Enid Hawkins 2006; David Moore *Margel Hinder working on her sculpture for the Western Assurance Company* c1973, gelatin silver photograph, National Art Archive, gift of Enid Hawkins 2006; unknown *Margel Hinder with model for 'Interlock' 1973/79* c1973, gelatin silver photograph, National Art Archive, gift of Enid Hawkins 2006; David Moore *Margel Hinder, her daughter Enid Hawkins and grandchildren in the garden* 1960s, gelatin silver photograph, National Art Archive, gift of Enid Hawkins 2006; Margel Hinder *Mother and child* 1939, wood (ironbark), purchased 1994; Margel Hinder *Movement* c1945, stone, purchased 1949; Margel Hinder *Photograph album* c1970s, unbound photograph album of 112 pages, gelatin silver photographs, colour photographs, press clippings, typescript, National Art Archive, gift of Enid Hawkins 2006; Margel Hinder *Revolving construction* 1957, wire and plastic, purchased 1959; unknown *Six studies for abstract sculptures* no date, pencil on tracing paper, gift of the artist 1981; Margel Hinder *Six-Day War II* 1973, Lyten steel, purchased with assistance from the Visual Arts Board 1973; Margel Hinder

Studio portrait of Frank Hinder c1920s, gelatin silver photograph, National Art Archive, gift of Margel Hinder 1995 and Enid Hinder 2005 and 2022; Margel Hinder *Studio portrait of Margel Hinder* 1930s, gelatin silver photograph, gift of Enid Hawkins 2006; Margel Hinder *Suggested view from porch (Study for Bird bath)* 1952, black and coloured chalks, pencil, gift of the artist 1981; Margel Hinder *Taos women* 1934, wood relief; Margel Hinder *Taos, New Mexico, sketchbook 2* 1933, bound sketchbook: 40 leaves, 46 drawings, pencil on paper, National Art Archive, gift of Enid Hawkins 2006; unknown artist *Tensions* c1955, steel wire and silver pencil on black hardboard, gift of Mrs Enid Hawkins according to the wishes of Margel Hinder, under the Taxation Incentives for the Arts Scheme 1996; Nikolai Ross Studio, *Untitled (Abstracted trees)* c1930s, black ink on card, gift of Enid Hawkins 2006; Margel Hinder *Untitled (maquette for 'Black silhouette')* no date, soldered aluminium, painted black, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for 'Robert Quentin Memorial sculpture')* no date, soldered copper, wire, modelling clay, wood, paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for sculpture)* no date, soldered wire, silver paint, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for section of 'Diatropic' 1957-62)* no date, soldered metal and wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for section of Swire House model 1961 and 'Green garden sculpture' 1972)* no date, soldered copper shim, gift of Enid Hawkins 2003; Margel Hinder *Untitled (maquette for 'Competition for Sculpture for Anzac House, Sydney')* 1959, soldered copper shim and wire, gift of Enid Hawkins 2003; Margel Hinder *Untitled (Perspex and rod construction)* c1955, perspex and steel rods, donated through the Australian Government's Cultural Gifts Program by Enid Hawkins in memory of Margel Hinder 2012; Margel Hinder *Untitled (Plaster maquette)* c1979, painted plaster, donated through the Australian Government's Cultural Gifts Program by Enid Hawkins in memory of Margel Hinder 2012; Margel Hinder *Untitled (Wall sculpture)* c1955, steel wire, gift of Enid Hawkins according to the wishes of Margel Hinder, under the Taxation Incentives for the Arts Scheme 1996

Archie 100: A Century of the Archibald Prize

Geelong Gallery
6 November 2021 – 20 February 2022
Cairns Art Gallery
18 March – 12 June 2022

Brett Whiteley *Art, life and the other thing* 1978, oil, photograph and mixed media on board, purchased by the New South Wales State Government 1994, transferred to the Gallery 1998; John Brack *Barry Humphries in the character of Mrs Everage* 1969, oil on canvas, purchased with funds provided by the Contemporary Art Purchase Grant from the Visual Arts Board of the Australia Council 1975; Norman Carter *Captain PG Taylor* 1940, oil on canvas, purchased with funds provided by the EWG de Gyulay Bequest 1940; Joshua Smith *Dame Mary Gilmore* 1943, oil on canvas, gift of Dame Mary Gilmore 1945; WB McInnes *H Desbrowe Annear* c1921, oil on canvas, gift of the artist 1922; Florence Rodway *JF Archibald* 1921, oil on canvas, commissioned by the Trustees 1919, received 1921; Ivor Hele *Laurie Thomas* 1951, oil on hardboard, purchased 1951; Eric Smith *Rudy Komon* 1981, oil on canvas, purchased 1982; Max Meldrum *Self-portrait* 1949, oil on hardboard, Marshall Bequest Fund 1977; Tempe Manning *Self-portrait* 1939, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 2021; Kate Beynon *Self-portrait with guardian spirits* 2009-10, synthetic polymer paint on linen, Contemporary Collection Benefactors 2012; Judy Cassab *Stanislaus Rapotec* 1960, oil on hardboard, purchased 1961; Vincent Namatjira *Studio self-portrait* 2018, synthetic polymer on linen canvas, gift of Geoff Ainsworth AM and Johanna Featherstone 2018

William Kentridge: I Am Not Me, the Horse is Not Mine
Orange Regional Gallery
26 March – 26 June 2022

William Kentridge, *I am not me, the horse is not mine* 2008, 8-channel digital tape (betacam) shown as 8-channel digital video, colour, sound, donated through the Australian Government's Cultural Gifts Program by Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2017

Long-term inward loans

Private collection
31 March – 31 December 2022
Henri Matisse *Nude before a screen* 1905, oil on canvas

SARL Galleria Continua
1 August – 30 December 2021
Pascale Tayou *Colonne Pascale* 2012, found Arabic pots with metal support

Private collection
27 August 2021 – 26 August 2023 (renewed)
William Kentridge *Second-hand reading* 2013, single-channel digital video, colour, sound

Jacobs Douwe Egberts Au Pty Ltd
3 September 2021 – 22 September 2022 (renewed)

Jeffrey Smart *The surfers, Bondi* 1963, oil on board

Private collection
13 September 2021 – 12 September 2022 (renewed)

Jane Sutherland *After autumn rains* c1893, oil on canvas

Private collection
20 October 2021 – 20 October 2023 (renewed)

Sydney Ball *Canto no 10* 1965, synthetic polymer paint on canvas; *Transoxiana 9* 1968, synthetic polymer paint on canvas

Nelson Meers Foundation
16 December 2021 – 15 December 2023 (renewed)

Sidney Nolan *Giggle Palace* 1945, Ripolin enamel on hardboard

Caroline Storch Collection
24 March 2022 – 23 March 2024

Clarice Beckett *Princes Walk, Princes Bridge Melbourne* c1934, oil on board

Private collection
24 March 2022 – 23 March 2023

Ralph Balson *Painting* 1941, oil and metallic paint on cardboard; *Constructive painting* 1945; Grace Crowley *Abstract* 1947; Jean Appleton *Painting IX*, oil on canvas; Margo Lewers *Abstraction* c1950s, oil on board

Private collection
1 April 2022 – 1 April 2024 (renewed)

Shane Cotton *After New Zealand; the second version* 2005, synthetic polymer paint on canvas

Outward loans

Home of the Arts

Lyrical Landscapes: The Art of William Robinson

31 July – 17 October 2021

William Robinson *Creation series – Man and the spheres* 1991, triptych: oil on linen, purchased with funds provided by the Art Gallery Society of New South Wales 1994

IAIA Museum of Contemporary Native Arts

Exposure: Native and Political Ecology

13 August 2021 – 10 July 2022

Gunybi Ganambarr *Gapu* 2017, rubber, purchased with funds provided by Rob and Jane Woods 2017

Bendigo Art Gallery

SOUL Fury

7 August 2021 – 30 January 2022

Adeela Suleman *The Warrior* 2014, hand-beaten stainless steel, gift of Ashley Dawson-Damer AM 2015; Nusra Latif Qureshi *ON THE EDGES OF DARKNESS – II* 2016, acrylic, gouache, gold leaf and ink on illustration board, Art Gallery of New South Wales, Bulgari Art Award 2019; Nusra Latif Qureshi *ON THE EDGES OF DARKNESS – I* 2016, acrylic, gouache, gold leaf and ink on illustration board, Art Gallery of New South Wales, Bulgari Art Award 2019; Shireen Taweel *tracing transcendence* 2018–21, hand-pierced copper, single-channel sound file, purchased with funds provided by the Contemporary Collection Benefactors 2021

The Hon Bob Carr

Furnishing loan (renewal)

9 July 2021 – 9 July 2023

Roy de Maistre *Still life* 1959, oil on hardboard, bequest of the artist 1968; Ray Crooke *Chillagoe* 1961, oil on canvas on hardboard, purchased 1962; Arthur Boyd *Reflecting rocks* 1975, oil on canvas, gift of the ANZ Bank Ltd Melbourne 1990; Criss Canning *Waratah in a green jug* 1999, oil on canvas, gift of Margaret Olley 2000; Jeffrey Smart *Parkland* 1950, oil on canvas, gift of Adrian Morris 1982; Clifton Pugh *Acacia and bush* 1957, oil on hardboard, purchased 1962; Douglas Dundas *Osier banks* 1945, oil on canvas, purchased 1945; James R Jackson *The timber schooner* no date, oil on canvas, purchased 1915; Dorothy Thornhill *Morning at Cremorne* 1939, oil on canvas, purchased 1940

Mornington Peninsula Regional Gallery

Collection+ Jess Johnson/Eduardo Paolozzi

4 September 2021 – 13 March 2022

Eduardo Paolozzi *Protocol sentences* 1967, colour screenprint, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; *A formula that can shatter into a million glass bullets* 1967, colour screenprint, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; *Spontaneous discrimination non-spontaneous discrimination* 1967, colour screenprint, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; *883. Whipped cream, a taste of honey, peanuts, lemon tree, others* 1967, colour screenprint, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine

École polytechnique fédérale de Lausanne (EFPL Pavilions)

Deep Fakes: Art and its Double

17 September 2021 – 1 May 2022

Anglo-Netherlandish workshop *King Henry VIII* c1535–40, oil on oak panel, purchased 1961

University of Queensland Art Museum

Conflict in My Outlook_Don't be Evil

30 July 2021 – 22 January 2022

Eugenia Lim *ON DEMAND* 2019, 4-channel video work, bicycles, carpet, Arduino, computer, steel frame, monitors, speakers, purchased with funds provided by the Contemporary Collection Benefactors 2021

National Gallery of Australia

Jeffrey Smart

11 December 2021 – 15 May 2022

Jeffrey Smart *Keswick siding* 1945, oil on jute canvas, gift of Charles B Moses 1982; *The wasteland II* 1945, oil on canvas, purchased 1946; *The stilt race* 1960, oil on plywood, purchased 1961; *Alma Mahler feeding the birds* 1967–68, oil on canvas, bequest of Professor Emeritus Douglas Joseph AO 1990; *Bus terminus* 1973, synthetic polymer paint and oil on canvas, bequest of Mrs John Minter 1998; *Truck and trailer approaching a city* 1973, synthetic polymer paint on canvas, purchased under the terms of the Florence Turner Blake Bequest 1980; *Portrait of Clive James* 1991–92, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 1992; *Margaret Olley in the Louvre Museum* 1994–95, oil on canvas, bequest of Ian Whalland 1997;

Playground at Mondragone 1998, oil on canvas, gift of Australian Galleries 1998; *Matisse at Ashford* 2005, oil on canvas, gift of the Art Gallery Society of New South Wales with assistance from the Collection Circle 2007; *Drawing for 'Portrait of Clive James'* 1991, black fibre-tipped pen on paper, purchased 2001; *Figure study for Margaret Olley* 1994, pencil on white wove paper, purchased 1995; *Seated nude* 1942, pencil on paper, purchased 2001; *Boats at St Ives, Cornwall* 1949, pen and grey ink, wash on ivory paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Renmark* 1951, pen and brown and black ink, watercolour on white paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Band resting* 1954, gouache, pen, ink, purchased 1954; *Attilio* 1957, pen and brown ink on paper, purchased 2001; *Guisepina* 1964, pen and black ink on white paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Study for 'In the art gallery' 1965* 1965, pencil, watercolour on ivory paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Study for 'Civitavecchia' 1968* 1968, pencil, watercolour on white paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Detail drawing* 1968, pen and brown ink on white paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Study for 'Motor dump, Pisa I'* 1971, pen and brown ink, wash on white paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Study for 'The reservoir, Centennial Park' 1988* 1987, pencil, watercolour on white paper, donated through the Australian Government's Cultural Gifts Program by Gioconda Pty Ltd 2017 in memory of the artist; *Man with bouquet (second version)* 1996, pencil, pen and brown ink, watercolour on thick white wove paper, purchased 1997; *Man with bouquet* c1981, etching, colour aquatint, bequest of Ian Whalland 1997; *Man with bouquet (second version)* 1996, etching, aquatint, printed in black ink on ivory wove paper, purchased 1997

New South Wales Parliament House – President of the Legislative Council

Furnishing loan

25 September 2021 – 24 September 2023

Rupert Bunny *Waterfront, Bandol* c1929, oil on canvas, purchased 1946; Douglas Dundas, *The towers of San Gimignano*, oil on canvas, bequest of Dr Sinclair Gillies 1952; Rupert Bunny *Fishermen's houses, Port Vendres* c1926, oil on canvas, bequest of Lucy Swanton 1982; Douglas Dundas *Chianti country* 1929, oil on canvas, gift of Rodney Dangar 1929; Henry Hanke *Shops on Ponte Vecchio, Florence* 1950, oil on canvas on cardboard, purchased 1952; Henry Hanke *Santa Eulalia, Murcia* 1950, reworked 1960, oil on canvas on hardboard, purchased 1960; Sali Herman *Sleeping cat* 1983, oil on canvas, gift of Sali Herman 1988; Dora Meeson *Ville Franche-Sur-Mer* 1927, oil on linen, gift of Miss A Trechman 1940

Philip Bacon Galleries

Jude Rae

26 October – 20 November 2021

Jude Rae *On the beach (Malua Bay, NYE 2019)* 2020–21, oil on linen, purchased with funds provided by Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM 2021

Government House

Furnishing loan

26 September 2021 – 6 February 2024

Emma Daniel Nungurrayi *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas, purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007; *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas, purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007; *Karrinyarra (Mt Wedge)* 2007, synthetic polymer paint on linen canvas, purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007; John Aland *Spring moon* 1966–67, oil on canvas on hardboard, gift of Patrick White 1972; John Olsen *The chapel* 1966, synthetic polymer paint on canvas on hardboard, gift of Patrick White 1973; Nancy Borlase *Sun in the city* 1960, oil, tempera on hardboard, purchased 1960

New South Wales Parliament House – Legislative Assembly

Furnishing loan

30 September 2021 – 29 September 2023

John Longstaff *Sir George Reid* no date, oil on canvas, purchased 1951

Tweed Regional Gallery & Margaret Olley Art Centre

At Home: Margaret Olley and Ben Quilty 10 November 2021 – 20 February 2022

Ben Quilty *Margaret Olley* 2011, oil on linen, on loan from a private collection; Margaret Olley *Chinese screen and yellow room* 1996, oil on hardboard, purchased 1996; *Katie's apples* 1989–1992, oil on hardboard, purchased 1995; *Ranunculus and pears* 2004, oil on hardboard, Edward Stinson Bequest 2005

Orange Regional Gallery

Aida Tomescu: Unfolding Presence

3 December 2021 – 23 January 2022

Aida Tomescu *Sewn onto stones in the sky* 2019, triptych: oil on linen, purchased with funds provided by Ken Coles AM and Rowena Danziger AM 2019; *Seria Unu I–IV* 1993, lift ground aquatint, drypoint on steel, black ink on white paper, purchased with funds provided by the Contemporary Collection Benefactors 1993; Aida Tomescu *Seria neagra I–IV* 1999, lift-ground aquatint, drypoint, black ink on paper, gift of the artist 2005

TarraWarra Museum of Art

Sidney Nolan: Myth Rider

4 December 2021 – 6 March 2022

Sidney Nolan *The galaxy* 1957–58, polyvinyl acetate on canvas on composition board, gift of Patrick White 1974; *Leda and swan* 1958, polyvinyl acetate on hardboard, purchased 1960; *Leda and swan* c1960, textile dye and crayon on coated paper, gift of Patrick White 1974; *Untitled (Leda and Swan)* 1960, textile dye and crayon on coated paper, purchased 1985

National Gallery Singapore

Nam June Paik: The Future is Now

10 December 2021 – 27 March 2022

Nam June Paik *TV cello* 1976, acrylic, wood, bass guitar strings, three CRT monitors, analogue tape (VHS) shown as single-channel digital video, black and white, silent, donated through the Australian Government's Cultural Gifts Program by the John Kaldor Family Collection 2011

Minister for the Arts

Furnishing loan

1–20 December 2021

Arthur Boyd *Landscape at Murrumbidgee* c1968, oil on canvas, bequest of Beatrice Moresby through the National Art Collections Fund in memory of her mother 1987; Tommy Watson *Wantjama* 2003, synthetic polymer paint on linen canvas, purchased 2004; Nonggirrja Marawili *Lightning* 2017, enamel paint on aluminium composition board, Wendy Barron Bequest 2017; Pirrmangka Napanangka *Untitled* 2001, synthetic

polymer paint on linen, donated through the Australian Government's Cultural Gifts Program by Ray Wilson 2014; Emily Kame Kngwarreye *Untitled* 1992, synthetic polymer paint on canvas, donated through the Australian Government's Cultural Gifts Program by John Eager 2014; Wintjiya Napaltjarri *Tingari Women at Watunuma* 1996, synthetic polymer paint on linen canvas, Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 1997; Arthur Boyd *Nude carrying a ram* 1962, oil on canvas, purchased with funds provided by the Art Gallery Society of New South Wales 2009; Arthur Streeton *Mrs WH Read* 1890, oil on canvas, purchased 1966; John Coburn *Tree of life* 1964–65, oil on hardboard, purchased 1965; Sidney Nolan *Kelly and policeman* 1964, oil on hardboard, purchased with funds provided by Bond Street City Freeholds Ltd 1987; Arthur Boyd *Figure crossing a river* 1962, oil on board, gifted by Ausgrid on behalf of the NSW Government 2013

Monash University Museum of Art

Vivienne Binns: On and Through Surface

5 February 2022 – 14 April 2022

Vivienne Binns *Topographica* 2014, synthetic polymer paint on canvas, purchased with funds provided by the Contemporary Collection Benefactors 2014

Magenta Plains, New York

Danica Lundy: Three Hole Punch

5 February – 10 March 2022

Danica Lundy *The inspiration of the poet* 2021, oil on canvas, gift of Raul Danon 2021

Orange Regional Gallery

The Arena and Jaq Davies: Marks in Time

29 January – 13 March 2022

Tracey Moffatt *Fourth #1–26* 2001, colour print on canvas, donated through the Australian Government's Cultural Gifts Program by Andrew Cameron 2011

Bathurst Regional Art Gallery

CEL: The Artist as Animator

11 February 2022 – 3 April 2022

William Kentridge *Tide table* 2003, 35mm film transferred to digital tape (betacam) shown as single-channel digital video, black and white, sound, purchased 2005; Richard Lewer *Never shall be forgotten – a mother's story* 2017, single-channel digital animation, colour and black and white, sound, purchased with funds provided by the Contemporary Collection Benefactors 2017

Orange Regional Gallery
Salvatore Zofrea: The Drawn Line
26 February – 1 May 2022

Salvatore Zofrea *Drawing book for Appassionata: book no 1* 1994–99, bound sketchbook: 19 leaves, 2 buff fly leaves, one at front, one at back of book, 40 drawings, mixed media on white paper, gift of the artist 2000; *Drawing book for Appassionata: book no 2* 1994–99, bound sketchbook: 20 leaves, 2 buff fly leaves, one at front, one at back of book, 44 drawings, mixed media on white paper, gift of the artist 2000; *The first time I saw the stars* 1994–99, Kauri pine woodblock, gift of the artist 2000; *Harvesting grapes* 1994–99, magnolia woodblock, gift of the artist 2000

Heide Museum of Modern Art
Sidney Nolan: Search for Paradise
19 February – 13 June 2022

Sidney Nolan *Luna Park* 1941, nitrocellulose lacquer on canvas, purchased with funds provided by the Nelson Meers Foundation 2003; *Self-portrait* 1943, Ripolin enamel on hessian sacking, purchased with funds provided by the Art Gallery Society of New South Wales 1997; *Island* 1947, Ripolin enamel on hardboard, purchased with funds provided by the Art Gallery Society of New South Wales 2001; *Dry jungle* 1949, Ripolin enamel on hardboard, purchased 1950; *Burke and Wills expedition, 'Gray sick'* 1949, Ripolin enamel and oil-based red ochre on hardboard, gift of Edron Pty Ltd 1995 through the auspices of Alistair McAlpine; *Giggle Palace* 1945, Ripolin enamel on hardboard, on loan from the Nelson Meers Foundation

New South Wales Parliament House – Office of the Speaker of the Legislative Assembly
Furnishing loan
1 February 2022 – 31 January 2024

Michael Shannon *Autumn landscape Heathcote no 1* 1985, oil on canvas, purchased 1988; Thelma Hulbert *Mecklenburgh Square* 1947, oil on canvas, purchased 1952; Clifford Hall *Maida Vale in snow* c1947, oil on hardboard, purchased 1947; Edgar Holding *Littlehampton*, oil on pulpboard, purchased 1957; Robert Campbell *Avenue du Maine, Paris* c1930, oil on canvas, purchased 1963; Charles Bryant *Low tide, St Ives* no date, oil on canvas, purchased 1922; Jack Carington Smith *Regatta, Sandy Bay* 1949, oil on canvas, purchased 1949; Eugene Crick Claux *Street scene* no date, oil on canvas, purchased 1950; George Lawrence *Foveaux Street, Surry Hills* 1945, oil on canvas on paperboard, purchased 1945

New South Wales Parliament House – Legislative Council
Furnishing loan
7 Feb 2022 – 6 February 2024

Henri Bastin (*Queensland landscape*) 1964, oil on hardboard, bequest of Patrick White 1991; Sali Herman *Lane at the Cross* 1946, oil on canvas on plywood, purchased 1946; Jean Appleton *Bush things* 1951, oil on paper on paperboard, purchased 1951; James R Jackson *Summer day, Mona Vale* 1937, oil on canvas on paperboard, bequest of Roslyn Phyllis Toovey 1991; Charles Wheeler *Coastline* no date, oil on canvas, purchased 1949; Charles Lloyd Jones *Afternoon light* 1941, oil on canvas on paperboard, Marshall Bequest 1941; Lance Solomon *Country lane* 1947, oil on canvas on hardboard, purchased 1947; Ronald Steuart *The cliff* 1958, oil on hardboard, purchased 1958

The Art Institute of Chicago
Igshaan Adams: Desire Lines
2 April – 1 August 2022

Igshaan Adams *11B Larch weg (i)* 2019, nylon rope, cotton twine, seashells, stones, glass, wood, plastic beads, and fabric, Patricia Lucille Bernard Bequest 2021

Ngununggula, Southern Highlands Regional Gallery
John Olsen: Goya's Dog
19 March – 15 May 2022

John Olsen *Australian flux* 1960, charcoal, watercolour, gouache on ivory wove paper, gift of Terry Clune and the artist 1960; *Spanish encounter* 1960, triptych: oil on hardboard, purchased 1960; *Nightfall, when wattle stains the doubting heart* 1980, oil on canvas, purchased 1981; *Golden summer, Clarendon* 1983, oil on hardboard, purchased with the assistance of Salomon Brothers 1985

Royal Art Society of New South Wales
Bevan's Road Exhibition
4–26 April 2022

Edward A Bevan *A preliminary puff* 1892, pencil, watercolour, opaque white highlights, purchased 1892

Art Gallery of South Australia
Pure Form: Japanese Sculptural Ceramics
21 May – 6 November 2022

Yamada Hikaru *White glaze jar with sgraffito (scratched) decoration* c1950, stoneware, gift of Norman Sparnon 1988; Suzuki Osamu (Ji) *Black glaze square jar* c1950–60, stoneware with tenmoku glaze, gift of Norman Sparnon

1988; *Square jar with black decoration* c1950–60, stoneware, gift of Norman Sparnon 1988; *Square vase* c1950–60, stoneware, gift of Norman Sparnon 1988; *Clay figure: stepping out* 1973, stoneware, gift of Rev Muneharu Kurozumi 1981; Kumakura Junkichi *Black toy* 1956, stoneware, gift of Norman Sparnon 1988

Auckland Art Gallery Toi o Tāmaki
Robin White: Something is Happening Here
Museum of New Zealand Te Papa Tongarewa
28 May – 12 September 2022
Auckland Art Gallery Toi o Tāmaki
30 Oct 2022 – 29 January 2023

Robin White *Soon, the tide will turn* 2021, barkcloth (*masi*), earth pigment, soot, plant-based liquid medium, purchased with funds provided by the Friends of New Zealand Art Fund and the Don Mitchell Bequest 2021

National Art School
Colin Lanceley: Earthly Delights
24 June – 13 August 2022

Colin Lanceley *Glad family picnic* 1961–62, oil, mixed media on plywood, bequest of Lucy Swanton 1982; *Hot monument* 1969, oil, wood on canvas, purchased 1970; *Songs of a summer night (Lynne's garden)* 1985, oil, wood on canvas, purchased 1985; *Burning bright (Big top)* 2005, oil, wood and canvas, purchased with funds provided by the DG Wilson Bequest and the Patrick White Bequest 2006; *Atlas* 1965, oil on carved wood and metal, purchased with funds provided by Pat Corrigan AM and the Barbara Tribe Bequest 2017

SBS Television
Furnishing loan (renewal)
1 Jun 2022 – 31 May 2024

Peter Schipperheyn *Maschera Maschio* 1991, carrara marble, gift of Mr Kenneth Myer 1992; *Maschera Femina* 1991, carrara marble, gift of Mr Kenneth Myer 1992

Conservation

This year, in response to the Art Gallery's Aboriginal and Torres Strait Islander Engagement Policy, the Art Gallery created the first Aboriginal and Torres Strait Islander-identified conservation position in Australia. Since January 2022, Juanita Kelly-Mundine has collaborated on the development of a cultural conservation framework for the Art Gallery and advocated for the importance of cultural conservation in the Australian conservation sector.

Another exciting change during 2021–22 is that the Conservation Department now encompasses the Photography Studio, highlighting this work as a significant aspect of collection care. This change brings together important areas of technical expertise in conservation, photography, digitisation and digital preservation, which are essential in ensuring ongoing care of and access to the Art Gallery's art and archive collection.

Over 2300 artworks were assessed and prepared for display, exhibition, outward loan and touring exhibitions. The Conservation Department also assessed 399 new acquisitions and prepared them for storage as required.

As part of this work, the Conservation Department has been undertaking a major conservation project associated with the refurbishment of the 20th-century galleries with over 575 artworks assessed, treated and prepared for display. This major conservation project would not have been possible without the generous support of Sally White OAM and The Howarth Foundation. Artworks across a range of media from paintings, objects, watercolours and drawings through to archival material and contemporary photography have been prepared for display across two floors in the 20th-century galleries. This work has included cleaning and consolidating fragile paint, putting glass on vulnerable works, securing paintings and works on paper in frames, and preparing mounts, frames and new display systems. Major conservation treatments on works by Grace Cossington Smith, Ethel Carrick, Margaret Coen, Kathleen O'Connor, Gretchen Albrecht, Danila Vassilieff, Joy Hester, Kenneth Macqueen, Hilda Rix Nicholas and Elioth Gruner will allow the Art Gallery to highlight some key works for the new display.

Daniel Boyd artworks on loan from private collections in Sydney and Melbourne for the exhibition *Daniel Boyd: Treasure Island* were photographed by the Photography Studio. Additionally, Art Gallery collection works were newly photographed after conservation treatment for the rehang of the Grand Courts, which involved photography in the galleries at night during the pandemic lockdown.

The Photography Studio initiated a project to digitise film-based photography of Yiribana-related exhibitions and events, and exhibitions featuring women artists and performance art.

The Art Gallery's Digital Preservation Project is entering its third year with generous support from TLE Electrical. An expression of interest to market for a digital preservation

system and storage has been completed. The digital and special collections archivist, whose position has been funded by TLE Electrical, has been working with the digital preservation manager and newly appointed digital preservation technical assistant to create workflows and metadata schemas for digital collections in preparation for the new system. This system will ensure the preservation of digital collection items in the art collection and the National Art Archive as well as digital content produced by the Art Gallery.

The Conservation Department has continued its commitment to collaborative research, contributing as a partner investigator on three Australian Research Council Linkage projects: *Archiving Australian media arts: towards a method and national collection*, *Polymuse: a national framework for managing malignant plastics in museum collections* and *Precarious movements: choreography and the museum*.

Support from the Bank of China enabled a conservation project focusing on the care of the Art Gallery's Asian works on paper collection with over 250 works prepared for display in the exhibition *The Way We Eat* and other collection exhibitions. The Photography Studio received a generous donation from Elisabeth and the late Philip Ramsden for camera equipment to enhance camera systems.

Conservation hosted one virtual and one onsite intern this year; onsite internships opportunities were limited due to COVID-19 restrictions. Despite these restrictions, the department was still able to provide eight tours for benefactors, students, staff and colleagues, present talks and conference papers, and provide 'caring for collection' training for staff and contractors.

Edmund and Joanna Capon Research Library and National Art Archive

It was necessary to close the Edmund and Joanna Capon Research Library and National Art Archive to researchers for most of this financial year due to construction work planned to occur simultaneously across lower level 3, where the new library and archive will be located, and in the current facilities. Researchers requiring collections unique to the library and archive were nonetheless provided access and assistance from staff where possible. Despite the second wave of the pandemic, library staff returned to working onsite in two teams from September 2021, under the state government's provisions for critical work meeting construction deadlines for existing building projects. The entire book, periodical, ephemera and artists' documentary collections, amounting to over a million items, was packed away in December 2021 and stored at an offsite facility, generously made available by colleagues at the State Library of NSW.

Staff subsequently used the time while closed to the public to upgrade the Art Gallery's library management system (Spydus) to a cloud-based version, with an improved, user-friendly online catalogue. This major project, extending over five months, will provide a fresh 'digital face' for users of the new facilities being completed on lower level 3. The library's extensive artists' files were also rehoused into archival storage and a gift of artists' archives from the closed library of the Museum of Contemporary Art Australia was integrated into these collections. Loans from the archive to external exhibitions continued, as did archival image requests. Archive staff worked closely with curatorial staff on incorporating archives into the new hangs of the permanent collection.

An exciting new feature of the facilities being completed on lower level 3 is a Children's Art Library, the first of its kind in Australia. This initiative was made possible through the patronage of trustee Ashley Dawson-Damer AM and the new library will be named in her honour. Bob and Paula Cameron were the major supporters of resources for the Children's Art Library. Over 1400 books have now been purchased. The target audience is the 0–12 years range. Many books in languages other than English have been acquired, as well as books for children with disabilities, in keeping with the Art Gallery's diversity and inclusion policies.

The digital and special collections archivist has been working closely with colleagues across the wider Art Gallery, including the Digital Engagement team, to ensure that when the new archive and library opens physically to the public in December 2022 there will be details online for each archive held by the National Art Archive, with thousands of items digitised from these archives available via the online collection search, including photographs, objects, sketchbooks and audio-visual records.

