

**ART GALLERY OF NEW SOUTH WALES**

**ANNUAL REPORT 2012 – 13**



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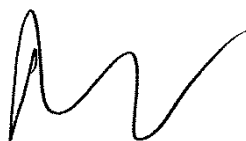
The Hon George Souris MP  
Minister for Tourism, Major Events, Hospitality and Racing,  
and Minister for the Arts  
Parliament House  
Macquarie Street  
SYDNEY NSW 2000

Dear Minister

It is our pleasure to forward to you for presentation to the NSW Parliament the annual report for the Art Gallery of NSW for the year ended 30 June 2013.

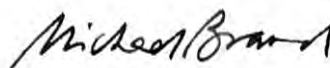
This report has been prepared in accordance with the provisions of the *Annual Report (Statutory Bodies) Act 1984* and the Annual Reports (Statutory Bodies) Regulations 2010.

Yours sincerely



Steven Lowy  
President  
Art Gallery of NSW Trust

21 October 2013



Michael Brand  
Director

# VISION AND STRATEGIC DIRECTION 2010 – 2015

## **Vision**

The Gallery is dedicated to serving the widest possible audience, both nationally and internationally, as a centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art. The Gallery is also dedicated to providing a forum for scholarship, art education and the exchange of ideas.

## **Strategic Directions**

### **Access**

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

### **Engaging**

To continue to find new and innovative ways of engaging audiences with the visual arts.

### **Stewarding**

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

### **Collecting**

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

# PRESIDENT'S FOREWORD

It is with a great deal of pride that I present my final President's report after eight years as a Trustee of the Art Gallery of NSW and seven as President.

In August I informed the NSW Government and my fellow Trustees of my decision to retire from the role of President at the end of the year. I am delighted that the Government will appoint fellow Trustee, Mr Guido Belgiorno-Nettis AM, to succeed me.

The highlights of my term as President are many, but include some of the Gallery's most successful exhibitions, such as *The Last Emperor: China's entombed warriors* and *Picasso: masterpieces from the Musée National Picasso, Paris*; the transition of directors from Edmund Capon to Michael Brand; the creation of a new storage facility which freed up space to create the Kaldor Family Collection; the acquisition of some superb additions to the collection, especially Cezanne's *Bords de la Marne* and, of course, the development and launch of our Sydney Modern Masterplan.

Over the past several years I have worked closely with my fellow Trustees, Edmund and Deputy Director Anne Flanagan, and then Michael, to develop the Masterplan. In June 2013 I was delighted when the NSW Government demonstrated its support for the vision by providing \$10.8 million to take the plans to the next stage.

This will involve feasibility and engineering studies leading to a national and international design competition to select an architect to design the new building.

I will be leaving my role with the Gallery at the end of what has been a very active year.

Our new director Michael Brand now has hit the ground running. He was appointed to the role in 2012 and this year, as part of the Sydney Modern announcement, he outlined his vision for Gallery which he describes in greater detail in his Director's Statement.

It is worth noting here that the genesis of Sydney Modern has a long history.

Five years ago the Trustees and the Gallery's Executive team embarked on a searching examination of the current state of the Gallery and more significantly what would be required to ensure the Gallery remained relevant into the future.

In short, the Masterplan we have developed involves a proposal for a major expansion and renewed focus on serving a global audience.

The working title we announced for the project in March 2013— Sydney Modern — was chosen because it embodies the ambition of the Trustees and Michael Brand to create a truly forward-looking art museum in Sydney which can take its place in the Asian Century, in an inter-connected and digitised world.

After considering many options in terms of scale and direction of growth it was agreed that expansion northwards towards the harbour was the best option. This will allow the Gallery to realise its potential with the least impact on our sensitive and unique site through making use of underutilised land, an existing land bridge and possibly the disused oil storage tanks.

Landscape will be an integral component of the museum design and the Masterplan recognises the significance of our location and respects the green space around the Gallery.

The Sydney Modern plan presents an opportunity to create a new, iconic building that can take its place alongside the Sydney Opera House and Harbour Bridge.

The final design of Sydney Modern will be selected through a national and international architectural competition and I have no doubt that our vision, combined with our spectacular site, will attract the highest calibre of entries from around the world.

Sydney Modern will also make a significant economic contribution to the State. We anticipate that the new building has the potential to increase visitation from 1.3 to 2 million per annum with flow-on effects benefitting the entire community.

We are confident we can create a cultural institution of international significance and by doing so enhance the city's sense of itself.