Although book purchases have been modest this year, on account of the collections being in storage, missing copies of *Photograms of the year* were acquired from a Melbourne collector, through the assistance of former curator Gael Newton. Begun in 1895, this important publication was an

'annual review of the world's pictorial photographic work'. The Art Gallery's set – the largest in Australia – is now almost complete. Book donations were also received from Liz Laverty, Ken Scarlett, Gael Newton, Gary Dufour and the Museum of Contemporary Art Australia.

A major donation to the archive occurred at the end of the 2021–22 financial year, with John Kaldor gifting the archive of his early projects (#1–13) and the subsequent public art events organised under the auspices of Kaldor Public Art Projects (#14–ongoing). The Art Gallery holds around 200 works donated from the John Kaldor Family Collection. This archive provides important contextual and interpretive content about most of these works and will be an invaluable aid to promoting, interpreting and exhibiting works from the Art Gallery's collection.

Library and archive staff continue to participate in various Australian Research Council linkage projects, including *Precarious movements: choreography and the museum* and *The role of David Jones in transforming design in mid-century Australia*.

Exhibitions and attendance

- 11 exhibitions were held at the Art Gallery's Domain site and seen by 524,845 visitors, with impacts seen from capacity limits and temporary closure due to COVID-19 restrictions
- 2 ticketed exhibitions were attended by 235,548 visitors
- 9 touring exhibitions across 17 tour venues were attended by 291,683 visitors

Attendance

Month	Total visitors 2016–17	Total visitors 2017–18	Total visitors 2018–19	Total visitors 2019–20	Total visitors 2020–21	Total visitors 2021–22	Domain site 2021–22	BW Studio 2021–22	Regional touring 2021–22
July	207,223	118,691	115,650	104,620	32,974	2808	0	0	2808
August	160,847	150,683	123,534	98,994	23,880	2274	0	0	2274
September	136,592	131,689	100,784	92,235	31,821	6809	0	0	6809
October	135,663	155,265	146,172	120,254	52,720	29,070	12,063	262	16,772
November	135,329	164,511	140,613	130,116	52,539	70,698	38,069	634	31,995
December	99,838	126,815	108,523	113,913	50,129	98,859	54,273	474	44,112
January	150,967	147,156	141,171	141,423	65,795	98,748	54,321	555	43,872
February	115,969	154,579	150,509	106,898	78,271	117,879	67,804	714	49,361
March	127,911	114,453	136,789	62,282	64,071	106,496	78,027	803	27,666
April	116,820	111,142	112,310	0	80,973	80,831	53,211	762	26,858
May	107,544	116,001	118,986	0	50,944	93,398	69,347	1333	22,718
June	92,683	116,732	105,133	29,491	82,455	121,339	97,757	1267	16,438
Year total	1,587,386	1,607,717	1,500,174	1 001,975	666,572	823,332	524,845	6804	291,683

Paid exhibition program

Exhibition	Months	Visitors
Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris	November–March	152,629
Archibald, Wynne and Sulman Prizes 2022*	May–August	82,919
Total		235,548

*Visitor numbers from 1 July 2021 to 30 June 2022 for exhibitions running over two financial years.

List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
03.04.2021 – 14.06.2022*	The Way We Eat			
11.10.2021 – 27.02.2022	The Purple House			
23.10.2021 – 03.01.2022	Matisse Alive			
06.11.2021 – 13.02.2022	Family: Visions of a Shared Humanity			
20.11.2021 – 13.03.2022	Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris	x		x
03.12.2021 – 16.01.2022	Brett Whiteley Travelling Art Scholarship			
03.12.2021 – 17.04.2022	Brett Whiteley: Australia			
03.02.2022 – 25.04.2022	ARTEXPRESS 2022			
12.03.2022 – 13.06.2022	23rd Biennale of Sydney: rīvus			x
26.04.2022 – 22.01.2023*	The Aquilizan Studio: Making it Home			
30.04.2022 – 27.11.2022	Brett Whiteley: Blue and White			
14.05.2022 – 28.08.2022*	Archibald, Wynne and Sulman Prizes 2022	x	x	x
04.06.2022 – 08.01.2023*	Local Rhythms and Actions			
04.06.2022 – 29.01.2023*	Daniel Boyd: Treasure Island			x

*Visitor numbers from 1 July 2021 to 30 June 2022 for exhibitions running over two financial years.

Regional exhibitions

Dates	Venue	Location	Exhibition	Attendance
05.03.2021 – 12.08.2021*	National Film and Sound Archive	Canberra, ACT	Mervyn Bishop	432
15.05.2021 – 18.07.2021*	Museum of Art and Cultural Lake Macquarie	Booragul, NSW	Real Worlds: Dobell Australian Drawing Biennial 2020	1308
09.07.2021 – 14.08.2021*	Broken Hill Regional Art Gallery	Broken Hill, NSW	Archibald Prize 2020	1479
31.07.2021 – 31.10.2021	Bendigo Art Gallery	Bendigo, VIC	Brett Whiteley: Drawing is everything	8689
12.10.2021 – 06.11.2021*	Shoalhaven Regional Gallery, Nowra	Nowra, NSW	Archibald Prize 2020	7670
08.10.2021 – 21.11.2021	Gippsland Art Gallery	Sale, VIC	Archibald Prize 2021	26,726
30.10.2021 – 06.02.2022	Heide Museum of Modern Art	Bulleen, VIC	Margel Hinder: Modern in Motion	13,347
06.11.2021 – 20.02.2022	Geelong Gallery	Geelong, VIC	Archie 100: A Century of the Archibald Prize	47,733
20.11.2021 – 06.02.2022*	Bathurst Regional Art Gallery	Bathurst, NSW	Brett Whiteley: Drawing is Everything	6553
20.11.2021 – 09.01.2022*	Penrith Regional Gallery, Home of the Lewers Bequest	Emu Plains, NSW	Archibald Prize 2020	14,153
14.12.2021 – 16.01.2022	Hazelhurst Regional Gallery & Arts Centre	GyMEA, NSW	Archibald Prize 2021	13,005
04.12.2021 – 27.03.2022	City Gallery Wellington Te Whare Toi	Wellington, NZ	Hilma af Klint: The Secret Paintings	62,534
22.01.2022 – 06.03.2022	Maitland Regional Art Gallery	Maitland, NSW	Archibald Prize 2021	13,307
18.03.2022 – 01.05.2022	Cowra Regional Art Gallery	Cowra, NSW	Archibald Prize 2021	3113
18.03.2022 – 12.06.2022	Cairns Art Gallery	Cairns, QLD	Archie 100: A Century of the Archibald Prize	58,959
26.03.2022 – 26.06.2022	Orange Regional Gallery	Orange, NSW	William Kentridge: I Am Not Me, the Horse is Not Mine	8719
13.05.2022 – 26.06.2022	New England Regional Art Museum	Armidale, NSW	Archibald Prize 2021	3956

*Visitor numbers from 1 July 2021 to 30 June 2022 for exhibitions running over two financial years.

Note: *Archibald Prize 2020* at Broken Hill Regional Art Gallery closed early due to COVID-19 (original closing date 22 August 2021); *Archibald Prize 2020* at Shoalhaven Regional Gallery, Nowra was delayed due to COVID-19 (original opening date 10 September 2021); *Brett Whiteley: Drawing is Everything* at Bathurst Regional Art Gallery was brought forward due to COVID-19 (original opening date 10 December 2021); and *Archibald Prize 2020* at Penrith Regional Gallery, Home of the Lewers Bequest was delayed due to COVID-19 (original opening date 29 October 2021).

Indigenous Advisory Group

The Art Gallery is deeply committed to supporting and celebrating Aboriginal and Torres Strait Islander people, perspectives and cultural practices.

The Indigenous Advisory Group advises the Art Gallery on realising positive and necessary change, implementing the Indigenous Action Plan, and engaging with Aboriginal and Torres Strait Islander cultural considerations in the lead-up to the completion of the Sydney Modern Project.

The Art Gallery's Indigenous Advisory Group met six times between July 2021 and June 2022. Its membership comprises Stephen Gilchrist (chair); Tony Albert (former chair and Art Gallery trustee); Uncle Charles Madden; Uncle Allen Madden; Jason Glanville; Hetti Perkins; Rachel Piercy.

Indigenous Action Plan

In 2021–22 the Art Gallery continued to build upon the progress and developments realised through the Indigenous Action Plan 2018–21. Following his appointment as an Art Gallery trustee in January 2020, Tony Albert chaired the Indigenous Advisory Group until August 2021, providing a valuable link between the group and the Board of Trustees. In August 2021, Stephen Gilchrist was appointed chair of the group.

The Indigenous Advisory Group provided advice on the Art Gallery's Sydney Modern Project art commissions and offered guidance towards the renewed collection displays in the existing building. The group also led conversations with Gadigal representatives and the Art Gallery's executive regarding the naming of the Art Gallery's two buildings.

The Art Gallery's Aboriginal and Torres Strait Islander art team worked with the Indigenous Advisory Group to develop and implement a series of cultural learning experiences and training for Art Gallery staff to help embed First Nations perspectives in the organisation ahead of the opening of the Sydney Modern Project.

With funding provided by the De Carle Bequest, the Djamu and Home art education programs were expanded in 2021–22, providing increased opportunities for school students across NSW, including those in youth justice, to engage with Aboriginal art, artists and educators, both in person and online. The bequest has also enabled the provision of funding to regional galleries to support professional development for visual artists through the delivery of workshops as part of the program.

In addition to liaising with colleagues in an ongoing manner, representatives from the Aboriginal and Torres Strait Islander art team are active participants in meetings for the Art Gallery's Acquisitions and Loans Committee and the Community Advisory Group (both of which have external non-Art Gallery members) and the Exhibitions Approval Committee, supporting deeper awareness of Indigenous culture in the Art Gallery's collections and planning.

Community Advisory Group

Building on the Art Gallery's long history of connection with artists and the public through exhibitions, public programming, education and community-engaged practice, in February 2021 the Art Gallery created a Community Advisory Group to guide inclusivity and opportunity for people from culturally and linguistically communities in NSW through exhibitions and programs.

Key aims of the Community Advisory Group:

- Advocate for artists from underrepresented culturally and linguistically diverse backgrounds to increase their presence within the Art Gallery, and identify ways to embed inclusion in artistic and programming activity to broaden reach across both audiences and artists.
- Drive pathways to participation in exhibitions, programs and events within the Art Gallery for artists and creative communities from culturally and linguistically diverse backgrounds.

Each meeting is attended by both the Art Gallery's director, Michael Brand, and deputy director and director of collections, Maud Page, as well as staff representation across Collections, Learning and Participation, and People and Culture. The Community Advisory Group also includes the following external advisers who are all highly respected leaders or emerging leaders in their fields: Abdul Abdullah, multi-disciplinary visual artist; Lena Nahlous, executive director, Diversity Arts Australia; Marikit Santiago, visual artist; and Sukhdeep Singh Bhogal (L-FRESH The Lion), hip hop musical artist and artistic director of Conscious, an artist development program for artists from Western Sydney.

The Art Gallery's Community Advisory Group meet six times a year.

Brett Whiteley Studio

In 2021–22, the Brett Whiteley Studio was open to the public four days a week (Thursday to Sunday) from October 2021 to June 2022 and welcomed a total of 6804 visitors. Principal sponsor JP Morgan continued to fund free admission to the Studio during this period. In addition to public visitation, 190 people attended private and internal functions held at the Studio.

The Studio's public visitation figures are lower than last year due to the impacts of COVID-19 early in the financial year (the Studio closed from 25 June to 10 October 2021), and public and education programs did not resume at the Studio until August 2022.

The Studio acknowledges the leadership and support of the Brett Whiteley Studio Foundation and its chair Samantha Meers.

Wendy Whiteley's creative and philanthropic commitment has further been displayed in the extraordinarily generous Wendy and Arkie Whiteley Bequest, valued at over \$100 million, to the Art Gallery of New South Wales and Brett Whiteley Studio. Comprising nearly 2000 artworks by Brett Whiteley, the bequest will be one of the largest single donations in the Art Gallery's 151-year history and among the most valuable collections of artworks donated to an Australian public art museum. Ownership of the collection is to be divided equally between the Art Gallery and the Brett Whiteley Foundation.

The bequest's artworks are drawn from across the breadth of Brett Whiteley's celebrated career and reflect the depth of his practice. It includes paintings, sculptures, drawings, prints, collage and ceramics, many of which have never been on public display before. Major paintings include *Autumn (near Bathurst) – Japanese autumn* 1987–88 and *Grey harbour* c1978, as well as early-career highlights such as *Somewhere in summer* 1961 and *The blue bathroom* 1963. Other major works reflect the artist's travels and life spent abroad, such as *The 15 great dog pisses of Paris* 1989 and *New York 1* 1968; his love of birds and animals, such as *The lyrebird* 1972–73 and *Two giraffes no 1* 1965; and the Australian landscape, such as *Oberon (summer abstract)* 1987.

Newly appointed Brett Whiteley Studio senior curator Beatrice Gralton will provide ongoing curatorial support and promotion of the Studio, developing exhibitions and public programs.

Exhibitions

Brett Whiteley: Printmaker
3 April – 28 November 2021

Brett Whiteley: Travelling Art Scholarship 2021
3 December 2021 – 16 January 2022

Brett Whiteley: Australia
3 December 2021 – 17 April 2022

Brett Whiteley: Blue and White
30 April – 27 November 2022

In its 23rd year, the annual Brett Whiteley Travelling Art Scholarship was awarded to five artists, each of whom received \$10,000 and a two-week residency at Shark Island Institute in Kangaroo Valley, NSW. The 2022 residency will also include an artist mentorship with former scholarship winner Ben Quilty and guest judge Abdul Abdullah.

The five recipients in 2021 were Mia Boe, age 24 from Carlton North, Victoria; Emma Rani Hodges, age 25 from Belconnen, ACT; Shannon McCulloch, age 26 from Brunswick, Victoria; Jacque Meng, age 23 from Watson, ACT; and Thea Anamara Perkins, age 29 from Marrickville, NSW.

'Art, life and the other thing' podcast

In September 2021, the Brett Whiteley Studio launched a six-part podcast series whereby acclaimed arts presenter Fenella Kernebone explores identity, addiction, legacy, feminism, place, and the creative process, using seminal works from Whiteley's oeuvre as conversational springboards with contemporary Australian artists, curators and academics.

- Total listens: 5474
- Top-3 listens by episode: 'Interior, Lavender Bay', 1166; 'Alchemy', 973; 'Art, life and the other thing', 759

Listeners are based in Australia, United States, New Zealand, United Kingdom, France, Germany, The Netherlands, Singapore, Mexico and Canada.

Digital engagement

- 61,472 Brett Whiteley Studio website pageviews (excluding exhibition pages)
- 20,994 Brett Whiteley Studio exhibition pageviews
- 21,342 Brett Whiteley Travelling Art Scholarship pageviews
- 8733 Brett Whiteley Studio Facebook page followers
- 10,100 Brett Whiteley Studio Instagram followers
- 1045 pageviews of 'Rhapsody in blue' article published on 4 May 2022, featured on Art Gallery homepage

Education resources

- 45,818 Brett Whiteley online resource pageviews
- Most-viewed themes: 'Self and identity', 8981 pageviews; 'Exploring place', 7134 pageviews; 'Birds and animals', 7057 pageviews

Studio 360-degree exhibition tour

Since publication on 8 December 2020, the Brett Whiteley Studio 360-degree virtual tour of the *Brett Whiteley: Feathers and Flight* exhibition has been visited 10,400 times, an average monthly visit of 551 times to date.

Prizes

Archibald Prize 2022

Established in 1921, the Archibald Prize is awarded by the trustees of the Art Gallery of New South Wales, in the terms of the will of the late JF Archibald, for the best portrait 'preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia during the twelve months preceding the date fixed by the trustees for sending in the pictures'. It is currently valued at \$100,000.

In 2022, the prize was awarded to Blak Douglas for his portrait of Wiradjuri artist Karla Dickens, *Moby Dickens*.

Wynne Prize 2022

Established in 1897 following a bequest by Richard Wynne, the Wynne Prize is awarded annually by the Art Gallery trustees for the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists. It is currently valued at \$50,000.

In 2022, the prize was awarded to Nicholas Harding for his painting *Eora*.

Roberts Family Aboriginal and Torres Strait Islander Prize 2022

Finalists in the Wynne Prize are eligible for the Roberts Family Aboriginal and Torres Strait Islander Prize, valued at \$10,000 and awarded to an Aboriginal and/or Torres Strait Islander artist.

In 2022, the prize was awarded to Sally Scales for her painting *Wati Tjakura*.

Sulman Prize 2022

Established in 1936 following a bequest by Sir John Sulman, the Sulman Prize is awarded for the best subject painting, genre painting or mural project by an Australian artist. Each year the Art Gallery trustees invite a guest artist to judge the prize, currently valued at \$40,000.

In 2022, the prize was awarded to Claire Healy and Sean Cordeiro for their work *Raiko and Shuten-dōji*.

2022 ANZ People's Choice award

The ANZ People's Choice award is selected by members of the public visiting the exhibition of Archibald Prize finalists at

the Art Gallery. It was valued at \$3500 in 2020 and increased in value to \$5000 in 2021.

In 2022, the prize was awarded to Jeremy Eden for his portrait of actor and co-founder of the Love Your Sister charity Samuel Johnson, titled *Samuel Johnson OAM*.

Packing Room Prize 2022

The Packing Room Prize is awarded to the best entry in the Archibald Prize as judged by the Art Gallery staff who receive, unpack and hang the entries. It was valued at \$1500 in 2020 and increased to \$3000 in 2021.

In 2022, the prize was awarded to Claus Stangl for his portrait of director, writer, actor and producer Taika Waititi, titled *Taika Waititi*.

Young Archie 2022

The Young Archie competition invites children and teenagers aged 5–18 years to submit a portrait of someone who is special to them and plays a significant role in their life. In 2022, more than 2400 entries were judged by artist Ramesh Nithiyendran, supported by presenting partner ANZ, and S&S Creative.

In 2022 the prizes were awarded to:

- 5–8 years category: Lev Vishnu Kah, age 5, for a self-portrait, *Nature boy, Earth boy*
- 9–12 years category: Claudia Quinn Yuen Pruscino, age 9, for a portrait of her gong gong (grandpa), *My amazing gong gong*
- 13–15 years category: Nethali Dissanayake, age 15, for a portrait of her grandfather, *My grandfather*
- 16–18 years category: Jasmine Goon, age 16, for a portrait of her brother Kevin, *And who shaped you?*

La Prairie Art Award 2022

The La Prairie Art Award is an annual invitational award to support Australian women artists.

A partnership between the Art Gallery of New South Wales and Swiss luxury skincare house La Prairie, the La Prairie Art Award comprises of the acquisition of artwork for the Art Gallery collection and an international artist residency. As part of the award the recipient will travel to Zurich, Switzerland and attend the Art Basel international art fair as a guest of La Prairie.

The inaugural recipient of the La Prairie Art Award is Melbourne-based artist Atong Atem for her work *A yellow dress, a bouquet* 2022.

3

Strategic goal: Audience

Connecting with a broader and more diverse audience onsite, offsite and online

- In the lead up to the opening of the Art Gallery's expanded campus and as part of a long-term positioning strategy, the Art Gallery will execute a comprehensive brand awareness campaign to connect with existing and new audiences, explaining who we are, what we stand for, why we are relevant and why audiences should consider the Art Gallery of New South Wales as a destination to visit and a place to engage with art and culture and meaningful experiences. Through recent brand health tracking, the team has been able to identify audience gaps, misconceptions and messaging opportunities. The Art Gallery plays a distinctive role in the cultural, social and economic landscape; therefore, it is vital that the brand strategy and campaign for the Art Gallery reflects the energy and welcoming vitality of the organisation to establish a new and guiding vision and position for the future. The Art Gallery team has devised a brand platform which is inspired by our guiding principle 'From here. For all'. The platform (or catchphrase) is 'Art for all'. The first phase of this brand marketing campaign will roll out from August 2022 and continue with a long-term 'always on' strategy, underpinning all tactical marketing campaigns for the Art Gallery.
- At the 2022 Museums Australasia Multimedia and Publication Design Awards (MAPDA), the *Matisse: Life & Spirit* audio experience won 'best app'. Comments from the judges include: 'Super-clean interface, clever on-boarding UX and they got Laetitia Sadier to do the soundtrack! The inclusion of the transcript and ease scrubbing were really appreciated.' The *Matisse: Life & Spirit* audio experience featured a narrative written by exhibition co-curators Justin Paton and Jackie Dunn, voiced by Jackie Dunn. The same narrative was also available in French, voiced by Art Gallery curator Anne Gerard-Austin, and in Mandarin, voiced by Art Gallery curator Yin Cao. The experience featured an immersive music soundtrack by French musician and indie pop icon Laetitia Sadier, commissioned by the Art Gallery. The music sat in concert with the curator's voice and could also be experienced as a standalone soundtrack as the visitor moved through the exhibition. The Art Gallery partnered with digital experience agency Art Processors to produce this audio experience, and the experience was available as a downloadable app or could be streamed online.
- Social media and digital engagement continued to be central to the Art Gallery's connection to the community. The Art Gallery's social media content attracted 120.9 million impressions across Instagram, Twitter, LinkedIn, YouTube and Facebook – almost double the previous year – and 1.7 million engagements, growing to a total of 521,762 followers. Website traffic to the Art Gallery's website include:
 - total pageviews: 11,850,022
 - total sessions: 3,845,552
 - total users: 2,731,584
- There were at least 10,600¹ media mentions for the Art Gallery over the year, with a potential reach of 14.916 billion and an advertising value equivalent of at least \$137.97 million.²
- The Art Gallery at Home program was launched in response to the closure of the Art Gallery at the end of June 2021 due to a COVID-19 lockdown in Sydney. The project aimed to give audiences an experience of current exhibitions from home by bringing together a range of new and existing content on the website on dedicated program pages. This content was then shared via the Art Gallery's e-news and social media channels. Launched on 15 July 2021 with Archie at Home, the program first showcased the exhibitions *Archibald, Wynne and Sulman Prizes 2021* and *Archie 100: A Century of the Archibald Prize*. Hilma af Klint at Home followed on 22 July, The National at Home on 29 July, Brett Whiteley at Home on 19 August, The Way We Eat at Home on 17 September, Kids at Home on 11 August and finally Artists at Home on 1 October.
 - A series of virtual visits were produced to allow visitors to experience the exhibitions online during the Art Gallery's closure: *Hilma af Klint: The Secret Paintings*, the Brett Whiteley Studio, *Archibald, Wynne and Sulman Prizes 2021* and *ARTEXPRESS 2022*.
 - The Art Gallery's Digital Engagement team developed a new way for audiences to access online artwork labels for the exhibition *Archibald, Wynne and Sulman Prizes 2021* using their mobile phones via a QR code or short URL. This initiative successfully eased crowding around works. As well as all artwork images with their accompanying label texts for all the finalist works, the online labels also contained audio and Auslan-interpreted versions for Archibald works, providing greater accessibility to exhibition content for diverse audiences in all locations.
 - Richly illustrated publications featuring extensive original research and engaging insights were developed to enhance the exhibition program, including highly popular catalogues for *Archie 100: A Century of the Archibald Prize*, *Matisse: Life & Spirit*, *Masterpieces from the Centre Pompidou, Paris* and *Daniel Boyd: Treasure Island*.
 - The Art Gallery was proud to partner with Service NSW to roll out the NSW Dine and Discover vouchers. The program enjoyed enormous popularity, with a total of 64,316 Discover and parent vouchers being used towards exhibitions and events, equalling a total of \$1,433,786 of funds towards these exhibitions. The use of the vouchers includes:
 - *Matisse: Life & Spirit*: 38,992 vouchers used
 - *Archibald, Wynne and Sulman Prizes 2022*: 25,294 vouchers used
 - Other events: 30 vouchers used

1 This figure only includes publications that are part of the source base of the NSW Government's master media monitoring agency Meltwater. The true figure is likely higher as niche publications, smaller print titles and international print and paywalled websites are not captured.

2 Due to Meltwater measurement limitations, this figure only reflects the estimated AVE for online (global) and print (Australia only) coverage and does not include broadcast coverage. Source: www.meltwater.com

Learning and participation

- 27,195 students and teachers participated in learning programs
- 69,036 people attended *ARTEXPRESS 2022*
- 27,150 engaged with family experiences
- 15,491 participated in public programs
- 21,403 attended Art After Hours

The Learning and Participation team continued its post-COVID-19 public engagement recovery by reconnecting with communities isolated by extended lockdowns and being responsive to the impacts of natural disasters in northern NSW. We developed new audiences through collaborative partnerships with grassroots organisations in Greater Sydney and regional areas, and we continued to build strategies around longitudinal engagement with diverse community groups.

Reimagining the way we produce artist-driven projects that enliven our spaces and activate exhibitions has helped define a bold new institutional identity that is building towards the opening of the Sydney Modern Project. Our work continues to centre Aboriginal and Torres Strait Islander communities and artists by exploring the specificity of place and importance of Country.

Djambu Regional, Barkandji Canoe Project

In a project delivered in 2020, Barkandji artist Uncle Badger Bates and 15 Wilcannia Central School students produced the first river red gum canoe cut from Barkandji Country in over 70 years. In 2022, the Barkandji Canoe was presented at the 23rd Biennale of Sydney: *rivus* alongside a stringybark canoe produced by Dunghutti artist Uncle John Kelly and Dalaigur Preschool students. The projects celebrate intergenerational approaches to the revival of freshwater and saltwater bark canoe-making practices.

Since then, the Barkandji Canoe Project has fostered opportunities for cultural exchange, with 25 Wilcannia Central School students travelling to Sydney to learn saltwater canoe making practices from Uncle John Kelly. Informed by process, seasonality and materiality, the canoes act as a vessel for community to express the ways in which we care for Country and empower the younger generation to continue advocating for the sustainable management of the waterways on which this cultural practice is so reliant.

Home: Aboriginal art from New South Wales

The Art Gallery's groundbreaking, multi-faceted regional education program Home is now in its eighth year. Founded on a partnership with the NSW Department of Education's Arts Unit, the Wiradjuri community at Wagga Wagga, and Wagga Wagga Art Gallery, the Home program develops appreciation for Aboriginal art, working with selected regional galleries and Aboriginal communities to deliver the program to Stage 3 (Years 5 and 6) students in local schools. Over the 2021–22 period, the program was delivered to 70 schools through Wagga Wagga Art Gallery, Murray Art Museum Albury, Tamworth Regional Gallery, Bathurst Regional Art Gallery and, finally, Manning Regional Art Gallery, which joined the program in 2022. The program

included teacher professional learning, a three-term school-based program, student workshops at regional galleries and an exhibition of student artwork at each participating regional gallery as well as virtual excursions to the Art Gallery. Students also participated in a live virtual art lesson with Ngemba artist Andy Snelgar. COVID-19 restrictions once again required online delivery for some components, and we worked with the Department of Education to develop over 20 online videos. These resources are now available to all NSW schools. In 2021 and 2022, we supported professional development for Aboriginal artists in regional areas through direct funding to support the delivery of the Home artist-led artmaking workshops at participating regional galleries.

aabaakwad

In April 2022, Wesley Shaw, senior programs producer, Aboriginal and Torres Strait Islander art, Paschal Daantos Berry, head of learning and participation, and Tony Albert, artist and Art Gallery of New South Wales trustee, participated in aabaakwad as part of the 59th Venice Biennale in Italy. The event was presented over three days to 200 attendees and broadcast globally. aabaakwad (meaning 'it clears after a storm' in the Anishinaabemowin language) is a unique annual Indigenous-led conversation on Indigenous art by those who create, curate and write about it, showcasing dynamic dialogue examining themes, materials and experiences in Indigenous art practice globally.

Shaw participated in a panel discussion exploring notions of narrative healing. Referencing the Barkandji Canoe Project, he discussed how the Art Gallery has shifted its approach to programming to develop longitudinal projects centred on a culturally responsive framework that champions ideas of caring for Country and caring for community. Paralleled in conversations shared by international Indigenous colleagues, the Art Gallery is positioned as a leading institution in championing Indigenous arts and cultural excellence and Indigenous leadership methodologies, reflected in its commitment to fostering meaningful engagement with our diverse audiences in regional NSW.

Daily tours, Aboriginal and Torres Strait Islander art

Since 2020, we have offered free daily tours of the Aboriginal and Torres Strait Islander art collections led by Indigenous staff members. The program supports the Art Gallery's commitment to actively and appropriately acknowledging, respecting and celebrating Aboriginal and Torres Strait Islander people, perspectives and cultural practices as well as prioritising and supporting Indigenous-led interpretation and engagement of Aboriginal and Torres Strait Islander art and culture. The response from our audiences has been overwhelmingly positive with deep engagement in discussions about artworks and artists as well as follow-up conversations and repeat visits by local and international visitors. There is strong interest in Indigenous art and our visitors have expressed their appreciation for the informed generosity of our staff in facilitating memorable and enlightening encounters with our collections. The unique

and successful program has led to the establishment of two ongoing full-time staff positions within the Art Gallery's Aboriginal and Torres Strait Islander art team.

Creative learning

With the announcement of a state-wide lockdown in August 2021, the learning team pivoted to virtual delivery, presenting online programs to students and teachers across the state, including *Let's face it* livestream workshops for primary students in conjunction with the Archibald Prize, 'art cram' sessions for senior visual arts students, case study sessions for exhibitions such as *Hilma af Klint* and *Matisse: Life & Spirit*, and teacher professional learning programs. A key creative learning highlight during this period was the *Matisse Alive* project – six virtual workshops provided learning experiences for identified school communities, connecting them with the *Matisse Alive* exhibition, artists, wider community and the Art Gallery. The project engaged Years 9 and 10 students from Leumeah High School, many of whom have Pacific Islander and Māori heritage, working collaboratively with Tongan–Australian writer Winnie Dunn to create written work, poetry and/or artworks in response to artist Robin White's *Matisse Alive* installation at the Art Gallery, as well as the world around them.

In addition, the team participated in virtual programs hosted by key learning stakeholders; for example, a virtual session on the *Archibald Prize 2021* was presented on Education Live, an initiative by the NSW Department of Education, attracting over 4500 views. Furthermore, our online learning resources were readily used across the year with 429,426 pageviews. These resources aim to provide insights into our collection and exhibitions, and feature Inside ARTEXPRESS, an online database and resource for the exhibition.

ARTEXPRESS

In February, we celebrated the *ARTEXPRESS 2022* exhibition and exhibiting student artists with a dedicated Art After Hours program. The event featured a panel discussion with artists Edward Parsons, Ella McGaw and Annabella Luu, and was hosted by 2022 Youth Collective members Victor and Lachie. The program also featured a DJ set by 19-year-old DJ Baschoe Nasty, who performed to a dancefloor within the exhibition. Over 120 students from regional NSW affected by recent bushfires, floods and drought attended the event as part of the Resilience Arts program facilitated by the NSW Department of Education. Discounted tickets to *Matisse: Life & Spirit* were also offered to visitors 25 years and under as part of our ongoing commitment to make ticketed exhibitions more accessible to youth audiences.

Additional programming associated with the exhibition included the ARTEXPRESS Teacher Salon, which featured a keynote speech by Dr Iain Hay and Dr Janet Dutton of Macquarie University, ARTEXPRESS virtual case studies, which were presented to 600 students, and a presentation on the exhibition to 200 teachers at the Association of Independent Teachers (AIS) conference. In total, 9742 students and teachers visited the exhibition.

Art Pathways

Art Pathways is an initiative to support schools in Greater Sydney by removing barriers to access and empowering students and teachers to deepen their engagement with art, artists and ideas. The 2022 Art Pathways program worked with targeted schools in the Greater Sydney area, three of which identify as either access schools or schools with support units, and another three schools that have a strong representation of Aboriginal and Torres Strait Islander students.

The 2022 program was inspired by the art practice of Isobel and Alfredo Aquilizan, whose project *Making it Home* involves a community-engaged art-making studio in the Art Gallery. 1200 students participated in virtual and in-school visits by educators and Indigenous educators before visiting the Art Gallery for a tailor-made experience, which included making their own cardboard 'dream home' in the *Making it Home* workshop. The Aquilizans will use a selection of the 'dream homes' to create a collaborative large-scale sculpture for the opening of the Art Gallery of New South Wales' expanded building in late 2022.

Youth Collective

Our re-imagined youth program was launched in late 2022. This program engages young people aged between 15 and 24 years, offering them a platform to share their ideas and insights to help shape the future of the Art Gallery. In total, 115 applications were submitted from across NSW: 82% female, 23% male and 8% non-binary or gender fluid. Approximately half the applicants identified as culturally and linguistically diverse (CaLD), over 40% as LGBTQIA+ and over 10% identified as a person with disability. Forty-five candidates were invited for an interview onsite or online. The interview sessions were conducted with the assistance of four 2020 Youth Collective members, who will be part of this year's collective in a team leader capacity. In the end, 26 members aged between 15 and 24 years were selected from across NSW, including Newcastle, Tamworth, the Illawarra and the Blue Mountains.

Providing opportunities to meet with young people from regional NSW has been a key initiative of the program. In collaboration with Bathurst Regional Gallery (and after months of disruptions due to the pandemic), a group of young people from Bathurst was offered free travel to visit the Art Gallery for a full-day experience with our Youth Collective. The group participated in a brainstorming session and discussed issues that matter to young people from the region, including how art galleries could provide better access to arts and culture for the youth community.

Pathways to Practice

In collaboration with Front Up studios founded by Ability Options, our professional development program for artists with disability had several engagements across the year, including an online Zoom session and in-person visit to the Art Gallery in November 2021 to welcome Emerge 2021 artists to engage with the Art Gallery's collection, as well as the *Matisse Alive* and *Matisse: Life & Spirit* exhibitions. The Emerge program allows participating artists to expand their practice over 14 weeks through mentoring, access to a studio space and professional development. An exhibition featuring Emerge 2021 artists titled *Time, Memory and Connection* opened in February 2022 at Ability Options Seven Hills. Family members, friends, staff and the local community celebrated the creativity and resilience of the artists, who participated in the program during the height of COVID-19 restrictions.

As well as the Emerge program, we developed and presented a Zoom session on portraiture to promote the Access Artybald Prize, a competition run by Front Up studios for artists with disability funded by Create NSW. The session was recorded as a professional development resource connecting artists to the history of the Archibald Prize and encouraging them to submit portraits. In April 2022, senior access programs producer Danielle Gullotta and artists Tom Polo and Linda Brescia judged the Access Artybald Prize, selecting 34 finalists. The finalist works were on display at Front Up studios in May for two weeks and will tour to Blacktown Arts Centre later in the year.

International Day of People with Disability

To celebrate this important day on 3 December 2021, we presented a selection of digital stories from a diverse range of artists, who have recently engaged with our exhibitions and programs. The stories featured artists from our Emerge 2021 program with Front Up studios responding to works in our collection; a profile on 2020 and 2021 Archibald Prize finalists from Little Orange and Studio A; and a behind-the-scenes article sharing the very personal process of translating artwork labels into Auslan. We also celebrated at Art After Hours with a panel discussion featuring Emerge 2021 artists Emmanuel Asante, Renae Curran, Harry Dogra, Khyati Gathani, Jasmine Stanley-Dawson, Miah Tito-Barratt, Zoe Tomaras and Ebony Wightman. The artists spoke about their experiences in the Emerge program and the process of creating work for the exhibition *Time, Memory, Connection*. This event was Auslan-interpreted.

Arts in Health regional engagement project

Celebrating the one-year milestone of our Multi-Purpose Services (MPS) Arts in Health pilot program in collaboration with Health Infrastructure NSW, 60 framed images from our Australian collection were rotated at residential aged care facilities at Culcairn, Tumbarumba and Harden. The installation will change annually at each of the three MPS sites during the three-year pilot program, which supports non-pharmacological approaches within residential aged care settings. Throughout the year, professional learning and community engagement sessions were presented by senior access programs producer Danielle Gullotta at all three MPS locations. As residents have lived through COVID-19 restrictions, the artworks and related resources have provided a vital tool for social engagement, especially during periods without visitors. A video has been created to help communicate the project and assist with engaging local rural communities. Murrumbidgee Local Health District is also collecting clinical data to evaluate the impact of the project.

Culture Dose

Building on the Culture Dose model developed in collaboration with Black Dog Institute (BDI), we worked with Singapore Art Museum (SAM) to develop the Cross-Cultural Art Dose 'art for wellbeing' online program, which was delivered in October 2021 to coincide with Mental Health Month. SAM approached the Art Gallery and BDI to collaborate and share the Culture Dose program model with Singaporean and Australian audiences over three sessions.

Since October, stage one of a three-year pilot project began for the Culture Dose for Kids collaboration with BDI. After months of planning, an eight-week onsite research program for children with anxiety and their parents or carers was delivered over weekly sessions in May and June 2022, engaging with 24 families over the research period. Staff from regional galleries including Bega Valley Regional Gallery, Grafton Regional Gallery, Lismore Regional Gallery and Tweed Regional Gallery attended the final session. This was followed by a planning meeting to explore the rollout of stage two of the research project, where the model will be shared with galleries in regional areas and the impact of arts engagement for children with lived experience of anxiety will be evaluated further.

Art After Hours, In the Frame and Archie Party

Our most anticipated Art After Hours of the year, Queer Art After Hours, delivered immersive art experiences, music and performances by LGBTQIA+ artists. Co-presented with Sydney Gay and Lesbian Mardi Gras, the event attracted over 1700 visitors and featured performances by pole-dancing

collective Club Chrome, a flash mob led by Demon Derriere, poetry by Jazz Money, DJ sets from Stereogamous and Crescendoll, and interactive performance works by Radha and Sidney McMahon. There was also life drawing with Kim Leutwyler, a Queer youth space hosted by Twenty10 and our Youth Collective, 'Queering the Collection' wall labels and an annotated online playlist by Ayebatonye Abrakasa.

In February 2022, our Art After Hours season was co-produced with 2 Sydney Stylists, celebrating Sydney's African diaspora community and the exhibition *Family: Visions of a Shared Humanity*. Taking place over two evenings in February, the season featured a poetry workshop and spoken-word performance by poet Hani Abdile and a block-printing workshop with textile artist Jo Kalute. Both nights also featured an Afrobeat set by multi-genre musician DJ CMJ.

Our online talk series In the Frame continued alongside Art After Hours with four talks focused on the artist's voice. Speakers included Ricky Maynard, Robin White and Isaac Julien, and presenter Yumi Stynes hosted a talk between Archibald Prize 2022-winner Blak Douglas and his subject Karla Dickens. This talk was presented both in-person at the Art Gallery and via a livestream on social media.

Finally, we presented our inaugural Archie Party in June. A new initiative to present programming on Friday night to engage with new audiences, the event included a music line-up curated by musician Joji Malani, interactive art installations by Kim Leutwyler and Blak Douglas using technology from RSPM Creative, a wide variety of food and drink offerings in collaboration with The Fresh Collective, as well as after-hours access to *Archibald, Wynne and Sulman Prizes 2022*. Over 1500 people attended the ticketed event, headlined by Planet Vegeta with guests Kapulet, Becca Hatch and more, with support from Pei and 700feel.

Matisse and Kalaga Atu

Guided by members of the Pasifika community, we presented a variety of programs in response to the *Matisse: Life & Spirit* and *Matisse Alive* exhibitions. A Sydney-based Cook Islands community group held their usual weekly get togethers in the *Matisse Alive* making space, where they worked on *tivaevae*, the Polynesian art of quilting. Artist Sione Falemaka also facilitated a weaving workshop using a diverse range of materials, from grasses to camera film.

Exhibiting artist Angela Tiatia programmed a series of Art After Hours nights with performances by Matavai, Menea Pacifica, DJ sets by Leo Tanoi and lolly-lei (decorative candy necklaces) workshops. On the final weekend, a performance titled *Polyvocal* filled the Art Gallery with music. The performance was created in collaboration with Cook Islands community leader Margaret Nekeare-Cowan.

Commissioned by the Art Gallery, *Kalaga Atu* followed the story of five siblings across Oceania. Written and directed by Tokelauan Fijian storyteller Emele Ugavule, the original performance was accompanied by the sounds of a Tokelauan community choir, and featured original music by Ngaiire, lighting design by Amber Silk and choreography by Sāmoan dance artist Xavier Breed. This ticketed event was held across three nights and included an after-hours viewing of the exhibitions *Matisse: Life & Spirit* and *Matisse Alive*.

Revelations

In July 2021, we hosted an online program across two days titled Revelations: Hilma af Klint. Held in association with the exhibition *Hilma af Klint: The Secret Paintings*, the

ticketed program aimed to enrich academic audiences with a series of live online talks, discussions and Q&As about the artist. Speakers included Julia Voss, Sue Cramer and Jessica Höglund, and the event was supported by Auslan interpretation, live captioning and audio-description scripts developed in consultation with Accessible Arts, Vision Australia and individuals with disability. By presenting the program online due to COVID-19 restrictions, we had the opportunity to invite international and interstate speakers and broaden our audience reach, creating a more inclusive experience for all.

MONUMENTAL (working title)

After three postponements due to COVID-19, this curated weekend of multidisciplinary performance and live activations was finally delivered over two days in April 2022. Staged in partnership with Intimate Spectacle and curated by artists Brian Fuata and Latai Taumoepeau, *MONUMENTAL (working title)* looked at the body as material, drawing from the Oceanic philosophy of Vā (a philosophy of space). As the curators wrote, 'Through curation and dramaturgy, we staged performance communities and practices. As positively *other*, these live works were placed inside and beside the Art Gallery of New South Wales – a 'working title' always subject to change. In relation to the Art Gallery as a space, performance became both an object and subject of liveness – viscous transfers of energy.' The weekend transformed the entrance court with over 3300 visitors experiencing this unprecedented program.

The Way We Eat

We ran a series of events inspired by *The Way We Eat* exhibition throughout the year, programmed by guest curator Tian Zhang. For Lunar New Year, artist Garry Trinh ran a 'lucky red packet'–making workshop. Another standout event was a performance by vocalist, producer and multidisciplinary artist Rainbow Chan called *Seven parts sweetness, three parts tears*, an homage to the Hong Kong divas of the 1970s and 1980s. There was a sold-out food event hosted by chef Adam Liaw, who took guests through a personally selected menu. Another two sold-out events featured chef Kylie Kwong at her restaurant Lucky Kwong, looking at food and connection to producers and place. In addition, artist Jamie Lewis staged her performative artwork *The long lunch*. Part conversation, part lunch, participants talked with the artist, reflecting on the exhibition *The Way We Eat* and their relationship with food. Furthermore, a free making workshop led by artist Jayanto Tan enabled participants to create their own delectable clay food sculptures. Finally, artist Jason Phu created illustrations for a lunch box and activity sheet that were available to kids and families at the Art Gallery cafe.

Collection and exhibition resources for families

Throughout the year, 30 new activity sheets, trails and resources were created for children and families to use both onsite at the Art Gallery and at home. All the activities were based on artworks from major exhibitions or the Art Gallery's collection. We created a new *Make art* activity box for the Creative Kids voucher scheme. The box was also available at the Gallery Shop in the lead up to the end-of-year holiday period.

As part of our Gallery at Home suite of online resources, a new webpage titled 'Kids at home' was launched on our website in August 2021. The page includes 'how to' art-making videos with artists, books and merchandise for children, and links to Young Archie finalists and honourable mention artworks and creative learning resources. In addition, we developed a range of art-making activities inspired by our collection to support families at home during COVID-19 restrictions.

A making space in the *Matisse Alive* exhibition opened in October 2021 shortly after we reopened after the COVID-19 lockdown period. The project was developed with artist Robin White and her collaborator Ebonie Fifita in association with family programs manager Victoria Collings and our curatorial and design colleagues. The making space gave visitors an exciting opportunity to create patterns and decorate interiors on large-scale room murals inspired by White's artworks.

Community programming and support for families

Throughout 2021 and 2022, more than 25,000 art packs were distributed throughout NSW and across Australia to support families and children affected by bushfires, floods and the COVID-19 pandemic. We partnered with Save the Children, Asylum Seekers Centre, Weave Youth & Community Services and City of Sydney, as well as responding to requests from children's hospitals and women's shelters.

Key engagements across the year include monthly donations of art packs in partnership with Save the Children to families in regional NSW, notably those affected by bushfires on the South Coast and those affected by floods in Lismore and Ballina. We also donated 600 *Make art* activity boxes and hundreds of activity sheets, booklets and children's trails to Lismore Regional Gallery to support the community.

Additionally, art packs were delivered to newly arrived Afghani refugee families supported by Save the Children and SSI (Settlement Services International). This initiative is part of our ongoing commitment to support newly arrived refugees and present the Art Gallery as a welcoming and safe space. And as part of our ongoing commitment to engage with our local community, we donated art packs and delivered community workshops in Woolloomooloo in partnership with City of Sydney, the local community and support centres.

When Sydney went into a second lockdown in 2021, a special offer was posted on our social media platforms for free art packs for families. Within two days, we had 10,000 requests and packs were sent out to every state and territory in Australia, engaging over 20,000 children. Not only did the packs provide children and families with creative activities, they also provided an opportunity for us to promote the Art Gallery as a family destination.

Young Archie

2022 marks the tenth anniversary of our annual portrait competition for children, the Young Archie. We received a record number of over 2400 entries from every state and territory in Australia. We chose a record number of finalists, with 70 children chosen for display at the Art Gallery and a further 20 honourable mentions chosen for display at SH Ervin Gallery, Sydney. Ramesh Mario Nithiyendran was our judge for a second year, who said he was looking for fearlessness, imagination, creativity and, most of all, authentic and unique expressions.

Looking back at Young Archie artworks since the competition began in 2013, we are delighted by the creative passion and boundless imagination demonstrated by these talented young artists aged between 5 and 18 years. Every artwork tells a story about a special person who has made a difference to a young artist's life, from parents, siblings and grandparents to friends and teachers. In these portraits, we glimpse the artists' hopes and dreams and see a powerful reflection of our diverse community.

Key initiatives delivered against the Art Gallery's Disability Inclusion Action Plan (DIAP) included:

Attitudes and behaviours

- Access and risk audits of all exhibitions; delivery of online staff-awareness training.
- Partnership with Aspect Australia to develop staff awareness of hidden disabilities through online training models.
- Growing number of artists with disability submitting artworks for the Archibald, Wynne, and Sulman Prizes and selected as finalists in the 2022 Archibald and Sulman Prizes.
- 2022 Archibald, Wynne and Sulman Prizes winners announcement was presented online with accessible features including captioning and Auslan interpretation.
- In the Frame online events and recordings were presented with open captioning and Auslan interpretation for increased accessibility to programs.
- Revelation: Hilma af Klint online talk series incorporated accessible content including live Auslan interpretation, captioning and pre-recorded audio description of PowerPoint slides to create accessible and inclusive content.
- Collaboration with Accessible Arts NSW to produce the online 'Access ideas and insights: UK perspectives on art and disability' program with accessible features with support by the UK/Australia Season Patrons Board, the British Council and the Australia Government.
- Continued connection with artists with disability through Pathways to Practice, an initiative to create professional development opportunities with the Art Gallery, such as support for the Front Up Access Artybald Prize via online, onsite and offsite engagements.
- Working with Vision Australia to develop tactile resources to support visitors who are blind or have low vision as well as visitors with sensory needs.

Liveable communities

- International Day of People with Disability (3 December 2021) was marked with three online articles on the Art Gallery website communicating the increase in the number of finalists in the Archibald Prize who identified as artists with disability, outlining the process for creating online Auslan-interpreted content for the website, and featuring the artists from the Emerge 2021 Front Up program. Plus, an Art After Hours (8 December) panel discussion was held with the eight Emerge 2021 Front Up artists in conversation about the program and engagement with the Art Gallery.
- Development of the Culture Dose for Kids program in eight sessions with 24 families through a research partnership with the Black Dog Institute to explore arts engagement for children with lived experience of anxiety.
- Opening of the Art Gallery's first Changing Places facility for visitors with complex access needs, an upgrade of the accessible bathroom on lower level 3 and a new accessible bathroom on lower level 2.
- Upgrade of the Domain Theatre with access via a lift to the stage for presenters, artists or lecturers with mobility concerns.
- Relocation of the Research Library and Archives to the new purpose-built accessible location on lower level 3, opening in December 2022.

Employment

- Inviting artists with disability to be paid presenters, artists and workshop leaders in access programs and non-disability-centred programming; for example, Art After Hours for the Archibald Prize invited Studio A to lead a 'drop in and draw' workshop.
- Inclusive and accessible recruitment processes, such as asking candidates if they require any adjustments during the interview and assessment stages.
- Staff induction includes a range of diversity and inclusion awareness training components, including Disability Inclusion Action Plan (DIAP) awareness.

Systems and processes

- Targeted marketing of access and inclusive events via monthly e-newsletters to ensure disability equality programs are well communicated through mainstream marketing to community groups.
- Presenting a range of accessible programs including: a monthly Auslan program led by artists from the Deaf community; a monthly audio-description tour with tactile support programs for visitors who are blind or have low vision; the Art and Dementia program onsite and online for people with lived experience of dementia and their care partners; the Pause program for carers; access workshops; and the ongoing Arts in Health pilot program in collaboration with Health Infrastructure NSW and the Murrumbidgee Local Health District.
- Three lived-experience access audits conducted: two with Aspect Autism Spectrum Australia and one with Accessible Arts NSW.
- Disability-led evaluation of programs for people with disability in consultation with participants and peak bodies.
- Community consultation via Zoom meetings plus consultation with Accessible Arts NSW to share online surveys to inform the development of the upcoming DIAP 2022–25.
- Internal staff consultation and staff surveys developed through consultation with Accessible Arts NSW to inform the development of the next DIAP.
- Experimentation with presenting access programs via digital platforms in response to the impacts of COVID-19, including an online monthly Art and Dementia program.
- In-house production of accessible online content for the *Archibald Prize 2022* exhibition including audio versions of the label text and Auslan interpretation.
- Accessible online exhibition content for *Daniel Boyd: Treasure Island* including plain English versions of the label text and audio description of selected artworks.
- Large-print booklets available for paid exhibitions.

Visitor experience

The Visitor Experience team's identity revolves around the 'art of the welcome', which includes providing service, support and facilitated engagement to visitors at the Art Gallery and the Brett Whiteley Studio. The collaborative undertaking to welcome and engage over 530,000 visitors across both sites requires a team committed to representing the diversity of our community.

- 42 visitor experience hosts (Art Gallery and Brett Whiteley Studio)
- 252 visitor experience volunteers and guides
- 17 languages spoken

Diversity and inclusion

In addition to implementing recruitment strategies to increase the number of staff and volunteers able to provide an inclusive welcome and engaging experience for visitors who speak other languages, the team also participated in training courses and the NSW volunteering conference to develop an understanding of the barriers and issues that can impact people with disabilities. The Visitor Experience team also collaborated with other departments for the upgraded facilities that opened in 2021, which included all-gender toilets and a Changing Places facility that allows people with high support needs to fully participate in the community.

Volunteer management

The Volunteer Management Committee (VMC) met in November 2021, shortly after the volunteers returned onsite to provide visitor experience support and engagement across exhibitions and the collection. Volunteers provided the Art Gallery with over 7000 volunteer hours in 2021–22, which is an increase from 2020–21 (4000 hours). To coincide with the 50-year anniversary of volunteering at the Art Gallery, the new Mignon Segal Volunteer Hub opened in June 2022. The hub was generously supported by Jillian Segal and John Roth in honour of Jillian's mother Mignon Segal, a longstanding guide.

Guided tours

After a four-month hiatus, the volunteer guides engaged in a COVID-19-safe return to guided tours in November 2021 with the opening of *Matisse: Life & Spirit*. Tours for this exhibition were offered in English, Japanese, Mandarin, Cantonese, Korean, French and Spanish. Daily 'highlights' tours of the Art Gallery resumed in December 2021 and these tours also incorporated works in the 23rd Biennale of Sydney: *rīvus* from March until June 2022. The opening of *Archibald, Wynne and Sulman Prizes 2022* in May saw a surge in demand for tours and a fourfold increase in volunteer guides' hours (as compared with April 2022), plus additional language guiding. The volunteers also assisted the Art Gallery of New South Wales and Art Gallery Society of New South Wales by servicing private tours for programs and events, and for premier members.

- 21,700 visitors attended a tour
- 7200 visitors attended a tour of *Matisse: Life & Spirit*
- 4750 visitors attended a tour of *Archibald, Wynne and Sulman Prizes 2022*

Ticketing management

Procurement of Ticketure, the Art Gallery's improved ticketing management system, was finalised in 2021 and successfully implemented in time for *Matisse: Life & Spirit*. The new platform, supported by a ticketing coordinator, has improved and extended the visitor journey by creating an intuitive, easy-to-use process for both onsite and online transactions. The mobile-first solution has removed barriers and provides an enhanced visitor and member experience.

Member and supporter engagement

The Visitor Experience team supported commercial and engagement activities of the Art Gallery Society by selling approximately 3500 memberships (over 4600 members) via the new Ticketure system. The platform also initiated an online donation option which raised over \$13,000 from 775 individual donations. The head of visitor experience contributed to the Steering Committee for the development of the Membership Development Plan, which was presented in June 2022 and will be implemented in the year ahead with simplified membership categories and improved benefits.

Visitor research

Supported by the research and insights manager, the Visitor Experience team commenced collecting audience data in late 2021 for the Art Gallery's exit survey program. By adopting an in-house research model, the Visitor Experience team has advanced the skills and abilities of our hosts by introducing them to new aspects of audience engagement. The trial of the in-house research model was assessed and deemed successful and has since expanded to include post-exhibition research for *Archibald, Wynne and Sulman Prizes 2022*.

Digital engagement

This was the first full year for the Art Gallery's new website, which was launched on 24 April 2021 as part of the first stage of the Art Gallery's Digital Experience Platform (DXP) project. Several new digital products were introduced as part of the DXP project in 2021–22, building on the foundational work completed the previous year.

The new 'Watch, listen, read' section of the website was launched in October 2021, bringing together the wide range of video, audio and articles produced by the Art Gallery. This section also includes a series of 'virtual' visits, which provide an immersive 360-degree experience of select exhibitions, enabling online visitors to move around the gallery spaces any way they choose, exploring the artworks, reading label text and accessing related video and audio. Replacing the old Art Gallery channel and the blog, this new single-access point uses a responsive template so that it works seamlessly on any device, from a large desktop screen to a mobile phone. To help navigate the vast array – over 800 items – there is a search function just for this section along with 'tags' for each item, which bring together all the 'Watch, listen, read' content for a particular exhibition or another organising idea – such as a medium (eg painting, drawing, photography) or a category/topic (eg access, artists, collection, conservation, members).

A new 'Cinema' section was added to the 'What's on' menu on the website. Featuring the Art Gallery's dynamic film program, it encompasses the regular thematic film series as well as the *Projections* series of films by artists and the *Silent cinema x live music* series, and offers a new sign-up for the film e-newsletter. The 'Cinema' section showcases current screenings at the Art Gallery – such as *Feeling 22*, a series launched in June 2022 to celebrate the film program's 22nd birthday – and also provides an archive of past screenings back to 2013, with more being added.

The first major DXP integration project was to incorporate the Art Gallery's new ticketing system, Ticketure, into a holistic website user experience which had the same 'look and feel'. Digital Engagement staff were part of the Art Gallery's ticketing selection working group and helped choose a modern, API-first, software-as-a-service ticketing platform that matches our DXP application architecture goals and future growth ambitions. Further integration is planned as the ticketing system is implemented throughout the Art Gallery.

Matisse digital highlights

The audio experience for the exhibition *Matisse: Life & Spirit* was designed to take visitors on an immersive journey. It featured a narrative written by exhibition co-curators Justin Paton and Jackie Dunn, which was voiced by Dunn. The same narrative was also available in French, voiced by Art Gallery curator Anne Gerard-Austin, and in Mandarin, voiced by Art Gallery curator Yin Cao. There was also a music soundtrack composed and performed by French musician and indie-pop icon Laetitia Sadier, commissioned by the Art Gallery. The music sits in concert with the curator's voice and could also be experienced as a standalone soundtrack as the

visitor moves through the exhibition. The audio experience was available as a downloadable app or streamed online. The audio experience was very well received by visitors, with analytical data revealing both high uptake and high engagement. More visitors than ever before used their own devices to access the audio.

The audio experience, which was designed and produced by the Art Gallery with Art Processors, won 'best app' at the 2022 Museums Australasia Multimedia and Publication Design Awards (MAPDA). Comments from the judges included: 'Super-clean interface, clever on-boarding UX and they got Laetitia Sadier to do the soundtrack! The inclusion of the transcript and ease of scrubbing were really appreciated.'

Other digital elements for the *Matisse: Life & Spirit* exhibition included two striking projections: one at the entrance and one in the room dedicated to Matisse's Chapel of the Rosary, Vence in France. The production of the films and their projection were managed by the Digital Engagement team and realised in collaboration with the Art Gallery's Design and AV teams and external digital partners S1T2. A digital version of Henri Matisse's *Jazz 1947*, an illustrated book of 20 colour stencil prints, was installed next to the wall displaying a selection of pages, enabling visitors to view this book in its entirety.

Daniel Boyd: Treasure Island accessible content

A mobile guide was developed for the *Daniel Boyd: Treasure Island* exhibition. It invites visitors to use their mobile phones to scan QR codes or use short URLs on the introductory wall text in each room to read label texts for select artworks, including plain English versions, and listen to visual descriptions of these artworks. The offering is a pilot for making exhibition content accessible for people who are blind or have low vision, and/or people who have intellectual disability or lower literacy levels.

Digital responses to COVID-19 impacts

The impact of COVID-19 on operations required a quick pivot to digital for several popular audience offerings.

- Gallery at Home program: launched in response to the closure of the Art Gallery at the end of June 2021 due to a COVID-19 lockdown in Sydney, this project aimed to give our audiences an experience of our current exhibitions from home, by bringing together a range of new and existing content on the website on dedicated program pages, which is then shared via our e-newsletters and social media channels. It was launched on 15 July 2021 with *Archie at Home*, which showcased the exhibitions *Archibald, Wynne and Sulman Prizes 2021* and *Archie 100: A Century of the Archibald Prize*. Hilma af Klint at Home followed on 22 July 2021, *The National at Home* on 29 July 2021, *Brett Whiteley at Home* on 19 August 2021, *The Way We Eat at Home* on 17 September 2021, *Kids at Home* on 11 August 2021 and *Artists at Home* on 1 October 2021.

- Virtual visits: several 360-degree virtual visits were produced to allow visitors to experience exhibitions online despite the Art Gallery's temporary closure. Immersive experiences for *Hilma af Klint*, *Archibald, Wynne and Sulman Prizes 2021*, *ARTEXPRESS 2022* and the Brett Whiteley Studio were all filmed and produced during the lockdown period.
- Artwork labels online: a new way for audiences to access artwork labels was developed for the *Archibald, Wynne and Sulman Prizes 2022* exhibition to ease crowding around the works and wall labels. Visitors could use their mobile phones to scan a QR code or short URL within the exhibition to access all artwork images with their accompanying label texts. For Archibald works, there were also audio and Auslan-interpreted versions, providing greater access to exhibition content for diverse audiences at the Art Gallery. This feature will also be available during the *Archibald Prize 2022* regional tour.

Art Gallery of New South Wales website

- Total sessions: 3,845,552
- Total users: 2,731,584
- Total pageviews: 11,850,022

Most-viewed sections (by pageviews)

- Collection: 2,243,175 (19%)
- Prizes: 2,059,347 (17%)
- What's on: 2,048,491 (17%)
- Shop: 1,426,132 (12%)
- Art: 667,610 (6%)
- Visit: 634,094 (5%)
- Ticketing: 475,664 (4%)
- Artboards: 445,362 (4%)

Most-viewed artist profiles (by pageviews)

- Albert Namatjira: 16,048
- Margaret Preston: 14,984
- Brett Whiteley: 8149
- Jeffrey Smart: 7871
- Margaret Olley: 6929

Most-viewed collection works (by pageviews)

- *Kalinga Wrap-around skirt (kain)* mid 1900s: 10,910
- *Ifugao Standing rice deity (bulul)* 1900s: 10,325
- Brett Whiteley *Self-portrait in the studio* 1976: 10,307
- Ricky Swallow *Killing time* 2003–04: 7033
- Albert Namatjira *Palm Valley* 1940s: 6461

Device used to access website

- Mobile: 54% (smartphone 50%, tablet 4%)
- Desktop: 46%

360-degree virtual visits

Virtual exhibition visits were first launched in 2022.

- *Young Archie 2022*: 119 impressions, 88 visits
- *Archibald Prize 2022*: 2123 impressions, 780 visits
- *ARTEXPRESS 2022*: 1022 impressions, 499 visits

Virtual exhibition visits launched in 2021

- *Archie 100*: 4190 impressions, 2337 visits
- *Hilma af Klint: The Secret Paintings*: 22,800 impressions, 12,300 visits
- *Archibald Prize 2021*: 73,400 impressions, 35,500 visits
- *ARTEXPRESS 2021*: 11,900 impressions, 5702 visits

Matisse exhibition

- *Matisse: Life & Spirit* exhibition pages: 584,885 pageviews
- *Matisse: Life & Spirit* audio:
 - 30,610 total sessions
 - 46 minutes average session duration
 - 39% of visitors used their iPhone
 - 9% used their Android phone
 - 52% used in-house devices
 - the audio experience was offered in English (29,076 listens), French (509 listens) and Mandarin (1025 listens)

YouTube

- Subscribers: 16,781 (+21%)
- Total watch time: 2,058,012 minutes (+22%)
- Total plays: 1,727,563 (+59%)

SoundCloud

- Total plays: 20,044 (-25%)

Google Arts & Culture

- Pageviews: 438,022 (-55%)
- Users: 247,204 (-57%), of which 26,659 (11%) in Australia and 220,545 international (89%)

Social media

- Instagram: 249,928 followers (+8%)
- Facebook: 165,233 followers (+1.7%)
- Twitter: 62,439 followers (+4.8%)
- LinkedIn: 28,241 followers (+16.3%)

Email newsletters

Title	Total subscribers
Artmail	176,222
Art After Hours	8330
Education	3236
Tertiary	2663
Gallery Shop	2600
Access programs	1411
Auslan	562
Foundation	1200
Brett Whiteley Studio	4612
Asian Art	3181
Access	467
Image sales	27
Members (includes current members and non-members)	35,811
Current members	20,270
Non-members	15,844
Young members	8900
Sydney Modern Project	565

Published titles

Archie 100: a century of the Archibald Prize

Natalie Wilson, September 2021

248 pages, paperback with flaps, RRP \$35

Marking a hundred years of Australia's oldest and most-loved portraiture award, this publication unearths fascinating stories behind 100-plus artworks carefully selected across every decade since the 1920s. Proving so popular, the book was reprinted in December 2021.