### **Major Exhibitions**

There were many highlights in the past year which are described in greater detail in the Director's Report, among them *Francis Bacon: five decades*, the third in the Sydney International Art Series at the Gallery. The exhibition was opened by Minister for the Arts, the Hon George Souris, and marked the last major curatorial project for Tony Bond who retired in March 2013 after a long and distinguished career at the Gallery. We thank Tony for his enormous contribution to our Gallery and Australian cultural life.

Another major international loan exhibition, *Eugène Atget: old Paris* was curated by Judy Annear the Gallery's Senior Curator, Photographs. The exhibition showcased more than 200 photographs, primarily from the Musée Carnavalet, Paris. The Gallery was the only Australian venue for this important exhibition which was jointly organised by Fundación Mapfre, Nederlands Fotomuseum, Musée Carnavalet-Histoire de Paris, and Paris Musées and the Gallery.

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

### **Significant Benefaction**

The NSW community has always generously supported the Gallery and continued to do so in 2012-13. The support of benefactors is integral to the Gallery's ability to grow its collection.

A significant addition was made to the Gallery's European collection during the year thanks to the generosity of Kenneth Reed, a great patron of the arts. In October 2012 Ken announced his intention to bequeath his entire private collection of 200 pieces of rare 18th European porcelain valued at \$5.4 million to the Gallery. Ken is one of the most generous benefactors in the history of the Gallery and the gift represents a significant addition to our European collection.

The long-term future of the Brett Whiteley Studio in Sydney was secured this year with transfer of ownership to the Gallery as well as funding to run the studio programs and the Brett Whiteley Travelling Art Scholarship in perpetuity. I extend my thanks to Wendy Whiteley, Gallery staff and the NSW Government for their co-operation and goodwill in bringing this about.

I would also like to acknowledge the Art Gallery Society of New South Wales and its president, Mr John Masters, for their contribution to the range and quality of the collection. In recognition of Michael's appointment as director, the Society acquired *Gospel* by Ed Ruscha. My fellow Trustees and I congratulate the Society on its 60th anniversary which was celebrated during 2013.

### **Corporate Sponsorship**

This year the Gallery was again successful in attracting sponsorship revenue. I would like to thank our strategic partner, Destination NSW, for its continued support and acknowledge the Gallery's principal sponsors ANZ for its fourth year of support for the Archibald, Wynne and Sulman prize exhibitions; Ernst and Young, Herbert Smith Freehills and Marsh for their ongoing commitment; J.P. Morgan for its seventh year as sponsor of the Brett Whiteley Studio; Macquarie Capital for its fifth year as sponsor of Art After Hours; Qantas for its 18th year as official airline and principal sponsor of the Yiribana Gallery and from this year as our Australian Art partner; and UBS for supporting the new contemporary galleries and UBS ArtZone.

I would also like to thank the Gallery's many loyal and generous supporters including, Avantcard; JCDecaux; Porter's Original Paint; Sofitel Sydney Wentworth; the Australian Financial Review and the Sydney Morning Herald.

It has been my pleasure to work closely with the Art Gallery of NSW Foundation. The Foundation plays a vital role in maintaining and improving our collection and I would like to especially acknowledge the contribution of the former Chair of the Foundation, Ms Rowena Danziger AM, over the past 10 years or so and wish her successor Andrew Cameron the very best.

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

### **Trustees and staff**

It has been a privilege to work with such committed and talented Trustees and staff during my time with the Gallery. Each of them has been a friend and a trusted source of advice and support. I feel that collectively we have achieved a great deal and put in place a foundation for the Gallery to realise its full potential.

Two Trustees terms expired in December 2012. Professor Janice Reid AM, who was chair of the Acquisitions and Loans Sub-Committee, and John Beard, and I thank them both for their service. Two new Trustees, Ben Quilty and Warwick Smith AM, joined the board in January 2013.

I would like to take this opportunity to place on record my gratitude to fellow Trustee and Vice-President, Ms Sandra McPhee AM, whose term expires at the end 2013. She has made an outstanding contribution to the Gallery and was a greatly valued colleague and friend during my time as President.

I would also like to acknowledge the roles played by the chair of the Audit and Risk Committee, David Baffsky AO, chair of the Finance Sub-Committee, Mark Nelson, chair of the Acquisitions and Loans Sub-Committee, Geoff Ainsworth AM, and Guido Belgiorno-Nettis AM as chair of the Strategy and Development Sub-Committee.