The exhibitionists: a history of Sydney's Art Gallery of New South Wales

Steven Miller, November 2021

288 pages, hardcover, RRP \$65

The exhibitionists is the first comprehensive history ever published of the Art Gallery of New South Wales. It tells the story of the people who have made, and are making, the Art Gallery what it is today – from the artists whose works have drawn in the people of Sydney and beyond, to its staff, trustees, benefactors and advocates.

Archibald Prize 2022

Jo Litson, May 2022

80 pages, paperback, RRP \$16

The annual, ever-popular publication for the Archibald Prize features the winner and each of the finalists with a text on each artist and their artwork.

Matisse: life & spirit, masterpieces from the Centre Pompidou, Paris

Aurélie Verdier (editor) with Justin Paton and Jackie Dunn, November 2021

264 pages, hardcover, RRP \$60 (special Art Gallery price \$50)

This richly illustrated exhibition book presents an extraordinary immersion in the range and depth of the art of Henri Matisse, one of the world's most beloved, innovative and influential artists. It includes essays by curators and art historians – Roger Benjamin, Patrice Deparpe, Justin Paton, Alastair Wright and Aurélie Verdier; entries by Marjolaine Beuzard and Anne Théry; chronology by Marjolaine Beuzard.

Daniel Boyd: Treasure Island

Isobel Parker Philip and Erin Vink (editors), June 2022

240 pages, hardcover, RRP \$60 (special Art Gallery price \$50)

The first in a new artist monograph series, this exhibition book reveals the ways Daniel Boyd holds a lens to colonial history, explores multiplicity within narratives, and interrogates blackness as a form of First Nations resistance. With new writing by the exhibition curators and commissioned First Nations authors – Daniel Browning, Léuli Eshrāghi, Jazz Money, Michael Mossman, Nathan 'mudyi' Sentance and Ellen van Neerven – the book offers both critical insight into Boyd's practice as well as creative and experimental responses to his work.

In production

Simryn Gill: Clearing

December 2022

A book produced by artist Simryn Gill in conjunction with the installation of her commissioned work *Clearing 2020–21* in the Art Gallery's Vernon building as part of the opening of the expanded Art Gallery campus. Gill's work is a multi-layered response to the removal of a Canary Island date palm, which was planted in 1906, from the front of the Art Gallery of New South Wales as part of the Sydney Modern Project.

Adrian Villar Rojas: The end of imagination

December 2022

A numbered limited-edition artist book published in conjunction with the first exhibition in the Tank – a dynamic and unique space in the new Sydney Modern building which once served as oil tanks during the Second World War. This unique visual publication charts the timeline of Adrian Villar Rojas' creation of his *The End of Imagination* installation in the Tank.

The Sydney Modern Project: transforming a 21st-century art museum

Michael Brand (editor), December 2022

Fourteen illustrated chapters, by director Michael Brand and writers from across the Art Gallery, consider what's special about presenting art from the perspective of Sydney and Australia, with a consciousness of the past as a continuing presence and the future as an open possibility.

This place

Antonia Pesenti (illustrator and author), December 2022

A book for children (and adults) exploring the magic of the Art Gallery's unique location and history, and the SANAA architects' creative journey to design a new museum for art and people.

New collection highlights book

Miranda Carroll (editor), December 2022

A compact memento of a visit to the Art Gallery's expanded art campus featuring collection highlights. This will be an interim publication until new photography of the Sydney Modern Project and the new art garden is available in 2023.

Dreamhome: stories of art and shelter

Justin Paton, March 2023

Over seven chapters and diverse artworks, this exhibition book investigates a place we all have a stake in – from houses of memory to upturned houses, from haunted houses to lighthouses, from intimate spaces of shelter to optimistic future communities.

Creative Studio

Visual identity project

The Creative Studio in tandem with the entire Art Gallery has been absorbed by and geared towards the preparation for the Sydney Modern Project opening in December 2022.

Working across the entire campus-wide program of exhibitions, commissions, merchandise, fundraising, opening celebrations, members program, online, marketing, communications, and the Art Gallery's new brand campaign, the Creative Studio team have been commendable in their resilience, dedication and resourcefulness, while battling the ongoing COVID-19 and weather-related disruptions.

Noteworthy projects have been the ongoing collaboration with designers, curators and artists to produce commissioned works such as Kim Sooja's *Archive of mind*, Michael Parekōwhai's *Lighthouse*, Lee Mingwei's *Spirit House* and Jeffrey Gibson's *Kissing Chair* as the Sydney Modern Project broadens the opportunities for the Creative Studio to engage with artists, designers and architects.

Working closely with Tonkin Zulaikha Greer architects, the Creative Studio delivered the fixed and digital signage package for the new Members Lounge, Volunteers Hub, and Edmund and Joanna Capon Research Library and National Art Archive.

As part of the expanded campus, a new naming convention across the campus has been resolved with updates to the precinct and city-wide signage briefed to the Royal Botanic Garden Sydney and City of Sydney as well as key online map services.

The Gallery Shop project began in early 2022 to design and produce a new suite of Art Gallery-specific packaging, merchandise, and products in partnership with artists. It will be one of the largest projects the Gallery Shop has ever undertaken.

Other notable projects include the launch of the new film program, *Feeling 22*; the redesign of the members' *Look* magazine; and the Scaling Project, produced in collaboration with the Photography Studio, which automates the laborious scaling of artworks on FotoWeb, a digital asset management system.

The Creative Studio has initiated a mentoring program, crucial in designers' development as well as expanding their network of industry contacts. The program has been fruitful in connecting the Art Gallery with many notable practitioners across the cultural sector as well as partnering with Stanford's International Internship Program.

Capabilities within the studio have been expanded with an addition of a 3D printer, allowing the team to produce accurate 3D models at scale of sculptures, plinths, support structures and more, which are often too complex to build by hand. These 3D printed models will be used to aid in the design development of exhibitions and commissioned works

in tandem with scaled models of all our exhibition galleries, which has been in production for well over a year and as part of our long-term goal to produce a complete suite of models for all the galleries on campus.

The studio also moved offsite to the Registrar General Building, our third relocation in as many years. The team is looking forward to moving back onsite into our permanent office space some time in 2023.

Exhibition program

In 2021–22, the Creative Studio designed the exhibitions and associated collateral (Marketing and Communications, Learning and Participation, Foundation and Society) for *Margel Hinder: Modern in Motion, The Way We Eat, Family: Visions of a Shared Humanity, Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris, Matisse Alive*, the Grand Courts collection rehang, *Archibald, Wynne and Sulman Prizes 2022, ARTEXPRESS, 23rd Biennale of Sydney: rīvus, Brett Whiteley: Blue and White, The Aquilizan Studio: Making it Home, Daniel Boyd: Treasure Island, MONUMENTAL (working title), Local Rhythms and Actions*, as well supporting the touring exhibition program.

Publication design

Working with the Publications team, the Creative Studio has designed and managed production for the Art Gallery publications *Archie 100: a century of the Archibald Prize, Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris, Daniel Boyd: Treasure Island and Archibald Prize 2022*. The Studio also completed a redesign of the members' *Look* magazine.

4

Strategic goal: Strength

Driving an entrepreneurial, efficient and
future-ready public art museum

- The Art Gallery engaged consultants to undergo a series of reviews of the current practices within Philanthropy, Sponsorship, Venues and Professional Services. Across the board, our results and processes are considered benchmarks in the industry; however, compared internationally, there are specific strategies, investments and structural enhancements that will enable all areas to grow in line with our targeted fundraising goals.
- With the campus expansion soon to be opened on 3 December 2022, a campus-wide catering tender was launched to fulfil the needs of both the existing and new building. Four companies submitted strong responses to the brief; however, the number of tenderers was less than expected due to the disruptions caused to staffing and general operations throughout the COVID-19 pandemic. A decision on the successful candidate will be decided in August 2022.
- One of Australia's greatest cultural gifts and the largest in the Art Gallery of New South Wales' history was a promised Wendy and Arkie Whiteley Bequest announced at a celebratory event for Wendy Whiteley on 20 June 2022 at the Brett Whiteley studio. The Art Gallery and the Brett Whiteley Foundation are joint recipients of a collection comprising nearly 2000 artworks by Brett Whiteley, one of Australia's most celebrated artists. The promised bequest, currently valued at over \$100 million, will be one of the largest single donations in the Art Gallery's 151-year history and among the most valuable collections of artworks donated to an Australian public art museum.
- ART 150: The Acquisitions Campaign was launched in 2021 to mark the Art Gallery's 150th anniversary. This next phase of the campaign is aimed at expanding the collection across the entire campus, including the existing building, the new building and the art garden. Currently, there is support for five artists to create major new commissions: Jonathan Jones, Yayoi Kusama, Lisa Reihana, Francis Upritchard and Adrian Villar Rojas. Through the Art Gallery's generous donor support, we have raised \$2,674,353 as of July 2022.

Total campaign pledges (overall)

- Capital works (new building): \$109,000,000
- Capital works (existing building): \$3,050,000
- Capital works (art garden): \$13,400,000
- Digital: \$1,297,500
- Programming: \$1,948,000
- ART 150: \$8,060,353

Total: \$138,754,511

Total campaign pledges 2021-22

- Capital works (new building): \$14,028,657
- Capital works (existing building): \$500,000
- Capital works (art garden): \$4,560,000
- Digital: \$100,000
- Programming: \$521,000
- ART 150: \$1,928,603

Total: \$21,638,260

- Head of philanthropy, Jane Wynter, announced her retirement in 2022 after 28 years of service at the Art Gallery of New South Wales. The incredible impact Wynter has made during her role in developing philanthropic culture at the Art Gallery cannot be overstated. She created frameworks that laid the

groundwork for the Sydney Modern Capital Campaign and established her as a leader in her field. Wynter was deservedly honoured in 2020 with a Public Service Medal for outstanding public service to the visual arts and cultural sector in NSW.

- The Art Gallery's corporate partners and sponsors demonstrated incredible support and loyalty during the global pandemic despite the impact caused to businesses and the economy. Many of the Art Gallery's exhibitions, programs and events couldn't be delivered without the generous support of our corporate partners. We look forward to progressing towards additional opportunities with both current and new partners as we near the opening of the expansion project.
- Retail performed strongly with a total net revenue of \$3 million, due in part to the very successful *Matisse: Life & Spirit* exhibition shop, which alone raised \$1.5 million in net revenue. While instore sales were impacted by the mandated NSW Government lockdown, online sales performed exceedingly well as a result, with an increase from an annual six-year average of 3.36% of sales to the current rate of 18.53%.
- With a strong focus on product development in readiness for the opening of the Sydney Modern Project, the retail team is developing several new ranges of merchandise to sell in the new retail space. These ranges will elevate the current Gallery Shop offering, celebrate the Art Gallery's collection, foster collaboration with living artists, engage new audiences, raise vital revenue, and increase profit margin.

Corporate partners

The Art Gallery's consistently extraordinary offering of exhibitions, programs and events is supported by significant investment from sponsors, strategic partners and Art Gallery business membership groups. Despite the continued impact of the global pandemic during 2021–22, the Art Gallery proudly maintained its support from this loyal group of generous partners, and we look forward to continuing this journey of deep business support as we progress towards new opportunities presented by the expansion project.

In 2021–22, this support comprised:

- \$4.2 million cash sponsorship
- \$1.2 million in-kind support

Corporate partners and sponsors

ANZ

Leadership partner; presenting partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes and 2020 and 2021 Archibald Prize tours (Broken Hill Regional Art Gallery, Shoalhaven Regional Gallery, Penrith Regional Gallery, Home of the Lewers Bequest, Gippsland Art Gallery, Hazelhurst Arts Centre, Maitland Regional Art Gallery, Cowra Regional Art Gallery and New England Regional Art Museum)

Aqualand

Leadership partner

Bank of China

Major partner: Conservation; major partner: *The Way We Eat*

City of Sydney

Support partner: 2020 and 2021 Archibald, Wynne and Sulman Prizes

Crestone Wealth Management

Program supporter, Atelier

Destination NSW

Strategic sponsor: *Hilma af Klint: The Secret Paintings* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

EY

Presenting sponsor; major digital sponsor: *Hilma af Klint: The Secret Paintings* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

Glenfiddich and Hendrick's Gin

Event and support partners

Herbert Smith Freehills

Major partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes

JCDecaux

Media partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes, *Hilma af Klint: The Secret Paintings* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

J.P. Morgan

Presenting partner: Brett Whiteley Studio

La Prairie Group

Support partner: La Prairie Art Award 2022

Macquarie Group

Presenting partner: Australian art collection

Macquarie University

Presenting partner; support partner: Art After Hours; venue sponsor: ARTEXPRESS 2021

Mr Cook

Support partner

Oroton

Support partner: *Archie 100: A Century of the Archibald Prize, Archie 100: A Century of the Archibald Prize* regional tour (Geelong Gallery, Cairns Art Gallery) and *Matisse Alive*

Porter's Paints

Support partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes, *Hilma af Klint: The Secret Paintings* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

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

Support partner: *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

Robert Oatley Wines

Support partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes

Sofitel Sydney Wentworth

Major partner; official hotel partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes, *Hilma af Klint: The Secret Paintings* and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

Sydney Morning Herald

Media partner: 2021 and 2022 Archibald, Wynne and Sulman Prizes and *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris*

S&S Creative

Support partner: education programs and Young Archies

The Saturday Paper, 7am and The Monthly

Media partner: Brett Whiteley Studio;
media partner (The Saturday Paper):
Hilma af Klint: The Secret Paintings

UBS

Presenting partner, contemporary art:
contemporary galleries; major partner:
The National 2021: New Australian Art, Margel Hinder: Modern in Motion, Matisse Alive, Family: Visions of a Shared Humanity and Daniel Boyd: Treasure Island

Valiant Events

Support partner

VisAsia Council

Major philanthropic partner

Business councils

VisAsia Council

VisAsia is dedicated to promoting the appreciation of Asian visual arts and culture through the Art Gallery's exhibitions and education program. Apart from individual patrons, VisAsia also consists of the VisAsia Council, which is a network of chief executives, chairpersons and business leaders.

VisAsia Council members

Australian Swan Vintage, Wendy Mao
Black Diamondz Group, Monika Tu
Dongtian Global, Ryan Gollan
Kimberley Holden
Mulpha Australia, Seng Huang Lee
Optimal Fund Management, Warwick Johnson
Valiant Hire, Michael Sternberg

President's Council

The President's Council is a network of business leaders established to support the Art Gallery by providing vital business expertise and advice as well as philanthropic funding. The President's Council was proud to support *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris (2021–22)*.

President: David Gonski AC

President's Council members

ANZ Banking Group Limited, Emma Gray
Aqualand, Jin Lin
Bank of China, Alvin Yong
Crestone Wealth Management, Michael Chisholm
Destination NSW, Steve Cox
Deutscher and Hackett, Damian Hackett
EY, Andrew Price

Herbert Smith Freehills, Miles Bastick
J.P. Morgan, Rob Bedwell
JCDecaux Australia, Steve O'Connor
KPMG, Doug Ferguson
LFG, Steven Lowy AM
Macquarie Capital ANZ, John Pickhaver
Macquarie University, David Wilkinson,
S Brown Downton
Mason Stevens, Vincent Hua, Ron Erdos
Morgan Stanley, Tim Church
National Australia Bank, Drew Bradford
Oroton, Will Vicars
Precision Group of Companies, Shaun Bonett
Robert Oatley Vineyards, Balmoral Australia, Hamilton Island, Sandy Oatley
Scentre Group, Peter Allen, Andrew Clarke
Servcorp, Alfred Moufarrige OAM
Seven Group Holdings, Ryan Stokes AO
Sydney Morning Herald, Lisa Davies, James Chessell
UBS AG Australia, Anthony Sweetman

Corporate membership

Despite disruptions due to the pandemic, the corporate membership program successfully delivered benefits and special events to its loyal members in 2021–22.

Corporate members

Allen Jack + Cottier
Allens
Arab Bank Australia
Architectus
ARUP Pty Ltd
AXA XL
Baker McKenzie
Bing Technologies Pty Ltd
BDO
ClearView Wealth Limited
Clifford Chance
Copyright Agency | Viscopy
Cox Architecture
Cundall
Directioneering Pty Ltd
Emirates SkyCargo
Energy Industries Superannuation Scheme Pty Limited
Eric & Tonia Gale
Essence Project Management Pty Ltd
ExpertsDirect
FM Global
Gilmore Interior Design
Goldrick Farrell Mullan Solicitors
Group GSA
Holman Webb Lawyers
IMB Ltd
Jackson Teece Architecture
Liberty Specialty Markets
macpeople
McGrathNicol

Mosman Art Gallery & Cultural Centre
Mundipharma Pty Ltd
Nanda \ Hobbs
NBRSEARCHITECTURE
North Shore Private Hospital
Precision Group – CEO Office
Precision Group – CFO Office
Royal Freemason's Benevolent Institution
Sparke Helmore Lawyers
Stantec
Steensen Varming
Surface Design
Taylor Thomson Whitting
Teece Hodgson & Ward
Woven Image

The Luxury Syndicate

The Luxury Syndicate offers prestige brands an exclusive opportunity to promote the true spirit of their brand while demonstrating their commitment to the arts and cultural sector. The Luxury Syndicate supports a wide range of Art Gallery initiatives; this year, The Luxury Syndicate was proud to support the *Matisse: Life & Spirit, Masterpieces from the Centre Pompidou, Paris* exhibition.

The Luxury Syndicate members

Autosports Group
CEO Magazine
Equity Trustees
Glenfiddich
Hendrick's Gin
Kennedy Luxury Group
La Prairie Group
Ocean Alliance
Paspaley
Waterford
Wedgwood
Westpac Private Bank
Ytd.

Fearless

Fearless is a women-focused forum for business development. Funds raised through the Fearless program support women-focused conservation projects and programs. This year, Fearless proudly supported *Matisse Alive*.

Business members

Glenfiddich
Hendrick's
Include-Empower.com
Paspaley
Westpac Private Bank

Art Gallery of New South Wales Foundation acquisition program

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

The Foundation has \$59.7 million in funds under investment. With the income from these investments, the Foundation has acquired over 53 major works for the collection since it was established in 1983. Most of these works were funded exclusively from Foundation income; however, in recent years with the price of the major Art Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The Foundation publishes bi-annual newsletters and e-newsletters, which contain details of recent acquisitions, arts-based activities and events, a listing of new patrons and a financial summary. Copies of financial reports are also available on the Art Gallery's website: artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation

Art Gallery of New South Wales Foundation Board of Trustees 2021–22

Kiera Grant (chair)
Julien Playoust (deputy chair)
Clare Ainsworth Herschell
Peter Braithwaite
Justin Butterworth
Lisa Chung AM
Bella Church
Brian Greenacre
Mark Hughes
Lawrence Myers
Clinton Ng
Edward Simpson
Alenka Tindale
Peggy Yeoh
Hakan Harman (secretary)

Collection benefactors and other support groups

The Art Gallery has many targeted support groups which raise funds either for a key collection area or for special projects. Patrons of all groups who pledge a minimum commitment of \$1800 per year for four years are deemed to be patrons of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. Since 2016, \$300 of every \$1800 donation has been directed to the Foundation's endowment fund and the balance of \$1500 is directed to the donor's area of choice.

Examples of works acquired in whole or in part with collection benefactor groups' funds last year include:

Aboriginal Art Collection Benefactors

Karla Dickens (Australia b1967) *To see or not to see* 2017–19 and *In the hood #8* 2017; Blak Douglas (Australia b1970) *Moby Dickens* 2022

Asian Art Collection Benefactors

Pushpamala (India b1956) *Untitled 1–25* 2021; Arahmaiani Feisal (Indonesia b1961) *I love you* 2022; Gauri Gill (India b1970) *Untitled (8, 11, 26, 31, 37, 43)* 2015

Contemporary Collection Benefactors

Julie Fragar (Australia b1977) *Managing reality* 2021; JD Reforma (Australia b1988) *I want to believe* 2020; Caroline Rothwell (England/Australia b1967) *Topography 2* 2021; Shireen Taweel (Australia b1990) *tracing transcendence* 2018–21; Jelena Telecki (Yugoslavia/Australia b1976) *Mushrooms 2* 2021; Angela Tiatia (Australia b1973) *The pearl* 2021 (including funds from Atelier)

Photography Collection Benefactors

Alan Constable (Australia b1956) *Untitled* 2020, *Untitled* 2020 and *Untitled* 2021

In addition to works funded by the collection benefactor groups, each year generous individuals fund or donate specific works. In 2021–22, Alberto Fis funded *Friday night*

2021 by Sayre Gomez (United States of America b1982); Jennifer Heller funded *Face the music: lenience* 2021 by Reggie Burrows Hodges (United States of America b1965); and funds from both Andy Song and the Mollie and Jim Gowing Bequest supported the acquisition of *2 STEP* 2021 by Nina Chanel Abney (United States of America b1982).

In Australian art, the Elizabeth Fyffe Bequest supported the acquisition of *A market in Kairouan* c1919 by Ethel Carrick (England/Australia 1872–1952).

The Art Gallery's prints, drawings and watercolours collection grew, with thanks to the Gil and Shay Docking Fund which supported the acquisition of the following works: Janet Cumbræ Stewart (Australia 1883–1960) *Portrait of Dorrit Black* c1910s and Pierre Mukeba (Democratic Republic of the Congo/Australia b1995) *Baby folklored dragon* 2021. The Kathleen Buchanan May Bequest supported *The lily* 1960 by Helen Maudsley (Australia b1927), while Geoff Ainsworth AM and Johanna Featherstone gifted a suite of digital pigment prints by Khadim Ali (Pakistan/Australia 1978), and Julie Friedeberger gifted works by her late husband late Klaus Friedeberger (Germany/Australia 1922–2019).

In Asian art, the Edward and Goldie Sternberg Chinese Art Fund supported *The great adventure of material world – game film* 2020 by Lu Yang (China b1984).

The Atelier next-generation donors supported the Australian Masterpiece Fund 3, a publication to accompany the exhibition *Daniel Boyd: Treasure Island*, and artwork including *Tribute to Ephraim Ngatane* 2014 by Sam Nhlengethwa (South Africa b1955) and *The pearl* 2020 by Angela Tiatia (Australia b1973); *The pearl* was also supported by the Contemporary Collection Benefactors. Atelier also supported *Kalaga Atu*, a commissioned performance experience directed and written by Tokelauan Fijian storyteller Emele Ugavule, as part of *Matisse: Life & Spirit* and *Matisse Alive*, and *MONUMENTAL (working title)*, a weekend of free multidisciplinary performance and live activations curated by artists Latai Taumoepeau and Brian Fuata.

Art Gallery of New South Wales projects

Starting with Art, an inclusive and interactive creative program for primary and secondary students with a disability or access requirements, was kindly supported by Anthony Hanlon.

Djambu, an Indigenous art education program, was supported by Fraser Hopkins, while Djambu Regional was supported by Julie Drew.

The Conservation Department received generous private funding from the Pohl Foundation, The Howarth Foundation and Mrs Sally White OAM for several key conservation projects. The conservation benefactors contributed support to the preparation and conservation of artworks in the Grand Courts rehang, allowing for the galleries to live up to their reputation as the finest Victorian-era galleries in Australia.

Bequests

The Art Gallery received several generous bequests including the Brownlow Small Bequest of \$1.5 million, the Humphrey Bequest of \$1.3 million to Australian art, a bequest from Carole Muller of \$1 million to Asian art, and \$200,000 from the Hunter-Simes Bequest. The Art Gallery trustees accepted the generous gift of *Compulsory education* 1887 by Briton Rivière (England 1840–1920) from the estate of the late Warren Halloran AM.

Recognition

Donors of both artworks and cash, and supporters who have pledged a bequest to the Art Gallery or to the Foundation, are generally offered acknowledgement through membership of the Foundation and are invited to have their names included on the Foundation's honour board in a category and for a length of time commensurate with their gift. They are also invited to Foundation events. Donations to the Art Gallery and the Foundation are tax-deductible.

Life governors

As at 30 June 2022, the Art Gallery has acknowledged the significant support of the following individuals by appointing them life governors: Franco Belgiorno-Nettis AC CBE;

Guido Belgiorno-Nettis AM; Joseph Brender AO; Jillian Broadbent AC; Edmund Capon AM OBE; Ken Cowley AO; Rowena Danziger AM; James Fairfax AC; Anne Flanagan; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; John Kaldor AO; James Leslie AC MC; Frank Lowy AC; Steven Lowy AM; 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; Goldie & Edward Sternberg AM; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; John Yu AC

Foundation patrons

The Art Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The two highest levels of Foundation membership, as at 30 June 2022, are listed below.

Life benefactors

James Agapitos OAM & Ray Wilson OAM; Len Ainsworth AM; Geoff Ainsworth AM & Johanna Featherstone; Aqualand group; Art Gallery Society of New South Wales; Belgiorno-Nettis Family; Ken Coles AM & Rowena Danziger AM; Crown Resorts Foundation; John Fairlie Cuninghame; Sir William Dobell Art Foundation; James Fairfax AC; James Gleeson AO & Frank O'Keefe; Mollie & Jim Gowing; Neville H Grace; Mary Heseltine; Mervyn Horton; John Kaldor Family; Lee Family; The Lowy Family; Yvonne B May & Hugh B May; The Neilson Foundation; Mark & Louise Nelson; Margaret Olley AC; Packer Family Foundation; Gretel Packer AM; Kenneth R Reed AM; John Schaeffer AO & Bettina Dalton; Charles & Denyse Spice; Mary Eugene Tancred; Isaac Wakil AO & Susan Wakil AO; SHW & EM Watson; Peter Weiss AO; Beryl Whiteley OAM

Gold benefactors

Mark Ainsworth & Family; Paul & Valeria Ainsworth; Richard John Anderson; David Baffsky AO & Helen Baffsky; Jim Bain AM & Janette Bain; The Balnaves Foundation; Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis; Anita and Luca Belgiorno-Nettis Foundation; Mr & Mrs PL Binnie; Mary-Jane Brodribb; James Brownlow & Douglas Small;

Andrew Cameron AM & Cathy Cameron; Dr Janet Carr; Susan Chandler; Andrew & Jane Clifford; Patrick Corrigan AM; Brenda L Croft and Family; Ian Darling AO & Min Darling; Ashley Dawson-Damer AM; Charles Philip de Carle; Shay & Gil Docking OAM; Nancy & Mollie Douglas; The Douglass Family; John Anthony (Tony) Gilbert; David Gonski AC & Orli Wargon OAM; The Grant Family in memory of Inge Grant; Ginny & Leslie Green; John Grill AO & Rosie Williams on behalf of The Serpentine Foundation; Dr Elizabeth Hazel; Jonathan & Karen Human; Tom & Barbara Humphreys; Gary & Kerry-Anne Johnston; Nancy & Terry Lee; Elizabeth & Walter Lewin; Paula & Andrew Liveris; The Medich Foundation; Nelson Meers Foundation; Catriona Mordant AM & Simon Mordant AO; Matthew Muir & James Peters; Vicki Olsson; Paradise Family Foundation; Hamish Parker; Roger Pietri; The Pridham Foundation; Bee & Bill Pulver; Alan & Jancis Rees; Ruth Ritchie Family Fund; Andrew & Andrea Roberts; Susan Rothwell AM & Garry Rothwell AM; Pierre & HF Ryckmans; Anna Schwartz AM & Morry Schwartz AM; Penelope Seidler AM; Dr Gene Sherman AM & Brian Sherman AM; John & Amber Symond; Mark Thompson & Kerry Comerford; Barbara Tribe; Will & Jane Vicars; Lang Walker AO & Sue Walker; Frank Watters OAM; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig & Charanjit Young-Anand; Margarita Zaneff

VisAsia Council

VisAsia is dedicated to promoting the appreciation of Asian visual arts and culture through the Art Gallery's exhibitions and education program. Apart from individual patrons, VisAsia also consists of the VisAsia Council, which is a network of chief executives, chairpersons and business leaders who are committed to the promotion and cultivation of a better understanding and enjoyment of Asian art and culture.

VisAsia Council members

Black Diamondz Group, Monika Tu Dongtian Global, Ryan Gollan Kimberley Holden
Mulpha Australia, Seng Huang Lee Optimal Fund Management, Warwick Johnson
Valiant Hire, Michael Sternberg

Grants

The Art Gallery is very appreciative of grants secured in 2021–22 for the following special projects.

Philanthropic grants

Our major philanthropic partners, the Crown Resorts Foundation and Packer Family Foundation, continued their visionary support of our strategic initiatives from their Sydney Arts and Cultural Institutions Fund. In addition, their Western Sydney Arts Initiative multi-year funding supported our Art Pathways program – enabling structured art education and resources online and, where possible, in person to teachers, students and art centres in Auburn and Granville.

The Nelson Meers Foundation continued its support of two part-time positions for Indigenous Australian assistant program producers to develop and lead daily tours of the Art Gallery's Aboriginal and Torres Strait Islander art collections and allied programs.

The Balnaves Foundation continued its generous support of the Edmund Capon Fellowship Fund, enabling us to expand international exchanges.

The Gordon Darling Foundation supported the publication of *The exhibitionists: a history of Sydney's Art Gallery of New South Wales*, celebrating the Art Gallery's 150th anniversary milestone in 2021.

The generous support of the James N Kirby Foundation enabled the development of the Place: Regional Exchange Program, a pilot artist- and community-led program, located in Kempsey and Brewarrina, focusing on the role of local artists and community Elders in leading artistic and cultural processes.

Government grants

A substantial grant from Visions of Australia (Department of Infrastructure, Transport, Regional Development, Communications and the Arts) enabled the national tour of the *Archie 100: A Century of the Archibald Prize* exhibition, for presentation at eight galleries until 2024, following its successful launch at the Art Gallery on 5 June 2021.

A generous grant from the Australia–Korea Foundation (Department of Foreign Affairs and Trade) continued to support the development and presentation of a major installation by Korean artist Kimsooja, *Archive of mind* 2017, as part of the opening of

the expanded Art Gallery campus in December 2022.

The National Foundation for Australia–China Relations provided a generous grant for the development of public engagement programs to activate the exhibition *The Way We Eat*, exploring Asian food culture through representations in art.

International grants

Dr Lee MacCormick Edwards Charitable Foundation contributed to the reprint of the significant publication *Streeton* that accompanied the Art Gallery's landmark exhibition on Arthur Streeton in 2020–21.

Creative New Zealand made a generous contribution toward the development of the major new moving image commission, Lisa Reihana's *GROUNDLOOP 2022*, to be presented at the opening of the Sydney Modern Project.

Art Gallery of New South Wales Campaign

The Art Gallery's expansion and transformation continues to attract generous philanthropic support, as we move towards the opening of the Art Gallery's new building on 3 December 2022. After raising more than \$100 million to support its construction, the campaign is now focused on activating key features of the new building, as well as the revitalisation of cherished gallery spaces in our heritage building, site-specific art commissions and art acquisitions for the expanded Art Gallery, and learning and participation programs.

The Art Gallery pays tribute, as always, to the Susan and Isaac Wakil Foundation for its extraordinary commitment of \$24 million towards the Sydney Modern Project. Gifts by the Ainsworth Family, Aqualand and the Lee Family of \$10 million and above, and commitments of \$5 million and above from each of the Lowy Family, the Neilson Foundation, Mark and Louise Nelson, the Oranges & Sardines Foundation and Gretel Packer AM have been integral to the success of the campaign so far. The generosity of these key donors and the part they have played in the campaign's outstanding achievement cannot be overstated.

To the Art Gallery's leadership donors of \$1.5 million and over, we are immensely grateful: Mark Ainsworth

and Family; Valeria and Paul Ainsworth; Guido and Michelle Belgiorno-Nettis; Anita and Luca Belgiorno-Nettis Foundation; The Chen Yet-Sen Family Foundation in honour of Daisy Chen; Andrew and Jane Clifford; John Grill AO and Rosie Williams; The Medich Foundation; Nelson Meers Foundation; Paradise Family Foundation; Dr Gene Sherman AM and Brian Sherman AM; and an anonymous donor. In addition, the Art Gallery thanks the founding donors who have each pledged \$1 million: David Baffsky AO and Helen Baffsky; Andrew Cameron AM and Cathy Cameron; Ian Darling AO and Min Darling; The Hon Ashley Dawson Damer AM; The Douglass Family; Ari, Daniel and David Droga Families; John Gandel AC and Pauline Gandel AC; David Gonski AC and Orli Wargon OAM; The Grant Family, in memory of Inge Grant; Ginny and Leslie Green; the Hadley Family; Susie Kelly; Gary and Kerry-Anne Johnston; Elizabeth and Walter Lewin; Andrew and Paula Liveris; Catriona Mordant AM and Simon Mordant AO; Hamish Parker; The Pridham Foundation; Bee and Bill Pulver; Ruth Ritchie Family Fund; Andrew and Andrea Roberts; Rothwell Family Foundation; Penelope Seidler AM; Charles and Denyse Spice; John and Amber Symond; Will and Jane Vicars; Lang Walker AO and Sue Walker; Philippa Warner; and Peter Weiss AO.

Major donors to the campaign include David Khedoori and Family; Joy Levis; The Lippman Family; Jillian Segal AO and John Roth, TLE Electrical; Tee Peng Tay and Family; and the ` Foundation. Visionary donors now include: Russell and Lucinda Aboud; Geoff Alder, the Ainsworth Herschell Family; Hayley and James Baillie; Georgina Bathurst and Richard McGrath, Ellen Borda; Drew and Alison Bradford, Jillian Broadbent AC; Bella and Tim Church; Clitheroe Foundation; Patrick Corrigan AM; Judy Crawford; Ken Coles AM and Rowena Danziger AM; Anna Dudek and Brad Banducci; Jane and Richard Freudenstein; Chris and Judy Fullerton; Kerry Gardner AM and Andrew Myer AM; Maurice Green AM and Christina Green; Fiona Martin-Weber and Tom Hayward, Robert and Lindy Henderson; Sally Herman; Roslyn and Alex Hunyor; Peter Ivany AO and Sharon Ivany; Ann and Warwick Johnson; Simon Johnson and David Nichols; James Kirby and Clare Wivell Plater; Anne and Mark Lazberger; John Leece AM and Anne Leece; Juliet Lockhart, Amanda and Andrew Love; Michael Martin and Elizabeth Popovski; Andrew Michaels and Michele Brooks; Justin Miller

AM; Edwin Mok and Rina Mok; Alf Moufarrige; Papas Family; The Quick Family; Bill and Karen Robinson; Justine and Damian Roche, Edward and Anne Simpson; Rae-ann Sinclair and Nigel Williams; Jenny and Andrew Smith; Allan and Helen Stacey; Colin Tate AM and Matthew Fatches; Georgie and Alastair Taylor; Victoria Taylor; Alenka Tindale; Eleonora and Michael Triguboff; Mark Wakely, in memory of Steven Alward; Barbara Wilby and Christopher Joyce; Ray Wilson OAM, in memory of James Agapitos OAM; Jane and Rob Woods, Sharne and David Wolff; Helen Changken Wong; Bing Wu Family; and the Carla Zampatti Foundation.

A great number of other donors have joined the campaign to support the expansion and revitalisation of the institution. The Art Gallery is extremely grateful to them all, and continues to welcome gifts across all areas of the campaign, at any level.

The Art Gallery Society of New South Wales is the official membership program of the Art Gallery. It delivers a range of exclusive member benefits and vibrant events, supports the Art Gallery's exhibitions and programs, and raises funds for art acquisitions – creating a community of members who engage with the Art Gallery's collections and other activities.

Membership engagement

During 2021–22, member programs and initiatives were developed to connect members online and onsite with the Art Gallery's collection and exhibitions. 22,994 members and guests attended 166 events, including 112 onsite events attended by 9141 participants and 13,853 participants in 54 online events.

Program highlights

- Lecture series: Enchanting Cities, The Art of Cinema and Learning Curve, in a series titled *Italy's great women artists*. The popular Art Appreciation lecture series was reformatted into two semesters and a series of 36 lectures were commissioned on the theme *Pomp and ceremony: The celebratory role of art*.
- Offsite: The *Archibald Prize 2021* exhibition bus tour to Hazelhurst Arts Centre and the Young Members private tour of the Cato Collection.
- Concerts: a series of concerts within the surrounds of the Art Gallery including Resonate, Matisse and Jazz concerts with particular highlights of *Songs of Jacques Brel* with Geraldine Turner, *Saltango* with Daniel Rojas and the Ensemble Apex String Quartet.
- Exhibition-related events: Archibald Preview Party and member viewings for the *Matisse: Life & Spirit* and *Archibald, Wynne and Sulman Prize 2022* exhibitions.
- Online: Hilma af Klint online curator talk with Nicholas Chambers and online lecture series *Raphael: Renaissance master revealed*.
- World art tours: Renaissance Tours developed a number of Sydney, regional and interstate tours which were delivered post lockdown from September 2021 onwards.

Look magazine

Look magazine, our member's bi-monthly publication, offers an insider's view into the Art Gallery and provides deeper insights into the Art Gallery's collection, acquisitions and upcoming exhibition program. A bold new design of *Look* magazine was launched in December 2021 to align with the Art Gallery's new visual identity and branding developed as part of the 150th anniversary.

Membership services

Members remained connected to the Art Gallery during 2021–22 and membership increased by 7% from the previous financial year. At 30 June 2022, there were 31,124 members representing 21,607 memberships. This outstanding result reflects the hard work of the Art Gallery and Society staff, but also the success of the NSW government's Dine & Discover scheme, with a total of 3461 vouchers redeemed amounting to \$86,244 in revenue.

The newly refurbished Members Lounge on lower level 3 opened on 27 June 2022. The state-of-the-art amenities were exclusively designed by Tonkin Zulaikha Greer with bespoke furnishings by Tom Fereday. The Members Lounge expanded its menu and is an ideal place to catch up with friends before or after visiting an exhibition, enjoying a performance or taking in a lecture.

Artwork acquisitions

Several major works were acquired thanks to the generous contribution of our members for the Art Gallery's permanent collection throughout the year. These included *A market in Kairouan* c1911 by Ethel Carrick (England/Australia 1872–1952), purchased with support from the Elizabeth Fyffe Bequest, and *Colonne Pascale 2021* by contemporary Cameroonian sculptor Pascale Marthine Tayou (b1966), purchased with support from the Jim and Mollie Gowing Bequest. The latter work has been installed as a centrepiece of the new rehang of the international galleries in the Grand Courts. The work *Hungarian shawl* c1927 by Agnes Goodsir (Australia/France 1864–1939) was also the final work purchased with funds from the Dagmar Halas Bequest, which has supported the acquisition of several works by significant Australian women artists over the past decade.

Sponsors and supporters

The Art Gallery's Business Development team worked closely with the Society to maintain and secure sponsors and partners to ensure the quality of the programs continued. Regent Seven Seas Cruises, Renaissance Tours and Arab Bank provided sponsorship and the Sir William Dobell Art Foundation provided a donation for events and programs, while Manly Spirits Co., Robert Oatley Wines, Kimpton Margot Sydney, Allen & Overy, Allen & Unwin, Fiskars, Glenfiddich, Haigh's Chocolates, Kennedy Watches & Jewellery, Orotan, Waterford Crystal, Bed Threads, Maison Balzac, Garden Life, the Art Gallery of New South Wales Gallery Shop and Faber-Castell Australia provided in-kind support.

The passionate support of our members throughout this difficult period has been greatly appreciated by the Art Gallery's staff and community. Combined with the commitment of the Art Gallery Society Council members, the leadership of new executive director Robert Heather and the dedicated Society staff, this has ensured the Art Gallery Society remains one of the leading museum membership organisations in the country.

It is with much excitement that we move towards the future with a reinvigorated Members Lounge, the opening of the Sydney Modern Project and the upcoming 2023 celebrations of the 70th anniversary of the founding of the Art Gallery Society of New South Wales.

5

Strategic goal: People

Empowering our talented and diverse staff and volunteers in a collaborative and creative workspace

- 'From here. For all' is our inclusive guiding principle. Our values are to be openly engaging, authentically inspiring, fearlessly curious and consistently extraordinary.
 - The Art Gallery is committed to being a diverse, accessible and inclusive workplace and public space where everyone feels valued and respected regardless of age, cultural background, disability, ethnicity, gender, sexual orientation, or any other aspect of difference. This applies to our staff and volunteers, members and supporters, artists and arts workers, visitors and the wider public.
 - During the 2021–22 year, the Art Gallery established a diversity and inclusion portal, continued engaging its community consultation group, and delivered numerous staff information and engagement sessions on diversity-and-inclusion-related topics.
 - An overarching diversity and inclusion framework has been drafted with consultation across stakeholders that both reflects the work the Art Gallery has undertaken within a diversity and inclusion lens; it also reflects on the learnings and aspirations for continuing to grow our institutional and individual knowledge in being truly inclusive in all we do.
 - The Art Gallery implemented two learning management systems (LMS), one for compliance training and another for professional skills training. Mandatory compliance training modules were identified for all new staff, which are rolled out and must be completed within the first three months of employment. All existing staff undertook a catch-up with modules gradually rolled out over a four-to-six-month period. This compliance training will be repeated every two years for all existing staff. The professional learning LMS will be largely used to provide on-demand professional training and meet the training and development needs as identified in individual annual PDP's (Performance Development Plans). Both systems were positively received by staff and managers.
 - In addition to online learning through our LMS, an increased number of staff and managers participated in external professional development and leadership training. Face-to-face courses were conducted online, providing the opportunity for more staff to attend remotely, especially when work restrictions were in place.
 - A new position of risk and safety manager was established in 2021. With the establishment of this position, the Art Gallery has been able to refine our safety management systems including risk assessments, and hazard identification and notification. Health and safety representatives were elected from departments across the Art Gallery and fresh elections were held for the Work Health and Safety Committee. These elections have reinvigorated the committee who are actively participating in work health and safety inspections and meetings across the organisation. The development of an overarching Enterprise Risk Management Framework is planned in the next 12 months.
 - Responses to the People Matter Employment Survey held in August 2021 improved in many categories. Employee engagement remained strong at 77% in 2021 compared to the average rate of 67% across the NSW public sector. High-response categories included 'I am proud to tell others I work for my organisation' (91%),
- 'My workgroup considers customer needs when planning our work' (89%) and 'I am comfortable notifying my manager if I become aware of any risks at work' (89%).
 - The Joint Consultative Committee (JCC) comprising management and union representation continued to regularly meet, providing the opportunity for open discussion on workplace issues primarily focused on the impact on staff of the Sydney Modern Project and renovations to the existing heritage building. An Accommodation Committee also met regularly to deal with onsite accommodation matters comprising of union and management representatives.
 - The People and Culture team provided an increased level of support to staff and managers across the Art Gallery, continuing to navigate the changing working restrictions and requirements necessary to comply with Government Health orders while still meeting the operational needs of the Art Gallery. An increased number of resources were provided online, which were easily accessible for staff working both onsite and remotely. An increased level of staff wellbeing monitoring and reporting to the Executive continued to ensure appropriate strategies and actions could be implemented and staff supported where necessary. Departments continued to review staffing and structural needs in preparation for the Sydney Modern Project opening, with People and Culture assisting with workforce planning strategies.

Board of Trustees



President
Mr David Gonski AC

B Com, LLB, FAICD (Life), FCPA, Hon LLD (UOW)

David is chancellor of the University of New South Wales and chairman of the UNSW Foundation Limited. He is president of the Art Gallery of New South Wales Trust, non-executive chairman of Barrenjoey Capital Partners Group Holdings Pty Limited, chairman of Sydney Airport and chairman of Levande Living. He is also a member of the Board of the Lowy Institute for International Policy, a non-executive member of LeapFrog Investment's Global Leadership Council, a patron of the Australian Indigenous Education Foundation and Raise Foundation and a founding panel member of Adara Partners.

He was previously chairman of the Australia and New Zealand Banking Group Ltd, and chair of the Review to Achieve Educational Excellence in Australian Schools for the Commonwealth Government of Australia. He was also a member of the Takeovers Panel, the ASIC External Advisory Panel and director of Singapore Airlines Limited, the Westfield Group and Singapore Telecommunications Limited, chairman of Coca-Cola Amatil Ltd, the Australian Securities Exchange Ltd, the Sydney Theatre Company, the Guardians of the Future Fund, the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School and Investec Bank (Australia) Limited.

Initial date of appointment 1 January 2016; expiry date of current term 31 December 2024.



Vice-president
Ms Gretel Packer AM

Gretel Packer has been involved in philanthropic endeavours since 2000 when she was appointed one of the founding governors of the Taronga Zoo Foundation. Her current positions include chair of the Packer Family Foundation; chair of the Sydney Theatre Company Foundation; director of the Sydney Theatre Company; founding patron of the Taronga Conservation Society initiative; and member of the William Robinson Advisory Committee.

Ms Packer has held previous positions as a director of the Royal Hospital for Women Foundation, council member of the Royal Botanic Gardens Foundation, and a member of Taronga Zoo Conservation Science Advisory Council. Her philanthropic interests include a broad range of community activities and charities aligned to the arts, education and environmental science.

Ms Packer received an AM at the 2020 Queen's Birthday honours in recognition of her commitment to the visual and performing arts and to conservation.

Initial date of appointment 5 February 2014; expiry date of current term 31 December 2022.



Member
Mr Tony Albert

Over the past ten years, Tony Albert has achieved extraordinary visibility and much critical acclaim for his visual art practice, which combines text, video, drawing, painting and three-dimensional objects. Examining the legacy of racial and cultural misrepresentation, particularly of Australia's Aboriginal people, Mr Albert has developed a universal language that seeks to rewrite historical mistruths and injustice.

In 2014 Mr Albert was awarded the Basil Sellers Art Prize and the Telstra National Aboriginal and Torres Strait Islander Art Award. In the same year he was awarded a prestigious residency at the International Studio & Curatorial Program in New York and unveiled a major new monument in Sydney's Hyde Park dedicated to Australia's Aboriginal and Torres Strait Islander military service. He was also awarded the 2016 Fleurieu Art Prize, with his winning work, *The hand you're dealt*. Mr Albert's work is held in major national and international museums and private collections.

Initial date of appointment 1 January 2020; expiry date of current term 31 December 2022.



Member
Ms Anita Belgiorno-Nettis AM

Anita Belgiorno-Nettis has been involved in the arts since she moved to Australia in 1988. She was the executive producer of *The black balloon* (Best Film, 2008 AFI Awards) and producer of *The last race* (2018).

For over 15 years, Ms Belgiorno-Nettis played a significant role in the benefaction support of the Biennale of Sydney. She was councillor for the Australian representation at the Venice Biennale in 2015, and the Anita and Luca Belgiorno-Nettis Foundation was a major donor for the new Australian Pavilion. Ms Belgiorno-Nettis sits on the executive committee of the Advisory Board of the Peggy Guggenheim Collection in Venice.

Since 2005 she has been involved as a volunteer and supporter of various community organisations, including establishing Step into Work. In 2019 she was awarded a Member of the Order of Australia for significant service to the community, through support and philanthropic contributions to social welfare and arts organisations.

Initial date of appointment 1 January 2020; expiry date of current term 31 December 2022.



Member
Mr John Borghetti AO

John Borghetti has over 45 years' experience in the aviation industry. In March 2019, he retired from Virgin Australia after nine years as chief executive officer and managing director. Prior to this, Mr Borghetti had a long career at Qantas Airways. Mr Borghetti is a director of Brisbane Airport Corporation, Alinta Energy, Balmoral Pastoral Investments, the Charlie Teo Foundation and the John Sample Group Advisory Board. He is also a member of the Technical and Further Education (TAFE) NSW Commission Board and O'Connell Street Associates.

Mr Borghetti has previously served as a director of Coca-Cola Amatil, V8 Supercars Holdings, Energy Australia, the Australian Chamber Orchestra, the NSW Customer Advisory Board, Jetset Travelworld, Sydney FC, Piper Aircraft (USA), The Australian Ballet and CARE Australia.

Initial date of appointment 1 January 2019; stood down as a trustee 31 December 2021.



Member
Mr Andrew Cameron AM

Andrew Cameron is a highly regarded arts supporter, philanthropist, art collector and arts sector advocate. He is founder and chair of the Andrew Cameron Family Foundation.

Mr Cameron is currently chair of Artspace Visual Arts Centre in Sydney and, until recently, was chair of the Art Gallery of New South Wales Foundation. He is a board member of Sydney Festival. He was chair of Belvoir St Theatre for six years. He was also previously deputy chair of the Biennale of Sydney and deputy commissioner for Australia's presentation at the Venice Biennale in 2005, 2007 and 2009, and he currently sits on the Venice Biennale Commissioners' Council. He sits on the International Councils of both the Tate in London and MoMA in New York.

Mr Cameron studied architecture at the University of Sydney where he graduated with First Class Honours and the University Medal in 1981. He subsequently completed an MBA at the Australian Graduate School of Management.

In 2017 Mr Cameron was recognised as Australia's National Arts Philanthropist of the Year by Creative Partnerships Australia.

Initial date of appointment 1 January 2020; expiry date of current term 31 December 2022.



Member
Hon Mrs Ashley Dawson-Damer AM

BEC

Ashley Dawson-Damer has a deep understanding of the world of the performing and visual arts, having sat on arts boards over a period of 30 years. In this time, she has continued to study and lecture mainly on French decorative arts and history. She is the author of two books on women's health and lifestyle, *Ripe energy* (2005) and *On our terms* (2011), as well as a memoir, *A particular woman* (2020). She has been a director of Opera Australia Capital Fund since 2014 and Foundation board director at the University of Technology, Sydney since 2020.

Previously, she was a member of the National Gallery of Australia Council (2005–14) and continues as a director on its Foundation board. She was a Festival of Sydney board director (2012–16), Alternate for the NSW Premier (2012–14) and director of National Art School (2012–14). Mrs Dawson-Damer was a director of the National Institute of Dramatic Art Board (1997–2003), trustee of the Museum of Sydney Foundation (1995–99) and member of the Acquisition Committee for the Australiana Fund (1993–94).

She became a member of the Order of Australia (AM) in 2014, and in 2020 was awarded the Chevalier des Arts et des Lettres by the French Government.

Initial date of appointment 26 February 2014; expiry date of current term 31 December 2022.



Member
Professor S Bruce Dowton

MB BS MD FACMG FRACP FAICD FRSN

Professor S Bruce Dowton is the vice-chancellor and president of Macquarie University. He is a paediatrician, clinical geneticist, molecular biologist, researcher and academic, and has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Most notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and clinical professor in paediatrics at Harvard Medical School. Professor Dowton serves on several boards and is the chairman of Open Universities Australia. He was born in Ivanhoe, NSW, and raised in Dubbo before moving to Sydney as the first in his family to go to university.

Initial date of appointment 1 January 2015; expiry date of current and final term 31 December 2023.



Member
Mr Lachlan Edwards

BEc GDAFI MAICD

Lachlan Edwards is a co-founder of Faraday Associates, an independent corporate advisory firm based in Sydney. He has previously been the co-head of Lazard Australia, a managing director of Goldman Sachs in London and Sydney, a partner at Goldman Sachs JB Were, a managing director of NM Rothschild & Sons in London, and earlier in his career worked at Rothschild Australia, Samuel Montagu & Co in London and IBM Australia. He currently serves as the deputy chair of the Bell Shakespeare Company, a trustee of the Historic Houses Trust of NSW (trading as Sydney Living Museums), and is a non-executive director of Hotel Property Investments. He is a former president and chair of the Turnaround Management Association of Australia (TMAA) and former chair of the Advisory Finance Committee of the Sisters of Charity Australia, an executive director on the Board of NM Rothschild & Sons in London, vice-president of the University & Schools Club in Sydney, as well as a former governor of the English National Ballet.

Initial date of appointment 1 January 2022; expiry date of current term 31 December 2024.



Member
Ms Sally Herman

BA, GAICD

Sally Herman is an experienced director in the fields of financial services, retail, manufacturing and property. She had a successful executive career in financial services in both Australia and the United States, transitioning in late 2010 to a full-time career as a non-executive director. Prior to that, she had spent 16 years with the Westpac Group. Ms Herman now sits on both listed and unlisted boards, including three ASX 200 companies, Suncorp Group Limited, Premier Investments Limited and Breville Group Limited. She is also on the board of the Sydney Film Festival. She is actively involved in the not-for-profit sector, with a particular interest in social justice, education and the arts. She is a member of Chief Executive Women.

Initial date of appointment 1 January 2019; expiry date of current term 31 December 2024.



Member
Mr Ben Quilty

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

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the Western Sydney University (WSU) School of Design, has completed studies in Aboriginal culture and history through Monash University, Melbourne, and in 2015 received an honorary doctorate from WSU. His work is held in numerous institutional collections including the Museum of Contemporary Art Australia, Art Gallery of South Australia and Art Gallery of New South Wales. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of New South Wales, Doug Moran Portrait Prize, Redlands Westpac Art Prize, National Self Portrait Prize and Brett Whiteley Travelling Art Scholarship. Mr Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo.

Initial date of appointment 1 January 2013; term expired 31 December 2021.



Member
Ms Paris Neilson

BA, MMS

Paris Neilson has had a long and deep-rooted commitment to supporting both the arts and other charitable organisations as a volunteer, board member and a member of the Neilson Foundation's Gifting Committee. Ms Neilson was instrumental in the establishment of Sydney's White Rabbit Gallery for Contemporary Chinese Art and managed it for several years. She previously served on the board of the Biennale of Sydney (2012–20) and has been a board member for the Sydney Dance Company since 2019.

Ms Neilson is deeply connected to both the visual arts and performing arts communities and has a passion for organisations that promote social cohesion.

Initial date of appointment 1 January 2022; expiry date of current term 31 December 2024.



Member
Ms Caroline Rothwell

Caroline Rothwell is an artist living on Gadigal Country in Sydney. Her multidisciplinary practice often explores the intersection of art and science and the effects of human interaction with nature throughout history. Rothwell has been included in major biennales and exhibitions including *The National 2021: New Australian Art*, Museum of Contemporary Art Australia; *Know My Name: Australia Women Artists 1900 to Now*, National Gallery of Australia (2021); *Antipodes: Cut Apart*, Museum of Archaeology and Anthropology, Cambridge University (2016); 2014 Biennial of Australian Art, Art Gallery of South Australia; Museum of Economic Botany, Adelaide (2014).

She has undertaken international residencies at Cambridge University Museums (2015) and OMI International Arts Centre, New York (2014). Her work is held in major collections including National Gallery of Australia; Cambridge University, United Kingdom; and Te Papa Tongarewa, Museum of New Zealand. She has been awarded sculpture commissions at Museum of Contemporary Art Australia's Loti Smorgon Sculpture Terrace (2016) and the Economist Plaza, London (2009) for Contemporary Art Society. In 2021 she won the Ravenswood Australian Women's Art Prize. She previously lectured in fine art at Auckland University and served on the board of Artspace, Sydney.

Initial date of appointment 1 January 2022; expiry date of current term 31 December 2024.



Director
Dr Michael Brand

BA Asian Studies (Hons), MA, PhD (Art History)

Dr Michael Brand is leading the most significant transformation in the 151-year history of the Art Gallery of New South Wales. The Sydney Modern Project will create an art museum campus on Gadigal Country overlooking Sydney Harbour with a new building designed by Pritzker prize-winning Japanese architects SANAA as its centrepiece. An art garden featuring a major Indigenous art commission will link the new and original buildings. The project, on schedule for completion in December 2022, is one of the largest government and philanthropic arts partnerships in Australia.

A regular contributor to global conversations about the future of art museums, Dr Brand has been a member of the Bizot Group of international art museum directors since 2005, has served on the UNESCO-instigated International Advisory Board of the State Hermitage Museum St Petersburg since 2009 (currently in abeyance) and was a member of the governing board of the Courtauld Institute of Art in London from 2006 to 2010.

Before returning to Australia in 2012 to lead the Art Gallery of New South Wales, Dr Brand led the Aga Khan Museum during its construction in Toronto and, prior to that, was director of the J Paul Getty Museum in Los Angeles (2005–10) and the Virginia Museum of Fine Arts in Richmond (2000–05).



**Deputy Director
and Director of Collections**
Ms Maud Page

BA (Hons) (Art History)

Maud Page joined the Art Gallery in 2017 as deputy director and director of collections. She was previously deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane. She played a key leadership role in formulating the museum's strategic direction and was instrumental in the realisation and curation of major exhibitions and projects, including the Asia Pacific Triennials of Contemporary Art. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary Pacific art in the region. Prior to her art galleries roles, she was a lecturer in museum studies at the University of Sydney.

Ms Page oversees the development and direction of the Art Gallery's collections. She is responsible for the management and operation of the Art Gallery's acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions, and oversees the areas of registration, photography, collection management, library and archives, film programs and the Brett Whiteley Studio. Ms Page is a member of the Create NSW Visual Arts Artform Advisory Board.

As deputy director, she is responsible for the curatorial direction of the Art Gallery's Sydney Modern Project expansion.



**Chief Operating Officer
Mr Hakan Harman**

BCom (Accounting), MPAdmin, FCPA, MAICD

Hakan Harman joined the Art Gallery in 2018. Mr Harman has extensive senior leadership experience in both the public and private sectors and within arts and culture. He has expertise in organisational transformation, financial management, corporate governance, stakeholder engagement and strategic management. Previously he worked for Multicultural NSW where, as chief executive officer, he led a successful transformation of the organisation; prior to this, he was the chief operating officer at the State Library of NSW.

Mr Harman is company secretary for the Art Gallery of New South Wales Trust, the Art Gallery of New South Wales Foundation, VisAsia and the Brett Whiteley Foundation. He is responsible for administration, human resources, corporate governance, investments, legal services, information technology, audio visual, security and risk management, building services, the Sydney Modern Project team, and finance and budgeting.



**Director of Public Engagement
Ms Miranda Carroll**

BA (Hons) (Art History)

Miranda Carroll commenced with the Art Gallery in 2019. Previously, she worked at the Los Angeles County Museum of Art (LACMA) where she was senior director of communications for eight years. At LACMA, Ms Carroll played a pivotal role conceptualising, developing and implementing strategies to raise the museum's profile and visibility locally, nationally and internationally and increase its audiences. Ms Carroll has worked in art museums across three continents including in the United Kingdom at the National Gallery, London, and in Qatar for the opening of the Museum of Islamic Art, Doha (2008). Relocating to Los Angeles in 2005 she also held positions at the J Paul Getty Trust, Hammer Museum at UCLA and the Santa Monica Museum of Art.

Ms Carroll is responsible for audience engagement and development across all divisions within public engagement, including learning and participation (public programs, education, families, access and community), visitor experience, web/digital content and experience, marketing and communications, creative studio/design and publishing.



**Director of Development
Mr John Richardson**

BA (Economics), MA (Arts Administration)

John Richardson joined the Art Gallery in 2014. He is responsible for leading the unprecedented Sydney Modern Project Capital Campaign that to date has raised \$109 million in private contributions, to complement the NSW Government's funding commitment of \$244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

Mr Richardson is responsible for philanthropy, corporate partnership, venue hire, restaurant, catering, retail and Sydney Modern Project Capital Campaign departments at the Art Gallery, as well as liaising with the Art Gallery's membership organisation.

Board of Trustees meetings

The Board of Trustees comprises eleven trustees, appointed by the governor on the nomination of the Minister for the Arts, at least two of whom must be knowledgeable and experienced in the visual arts. A trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms.

There were six meetings of the Board of Trustees during the period July 2021 to June 2022. Trustee attendances were as follows: David Gonski (president) (6/6); Gretel Packer (vice-president) (6/6); Tony Albert (6/6); Anita Belgiorino-Nettis (5/6); John Borghetti (3/3); Andrew Cameron (6/6); Ashley Dawson-Damer (4/6); Bruce Dowton (5/6); Lachlan Edwards (3/3); Sally Herman (6/6); Paris Neilson (3/3); Ben Quilty (3/3); Caroline Rothwell (3/3)

Board of Trustees sub-committees

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

Acquisitions and Loans Sub-committee

The Acquisitions and Loans Sub-committee plays an important role in overseeing the Art Gallery's collections policies. It considers proposals on acquisitions, commissions, gifts and loans and, if applicable, de-accessions. Based on these considerations, recommendations are made to the Board for ratification.

The Acquisitions and Loans Sub-committee met six times between July 2021 and June 2022. Attendances were as follows: Andrew Cameron (chair) (6/6); Tony Albert (6/6); Anita Belgiorino-Nettis (4/6); Ashley Dawson-Damer (5/6); Gretel Packer (6/6); Ben Quilty (stood down November 2021) (3/3); Geoff Ainsworth (non-trustee member) (5/6); Mark Nelson (non-trustee

member) (5/6); Catherine Brenner (non-trustee member) (stood down November 2021) (3/3); Caroline Rothwell (3/3).

Finance, Audit and Risk Sub-committee

The Finance, Audit and Risk Sub-committee oversees strategic and operational risk and financial management. It provides guidance and makes recommendations to the Board in relation to all financial, audit and risk matters.

The Finance, Audit and Risk Committee met five times between July 2021 and June 2022. Attendances were as follows: Sally Herman (chair) (5/5); John Borghetti (2/3); Bruce Dowton (5/5); David Gonski (5/5); Catherine Brenner (non-trustee member) (3/5); Sue Gilchrist (non-trustee member) (5/5); Mark Nelson (non-trustee member) (5/5); Jacqui Vanzella (non-trustee member) (5/5).

Audience and Engagement Sub-committee

The Audience and Engagement Sub-committee provides oversight on the Art Gallery's various engagement strategies.

The Audience and Engagement Sub-committee met seven times between July 2021 and June 2022. Trustee attendances were as follows: John Borghetti (2021 chair) (2/3); Ben Quilty (3/3); Gretel Packer (2022 chair) (7/7); Anita Belgiorino-Nettis (4/7); Ashley Dawson-Damer (6/7); Paris Neilson (4/4), Tony Albert (4/7), Lachlan Edwards (3/3).

Capital Campaign Committee

The Capital Campaign Committee met six times between July 2020 and June 2021. Trustee attendances were as follows: Mark Nelson (chair) (6/6); David Gonski (6/6); Rosie Williams (6/6); Peggy Yeoh (4/6); Bruce Dowton (4/6); Andrew Cameron (5/6); Gretel Packer (2020 member) (1/3); Kerry-Anne Johnston (3/6); Kiera Grant (4/6); Justin Miller (4/6); Liz Lewin (2021 member) (3/3).