A constant throughout my tenure has been the Gallery's Deputy Director Anne Flanagan. I could not have wished for a more accomplished, dedicated and reliable ally. Her corporate memory, judgment and tact remain valuable assets for the Gallery and are greatly appreciated by the Trustees, directors and staff. In particular, she was a great help to me during the transition from Edmund to Michael and served as Acting Director of the Gallery while we undertook that process, shouldering that load with aplomb.

The Gallery is fortunate to be served by such a dedicated staff. It is their commitment and desire to see the Gallery succeed that makes it such a greatly loved institution.

It was my good fortune to be appointed a Trustee and serve as President when Edmund Capon was director. Edmund made an enormous impact on the Gallery and left it a much stronger institution than the one he took over in 1977.

His deep knowledge of subject matter, his boundless enthusiasm and his sense of fun, were hallmarks of his tenure and made him a beloved figure not just at the Gallery, but on the arts landscape of Australia.

More recently, I was fortunate to help recruit and then work closely with Michael Brand. I said at the time of Michael's appointment that he was "the right person, in the right place, at the right time" for the Gallery.

His international experience combined with his involvement in major projects at some of the world's leading art museums makes him an ideal leader as we implement the plans for Sydney Modern.

Michael's first year or so has been marked by a real sense of purpose and discipline as he has gone about the task of making new appointments of senior staff and expanding international partnerships. Importantly, he has approached planning for the future in a deeply thoughtful way and he articulated in great detail his vision for the kind of gallery we can and should be at the launch of Sydney Modern.

### **Vale**

It is with great sadness that I record the loss of Kathryn Everett, Partner at Herbert Smith Freehills. Kathryn made a major contribution to the Gallery and was held in high esteem by all Trustees.

### **NSW Government**

I would like to place on record my thanks to the Premier, the Hon. Barry O'Farrell, the Deputy Premier, the Hon. Andrew Stoner, and the Minister for the Arts, the Hon George Souris, for the support they offered me and Gallery. I would also like to acknowledge former Premier Morris Iemma who played a critical role in helping the

Gallery establish its new storage facility at Lilyfield. The Director-General Department of Trade and Investment, Regional Infrastructure and Services, Mr Mark Paterson, has also been a much-valued source of advice and support.

### **The Year Ahead**

I will be sad to leave the Gallery but this will be tempered by the knowledge that together we have made many significant advances, and that the Gallery is now well placed to progress its plans for Sydney Modern.

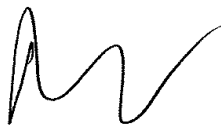
As I hand over my responsibilities to Guido, discussions with stakeholders in Sydney Modern, including the NSW Government and the Royal Botanic Gardens and Domain Trust have already begun.

With funding for Stage 1 pre-development work now secured the Gallery will be engaging more widely with local community, transport authorities, the artist community and friends and supporters of the Gallery to help us make the vision a reality.

We are at the dawn of an exciting new era for the Gallery. Just as the Harbour Bridge and Opera House have become the indispensable physical and symbolic structures of our city, Sydney Modern will be important and serve as a constant reminder of the role art and culture play in the life of Sydney.

It will create for Sydney a new cultural and architectural icon that will speak of us to the world and become a thriving, modern centre for the display and experience of the very best of human ingenuity expressed through art.

I have been privileged to play a role in helping develop those plans and I wish Guido and his fellow Trustees, as well as Michael and his team, the very best as they take these plans to the next stage.



Steven Lowy AM  
President  
Art Gallery of NSW Trust  
13 September 2013



# DIRECTOR'S STATEMENT

## Sydney Modern

During my first year as Director much of my focus has been on distilling the fundamental purpose of our Gallery. The vision I have developed is an unashamedly ambitious one and is encapsulated in two words 'Sydney' and 'Modern':

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

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

It is essential the Gallery continue to build on our reputation as having Australia's foremost collections of Australian contemporary art and international art from the past 50 years, while maintaining our significant commitment to historical Australian, Asian and European art. As Australia's premier art museum we must reflect the continuing evolution of the visual arts in the 21st century alongside the development of new channels of global communication that increasingly transcend national boundaries. The word "modern" in Sydney Modern reflects a mindset not a chronological limitation on the art we collect and display.

The support of the NSW Government in committing \$10.8 million to develop stage 1 plans for Sydney Modern has given the project momentum for the next two years. I would like to thank the Premier, the Hon Barry O'Farrell, the Deputy Premier, the Hon Andrew Stoner, and the Minister for the Arts, the Hon George Souris for their support of our ambitious vision.