Organisation chart

Minister for the Arts

Department of Premier and Cabinet

(1 July 2021 – 30 March 2022)

Department of Enterprise, Investment and Trade

(from 1 April 2022)

Art Gallery of New South Wales Board of Trustees

President: David Gonski AC

Art Gallery of New South Wales Trust Staff Agency

Director: Dr Michael Brand

Directorate	Deputy Director/ Director of Collections	Chief Operating Officer	Director of Public Engagement	Director of Development
Government Relations	Maud Page	Hakan Harman	Miranda Carroll	John Richardson
Public Affairs	Australian art/Brett Whiteley Studio	Facilities management	Design and Creative Studio	Business Development
	International art	Finance	Digital Engagement	Sydney Modern Project Capital Campaign
	Collection management	Governance and Services	Learning and Participation	Foundation
	Conservation	Information and Communication Technology/Audio Visual Services	Marketing and Communications	Gallery Shop
	Exhibition management/Installation	Legal	Publishing	Philanthropy
	Research Library and Archives	People and Culture	Visitor Experience	Venue Management
	Registration	Security		
	Sydney Modern Project exhibitions and commissions	Sydney Modern Project		

Staff profile

Classification	2018-19	2019-20	2020-21	2021-22
Administration and clerical staff	268	280	273	343
Conservators	15	19	20	16
Curators and registrars	38	38	41	50
Education officers	5	4	3	1
General division staff	50	49	43	49
Librarians and archivists	11	9	8	8
Security staff	16	17	17	17
Public service senior executives	8	8	8	8
Total	411	424	413	492
Staff number (effective full-time)	234	247	266	310

*Total headcount and effective full-time staff number figures refer to number of employees paid during the financial year.

Senior executive reporting

Band	2020-21		2021-22	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	1	1	1	2
Band 1	2	3	2	2
Totals	3	5	3	5
Totals		8		8

Band	Range (\$)	Average remuneration 2020-21 (\$)
Band 4	487,051-562,650	0
Band 3	345,551-487,050	487,002
Band 2	345,551-487,050	300,650
Band 1	192,600-274,700	239,251

Band	Range (\$)	Average remuneration 2021-22(\$)
Band 4	499,251-576,700	0
Band 3	345,201-499,250	499,177
Band 2	281,551-354,200	315,434
Band 1	197,400-281,550	244,584

Parliamentary annual report tables
Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2020	2021	2022
Women	50%	67.8%	66.8%	66.6%
Aboriginal and/or Torres Strait Islander people	3.3%	2.4%	2.0%	2.1%
People whose first language spoken as a child was not English	23.2%	21.1%	2.0%	20%
People with a disability	5.6%	2.8%	2.3%	2.4%
People with a disability requiring work-related adjustment	N/A	0.7%	0.7%	0.9%

Note 1: The benchmark of 50% for representation of women across the sector is intended to reflect the gender composition of the NSW community.

Note 2: The NSW Public Sector Aboriginal Employment Strategy 2014–17 introduced an aspirational target of 1.8% by 2021 for each of the sector's salary bands. If the aspirational target of 1.8% is achieved in salary bands not currently at or above 1.8%, the cumulative representation of Aboriginal employees in the sector is expected to reach 3.3%.

Note 3: A benchmark from the Australian Bureau of Statistics (ABS) Census of Population and Housing has been included for people whose first language spoken as a child was not English.

The ABS Census does not provide information about first language, but does provide information about country of birth. The benchmark of 23.2% is the percentage of the NSW general population born in a country where English is not the predominant language.

Note 4: In December 2017 the NSW Government announced the target of doubling the representation of people with disability in the NSW public sector from an estimated 2.7% to 5.6% by 2027.

More information can be found at www.facs.nsw.gov.au/inclusion/disability/jobs. The benchmark for 'People with Disability Requiring Work-Related Adjustment' was not updated.

Trends in the distribution of workforce diversity groups

Workforce diversity group	Benchmark	2020	2021	2022
Women	100	109	112	109
Aboriginal and/or Torres Strait Islander people	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	92	93	94
People with a disability	100	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A

Note 1: A Distribution Index score of 100 indicates that the distribution of members of the Workforce Diversity group across salary bands is equivalent to that of the rest of the workforce. A score less than 100 means that members of the Workforce Diversity group tend to be more concentrated at lower salary bands than is the case for other staff. The more pronounced this tendency is, the lower the score will be. In some cases, the index may be more than 100, indicating that members of the Workforce Diversity group tend to be more concentrated at higher salary bands than is the case for other staff.

Note 2: The Distribution Index is not calculated when the number of employees in the Workforce Diversity group is less than 20 or when the number of other employees is less than 20.

Art Gallery employees

Women represent 67% of Art Gallery employees and this percentage continues to surpass the NSW Public Sector benchmark of 50%. Women also represent 40% of the Art Gallery's Executive team and 74% of the Leadership team.

Diversity and inclusion

The Art Gallery of New South Wales will launch its inaugural Diversity and Inclusion Strategic Framework 2022–25, which confirms our commitment and identifies key areas which we will focus on to achieve a gallery-wide approach to diversity and inclusion. In line with Art Gallery's Corporate Strategic Plan, the Strategic Framework will encompass key strategies and expected outcomes and will ensure compliance with statutory obligations under Multicultural Programs and Services Planning (MPSP), and Disability Inclusion Action Planning (DIAP).

Multicultural programs and services summary 2021–22

This year, 20% of Art Gallery employees identified as coming from a racial, ethnic or ethnic-religious minority group.

The following are highlights in line with Multicultural Policies and Services Program in 2021–22. Other initiatives demonstrating our commitment to the Multicultural Principles can be found throughout this report.

- **Leadership:** in December 2021, the Diversity Council of Australia announced the Art Gallery of New South Wales as one of the Inclusive Employers in Australia. The accreditation was a result of the Inclusion@work survey which gathered detailed diversity demographics of staff and volunteers, including cultural and linguistic diversity, and measures the commitment of the organisation to inclusion against the National Index Benchmark. The survey and accreditation provide the leadership team insights and direction to continue to work with staff to achieve a truly inclusive workplace.
- **Service delivery:** many of our staff who speak a language other than English assist other staff and visitors. In 2021–22, we organised the Community Language Allowance Scheme (CLAS) test with NAATI for staff who were interested in using their language skills at the Art Gallery. Apart from recognising staff's language ability, the scheme enhances customers' experience at the Art Gallery,

making visitors feel included and relevant. As of 30 June 2022, staff offered assistance in community languages including Hindi, Polish, Italian, French, Mandarin and Indonesian. We intend to develop policies on languages to put in measures such as in-language materials and signages to further improve our service to our customers.

- **Engagement:** during the year, meetings were held with migrant and refugee employment service providers to encourage people from migrant and refugee backgrounds to consider the Art Gallery as a possible employer. The meetings assisted in establishing understanding on requirements of the Art Gallery as an employer, and barriers faced by migrants and refugees to applying for roles at the Art Gallery. The Art Gallery will continue to build and strengthen the connections in the sector to widen the talent pool for the agency.
- **Planning:** the Art Gallery realises the importance of good data and information collection to inform inclusive initiatives and program. For example, a Work Place Culture Group was formed to address feedbacks received through the People Matter Employee Survey 2021. We continue to review and improve data collections of visitors and staff as intelligence to improve our processes and services.

The Diversity and Inclusion Strategic Framework identifies the development of a Multicultural Plan as one of the actions for 2022–23.

Indigenous employees

People identifying as Aboriginal and Torres Strait Islander represent 2.1% of the Art Gallery's workforce, representing significant progress. While the Art Gallery is below the NSW public sector employment target of 3.3%, we endeavour to continue to work on strategies to increase representation.

Employee remuneration and staff benefits

The Crown Employees (Public Sector Salaries) Award July 2020 provided a 2.04% pay increase to Art Gallery staff with effect from 9 July 2021. The Art Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles.

Other staff benefits include staff discounts at the Gallery Shop, restaurant and cafe, and discounts on Art Gallery Society membership. The Art Gallery has also re-negotiated arrangements for staff to access discounted parking at the Domain Car Park. Staff are also offered before- and after-hours onsite classes in pilates and yoga through a pay-per-use system.

Conditions of employment

The Art Gallery continues to review recruitment and employment practices ensuring that legislation and guidelines are met, and practices are monitored on a regular basis.

Training and scholarships

During the 2021–22 financial year, scholarships were once again not offered due to the restrictions on travel due to COVID-19, but a wide range of training was undertaken by Art Gallery staff. All Gallery staff were invited to attend a mental health training session held by the Black Dog Institute. Four staff undertook CPR and first-aid training for use on the Art Gallery site premises. Eight staff undertook Health and Safety Representative training, one took a refresher and two completed Work Health and Safety Committee training. Fifty frontline staff undertook a 'respect and resilience' training session to assist them to cope with negative visitor incidents.

A variety of professional development training was undertaken by staff, including project management, Microsoft Project, Microsoft PowerPoint, Microsoft Excel and a 'taxation of employees 2022–23' advanced payroll seminar. One staff member undertook a 'mini MBA' in marketing and one completed a week-long diploma in law and collections management with the Institute of Art and Law.

Fourteen managers attended a 'managing performance' training day and 30 managers attended an 'inclusive leadership' training session. Four staff took part in the Department of Premier and Cabinet's Leadership program, and one completed an Advanced Leadership program.

There was an increased need for machinery and safety training due to the imminent Sydney Modern Project opening. Forty-nine staff completed their construction site induction white card training. Other training undertaken by the relevant staff included: dogging, rigging,

telehandler (gold card), elevated work platform under 11 metre and over 11 metre (including one 'verification of competency' for the under 11 metre) and forklift. Seven staff attended 'working safely at heights' training and eight attended 'working in confined spaces' training.

The Art Gallery implemented an online learning management system, Kando, and provided staff with the LinkedIn Learning online educational learning platform. All new and existing staff will be assigned (as an ongoing cyclical program) training on Kando to support the Art Gallery's policies such as Code of Conduct and Work Health and Safety policy, as well as general useful training in topics such as cyber security and privacy. LinkedIn Learning is offered to ongoing staff as an online professional skills development resource.

Employee Assistance Program

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

Work health and safety

Number of work-related injuries resulting in workers compensation:

- Claims: 3
- Number of lost-time injuries: 1
- Number of work-related illnesses: 0
- Prosecution under the OH&S Act: 0

The Art Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Art Gallery to provide suitable duties and gradual return-to-work programs, minimising time lost. The Art Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. Preventative measures such as flu injections, pilates and yoga classes are made available to all staff.

The Art Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body meeting on a quarterly basis. It undertakes workplace inspections and reviews procedures and practices and, where

appropriate, makes recommendations to management for improvements to minimise WH&S workplace risks. Quarterly reports on WH&S – including initiatives, the incidence of accidents, and worker's compensation claims – are reviewed by the Committee, the Trust's Audit and Risk Committee and the Board of Trustees. In September 2021, nine health and safety representatives were elected by staff from across the Art Gallery.

In November 2021, the Art Gallery appointed the first risk and safety manager. The position holder has been working with teams across the Art Gallery to develop and implement safe work systems and reduce risks to visitors, staff, volunteers and contractors.

Industrial relations

There were no industrial disputes during 2021–22; however, 38 staff participated in strike action organised by the NSW Public Service Association on 8 June 2022.

Risk management

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

The Art Gallery's strategic risks include sustainable funding; remaining relevant and accessible; new building design and functionality; the Sydney Modern Project; and government relationships and stakeholder management.

The operational risks are governance and legislative compliance; collection management; security management; business continuity and disaster management; information system and cyber security; contract and procurement management; workforce management; digitisation of collection; intellectual property and copyright; work health and safety; records management; digital infrastructure and engagement; brand and marketing; change management building and maintenance; fraud and corruption; uptake of new technology; and learning and participation programs.

The Art Gallery's risk-management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management policy (Treasury Policy Paper: TPP 20-08). The mandatory annual attestation certification is included below. As mentioned under work health and safety management, a new position of risk and safety manager has been established to assist the Art Gallery to identify and manage risk and establish and improve processes.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Art Gallery's internal audit program and risk profile for 2021–22 and regularly reviewed finance, people and culture, as well as work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of financial, administrative and personnel delegations, insurance arrangements, emergency management training, cyber security risks and arrangements and the Code of Ethics and Conduct. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

Internal audits 2021–22

Three internal audits were conducted by Deloitte during the year:

- Publishing and Licensing: this internal audit reviewed the Art Gallery's publishing and image licensing processes.
- Work Health and Safety: this internal audit reviewed the Art Gallery's internal audit processes.

- Sydney Modern Project Readiness: this internal audit reviewed the progress of the Sydney Modern Project.

Recommendations from the audits are implemented by management on an agreed timeframe, as resources allow. The Finance, Audit and Risk Sub-committee reviews and monitors implementation of internal audit review findings.

Insurance

As a NSW statutory authority, the Art Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the government self-insurance scheme.

Policy development

During 2021–22, the Art Gallery continued to revise and refresh key policies including the Financial, Creative and Administrative Delegations of Authority; the Code of Ethics and Conduct for Gallery Workers; Code of Ethics and Conduct for Board and Committee Members and Cyber Security Risks and Arrangements.

Other Art Gallery of New South Wales entities

The Art Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its legislation. Board meetings are generally held quarterly. The Art Gallery provides support including management, finance, corporate secretariat and general administrative services.

Customer service delivery

In accordance with our pledge of service, visitors to the Art Gallery are invited to leave feedback using the hardcopy feedback forms available at the information desk, via email or the 'contact us' form on the Art Gallery's website. In 2021–22, 254 comments were received. Overall, there were 61 positive comments and 193 constructive comments.

Comments are responded to by reception desk officers and referred to the relevant senior staff member for their reference or action, as appropriate. The majority of positive comments received in 2021–22 related to the exhibitions *Hilma af Klint*, *Matisse: Life & Spirit* and *Archibald, Wynne and Sulman Prizes 2022*. Free guided tours continue to be a source of delight for visitors, and corporate and private events also received high praise throughout the year.

Hilma af Klint is the first major survey of the artist in the Asia–Pacific region, featuring more than 100 works, including paintings, drawings and watercolours and a selection of notebooks loaned from the Hilma af Klint Foundation in Stockholm. One visitor stated: 'This exhibition brings the joys of contemporary, with the styles of the past. In doing so, it creates a spectacle of wonder, entrenched with meaning. I really enjoyed this exhibition, because I find it amazing that someone could have predicted the future of art. I think it is inspirational that she had the courage to keep her work hidden for 20 years after her death. I think that the work of Hilma af Klint is well beyond her years, and makes me excited about the future of art. Thanks for bringing some much-needed art therapy to our lockdown.'

Visitors also enjoyed the collection rehang: 'Just wanted to say how wonderful the new rehang is, especially the scattering of modern work throughout which has reinvigorated the collection and makes for an interesting, engaging experience. Sigh! Thank you!'

Visitors also appreciated the digital content, including virtual visits, digital programs and social media posts: 'From the Make Art activity packs to the hilarious contemporary commentary on historical works (my fav!). Everyone has adversity in their lives but it's how you deal with it that shows the true nature of a person and I just feel that you guys are doing an amazing job at lifting the community's spirits and you are definitely putting a little light in my day!'

The specialty tours delivered by the Aboriginal and Torres Strait Islander art program staff continued to receive praise: 'I just want to let you know how much I enjoyed the free guided tour of Indigenous art last Friday. And a special shout out to Liam who was engaging and informative. It helped me appreciate the art much more than I could have on my own. A great service!'

Constructive comments suggested improvements to disability access of the existing and (forthcoming) Sydney Modern Project building, and requested clearer signage and safer access for the building hoarding access tunnel. All constructive comments are reviewed and actioned as appropriate.

Compliance

The Art Gallery incurred no external costs for the production of its 2021–22 Annual Report. The copies for submission were printed in-house with comb-binding. The report is available online at artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw

Consultants

The Art Gallery engaged 27 consultancies costing a total of \$1,101,931 during the reporting period. Of these consultancies, eight were valued at greater than \$50,000 as set out below:

- Herbert Smith Freehills provided legal advice for the Sydney Modern Project: \$175,743
- Mash One Pty Ltd provided advice on venue management: \$150,000
- Arup Pty Ltd provided fire engineering, acoustic and structural engineering advice for the Sydney Modern Project: \$179,893
- Taylor Thomson Whitting provided advice regarding structural design of the Old Courts and the Ken Unsworth installation in the 20th-century galleries: \$94,718
- Sandwalk Partners Pty Ltd provided management consulting regarding the Sydney Modern Project business review process: \$90,875
- WSP Australia Pty Ltd provided advice on maintenance: \$81,696
- Timenho Pty Ltd provided retail advice: \$75,843
- Australis Facilities Management provided audit and consultancy services: \$64,590

The remaining 19 consultancies cost \$188,574.

Heritage management

The Art Gallery's museum building located in The Domain parklands of Sydney's CBD is listed on the state 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 Art Gallery are maintained to international museum standards.

Land holdings and disposals

Land owned by the Art Gallery as at 30 June 2022 includes: the Art Gallery of New South Wales site, Art Gallery Road, The Domain, Sydney NSW 2000; and the Brett Whiteley Studio, 2 Raper Street, Surry Hills NSW 2010. The Art Gallery did not 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 Art Gallery.

Major assets

The Art Gallery's two major asset categories, as at 30 June 2022, are its artwork collection valued at \$1.831 billion; and the perimeter land and building in The Domain, Sydney, the Brett Whiteley Studio at Surry Hills, and the Art Gallery's storage facility, valued at a total \$565.4 million.

Principal legislation

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, as at 30 June 2022, was an executive agency under the Department of Trade, Enterprise, Investment and Trade. Our purpose, as defined by the *Art Gallery of New South Wales Act 1980*, is to develop and maintain a collection of works of art, and to increase knowledge and appreciation of art, which we do through a range of exhibitions, programs and activities.

Privacy management

During 2021–22, there were no internal reviews conducted by or on behalf of the Art Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Art Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at: Administration, Art Gallery of New South Wales, Art Gallery Road, The Domain, Sydney, NSW 2000. Telephone: 02 9225 1655; fax: 02 9225 1701; email: administration@ag.nsw.gov.au

Public Interest Disclosures

During 2021–22, no public officials made a Public Interest Disclosure to the Art Gallery, no Public Interest Disclosures were received, and no Public Interest Disclosures were finalised during the reporting period.

International travel undertaken by Art Gallery staff during 2021–22

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Michael Brand	Director	Italy, United Kingdom, United States	Leading an Art Gallery delegation on an international media campaign to communicate details about the Art Gallery of New South Wales transformation and expansion, known as the Sydney Modern Project, ahead of its opening in December 2022	17	16/4/2022 – 3/5/2022
Miranda Carroll	Director, Public Engagement	Italy, United Kingdom, United States	Managing the Art Gallery delegation on an international media campaign to communicate details about the Art Gallery of New South Wales transformation and expansion, known as the Sydney Modern Project, ahead of its opening in December 2022	19	14/4/2022 – 3/5/2022
Pascal Daantos-Berry	Head of Learning and Participation	Italy, United Kingdom, Germany	Part of Art Gallery delegation on an international media campaign to communicate details about the Art Gallery of New South Wales transformation and expansion and meet with international museum colleagues to develop a collaborative project	25	16/4/2022 – 10/5/2022
Wesley Shaw	Senior Programs Producer, Aboriginal and Torres Strait Islander Art	Italy, United Kingdom, United States, Canada	Part of Art Gallery delegation on an international media campaign to communicate details about the Art Gallery of New South Wales transformation and expansion and meet curators and educators at Indigenous museums and education centres to develop plans for the Art Gallery to host an Indigenous learning conference in 2024	25	16/4/2022 – 10/5/2022
Maud Page	Deputy Director and Director of Collections	Belgium, France, United Kingdom	Finalise financial and logistical negotiations for three upcoming blockbuster exhibitions	14	26/5/2022 – 13/6/2022
Celine Le Boulleur de Courlon	Acting Painting and Object Conservation Manager	France	Oversee the unpacking, stretching and installation of work on loan to a French museum	6	21/6/2022 – 26/6/2022

Government Information (Public Access) Act 2009

The Art Gallery has reviewed information available to the public under Section 7(3) of the *Government Information (Public Access) Act 2009* (the Act). No new information has been identified as appropriate for public access.

During 2021–22, the Art Gallery received one access application for information that was held by the Art Gallery. The application was granted in full.

Table A: Number of applications by type of applicant and outcome*

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/ deny whether information is held	Application withdrawn
Media	1	0	0	0	1	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 public (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

*A 'personal information application' is an access application for personal information (as defined in clause 4 of Schedule 4 to the Act) about the applicant (the applicant being an individual).

Table B: Number of applications by type of application and outcome*

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	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)	1	0	0	0	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 to the Act) about the applicant (the applicant being an individual).

Table C: Invalid applications

Reason for invalidity	Number 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 to the Act

Consideration	Number 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 in relation to Table E.

Table E: Other public interest considerations against disclosure – matters listed in Section 14 of the Act

Consideration	Number 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

Timeframe	Number of applications
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)

Type of review	Decision varied	Decision upheld
Internal review	0	0
Review by Information Commissioner*	0	0
Internal review following recommendation under Section 93 of the Act	0	0
Review by ADT	0	0
Total	0	0

*The Information Commissioner does not have the authority to vary decisions, but can make recommendations to the original decision-maker. The data in this case indicates that a recommendation to vary or uphold the original decision has been made by the Information Commissioner.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

Type of applicant	Number 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

Cyber Security Annual Attestation Statement for the 2021–22 Financial Year for the Art Gallery of New South Wales

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has managed cyber-security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to the information and systems of the Art Gallery of New South Wales have been assessed and are managed.

Governance is in place to manage the cyber-security maturity and initiatives of the Art Gallery of New South Wales.



Dr Michael Brand
Director, Art Gallery of New South Wales
21 October 2022

Internal Audit and Risk Management Attestation Statement for the 2021–22 Financial Year for the Art Gallery of New South Wales

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has internal audit and risk-management processes in operation that are compliant with the seven (7) core requirements set out in the Internal Audit and Risk Management Policy for the General Government Sector, specifically:

Core requirements: *For each requirement, please specify whether compliant, non-compliant, or in transition*

Risk Management Framework

- 1.1 The Director head is ultimately responsible and accountable for risk management in the Gallery: *Compliant*
- 1.2 A risk management framework that is appropriate to the Gallery has been established and maintained and the framework is consistent with AS/NZS ISO31000:2009: *Compliant*

Internal Audit Function

- 2.1 An internal audit function has been established and maintained: *Compliant*
- 2.2 The operation of the internal audit function is consistent with the International standards for the Professional Practice of Internal Auditing: *Compliant*
- 2.3 The Gallery has an Internal Audit Charter that is consistent with the content of the 'model charter': *Compliant*

Audit and Risk Committee

- 3.1 An independent Audit and Risk Committee has been established which has oversight and provides advice and guidance to the Director on the Gallery's governance processes, risk management and control frameworks and its external accountability obligations: *Compliant*
- 3.2 The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter': *Compliant*

Membership

The chair and members of the Audit and Risk Committee are:

Chair: Ms Sally Herman appointed to the Committee
3 April 2019 – 2 April 2027

Member: Mr John Borghetti appointed to the Committee
3 April 2019, stood down 31 December 2021

Member: Ms Catherine Brenner appointed to the Committee
19 November 2018 – 18 November 2026

Member: Professor S Bruce Downton appointed to the Committee
8 February 2016 – 7 February 2024

Member: Ms Sue Gilchrist appointed to the Committee
21 July 2021 – 20 July 2024

Member: Dr Mark Nelson appointed to the Committee
19 October 2016 – 18 October 2024

Member: Ms Jacqui Vanzella appointed to the Committee
21 July 2021 – 20 July 2024



Dr Michael Brand
Director, Art Gallery of New South Wales
21 October 2022

Facilities management

The Art Gallery is committed to the effective management of assets in meeting service delivery and strategic priorities. In line with the Asset Management Policy for the NSW Public Sector, TPP19-07, the Art Gallery's policy framework includes a robust Asset Management Framework identifying key immediate and overarching asset management objectives. The Asset Management Framework is underpinned by a whole-of-gallery governance structure, overseen by the Board of Trustees via its Finance, Audit and Risk sub-committee.

The Art Gallery's maintenance and minor works programs continued throughout the reporting period ensuring the Art Gallery's assets remain functional, sustainable and compliant.

During the reporting period, the Art Gallery undertook a range of capital projects within the existing building, aimed at supporting organisational growth toward the completion of the Sydney Modern Project. See 'Campus' section for further detail.

Resource management

Sustainability

In late 2021 the Art Gallery employed a full-time sustainability manager to coordinate ongoing sustainability improvements across the organisation. The Art Gallery continues to identify, develop and implement sustainability initiatives across all building assets to coincide with the opening of the Sydney Modern Project. Sustainability focus areas in the 2021–22 financial year were the completion of the Art Gallery's Net Zero Plan and the commencing work on a Sustainability Strategy.

The Art Gallery's Net Zero Emissions plan, developed in partnership with the NSW Government's Net Zero and Sustainable Government team, provides a baseline of greenhouse gas emissions for all Art Gallery sites with actions to reduce emissions over time.

The Sustainability Strategy is being developed with the assistance of the NSW Government's Sustainability Advantage program with input from the Art Gallery's Sustainability Working Group. The Strategy will align to the functions of the Art Gallery, local and state government sustainability policy direction, and the United Nation's Sustainable Development goals and targets. The Strategy is scheduled for completion in October 2022.

Both strategic documents will guide the implementation of sustainability initiatives across the Art Gallery's expanded campus including the new Sydney Modern Gallery building.

Improvements have been made in the areas of sustainability data collection and reporting for energy, water and waste. The Art Gallery continued to collaborate with network groups including Sydney Cultural Institutions for Climate Action (SCICA), and the Sustainable Destination Partnership to collectively address common sustainability issues.

Electricity

Electricity at the main Domain Art Gallery site decreased by around 8% in 2021–22 compared to the previous financial year. Electricity consumption in this period would have been affected by the site's closure due to COVID-19 early in the financial year. Approximately 3% of this reduction can be attributed to a lighting upgrade in the Grand Courts, which saw 455 inefficient fluorescent lights replaced with 316 efficient LED lights.

Gas

Gas usage at the main Domain Art Gallery site decreased by around 7% in 2021–22 compared to the previous financial year. Most of this decrease can be attributed to the closure of the Art Gallery early in the financial year due to COVID-19. Gas consumption at our Lilyfield collection storage facility increased slightly compared to the previously financial year. As with all gallery and art storage spaces, this facility requires strict indoor environmental conditions to be maintained year-round. The operating infrastructure of this site were unchanged when compared to the previous financial year. It is likely that the increase in gas use at this site was caused by prolonged periods of high humidity experienced in the reporting period, and therefore increased energy requirements to dehumidify this storage space to the required conditions.

Water

The Art Gallery's Domain site had a decrease in water consumptions in the 2021–22 financial year, down approximately 3.5% on the previous year. Most of this decrease is likely attributed to the closure of the Art Gallery early in the financial year due to COVID-19.

Waste

The Art Gallery increased its focus on waste management in 2021–22 by working to improve the accuracy of its waste data and increase waste recycling streams. The Art Gallery recycled approximately 50% of its waste during the reporting period. The Art Gallery acknowledges it needs to reduce waste and increase recycling. To address this, plans have been made to establish routine recycling of new waste streams in the next financial year, including recycling of soft plastics and metals. The Art Gallery has strengthened its relationship with several organisations that repurpose waste materials, fixtures and fit-out items, and will continue to explore avenues to ensure items are reused and repurposed where possible.

Motor vehicle fleet

The Art Gallery's small permanent motor vehicle fleet is maintained and acquired in accordance with the NSW Government fleet management policy, including purchase of fuel-efficient cars.

The Art Gallery's fleet comprises six motor vehicles, including one sedan and one van which run on E10 petrol;

one utility truck, one 2-tonne truck and one 4.5-tonne truck, which use diesel; and a Prius Hybrid wagon. The Art Gallery complied with the NSW Government policy requirement that 5% of passenger fleets be hybrid, plug-in hybrid electric or electric vehicles.

The Art Gallery's motor vehicle procedures provide guidelines for environmentally sound driving. All employees using petrol-powered fleet vehicles are directed to refuel with E10 unleaded petrol.

Resource Recovery Initiative

Designated recycling bins are located on the loading dock for recycling all paper products, including flattened cardboard boxes. Paper and recycling bins are situated in office areas throughout the Art Gallery, which are collected regularly by cleaning staff and then sent to a compliant recycling centre. Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop building materials, plant materials and hazardous materials are sent to an external supplier. The Conservation Department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.

Expired lights are collected and disposed of appropriately. Used toner cartridges, waste collectors and batteries are sent for recycling.

The Art Gallery donates suitable items from unclaimed lost property to homeless shelters and charities.

The Research Library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contracted catering company.

Financial reports

Financial performance

The Art Gallery continued to face operational uncertainty throughout the year due to the ongoing impact of the pandemic, including being closed to the public from 26 June to 10 October 2021. Despite the closure and continued restrictions to state and international borders, over 823,000 visitors were welcomed to the Art Gallery at The Domain, the Brett Whiteley Studio in Surry Hills, and at touring exhibitions during 2021–22.

Total comprehensive income for 2021–22 was \$125.6 million including land and building asset revaluation of \$25.6 million. A net result of \$100 million (\$155 million in 2020–21), is reported in the Art Gallery's Statement of Comprehensive Income (SOI) prepared in accordance with Australian Accounting Standards.

The net result includes non-operating specific funds such as capital grants from government, and donations of artworks and cash. These funds have already been expended either to acquire assets such as works of art or on specific capital projects and consequently are not available for operating purposes. The Art Gallery operating net result excluding these items was a deficit of \$3.5 million.

Commercial activities provide revenues which are critical to the Art Gallery's overall financial performance. Major exhibitions including the *Matisse: Life & Spirit*, *Hilma af Klint: The Secret Paintings* and Archibald, Wynne and Sulman Prize exhibitions provided considerable flow-on benefits to commercial revenues, including venue hire and retail. Unfortunately, the Art Gallery's temporary closure in late June to October 2021 required the premature closure of *Hilma af Klint: The Secret Paintings* and *Archibald, Wynne and Sulman Prizes 2021*, which had been enjoying strong success.

The Art Gallery continues to benefit from high levels of in-kind donations of works of art, with \$9.2 million worth given in 2021–22 (\$9.8 million in 2020–21). Cash donations for art acquisitions and toward the Sydney Modern Project amounted to \$31.8 million (\$29.9 million in 2020–21).

Investments are held with New South Wales Treasury Corporation (T-Corp), the financial markets partner of NSW Government public sector entities. As at 30 June 2022, \$91.7 million of funds were held in cash and under investment (\$159.8 million in 2020–21). Net unrealised investment losses at year-end were \$4.9 million, driven by current global uncertainty and local financial market conditions. Land and building assets were revalued during the year and resulted in a net increase of \$25.6 million to the asset values (\$23 million building and \$2.6 million land).

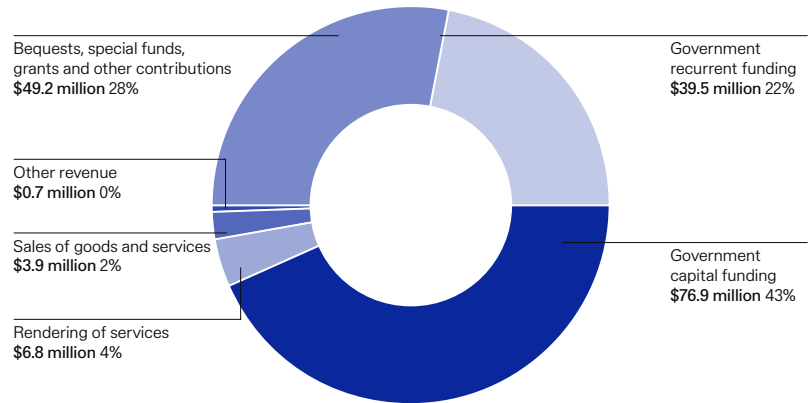
The Sydney Modern Project construction continued throughout 2021–22. Project managed by Infrastructure NSW (INSW), the expanded Art Gallery campus is scheduled to open to the public on 3 December 2022. This once-in-a-generation project is an important transformation of our flagship public institution into a two-building art museum that will almost double the space for the display

and enjoyment of art. The \$344 million project is the most significant cultural development in the city since the opening of the Sydney Opera House nearly half a century ago. Together with the NSW Government's \$244 million in funding, the Art Gallery has raised more than \$100 million from private donors to support this significant investment in art and culture for future generations.

The Art Gallery is devoted to delivering an inspiring and diverse art program as it moves into 2022–23 and will remain agile to evolving operating conditions resulting from the ongoing pandemic.

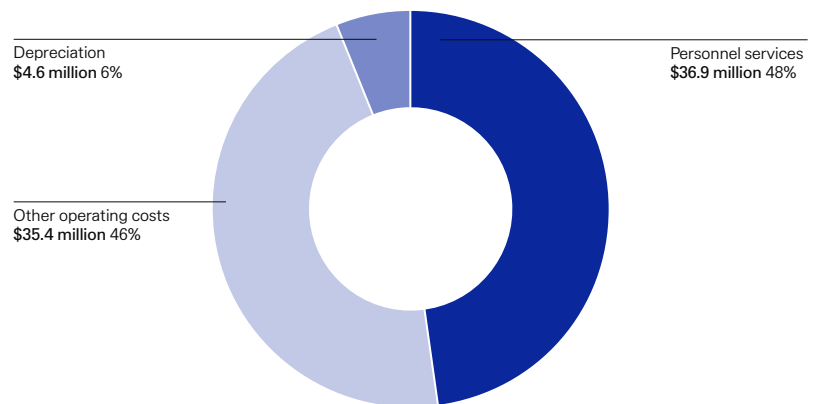
Revenue 2021–2022

\$176.9 million



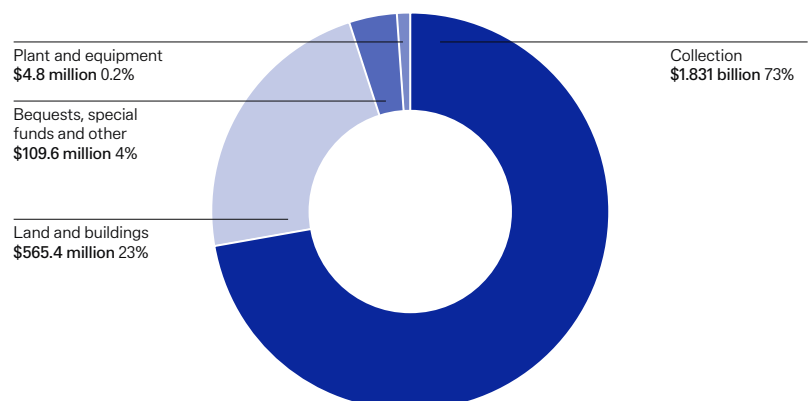
Expenditure 2021–2022

\$76.9 million



Net assets as at 30 June 2022

\$2.511 billion



Budget summary 2017–22

Budget line	2017–18	2018–19	2019–20	2020–21	2021–22	5-year total	Average p/a
Total visitors, including touring/ studio (millions)	1.61	1.50	1.00	0.67	0.82	5.61	1.12
Artworks purchased (\$ millions)	\$4.50	\$4.15	\$7.39	\$2.95	\$17.12	\$36.11	\$7.22
Donations of artwork (\$ millions)	\$8.70	\$8.79	\$5.75	\$9.84	\$9.22	\$42.30	\$8.46
Total works of art acquired (\$ millions)	\$13.20	\$12.94	\$13.14	\$12.79	\$26.34	\$78.41	\$15.68
Exhibition admission revenue (\$ millions)	\$7.90	\$8.17	\$4.07	\$3.20	\$5.47	\$28.81	\$5.76
Merchandise, books and publication sales (\$ millions)	\$4.90	\$4.49	\$3.59	\$2.77	\$3.86	\$19.61	\$3.92
Other services/activities (\$ millions)	\$5.00	\$4.77	\$2.83	\$1.24	\$1.69	\$15.53	\$3.11
Bequests and special funds (\$ millions)	\$20.80	\$37.01	\$42.95	\$29.89	\$31.84	\$162.49	\$32.50
Other grants and contributions / other miscellaneous (\$ millions)	\$18.50	\$21.29	\$14.48	\$25.90	\$17.50	\$97.67	\$19.53
Total revenue from exhibitions, visitor services and benefaction (\$ millions)	\$57.10	\$75.72	\$67.92	\$63.01	\$60.36	\$324.10	\$64.82
Personnel expenses (\$ millions)	\$27.60	\$27.48	\$33.93	\$27.06	\$36.94	\$153.01	\$30.60
Depreciation (\$ millions)	\$3.80	\$4.22	\$4.59	\$3.52	\$4.55	\$20.67	\$4.13
Insurance (\$ millions)	\$1.80	\$2.04	\$1.94	\$1.41	\$5.04	\$12.23	\$2.45
Other operating expenses (\$ millions)	\$25.50	\$30.57	\$22.64	\$19.50	\$30.41	\$128.62	\$25.72
Total operating expenses (\$ millions)	\$58.70	\$64.30	\$63.10	\$51.49	\$76.94	\$314.53	\$62.91
Recurrent appropriation (\$ millions)	\$24.00	\$25.41	\$29.36	\$33.02	\$39.50	\$151.29	\$30.26
Liabilities assumed by government (\$ millions)	\$1.00	\$1.50	\$4.97	-\$2.73	\$0.15	\$4.89	\$0.98
Capital appropriation / other (\$ millions)	\$21.20	\$13.48	\$41.09	\$113.14	\$76.91	\$265.83	\$53.17
Total government grants (\$ millions)	\$46.20	\$40.39	\$75.42	\$143.44	\$116.56	\$422.00	\$84.40
Total revenue (\$ millions)	\$103.30	\$116.11	\$143.34	\$206.45	\$176.93	\$746.13	\$149.23
Government recurrent contribution as a % of operating revenues (%)	30%	25%	29%	35%	39%	N/A	32%
Government contribution as % of total revenue (%)	45%	35%	53%	69%	66%	N/A	54%
Net surplus (\$ millions)	\$44.60	\$51.81	\$80.24	\$154.96	\$99.99	\$431.60	\$86.32
Employees – effective full time (FTE) (number)	218	234	247	266	310	N/A	225.00
Average salary per head (\$ thousands)	\$107	\$96	\$100	\$98	\$102	N/A	\$100.53
Net assets (\$ millions)	\$1,706.70	\$1,762.58	\$2,228.46	\$2,384.92	\$2,510.53	NA	\$2,118.64

Payment of accounts 2021–22

All suppliers, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2021	46,301,355	127,548	0	0	0
December 2021	52,865,574	146,126	0	0	0
March 2022	52,413,134	78,538	0	0	0
June 2022	41,266,686	149,882	0	0	0

Small business, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2021	41,671,220	114,794	0	0	0
December 2021	47,579,017	131,514	0	0	0
March 2022	47,171,820	70,684	0	0	0
June 2022	37,140,018	134,894	0	0	0

All suppliers	September 2021	December 2021	March 2022	June 2022
Total number of accounts due for payment	749	1,036	921	1,259
Number of accounts paid on time	742	1,026	912	1,246
% of accounts paid on time based on No. of accounts	99	99	99	99
\$ amount of accounts due for payment	46,428,903	53,011,701	52,539,444	41,416,568
\$ amount of accounts paid on time	45,880,114	51,893,786	50,289,925	41,002,402
% of accounts paid on time based on \$ amount of accounts	99	98	96	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small business	September 2021	December 2021	March 2022	June 2022
Total number of accounts due for payment	524	466	737	881
Number of accounts paid on time	523	466	737	881
% of accounts paid on time based on No. of accounts	99	100	100	100
\$ amount of accounts due for payment	33,497,129	43,714,546	39,404,583	31,062,426
\$ amount of accounts paid on time	33,426,513	43,277,401	39,010,537	30,751,802
% of accounts paid on time based on \$ amount of accounts	100	99	99	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0



Independent Auditor's Report Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of Art Gallery of New South Wales Trust (the Trust), which comprise the Statement by the Accountable Authority, the Responsible Entities' Declaration, the Statement of Comprehensive Income for the year ended 30 June 2022, the Statement of Financial Position as at 30 June 2022, the Statement of Changes in Equity and the Statement of Cash Flows, for the year then ended, notes comprising a Statement of Significant Accounting Policies, and other explanatory information of the Trust and consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at year's end or from time to time during the financial year.

In my opinion, the financial statements:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the Government Sector Finance Regulation 2018 (GSF Regulation) and the Treasurer's Directions
- presents fairly the Trust's financial position, financial performance and cash
- has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Trust in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants (including Independence Standards)' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor General
- mandating the Auditor General as auditor of public sector agencies
- precluding the Auditor General from providing non audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Trustees' Responsibilities for the Financial Statements

The Trustees is responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the GSF Act, GSF Regulation, Treasurer's Directions and the *Australian Charities and Not for profits Commission Act 2012*. The Trustees' responsibility also includes such internal control as the Trustees determines is necessary to enable the preparation and fair presentation of the financial statements are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees is responsible for assessing the Trust's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial report as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar3.pdf. The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the Trust carried out its activities effectively, efficiently and economically
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



Margaret Crawford
Auditor-General for New South Wales

25 October 2022
Sydney

Pursuant to section 7.6(4) of the *Government Sector Finance Act 2018* ('the Act'), and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

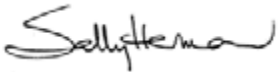
- (a) The accompanying financial statements have been prepared in accordance with the applicable requirements of the Act, the *Government Sector Finance Regulation 2018* and applicable Australian Accounting Standards including Australian Accounting Interpretations and NSW Treasurer's Directions;
- (b) In our opinion the financial statements for the year ended 30 June 2022 present fairly the financial position, financial performance and cash flows of the Art Gallery of New South Wales Trust.



D Gonski AC
President



M Brand
Director



S Herman
Chair
Finance, Audit and Risk Committee



H Harman
Chief Operating Officer

21 October 2022

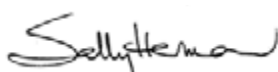
In the opinion of the Responsible Entities of the Art Gallery of New South Wales Trust:

- 1 The financial statements and notes of the Art Gallery of New South Wales Trust and controlled entities are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - (a) Giving a true and fair view of its financial position as at 30 June 2022 and of its performance for the financial year ended on that date; and
 - (b) Complying with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- 2 There are reasonable grounds to believe that the Art Gallery of New South Wales Trust and controlled entities will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



D Gonski AC
President



S Herman
Chair
Finance, Audit and Risk Committee

21 October 2022

Statement of comprehensive income for the year ended 30 June 2022

		Consolidated entity			Parent entity	
Revenue from continuing operations	Notes	2022 \$'000	2021 \$'000	Annual budget 2022 \$'000	2022 \$'000	2021 \$'000
Donations and gifts		41,059	39,729	33,634	42,334	39,581
Grants – Sydney Modern Project		67,938	110,614	65,312	67,938	110,614
Grants – Recurrent		39,501	33,019	39,812	39,501	33,019
Grants – Other		8,976	2,530	3,709	8,976	2,530
Sponsorship		7,717	3,722	7,508	7,717	3,722
Sale of goods and services		10,622	7,055	22,367	10,622	7,055
Value of services provided by volunteers		394	159	400	394	159
Total revenue from continuing operations	2	176,207	196,828	172,742	177,482	196,680
Other income						
Investment revenue	2 (b)	(4,863)	8,395	2,502	(4,837)	8,292
Acceptance by the Crown* of employee benefits		153	(2,728)	741	-	-
Other revenue		5,429	3,951	15	5,429	3,951
Total revenue and other income		176,926	206,446	176,000	178,074	208,923
Expenditure						
Personnel services	3 (a)	-	-	-	36,787	29,785
Employee related expenses	3 (b)	36,940	27,057	30,626	-	-
Other operating expenses	3 (c)	35,448	20,907	30,149	35,388	20,704
Depreciation and amortisation	3 (d)	4,552	3,521	3,000	4,552	3,521
Total expenses		76,940	51,485	63,775	76,727	54,010
Net result for the year		99,986	154,961	112,225	101,347	154,913
Other comprehensive income						
Items that will not be reclassified to net result in subsequent periods						
Changes in revaluation surplus of property, plant and equipment	8	25,614	1,500	-	25,614	1,500
Total other comprehensive income for the year		25,614	1,500	-	25,614	1,500
Total comprehensive income for the year		125,000	156,461	112,225	126,961	156,413

* The Crown in right of the State of New South Wales (Crown)
The accompanying notes form part of these financial statements.

Statement of financial position for the year ended 30 June 2022

Assets	Notes	Consolidated entity			Parent entity	
		2022 \$'000	2021 \$'000	Annual budget 2022 \$'000	2022 \$'000	2021 \$'000
Current assets						
Cash and cash equivalents	4	8,304	3,549	12,640	8,304	3,479
Receivables	5	27,050	43,831	3,773	27,050	43,831
Inventories	6	1,005	1,025	1,164	1,005	1,025
Financial assets at fair value through profit or loss	7	83,412	156,234	85,855	83,412	154,765
Total current assets		119,771	204,639	103,432	119,771	203,100
Non-current assets						
Property plant and equipment						
Land		29,720	27,100	27,100	29,720	27,100
Buildings		535,686	372,597	555,547	535,686	372,597
Plant and equipment		4,826	3,884	6,282	4,826	3,884
Collection assets		1,830,661	1,804,321	1,795,524	1,830,661	1,804,321
Total property, plant and equipment	8	2,400,893	2,207,902	2,384,453	2,400,893	2,207,902
Right of use asset	9	147	-	-	147	-
Intangible assets	10	3,924	3,147	4,438	3,924	3,147
Total non-current assets		2,404,964	2,211,049	2,388,891	2,404,964	2,211,049
Total assets		2,524,735	2,415,688	2,492,323	2,524,735	2,414,149
Liabilities						
Current liabilities						
Payables	11	6,843	24,586	13,842	6,843	24,408
Provision for employment benefits	12	6,179	5,103	126	6,179	5,103
Lease liabilities	9	75	-	-	75	-
Total current liabilities		13,097	29,689	13,968	13,097	29,511
Non-current liabilities						
Contract liabilities	11	944	944	1,732	944	944
Provision for employment benefits	12	92	126	-	92	126
Lease liabilities	9	73	-	-	73	-
Total non-current liabilities		1,109	1,070	1,732	1,109	1,070
Total liabilities		14,206	30,759	15,700	14,206	30,581
Net assets		2,510,529	2,384,929	2,476,623	2,510,529	2,383,568
Equity						
Reserves	1 (a)	1,205,921	1,180,307	1,180,307	1,205,921	1,180,307
Accumulated funds	1 (b)	1,304,608	1,204,622	1,296,316	1,304,608	1,203,261
Total equity		2,510,529	2,384,929	2,476,623	2,510,529	2,383,568

The accompanying notes form part of these financial statements.

Statement of changes in equity for the year ended 30 June 2022

Consolidated entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2020	1,049,661	1,178,807	2,228,468
Net result for the year	154,961	-	154,961
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	1,500	1,500
Total other comprehensive income	-	1,500	1,500
Total comprehensive income for the year	154,961	1,500	156,461
Balance at 30 June 2021	1,204,622	1,180,307	2,384,929
Balance at 1 July 2021	1,204,622	1,180,307	2,384,929
Net result for the year	99,986	-	99,986
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	25,614	25,614
Total other comprehensive income	-	25,614	25,614
Total comprehensive income for the year	99,986	25,614	125,600
Balance at 30 June 2022	1,304,608	1,205,921	2,510,529

Parent entity	Accumulated funds \$'000	Asset revaluation reserve \$'000	Total equity \$'000
Balance at 1 July 2020	1,048,348	1,178,807	2,227,155
Net result for the year	154,913	-	154,913
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	1,500	1,500
Total other comprehensive income	-	1,500	1,500
Total comprehensive income for the year	154,913	1,500	156,413
Balance at 30 June 2021	1,203,261	1,180,307	2,383,568
Balance at 1 July 2021	1,203,261	1,180,307	2,383,568
Net result for the year	101,347	-	101,347
Other comprehensive income			
Net change in revaluation surplus of property, plant and equipment	-	25,614	25,614
Total other comprehensive income	-	25,614	25,614
Total comprehensive income for the year	101,347	25,614	126,961
Balance at 30 June 2022	1,304,608	1,205,921	2,510,529

The accompanying notes form part of these financial statements.

Statement of cash flows for the year ended 30 June 2022

		Consolidated entity			Parent entity	
Cash flows from operating activities	Notes	2022 \$'000	2021 \$'000	Annual budget 2022 \$'000	2022 \$'000	2021 \$'000
Payments						
Employee related and personnel services expenses		(35,351)	(29,496)	(29,886)	(35,351)	(32,224)
Suppliers for goods and services		(41,221)	(18,310)	(28,276)	(40,983)	(18,283)
Total payments		(76,572)	(47,806)	(58,162)	(76,334)	(50,507)
Receipts						
Sale of goods and services		8,567	7,777	22,223	8,567	7,777
Recurrent appropriations		39,501	33,019	43,476	39,501	33,019
Donations, grant and gifts		23,828	10,758	102,899	25,103	13,340
Distributions and interest received		2,473	7,125	102	2,471	7,054
Other		5,429	3,951	814	5,429	3,951
Total receipts		79,798	62,630	169,514	81,071	65,141
Net cash flows from operating activities	13	3,226	14,824	111,352	4,737	14,634
Cash flows from investing activities						
Payments						
Purchases of property, plant and equipment		(154,986)	(115,118)	(158,411)	(154,986)	(115,024)
Purchases of investments		(14,753)	(39,056)	-	(14,751)	(38,982)
Total payments		(169,739)	(154,174)	(158,411)	(169,737)	(154,006)
Receipts						
Proceeds from grants	20	67,938	110,614	-	67,938	110,614
Proceeds from donations	20	23,096	24,335	-	23,096	24,335
Proceeds from sale of Investments		80,239	4,000	55,000	78,796	4,000
Total receipts		171,273	138,949	55,000	169,830	138,949
Net cash flows from investing activities		1,534	(15,225)	(103,411)	93	(15,057)
Cash flows from financing activities						
Payment of principal portion of lease liabilities		(5)	-	-	(5)	-
Net cash flows from financing activities		(5)	-	-	(5)	-
Net increase/(decrease) in cash and cash equivalents		4,755	(401)	7,941	4,825	(423)
Opening cash and cash equivalents		3,549	3,950	4,699	3,479	3,902
Closing cash and cash equivalents	4	8,304	3,549	12,640	8,304	3,479

The accompanying notes form part of these financial statements.

1 Statement of significant accounting policies

1 (a) Reporting entity

The Art Gallery of NSW Trust (the Gallery) is a statutory body of the NSW State Government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

The Gallery as a reporting entity comprises all the business units under the Gallery's control including the Gallery's exhibitions, merchandising, venue hire, and catering as well as the activities of The Australian Institute of Asian Culture and Visual Arts Limited and Art Gallery of NSW Staff Agency. Other entities associated with the Gallery but not controlled or consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

In October 2021 the Board of the Australian Institute of Asian Culture and Visual Arts Limited (VisAsia) passed a resolution to deregister VisAsia with VisAsia's net assets (after all known creditors to VisAsia were paid) to be transferred into, and operations continuing, in the Art Gallery of NSW parent entity.

As at 30 June 2022, the Gallery has absorbed all VisAsia operations, taking on all functions including the payment of all debts which may become due and payable after the date of these financial statements.

The Art Gallery of NSW Staff Agency (the Agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the *Government Sector Employment Act 2013* (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

The Gallery's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience, asset values and risk.

The activities of the Gallery are exempt from income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

In accordance with the Administrative Amendment Order, from 1 April 2022, the Gallery along with other agencies moved to the Department of Enterprise, Investment and Trade cluster. Previously, from 1 July 2021 to 31 March 2022 the Gallery was part of group of agencies within the Department of Premier and Cabinet cluster.

These Financial Statements and accompanying notes for the year ended 30 June 2022 was authorised for issue in accordance with a resolution of the Board of Trustees on 21 October 2022.

1 (b) Basis of preparation

The Gallery's Financial Statements are general purpose Financial Statements which have been prepared on an accruals basis and in accordance with:

- the requirements of the *Government Sector Finance Act 2018* (GSF Act);
- the Treasurer's Directions issued Treasurer under the GSF Act;
- *the Australian Charities and Not for Profits Commission Act 2012* and Australian Charities and Not for Profits Commission Regulation 2013;
- Australian Accounting Standards, Australian Accounting Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board.

Where an accounting policy is specific to one note, the policy is included in the note to which it relates.

In the process of preparing the consolidated Financial Statements for the Gallery consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

Property, plant and equipment, investment property, assets (or disposal groups) held for sale and certain financial assets and liabilities are measured using the fair value basis. Other financial report items are prepared in accordance with the historical cost convention except where specified otherwise.

Currency and rounding of amounts

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

Details of reserves included in the Statement of Changes in Equity

Asset Revaluation Reserve

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of property, plant and equipment as discussed in Note 8: Non current assets - property, plant and equipment

Accumulated Funds

The category of 'Accumulated Funds' includes all current and prior period retained funds.

Significant accounting judgements, estimates and assumptions

The preparation of financial information requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates. Specific accounting judgements and estimates are discussed in detail under the relevant notes.

Impact of COVID-19 on financial reporting for 2021-22

The Gallery has put in place safety and health guidelines for staff and visitors to mitigate the effect of COVID- 19 in accordance with the latest health advice from NSW Health including the implementation of social distancing measures, recommendation of masks and working from home arrangements.

Where applicable, the impacts of COVID-19 have also been considered on any assumptions and estimates when preparing the Financial Statements. Additional COVID-19 disclosures can be found in the following notes to the Financial Statements.

Note 5: Current Asset – Receivables

Note 6: Current Assets – Inventories

Note 8: Non Current Assets – Property, Plant and Equipment

Note 14: Financial Instruments

Note 17: Budget Review

Note 18: Events After the Reporting Period

Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense: and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable, to the Australian Taxation Office are classified as operating cash flows.

Changes to accounting policies, including new or revised Australian Accounting Standards

(i) Applicable for the first time

The accounting policies applied in the current financial year are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2021-22. No new accounting standards have been applied in 2021-2022.

(ii) Issued but not yet effective

The accounting policies applied in the current financial year are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2021-22.

- *AASB 17 Insurance Contracts* is effective for annual reporting periods beginning on or after 1 January 2023.
- *AASB 2020-1 Amendments to Australian Accounting Standards – Classifications of Liabilities as Current or Non-Current* effective for reporting periods beginning on or after 1 January 2023.
- *AASB 2020-3 Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments* effective for reporting periods beginning on or after 1 January 2023.
- *AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates* amends a number of existing standards, effective for periods beginning on or after 1 January 2023.
- *AASB 2021-5 Amendments to Australian Accounting Standards – Deferred Tax related to Assets and Liabilities arising from a Single Transaction [AASB 1 and AASB 112]*, effective for periods beginning on / after 1 January 2023.
- *AASB 2014 – 10 Sale or contribution of Assets between an Investor and its Associate or Joint Venture* effective for periods beginning on or after 1 January 2025 (not applicable to the Gallery).

It is management's opinion that there will be no material impact on the transactions and balances recognised in the Financial Reports when these standards are applied or become effective.

2 Revenue	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Revenue from contracts with customers				
Sale of merchandise, book and publication sales	3,857	2,773	3,875	2,773
Admission fees	5,466	3,200	5,466	3,200
Venue hire and catering	605	349	605	349
Sponsorship	850	420	850	420
Other	694	733	694	733
	11,472	7,475	11,472	7,475
Grants and donations				
Recurrent grants	39,501	33,019	39,501	33,019
Capital grants – Sydney Modern Project	67,938	110,614	67,938	110,614
Capital grants – other	8,976	2,530	8,976	2,530
Donations	31,840	29,894	33,115	29,746
Donations – collection assets	9,219	9,835	9,219	9,835
Sponsorship	5,258	2,249	5,258	2,669
Sponsorship – in kind	1,609	1,053	1,609	1,053
Value of services provided by volunteers	394	159	394	159
	164,735	189,773	166,010	189,625
Total revenue from continuing operations	176,207	196,828	177,482	196,680

Recognition and measurement**Sales of goods**

Revenue from the sale of goods is recognised when the Gallery satisfies the performance obligation by transferring the promised goods. Revenue is recognised at the price specified in the contract (where applicable) and only to the extent that it is highly probable a significant reversal will not occur. No element of financing is deemed present as sales are made with a short credit term.

Rendering of services

Revenue from rendering of services is recognised when the Gallery satisfies the performance obligation by transferring the promised services. The Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the statement of financial position. Refer to Note 12: Current / non current payables and liabilities.

Sponsorship revenue

Corporate and philanthropic sponsorship revenue arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when those obligations are satisfied. The Gallery recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as contract liabilities in the statement of financial position. Refer to Note 12: Current / non current payables and liabilities. For sponsorship revenues where the performance obligations are not sufficiently specific, revenue is recognised on receipt of the asset.

Grant revenue

Revenue from grants where there are sufficient specific performance obligations are recognised once the performance obligation has been satisfied such as a transfer of goods of performance of service. Where there are no sufficiently specific performance obligations, the revenue is recognised on receipt.

Revenue from these grants is recognised based on the grant amount specified in the funding agreement/funding approval, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur.

Income from grants to acquire/construct a recognisable non-financial asset to be controlled by the entity is recognised when the entity satisfies its obligations under the transfer. For construction projects, this is generally as the construction progresses in accordance with costs incurred since this is deemed to be the most appropriate measure of the completeness of the construction.

Donations and volunteer services

Donations collected, including cash and goods are recognised as revenue when the Gallery gains control of the asset. Bequests are recognised when the Gallery is notified of an impending distribution or the bequest is received, whichever occurs earlier. Receipt of volunteer services is recognised when and only when the fair value of those services can be reliably determined and the services would have been purchased if not donated.

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been included as revenue in the 'Donations and gifts' line within the Statement of Comprehensive income. These revenues provide for expenditure in the current year and in future years. Any revenues unspent in the current year have been carried forward for appropriate expenditure in future years.

Deemed appropriations

The Department of Premier and Cabinet was administratively responsible for the Gallery up to 30 March 2022. From 1 April 2022, the Department of Enterprise, Investment and Trade is administratively responsible for the Gallery as a result of a Machinery of Government (MoG) change.

The Appropriation Act 2021 (Appropriations Act) and the subsequent variations appropriates the sum of \$3.8 billion to the Premier out of the Consolidated Fund for the services of Department of Premier and Cabinet, and \$1.08b to the Minister for Department of Enterprise, Investment and Trade out of the Consolidated Fund for the services of the Department of Enterprise, Investment and Trade, for the year 2021–22. The spending authority of the Minister from the Appropriations Act has been delegated or subdelegated to officers of Department of Premier and Cabinet, the Department of Enterprise, Investment and Trade and entities that they are administratively responsible for, including the Gallery.

The responsible Minister for each GSF agency is taken to have been given an appropriation out of the Consolidated Fund under the authority s4.7 of the Government Sector Finance Act, at the time the GSF agency receives or recovers any deemed appropriation money, for an amount equivalent to the money that is received or recovered by the GSF agency. The spending authority of the responsible Minister(s) from deemed appropriation money has been delegated or sub-delegated to officers of the Gallery for its own services.

A summary of compliance is disclosed in the financial statements of the Annual Report of Department of Premier and Cabinet and Department of Enterprise, Investment and Trade. It has been prepared on the basis of calculating the separate spending authorities of the Premier and the Minister for Department of Enterprise, Investment and Trade for the services of each respective principal department and the responsible Ministers for the services of the entities the respective principal department is administratively responsible for that receive or recover deemed appropriation money. It reflects the status at the point in time this disclosure statement is being made. The Gallery's spending authority and expenditure prior to the MoG change is included in the summary of compliance of Department of Premier and Cabinet, and after the MoG change in the summary of compliance of Department of Enterprise, Investment and Trade.

The delegation/sub-delegations for 2021–22 and 2020–21, authorising officers of the Gallery to spend Consolidated Fund money, impose limits to the amounts of individual transactions, but not the overall expenditure of the Gallery. However, as it relates to expenditure in reliance on a sum appropriated through an annual Appropriations Act, the delegation/sub-delegations are referable to the overall authority to spend set out in the relevant Appropriations Act. The individual transaction limits have been properly observed. The information in relation to the limit from the Appropriations Act is disclosed in the summary of compliance tables included in the financial statements of the Annual Report of Department of Premier and Cabinet and Department of Enterprise, Investment and Trade.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
2 (b) Investment revenue				
Interest	11	3	11	3
Dividend Imputation Credit	59	102	59	102
Distributions from investments at fair value	2,403	7,113	2,401	7,042
Net gain/(loss) on investments carried	(7,336)	1,177	(7,308)	1,145
	(4,863)	8,395	(4,837)	8,292

Interest income is calculated by applying the effective interest rate to the gross carrying amount of a financial asset except for financial assets that subsequently become credit-impaired. For financial assets that become credit impaired, the effective interest rate is applied to the amortised cost of the financial asset.

Global and local market conditions has impacted investments held by the Gallery.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
3 Expenditure				
(a) Personnel services				
Salaries and wages (including recreation leave)	-	-	31,731	26,156
Superannuation – defined benefit plans*	-	-	-	-
Superannuation – defined contribution plans	-	-	2,789	1,996
Long service leave (including on-costs)*	-	-	-	-
Workers' compensation insurance	-	-	178	197
Redundancy	-	-	374	6
Payroll tax and fringe benefit tax	-	-	1,715	1,430
	-	-	36,787	29,785
(b) Employee-related expenses				
Salaries and wages (including recreation leave)	31,731	26,156	-	-
Superannuation – defined benefit plans*	96	97	-	-
Superannuation – defined contribution plans	2,942	2,157	-	-
Long service leave (including on-costs)*	(96)	(2,995)	-	-
Workers' compensation insurance	178	197	-	-
Redundancy	374	6	-	-
Payroll tax and fringe benefit tax	1,715	1,439	-	-
	36,940	27,057	-	-

* These are assumed by the Crown.

Personnel services costs capitalised for capital projects and excluded from the above in 2022, is \$2,794,000 (2021: \$2,711,000).