Over the next two years we will be advancing critical planning for the next stages. This will include feasibility and engineering studies, stakeholder consultation, an architectural brief that will lead to a national and international competition for the selection of an architect to design the new building, and the development of a strategy for a fundraising campaign. Delivery of an extraordinary new art museum to Sydney by 2021 can only be achieved with both public and private support.

We will also be liaising closely with our neighbours the Royal Botanic Garden and Domain Trust as we move forward with the project. Linking the Gallery's landscape setting into the design of the new building will be an integral component of the architectural competition.

I am looking forward to further planning sessions with all our staff over the coming year so that the expertise, creative thinking and experience that resides across all departments and units within the Gallery can help develop and implement the Sydney Modern vision.

## Major Exhibitions

The major achievement during the year was *Francis Bacon: five decades*. The exhibition was the third in the Sydney International Art Series, an initiative of the Gallery and Destination NSW to bring a major international art exhibition to Sydney each summer. The exhibition was conceived and curated by Tony Bond, our director, curatorial. Tony spent four years researching the exhibition and through his scholarship an extraordinary view of Bacon's life and work was presented to the Australian public for the first time.

The exhibition covered every decade of Bacon's career and included archival material from his studio, films and photographs. Works were drawn from private collections and Australian and international institutions. I would like to acknowledge and thank our colleagues from the many of our sister institutions that loaned works to the exhibition particularly the Museum of Modern Art and Metropolitan Museum of Art in New York, Tate Britain in London, the Pompidou Centre in Paris and the Francis Bacon Estate.

Barbara Dawson, director of the Dublin City Gallery, The Hugh Lane travelled to Australia for the exhibition and the Gallery is indebted to Barbara for her assistance in the realisation of such an ambitious project.

The exhibition was accompanied by a major publication edited by Tony Bond that includes essays by international scholars that provide new insights into Bacon's art and life. The publication has been critically acclaimed and distributed nationally and internationally.

The exhibition marked the end of Tony's significant tenure at the Gallery. Under Tony's curatorial leadership the Gallery's international and contemporary collections and scholarship were significantly enriched. Tony built an outstanding contemporary collection with major acquisitions by artists including Anselm Kiefer, Anish Kapoor, Doris Salcedo and Ken Unsworth.

Tony was also closely involved in the development of the Gallery's contemporary galleries featuring the John Kaldor Family Collection. His major exhibition projects include *Body, Self-portrait: Renaissance to contemporary*, *Anselm Kiefer: Aperiatur terra* and *Mike Parr: the tiled stage*.

Another important exhibition staged during the year was *Eugène Atget: old Paris*. The Gallery was the only Australian venue for the first comprehensive exhibition in Australia of the work of French photographer Eugène Atget (1857-1927). The exhibition included over 200 photographs primarily from the collection of Musée Carnavalet, Paris as well as Atget's work compiled by Man Ray from the collection of George Eastman House, Rochester, USA.

Curated by Judy Annear the exhibition drew a portrait of Paris and its outskirts and revealed the evolution of Atget's work as a photographer. The exhibition was jointly organised by the Fundación Mapfre in Madrid, the Nederlands Fotomuseum in Rotterdam, the Art Gallery of New South Wales, the Musée Carnavalet-Histoire de Paris, and Paris Musées.

The year's Archibald Prize was the 92nd at the Gallery with Del Kathryn Barton awarded the prize for *hugo*. The Gallery announced the inaugural 2013 Young Archie competition for children to coincide with the Archibald Prize which drew a fantastic response from our young visitors. The 2012 Archibald, Wynne and Sulman prizes exhibition toured to six regional NSW venues and one Victorian venue to provide an opportunity for diverse audiences to engage with the show.

Two other significant exhibitions initiated by the Gallery during the year. *Lloyd Rees: paintings, drawings and prints* was curated by Hendrik Kolenberg and accompanied by a major publication that is already being reprinted. *The space between us: Anne Landa Award for video and new media arts 2013* was the fifth in the series of biennial Anne Landa Award exhibitions and guest curated by Charlotte Day, director Monash University Museum of Art. Angelica Mesiti won the \$25,000 acquisitive prize for her video work *Citizens Band*.

#### **Acquisition Highlights**

The Gallery's presentation of European art was transformed during the year thanks to philanthropist and arts patron Ken Reed who announced his intention to bequeath to the Gallery his entire private collection of 200 pieces of rare 18<sup>th</sup>-century European porcelain valued at \$5.4 million.

The Gallery's collection has never held anything comparable in the range and quality to Ken's collection and we are now able to exhibit some of the finest examples of 18<sup>th</sup>-century porcelain produced. Key items from the collection are now on display in purpose built cases at the entrance to the Edmund and Joanna Capon Library and Research Centre.