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
3 Expenditure				
(c) Other operating expenses				
Auditor's remuneration – audit of the financial statements	131	113	107	105
Cost of sales	2,023	1,596	2,023	1,596
Travel and accommodation	255	192	255	192
Short-term lease expenses	133	122	133	122
Maintenance*	508	323	508	323
Insurance	5,038	1,410	5,038	1,410
Consultants	360	1,084	360	1,084
Contractors	738	385	738	385
Consumables	883	807	883	807
Exhibition fees and related costs	1,868	1,182	1,868	1,182
Fees – general professional	1,294	1,168	1,294	1,168
Freight, packing and storage	4,540	1,139	4,540	1,139
Marketing and promotion	4,627	1,452	4,624	1,446
Printing/graphics	552	355	552	355
Property expenses	2,237	2,443	2,237	2,443
Value of services provided by volunteers	394	159	394	159
Sponsorship in kind	1,604	1,050	1,604	1,053
Interest expense on lease liabilities	-	-	-	-
Other	8,281	5,927	8,230	5,735
	35,448	20,907	35,388	20,704

* No other maintenance expense is included in Note 3a or 3b

(d) Depreciation and amortisation

Buildings	3,324	2,606	3,324	2,606
Plant and equipment	820	564	820	564
Right of Use Asset	6	-	6	-
Intangibles	402	351	402	351
	4,552	3,521	4,552	3,521

Refer to Notes 8–10 for depreciation and amortisation policies.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
4 Current assets – cash and cash equivalents				
Cash at bank and on hand	8,304	3,549	8,304	3,479
	8,304	3,549	8,304	3,479

For the purpose of the Statement of Cash Flows, cash and cash equivalents includes cash at bank, cash on hand and short term deposits with original maturity of three months or less. Interest is earned on daily bank balances and received monthly at the normal commercial rate. Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in Note 13: Reconciliation of cash flows from operating activities to net result.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
5 Current assets – receivables				
Trade debtors	1,555	1,596	1,555	1,596
Accrued income	342	565	342	565
Other receivables	47	4	47	4
Prepayments	25,106	41,666	25,106	41,666
Total receivables	27,050	43,831	27,050	43,831

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost less an impairment allowance for expected credit losses. Trade debtors are considered low credit risk and therefore the impairment allowance is determined as 12 months expected credit losses however no such allowance has been made in the current year. Where deemed appropriate by management, payment plans have been entered into with trade debtors whose operations been impacted by COVID-19 during the current year. No amounts have been identified as irrecoverable during the current financial year.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when a significant increase in credit risk has occurred. The Gallery applies the simplified approach in calculating expected credit losses, based on lifetime expected credit losses at each reporting date. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms. Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in Note 14: Financial instruments.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
6 Current assets – inventories				
Held for resale				
Stock on hand – at cost	1,005	1,025	1,005	1,025

The Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method. The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale. No allowance has been made for obsolescence in the current year due to the effect of the COVID-19 pandemic on sales. However, buying patterns have been adjusted in line with changes to stock turnover.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
7 Current assets – financial assets at fair value through profit or loss				
Term deposits less than 12 months	-	750	-	750
TCorplM investments	83,412	155,484	83,412	154,015
	83,412	156,234	83,412	154,765

The above funds are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds and capital funding for the Sydney Modern Project. Included in these funds are amounts attributed to / expended against the bequests and special purpose funds. Financial assets are disclosed as current assets as funding is required to be readily available as and when required. Recognition of impairment gains or losses are recognised in 'investment revenue'.

Reconciliation

Carrying amount at the beginning of the year	155,484	119,251	154,015	117,888
Addition	12,350	31,943	12,350	31,940
Expended	(79,489)	(4,000)	(78,046)	(4,000)
Distribution	2,403	7,113	2,401	7,042
Fair value gain/loss of financial assets at fair value	(7,336)	1,177	(7,308)	1,145
	83,412	155,484	83,412	154,015

8 Non-current assets – property, plant and equipment (consolidated and parent entity)	Land \$'000	Buildings \$'000	Plant and equipment \$'000	Collection assets \$'000	Total \$'000
At 30 June 2021 – fair value					
Gross carrying amount	25,600	428,680	23,274	1,804,321	2,281,875
Accumulated depreciation	-	(56,083)	(19,390)	-	(75,473)
Net revaluation increment	1,500	-	-	-	1,500
Net carrying amount	27,100	372,597	3,884	1,804,321	2,207,902
At 30 June 2022 – fair value					
Gross carrying amount	27,100	572,099	25,036	1,830,661	2,454,896
Accumulated depreciation	-	(59,407)	(20,210)	-	(79,617)
Net revaluation increment	2,620	22,994	-	-	25,614
Net carrying amount	29,720	535,868	4,826	1,830,661	2,400,893

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the each reporting period are set out below:

Year ended 30 June 2021

Net carrying amount at 1 July 2020	25,600	292,419	3,236	1,791,534	2,112,789
Additions	-	82,784	1,212	12,787	96,783
Depreciation expenses	-	(2,606)	(564)	-	(3,170)
Net revaluation increment	1,500	-	-	-	1,500
Net carrying amount at 30 June 2021	27,100	372,597	3,884	1,804,321	2,207,902

Year ended 30 June 2022

Net carrying amount at 1 July 2021	27,100	372,597	3,884	1,804,321	2,207,902
Additions	-	143,419	1,762	26,340	171,521
Depreciation expenses	-	(3,324)	(820)	-	(4,144)
Net revaluation increment	2,620	22,994	-	-	25,614
Net carrying amount at 30 June 2022	29,720	535,686	4,826	1,830,661	2,400,893

Fair value measurement of non financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2021				
Land	-	27,100	-	27,100
Buildings	-	-	372,597	372,597
Collection assets	-	1,795,955	8,366	1,804,321
Plant and equipment	-	3,884	-	3,884
	-	1,826,939	380,963	2,207,902

Fair value measurement of non financial assets

Fair value hierarchy	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
2022				
Land	-	29,720	-	29,720
Buildings	-	-	535,686	535,686
Collection assets	-	1,822,295	8,366	1,830,661
Plant and equipment	-	4,826	-	4,826
	-	1,856,841	544,052	2,400,893

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP21-09) and Treasurer's Direction Valuation of Physical Non- Current Assets at Fair Value' (TD21-05). TD21-05 and TPP21-09 adopt fair value in accordance with AASB 13 Fair Value Measurement and AASB 116 Property Plant and Equipment.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs.

A comprehensive valuation on property, plant and equipment is conducted by an external professionally qualified valuer every 3 or 5 years.

The Gallery's land, comprising 2B Art Gallery Road, Sydney and 2-4 Raper Street, Surry Hills, was comprehensively revalued in March 2021 by a certified practicing valuer. The resulting increase of \$1.5 million in value was recorded in the asset revaluation reserve in 2021. In 2022 there was an increase to the assets revaluation reserve of \$2.6m in accordance with the Indexation report (Domain 10%, Brett Whiteley Studio 5%) from the NSW Valuer-General.

Buildings were comprehensively revalued in March of 2022 by the Valuer General NSW and an indexation review at June 2022. The resulting increase of \$22.9 million was recorded in the asset revaluation reserve in 2022.

In between comprehensive revaluations the Gallery conducts interim revaluations to determine whether fair value may differ materially from carrying value. For land and buildings, indexation factors are obtained from NSW Valuer-General. For the artwork and library collections desktop valuations are performed by the Gallery's internal experts.

Reconciliation of recurring Level 3 fair value measurements	Building \$'000	Collections \$'000	Total Level 3 Fair Value \$'000
2021			
Fair value as at 1 July 2020	292,419	8,366	300,785
Additions	82,784	-	82,784
Depreciation expenses	(2,606)	-	(2,606)
Fair value as at 30 June 2021	372,597	8,366	380,963
2022			
Fair value as at 1 July 2021	372,597	8,366	380,963
Additions	143,419	-	143,419
Revaluation increments/ decrements	22,994	-	22,994
Depreciation expenses	(3,324)	-	(3,324)
Fair value as at 30 June 2021	535,686	8,366	544,052

Property, plant and equipment accounting policies

Land, buildings and collection assets are measured at fair value less accumulated depreciation on buildings and less any impairment losses recognised after the date of the revaluation. Plant and equipment is measured at cost less accumulated depreciation and any accumulated impairment losses.

Artworks donated to the Gallery or acquired for significantly below market value are recognised at fair value at the date the Gallery obtains control of them.

The fair value of land, buildings and collection assets are confirmed by independent valuations that are obtained with sufficient regularity to ensure the carrying amounts do not differ materially from the asset's fair values at reporting date. Management's valuations are used if an independent valuation does not take place during an annual reporting period.

When the carrying amount of an asset is increased as a result of a revaluation, the increase is credited directly to the revaluation reserve, except where it reverses a revaluation decrement previously recognised in the statement of profit or loss and comprehensive income, in which case it is credited to that statement.

When the carrying amount of assets is decreased as a result of a revaluation, the decrease is recognised in the statement of profit or loss and other comprehensive income, except where a credit balance exists in the revaluation reserve, in which case, it is debited to that reserve.

Depreciation

Items of property, plant and equipment (other than land and collection assets) are depreciated over their useful lives to the Gallery, commencing from the time the asset is held, ready for use. Depreciation is calculated on a straight-line basis for all depreciable assets as follows:

- Plant and Equipment 7-20%
- Motor Vehicles 20%
- Furniture and Fittings 10%
- Computer Equipment 25%
- Building Infrastructure 2-3%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

Impairment

Impairment indicators over property, plant and equipment are considered at each reporting date. Management have considered the impact of COVID-19 in making this assessment during the current year and consider the valuations undertaken during the year to be the most reliable indicator of the fair values of the Gallery's property, plant and equipment.

If indicators of impairment were to exist, the recoverable amount of the relevant asset would be determined as the higher of fair value less costs of disposal and value in use.

An impairment loss is recognised when the carrying value of an asset exceeds its estimated recoverable amount. For plant and equipment, impairment losses are recognised in the statement of profit or loss and other comprehensive income. Impairment losses on land, buildings and collection assets are treated as a revaluation decrement.

	Consolidated and Parent entity	
	2022	2021
	\$'000	\$'000
9 Leases		
Right of Use Assets – Land and Buildings		
Carrying amount at the beginning of the year	-	-
Additions	153	-
Depreciation expense	(6)	-
Net carrying amount	147	-

The Gallery has entered into a fixed term property lease agreement, with an option to renew to maximise the operational flexibility of managing the lease contract. Extension options are only included in the lease term if the lease is reasonably certain to be extended. Potential future cash flows have not been included in the lease liability because it is not reasonable certain to be extended. The assessment will be reviewed by the Gallery if there is a significant change in event or circumstances that is within the control of the Gallery. No extension options have been taken up in the current financial year. AASB16 *Leases* requires a lessee to recognise a right-of-use asset and a corresponding lease liability for most leases. The entity has elected to recognise payments for short-term leases and low value leases as expenses on a straight-line basis, instead of recognising a right-of-use asset and lease liability. Short-term leases are leases with a lease term of 12 months or less. Right-of-use assets held by the Gallery are not investment properties as they are not held with the intention to earn rental of capital appreciation purposes.

	Consolidated and Parent entity	
	2022 \$'000	2021 \$'000
9 Leases		
Lease liabilities		
Opening balance	-	-
Additions	153	-
Interest expenses	-	-
Payments	(5)	-
Net carrying amount	148	-
Current	75	-
Non-current	73	-
	148	-

The following amounts were recognised in the statement of comprehensive income during the period in respect of leases where the Gallery is the lessee:

Depreciation expense of right-of-use assets	6	-
Interest expense on lease liabilities	-	-
Expense relating to short-term leases	133	122
Total amount recognised in the statement of comprehensive income	139	122
Total cash outflows for leases	139	122

Recognition and Measurement

Leases

The Gallery assesses at contract inception whether a contract is, or contains, a lease. That is, if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration. The Gallery recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying assets, except for short-term leases and leases of low-value assets.

Right-of-use asset

The Gallery recognises right-of-use assets at the commencement date of the lease initially measured at the amount of initial measurement of the lease liability. Right-of-use assets are subsequently measured at cost and are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets.

The right-of-use assets are also subject to impairment. The Gallery assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the entity estimates the asset's recoverable amount. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount. After an impairment loss has been recognised, it is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount. The reversal is limited so that the carrying amount of the asset does not exceed its recoverable amount, nor exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss been recognised for the asset in prior years. Such reversal is recognised in the net result.

Lease liabilities

At the commencement date of the lease, the Gallery recognises lease liabilities measured at the present value of fixed lease payments to be made over the lease term. There are no variable lease payments, residual guarantees or option price in the lease. The lease payments are discounted using the interest rate that the entity would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions. After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset.

Short-term leases

The Gallery applies the short-term lease recognition exemption to its short-term leases for property (i.e., those leases that have a lease term of 12 months or less from the commencement date and do not contain a purchase option).

10 Non current assets – intangible assets	Consolidated and Parent entity	
	2022 \$'000	2021 \$'000
Software cost (gross carrying amount)	5,834	4,655
Less: accumulated amortisation	(1,910)	(1,508)
Net carrying amount	3,924	3,147
Movements during the year		
Net carrying amount at start of year	3,147	2,759
Additions	1,179	739
Amortisation	(402)	(351)
Net carrying amount at end of year	3,924	3,147

The intangible assets held by the Gallery comprise the Gallery's website and software for its own, internal use. As there is no active market for these assets they are carried at cost less any accumulated amortisation and impairment losses. The Gallery's intangible assets are amortised on a straight line basis over 7-10 years.

11 Current / non-current payables and liabilities	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Trade creditors	1,053	2,804	1,053	2,626
Accruals	5,692	19,215	5,692	19,215
Grant revenue received in advance	98	2,567	98	2,567
Contract liabilities	944	944	944	944
	7,787	25,530	7,787	25,352
Current liabilities	6,843	24,586	6,843	24,408
Non current liabilities	944	944	944	944
	7,787	25,530	7,787	25,352

Trade creditors represent liabilities for goods and services provided to the Gallery from suppliers. These amounts are usually settled within 30 days. Accruals represents amounts owing to (but not invoiced) by various suppliers, largely in relation to the construction of the Sydney Modern Project. Contract liabilities are performance obligations not yet transferred to the customer. These amounts will be released to revenue once those performance obligations have been met.

The total transaction price remaining where performance obligations are yet to be satisfied is \$8,500,000. As at June 2022 the amount recognised in contract liabilities is \$944,000 (2021: \$944,000). No amounts from the previous year's contract liability balance has been recognised as revenue in the current year. The unsatisfied performance obligations are expected to be satisfied over a period of 20 years, commencing on the opening of the Sydney Modern Project.

12 Current / non-current provision for employment benefits

Creditors personnel services				
Accrued salaries, wages and on-costs	1,073	785	6,271	5,229
Recreation leave	4,170	3,323	-	-
Long service leave on-costs	1,028	1,121	-	-
	6,271	5,229	6,271	5,229
Current	6,179	5,103	6,179	5,103
Non-current	92	126	92	126
	6,271	5,229	6,271	5,229

Personnel Services – salaries and wages, annual leave, sick leave and on-costs

Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 *Employee Benefits* (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability.

The Gallery has assessed the actuarial advice based on the Gallery's circumstances and has determined that the effect of discounting is immaterial to annual leave.

All annual leave is classified as a current liability even where the entity does not expect to settle the liability within 12 months as the entity does not have an unconditional right to defer settlement

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

Long service leave and superannuation

The Gallery's liabilities for long service leave and defined benefit superannuation are assumed by the Crown. The Gallery accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown of employee benefits and other liabilities'.

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using Commonwealth government bond rate at the reporting date.

The superannuation on-cost for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

Consequential on-costs

Consequential costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax.

Superannuation on annual leave loading

The Gallery has determined that it is not probable a liability arises to pay superannuation on annual leave loading. This position has been formed based on current inquiries, other information currently available to management, and after considering the facts from a decision in the Federal Court of Australia: *Finance Sector Union of Australia v Commonwealth Bank of Australia* (2022) FedCFamC2G 409. That decision confirmed that, in relation to the industrial agreement considered in that case, annual leave loading did not form part of ordinary time earnings and, therefore, did not require superannuation contributions to be made under superannuation guarantee legislation because the obligation to pay annual leave loading was not referable to ordinary hours of work or to ordinary rates of pay. Rather, it was paid by reference to the period of annual leave, and for the purpose of compensating employees for their loss of opportunity to work additional hours at higher rates during this period.

This position will be re-assessed in future reporting periods as new information comes to light on this matter.

	Consolidated entity		Parent entity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
13 Reconciliation of cash flows from operating activities to net result				
Net cash used on operating activities	3,226	14,824	4,737	14,634
Grants used for capital expenditure	67,938	110,614	67,938	110,614
Donations used for capital expenditure	23,096	24,335	23,096	24,335
Depreciation and amortisation	(4,552)	(3,521)	(4,552)	(3,521)
Increase / (decrease) – other financial assets	(7,336)	1,279	(7,308)	1,247
Gifts of works of art	9,219	9,835	9,219	9,835
(Increase) / decrease in trade and other payables	25,196	(3,001)	25,018	(2,827)
Increase / (decrease) in trade and other receivables	(16,781)	735	(16,781)	735
Increase / (decrease) in inventories	(20)	(139)	(20)	(139)
Net result	99,986	154,961	101,347	154,913

14 Financial instruments

The Gallery's principal financial instruments are outlined below. These financial instruments arise directly from the Gallery's operations. The Gallery does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Gallery's main risks arising from financial instruments are set out below, together with its policies and processes for managing risk.

The Gallery's Finance, Audit and Risk (FAR) Committee has overall responsibility on behalf of the Board for the oversight of risk management. The FAR identifies and analyses the risks faced by the Gallery and establishes policies to monitor and mitigate them. During the current financial year the Gallery's Investment Policy and its Strategic Risk Management Plan was reviewed by the Finance, Audit and Risk Management Committee.

14 (a) Financial instrument categories

The Gallery's financial instruments comprise:

Class	Note ref.	Category	Consolidated entity		Parent entity	
			2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Financial assets						
Cash and cash equivalents	4	Amortised cost	8,304	3,549	8,304	3,479
Receivables (excluding statutory receivables and prepayments)	5	Amortised cost	1,555	1,596	1,555	1,596
Financial assets at fair value	7	FVPL	83,412	156,234	83,412	154,765
Trade receivables past due but not impaired > 3 months	5	FVPL	-	-	-	-
Financial liabilities						
Payables (excluding statutory payables)	10	Amortised cost	1,053	2,804	1,053	2,626
Lease liabilities	9	Amortised cost	148	-	148	-

The Gallery determines the classification of its financial assets and liabilities at initial recognition and re-evaluates them each financial year end where required by the relevant accounting standards.

14 (b) Financial risks**(i) Credit risk**

Credit risk arises when there is the possibility of the Gallery's debtors defaulting on their contractual obligations, resulting in a financial loss to the Gallery. The Gallery is exposed to two sources of credit risk - amounts receivable in respect of trade debtors and counterparty risk in respect of funds deposited with banks and other financial institutions. The majority of amounts receivable from trade debtors are subject to contractual arrangements and any amounts outstanding are followed up.

Funds are deposited only with those banks and financial institutions approved by the Board. Such approval is only given in respect of institutions that hold no less than an A rating from Standards & Poor's or an equivalent rating from another reputable rating agency. Management considers that the financial assets reflected at the reporting date are of good credit quality, including those that are past due. Amounts are considered 'past due' when the debt has not been settled within the terms and conditions agreed between the Gallery and the customer or counter party to the transaction. Where deemed appropriate by management, payment plans have been entered into with trade debtors whose operations been impacted by COVID-19 during the current year. No amounts have been identified as irrecoverable during the current financial year.

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when a significant increase in credit risk has occurred. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

(ii) Market Price Risk

Market price risk is the risk that changes in market prices such as interest rates and unit prices will affect the Gallery's income or the value of its holdings of financial instruments. The Gallery is exposed to two sources of market price risk - fluctuations in interest rates and fluctuations in the value of its financial investments.

Interest rate risk

Interest rate risk refers to the risk that the value of financial instruments or cash flow associated with the instrument will fluctuate due to changes in market interest rates. As the Gallery has no debt obligations, exposure to interest rate fluctuations is limited to cash at bank and on deposit. These are summarised in the table below:

Financial Asset	Note	Consolidated and Parent entity		
		\$'000	+ 1% impact \$'000	- 1% impact \$'000
Cash and cash equivalents	4	8,304	83	(83)

Unit price risk

Unit price risk arises from fluctuations in the market values of financial investments. During the current financial year, global markets were impacted due to economic uncertainty caused by the COVID-19 pandemic. In response to the increased market volatility, the Gallery has invested any funding for the Sydney Modern project in TCorp's Short-Term Income Fund which is weighted heavily towards cash and other defensive assets.

In accordance with the Gallery's Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon.

The value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the investments incorporates distributions as well as unrealised movements in fair value and is reported in the statement of profit or loss and other comprehensive income under the line item 'Investment revenue'.

The following table illustrates sensitivities to the Gallery's exposures to changes in the market. The table indicates the impact on how profit at the end of the reporting year would have been affected by changes in the market that management considers to be reasonably possible. These sensitivities assume that the movement in a particular variable is independent of other variables.

Facility	Consolidated and Parent entity		
	Market Value \$'000	+ 10% impact \$'000	- 10% impact \$'000
Short term growth facility	26,246	2,625	(2,625)
Medium term growth facility	15,623	1,562	(1,562)
Long term growth facility	41,543	4,154	(4,154)
Total	83,412	8,341	(8,341)

(iii) Liquidity risk

Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. At all times, but particularly during the forced shut-down as a result of COVID-19, the Gallery's management team continuously monitor cash flows to ensure there are adequate holdings of high quality liquid assets at all times.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as invested funds (including those held in the long term growth facility) are highly liquid and available at short notice if needed.

All trade and other payables are expected to be paid within 12 months.

(iv) Currency risk

The Gallery is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

14 (c) Fair value

The fair value of payables and receivables approximate their carrying amount (i.e. amortised cost) due to their short term nature.

The Gallery's investments in T-Corp facilities are measured at fair value, using the redemption unit price applied to the number of units held by the Gallery. This valuation method uses observable inputs, based on market data resulting in these investments being classified as Level 2 within the fair value hierarchy. There were no transfers between level 1 and Level 2 during the financial year.

All financial assets are reviewed annually for objective evidence of impairment. No assets have been impaired in the current financial year.

15 Related party disclosures

As per AASB 124 Related Party Disclosures a Key Management Personnel (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly.

The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members. The Trustees act in an honorary capacity and receive no compensation for their services.

(a) Remuneration of key management personnel

	2022 \$'000	2021 \$'000
Short-term employee benefits	1,747	1,657
Post-employment benefits	121	105
Long-term benefits	301	283
Total compensation	2,169	2,045

(b) Transaction with related parties

The following transactions occurred with related parties:

Revenue

Cash donations received from Trustees	4,824	3,669
Artwork donations	95	47
Herbert Smith Freehills	359	251
Macquarie University	120	120

Expenses

Herbert Smith Freehills	216	222
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During the year the Trust entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions, in aggregate, are a significant portion of the Gallery's rendering of services and receiving of services.

16 Commitments

Aggregate capital commitments for the capital maintenance works and art commissions contracted at balance date but not provided for:

Not later than one year (incl of GST)	15,466	-
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17 Budget review

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget are not reflected in the budgeted amounts. Major variances between the original budgeted amounts and the actual amounts disclosed in the financial statements are explained below.

Net result

Total revenue for the Gallery was favourable to budget by \$0.9m. Unfavourable variances from investment revenues affected by global and local market conditions and sales of goods and services impact by COVID-19 were offset by donations, Art Maintenance Upgrade Grant and COVID-19 insurance claims received.

Total expenses for the Gallery were unfavourable to budget by \$13.2m. This was due to employee related costs as the Gallery ramps up recruitment in preparation of the opening of the Sydney Modern Project, higher insurance costs from the successful Matisse exhibition, higher freight costs impacted by COVID-19 and global fuel shortages, and depreciation recalculation as a result from the \$23m revaluation increment during the year. The amended budget is not shown, however against the amended budgeted amount for employee costs, the variance to actuals is favourable to the Gallery and the Gallery has complied with the Labour Expense Cap for the financial year ended 30 June 2022.

Overall the net result for the Gallery against the original budget was unfavourable by \$12.2m.

Assets and liabilities

The net asset position is greater than budget by \$33.8m predominately due to the additions to the Gallery's collections assets of which a component relates to art commissions for the Sydney Modern. All collection acquisitions are funded through private benefaction.

Cash flows

Net cash flows from operating activities was unfavourable to budget (\$108m) as the original budget was based on SMP receipts being allocated to Operating activities and has been reported in Investing Activities in actuals and lower commercial revenues and payments to suppliers.

Net cash flows from investing activities was favourable to budget (\$105m) due to the reclassification of SMP receipts in Investing activities, redemption of units held in Tcorp to fund the construction of the Sydney Modern Project and additions to the Gallery's collection assets. The Sydney Modern capital grant was received in full during the year and remaining construction costs are now funded by private donations received as part of the Sydney Modern capital campaign.

Net increase in cash compared to budget was unfavourable by \$3.2m.

18 Events after the reporting period

The Gallery continues to monitor the latest health orders and guidance as issued by NSW Government Health as various strains for COVID-19 emerge. Any changes to the latest health orders are implemented at the Gallery. Any financial impacts due to the pandemic are addressed through insurance claims to the NSW Treasury Managed Fund, the NSW Government's insurer.

The Sydney Modern Project opening date was announced as 3 December 2022.

A claim has been made in respect to an art acquisition made in 2009–10 and an investigation has been instigated by the Gallery into the artwork's provenance. At the date of signing, the investigation is continuing and no provision or adjustment has been made to the 2021–22 financial statements.

19 Contingent liabilities

There are no contingent liabilities as at 30 June 2022 (2021: nil).

20 Classification of Capital Grant Cash Flows

The Gallery received grants and donations for capital expenditure. These amounts have been reclassified as investing activities to more fairly reflect their nature and purpose. Capital grant and donations received in 2022 was \$91m (2021: \$134.9m). 2021–21 comparatives have also been reclassified. The original budget was not restated.

END OF AUDITED FINANCIAL STATEMENTS

The Art Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period).

General admission is free. Charges apply for some major temporary exhibitions.

Access for all

The Art Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disability.

If you require assisted entry or entrance at the rear of the building, we recommend calling us before you arrive: +61 2 9225 1775.

More information
artgallery.nsw.gov.au/visit/access

Gallery Shop

Open daily 10am–4.45pm
and Wednesday until 8.45pm

Enquiries + 61 2 9225 1718
or galleryshop@ag.nsw.gov.au

National Art Archive and Capon Research Library

Currently closed for major building works. Re-open to the public from 6 December 2022. Check the website for details: artgallery.nsw.gov.au

Enquiries +61 2 9225 1785
or library@ag.nsw.gov.au

Brett Whiteley Studio

2 Raper Street, Surry Hills, NSW, 2010
Open to the public Thursday to Sunday
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Free admission is made possible by J.P. Morgan.

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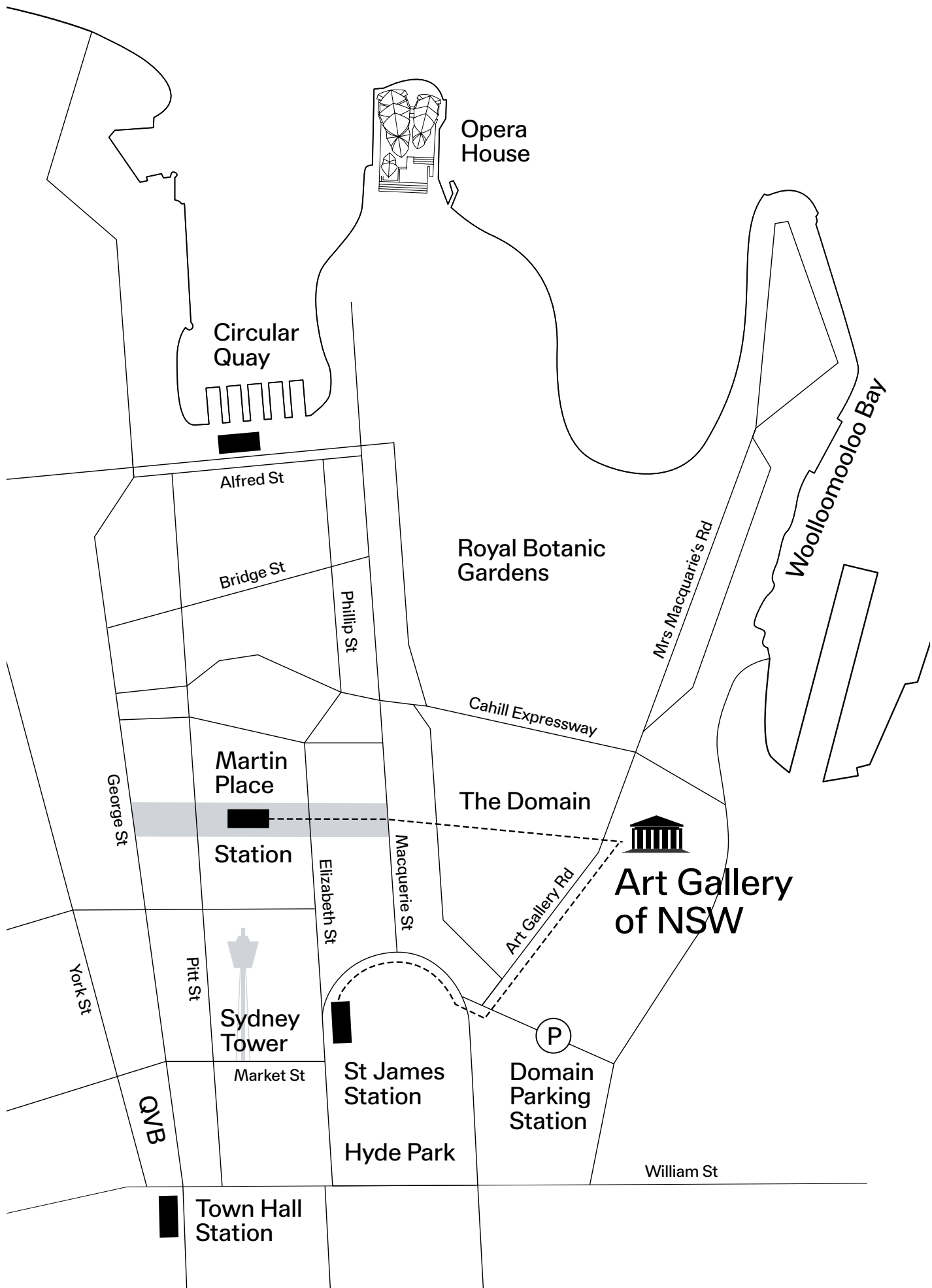
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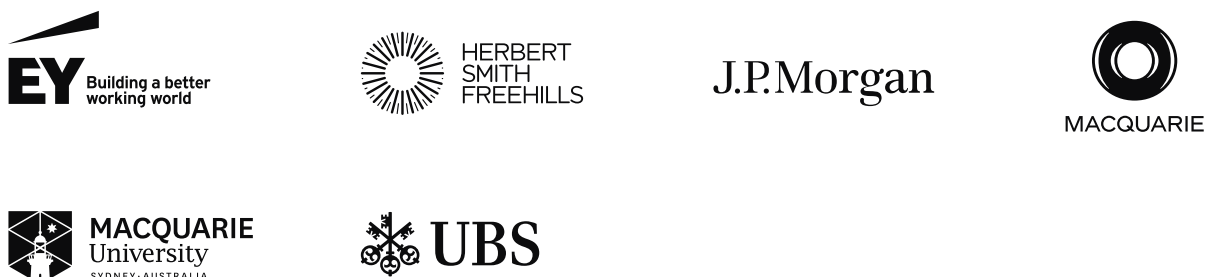
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