The Gallery made a major addition to the permanent collection during the year thanks to the generous support of the Art Gallery Society through its Collection Circle acquisition program. The Society invited me to choose an artwork to celebrate my appointment as director. I have always been drawn to with work of internationally

acclaimed American artist Ed Ruscha and *Gospel* 1972 is a work that also supports my goal of building stronger ties to art practice in both Los Angeles and the United States. The painting will greatly enhance the Gallery's existing collection of international contemporary art.

Other major collection acquisitions during the year included *Melencolia 1* 1514 by Albrecht Dürer, *Alien Toy Painting* 2011 by Yinka Shonibare, *The breakfast table* 1958 and *The new house* 1958 by John Brack and *Tram kaleidoscope* 1948 by Frank Hinder. I would like to acknowledge the support of the Art Gallery Society, the Australian Masterpieces Fund, the Gleeson O'Keefe Foundation and Tony Gilbert Bequest Fund in adding such significant works of art to our collection

#### **Bulgari Art Award**

The Board of Trustees confirmed the selection of Jon Cattapan as recipient of the 2013 Bulgari Art Award. Now in its second year, this partnership to support contemporary Australian painting is valued at \$80,000 and is one of the most valuable art awards in Australia. The Gallery acquired *Imagine a Raft (Hard Rubbish 4 +5)* 2012 by Cattapan for the permanent collection.

#### **Budget**

The Gallery experienced a challenging financial year and continues to rely heavily on revenue from commercial activity as well as from corporate sponsorship and private philanthropy to fund its total expenditure, including its exhibition program and art acquisitions. During the year I worked closely with the executive team to review and evaluate existing services and operations and associated staffing. The outcome of this work was organisational restructure across some areas of Gallery operations. I would like to thank all staff for their support during this challenging time. I firmly believe the Gallery is now better placed to meet future challenges in a tough financial climate.

#### **Recognition**

The Gallery was recognised in the 2012 National Architecture Awards with PTW Architects winning the Emil Sodersten Award for Interior Architecture for The John Kaldor Family Gallery. The jury noted in its citation that a suite of inspiring and

flexible gallery spaces seamlessly integrated into existing public circulation routes had been created through the skilful conversion of former basement storage.

The forecourt upgrade with its bronze ramp designed by Johnson Pilton Walker that provides equitable access for all our visitors was recognised at the 2013 NSW Architecture Awards winning the Robert Woodward Award in Small Project Architecture.

The Gallery was also successful in the 2012 Museums Australia Multimedia and Publication Design Awards winning three awards including Best in Show Multimedia design for our Contemporary App for the iPad. I extend my congratulations to everyone involved.

#### **Staff**

There were significant staffing changes at the Gallery during the year. I would like to thank all staff for their collegiate manner during this period and for the enormous support they provided to colleagues.

The retirement of Tony Bond director, curatorial marked a major transition for the Gallery, particularly the curatorial team. Tony's tenure at the Gallery extended back to 1984 and as noted previously he was responsible for the development of our international contemporary art collection. The Francis Bacon exhibition which was Tony's last major curatorial project at the Gallery amply demonstrated Tony's depth of knowledge and curatorial expertise.

I would like to also acknowledge the retirement of head curator of Asian art Jackie Menzies and senior curator of Australian prints and drawings Hendrik Kolenberg from the curatorial team. Jackie led the development of the Gallery's Asian art collection as well as curating exhibitions of Asian art that achieved unparalleled public support, Hendrik oversaw the development of the Gallery's prints and drawing department and was a champion for the development of the Prints and Drawings Study Room that is accessible to all. Our collections are richer through their shared knowledge and scholarship.

A significant appointment was made during the year with Suhanya Raffel joining the Gallery in the new role of Director of Collections. Suhanya comes to the Gallery from the Queensland Art Gallery where she was Deputy Director of Curatorial and Collection Development, and, for a good part of last year, Acting Director. She is a great professional with internationally renowned curatorial expertise and a strong reputation for team building and innovation.

I would like to thank Wayne Tunnicliffe and Judy Annear for so ably overseeing the curatorial division and its international department respectively during this period of transition.

The Gallery also farewelled its Gallery Officers as part of the process of transitioning to a new outsourced model of operation. A farewell breakfast was held so all staff could acknowledge their contribution and I thank them all for their many years of dedicated service.

#### **Vale**

I would like to acknowledge the loss Colin Laverty, one of the Gallery's great supporters. Colin and his wife Liz were founder benefactors of our Aboriginal Collection Benefactor group. A reception for Colin was held at the Gallery following his memorial service.

#### **Steven Lowy**

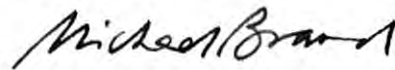
We enter the coming financial year knowing that Steven Lowy will be resigning as President at the end of December. During his tenure Steven has been totally committed to ensuring the Gallery remains a leading international art museum. Steven's strategic vision and leadership of the masterplanning process have ensured the Gallery is now facing a very exciting future. I will be placing on record a much fuller description of Steven's achievements and lasting contribution to the Gallery in my Director's Statement at the end of the financial year.

#### **Plans for 2012/13**

Over the coming year stage 1 planning for Sydney Modern will commence. Sydney Modern is the most ambitious project in the Gallery's history. The trustees and I believe we must take this opportunity to transform Australia's most loved art museum.

The final realisation of Sydney Modern would add another architectural icon to the heart of Sydney, create a vibrant day-night hub that is part of Sydney's urban life and introduce local and allow us to provide our visitors with access to the full breadth of Australian and international visual arts. In other words, we aim to change the face of art in Australia. In the meantime, we will continue to provide inspirational art experiences in our much-loved original building.

I am looking forward to working with the Board, staff, NSW Government and key stakeholders to deliver an extraordinary new art museum to Sydney by 2021.



Michael Brand  
Director  
13 September 2013

## AT A GLANCE

The Art Gallery of NSW is a statutory body established under the *Art Gallery of New South Wales Act 1980* and is a division of the Department of Trade and Investment, Regional Infrastructure and Services.

During 2012-13:

- Over 1.1 million visitors came to the Gallery and Brett Whiteley Studio and attended our touring exhibitions.
- Over 130,000 people participated in public and exhibition programs extending and enriching their engagement with art.
- Over 77,000 students participated in programs supporting the NSW Education Curriculum.

The total value of the Gallery's collection is \$1.1b including the acquisition this year of additional artworks valued at \$15.7million.

The following Gallery projects won or were commended for awards in 2012-13:

### **2012 AAANZ book and catalogue prizes**

Winner of 'AAANZ Melbourne University prize for best large catalogue' *Mad Square – Modernity in German Art 1910-37*

### **2012 Museums Australia Multimedia & Publication Design Awards:**

Winner of 'Best in show multimedia design' for *Contemporary* app

Winner of 'Invitation design' for *Contemporary* (launch invitation)

Winner of 'Multimedia design' for *Contemporary* app

### **PANPA (Pacific Area Newspaper Publishers' Association) Award**

Marketing Sponsorship Category – Art Gallery of NSW and Sydney Morning Herald Marketing for the *Picasso: Masterpieces from the Musée National Picasso, Paris* exhibition campaign

### **2013 New South Wales Architecture Awards**

Robert Woodward Award in Small Project Architecture for the ramp and forecourt upgrade designed by Johnson Pilton Waker

### **2012 National Architecture Awards**

Emil Sodersten Award for Interior Architecture – The John Kaldor Family Gallery

# YEAR IN BRIEF

## Year in brief - Performance summary

			2008-09	2009-10	2010-11	2011-12	2012-13
<b>Our financials</b>							
Core business expenses	\$M		-22.3	-24.5	-28.3	-30.0	-28.6
Government funding - recurrent & liabilities assumed	\$M		21.8	21.9	25.9	28.5	26.8
Net core business income (deficit)	\$M		-0.5	-2.6	-2.4	-1.5	-1.8
Exhibitions & visitor services net income	\$M	1	4.8	3.9	6.6	3.5	1.6
Bequest & special funds net income	\$M	2	19.6	9.5	19.2	14.9	18.6
Government funding - capital	\$M	3	5.8	15.5	5.8	3.0	3.2
Depreciation/other minor items	\$M		-2.1	-3.2	-4.6	-5.4	-5.0
<b>Surplus as per financial statements</b>	<b>\$M</b>		<b>27.5</b>	<b>23.0</b>	<b>24.6</b>	<b>14.5</b>	<b>16.6</b>
Collection	\$M	4	813.2	824.8	840.3	1105.0	1121.0
Land & building	\$M	5	175.5	186.2	194.1	194.5	195.0
Plant, equipment & other	\$M		44.4	44.0	44.9	44.9	45
<b>Total assets</b>	<b>\$M</b>		<b>1,033.1</b>	<b>1,055.0</b>	<b>1,079.3</b>	<b>1,344.4</b>	<b>1,361.0</b>
Total liabilities	\$M		7.1	6.3	-6.3	-6.4	-6.0
<b>Net assets as per financial statements</b>	<b>\$M</b>		<b>1,026.0</b>	<b>1,048.7</b>	<b>1,073.0</b>	<b>1,338.0</b>	<b>1,355.0</b>
<b>Our people</b>							
Number of employees (FTE)		6	236	227	238	248.16	227
Opening days lost to industrial disputes		7	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0.1
Days lost for workers compensation per employee			0.16	0.37	0.14	0.44	0.2
Average days sick leave per employee			5.50	4.27	4.86	6.14	4.6
Staff turnover rate		8	12%	9%	4%	12%	21%
<b>Our audiences</b>							
Total number of visitors (incl participants) (000s)			1,706	1,283	1,328	1,445	1,162
General admission			1,313	1,004	1,273	1,232	999
Brett Whiteley Studio			9	10	9	10	16
Touring exhibitions		9	384	269	46	200	146
Number of education program participants (000s)		10	92	85	95	108	77
Primary			30	19	24	43	20
Secondary			58	62	66	58	48
Tertiary			4	5	5	7	6
Number of public program participants (excl students) (000s)			155	181	214	188	131
<b>Our exhibitions</b>							
Visitor numbers for paying exhibitions (Domain site only)			437	236	550	557	305
Visitor numbers for free exhibitions (Domain site only)			876	768	723	675	694
Number of exhibitions			43	31	35	36	30
<b>Our collections</b>							
Number of collection objects acquired during year			504	425	685	387	584
Purchased			151	201	92	121	257
Gifted			353	224	593	266	327
Value of collection objects acquired during year (\$M)		11	18.6	11.8	16.1	14.4	15.7

Data in this table has not been subject to audit.

### Notes:

- 1 Includes exhibitions, shop and venue hire activities
- 2 Includes Trust funds with controlled purpose, much of it for acquisition of works of art
- 3 Special government capital funding received from 2007-08 for projects in later years
- 4 The Gallery's collection was externally valued in 2011-12
- 5 The Gallery's building was revalued in 2012-13
- 6 Full-time equivalent (FTE) number is a yearly average.
- 7 The Gallery is open to the public 363 days per year (closed Good Friday and Christmas Day). In 2008-09 it was also closed for half a day on 18 July 2008 for World Youth Day
- 8 Gallery Services were outsourced during 2012-13
- 9 Only one exhibition, the *Archibald Prize*, toured to seven NSW regional venues in 2010-11
- 10 \$16.4 million Paul Cézanne painting purchased in 2008-09 - the most expensive work ever acquired by the Gallery

# ACCESS

## EXHIBITIONS

Access was provided to the Gallery's collection and to significant artworks from around the world through our permanent displays and our 2012–13 exhibition program, which was supported by a range of public programs and events.

The exhibition program was predominantly free to the public, with admission fees charged for four shows. The Gallery continued to engage with regional audiences through touring exhibitions. The 2012 Archibald prize toured to seven regional venues and *Contemporary Australian drawing: 20 years of the Dobell Drawing Prize* toured to two NSW regional venues. Major International exhibitions including *Francis Bacon: five decades* and *Eugène Atget: old Paris* attracted a diverse audience to the Gallery.

### INTERNATIONAL ART

#### **Francis Bacon: five decades**

17 NOVEMBER 2012 – 24 FEBRUARY 2013

The first major exhibition in Australia surveying Francis Bacon's life and work. Organised by the Gallery the exhibition was four years in the making. With over 50 paintings – including some of Bacon's well known triptychs – the exhibition covered five decades of the artist's career, from the pensive and shocking works of the 1940s to the exuberantly coloured and visceral large paintings of the 1970s and 80s.

Shown alongside the paintings was a wealth of archival material from Bacon's chaotic London studio that offered a fascinating insight into the artist and his creative process.

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

An illustrated book *Francis Bacon: five decades* and an extensive program of events, education programs and resources accompanied the exhibition.

#### **Eugène Atget: old Paris**

24 AUGUST – 4 NOVEMBER 2012

For the first time in Australia, the work of Eugène Atget (1857-1927) was showcased in a major exhibition of over 200 original prints.

Rarely permitted to travel due to their fragile nature the Gallery was the only Australian venue for the exhibition. Loans came primarily from Musée Carnavalet, Paris and the selection of prints compiled by Man Ray from George Eastman House, Rochester, USA.

The best of Atget's work is revealed through his images of the streets of old Paris. In a time of rapid transformation, Atget captured the buildings, gardens, old shops and streets that had not been touched by Baron Haussmann's 19th-century modernisation program. The exhibition showed a city remote from the clichés of the Belle Époque and provided a genuine glimpse into the past of this iconic metropolis.

Considered the founder of documentary photography, Atget and his enigmatic images inspired numerous artists including Brassai, the Surrealists, Walker Evans, Berenice Abbott and Man Ray.

### AUSTRALIAN ART

#### **Lloyd Rees: paintings, drawings and prints**

5 APRIL – 7 JULY 2013

One of Australia's most admired artists, Lloyd Rees (1895-1988) was also one of the pre-eminent landscape artists of his age..

Following initial training as an artist in Brisbane, Rees arrived in Sydney in 1917 and made it his home for almost 70 years. The works in this exhibition celebrated his environment in Sydney, especially the harbour and its environs, as well as landscape further afield, such as the NSW South Coast, Tasmania and Europe.

The exhibition was accompanied by a new book *Lloyd Rees: paintings, drawings and prints*, highlighting the remarkable quality and abundance of works by Rees at the Gallery which holds the most comprehensive collection of his works of any institution.

### **Archibald, Wynne and Sulman Prizes 2013**

23 MARCH – 2 JUNE 2013

This year's Archibald Prize was the 92nd at the Gallery and attracted 867 entries. There were 773 entries for the Wynne and 626 for the Sulman. The Archibald and Wynne prizes were judged by the Gallery's Board of Trustees and the Sulman Prize by artist Kate Beynon.

Del Kathryn Barton won the Archibald for her portrait of Hugo Weaving *hugo*. Imants Tillers won the Wynne for *Namatjira* and Victoria Reichelt the Sulman for her work *After (books)*.

### **ARTEXPRESS 2013**

20 FEBRUARY – 14 APRIL 2013

The annual ARTEXPRESS exhibition is one of the most popular at the Gallery. Bringing together an outstanding selection of works submitted for the NSW Higher School Certificate Visual Arts examination, it provides insights into students' creativity and the issues and ideas that are important to them. The exhibition included a broad range of approaches and expressive forms, including ceramics, collection of works, documented forms, drawing, graphic design, painting, photomedia, printmaking, sculpture, textiles and fibre, and time-based forms.

This was the 30th anniversary of ARTEXPRESS exhibitions at the Gallery.

### **Dobell Prize for Drawing 2012**

30 NOVEMBER 2012 – 10 FEBRUARY 2013

The Dobell Prize is Australia's most respected prize for drawing. This year's judge was artist Aida Tomescu, and the winner was Gareth Sansom's *Made in Wadeye*. The Dobell Drawing Prize 2012 marked the final year of this competition. After 20 years, the Gallery and the Sir William Dobell Art Foundation have confirmed a refreshed approach to the exhibition of contemporary Australian drawing at the Gallery with a new initiative – the Dobell Australian Drawing Biennial – to be launched in 2014.

## **AUSTRALIAN ART: INDIGENOUS**

### **Brenda L Croft**

6 APRIL – 8 SEPTEMBER 2013

Brenda L Croft is a Gurindji/Malngin/Mudpurra artist who works closely with her family, friends and Indigenous community members to create her images. Her works are often biographical and are drawn from her experience of growing up in the suburbs with a white mother and an Aboriginal father who was taken from his family at less than two years of age under the government policy that allowed the removal of Aboriginal children from their parents.

Croft's works explore issues faced by many Aboriginal people today, including the ongoing effects of the 'Stolen Generations', preconceptions of who is actually of Aboriginal heritage and what an Aboriginal person is supposed to look like in contemporary Australian society. Her works serve to present a realistic portrayal of contemporary Aboriginal life – a positive image from an insider's viewpoint.

### **Papunya Tula: works on paper**

13 DECEMBER 2012 – 24 MARCH 2013

Papunya Tula Artists revolutionised Australian art. The Gallery's collection includes 11 works in pencil and watercolour made in 1971 before the men began the paintings on board and canvas for which they are renowned. Not displayed since 2000, these rare works were exhibited alongside other works on paper from the company, including their inaugural print portfolio of 2009 – a landmark suite of 40 etchings by senior artists working alongside emerging artists, many of whom are children of the company's founding artists.



## CONTEMPORARY

### **We used to talk about love: Balnaves contemporary: photomedia**

31 JANUARY – 21 APRIL 2013

What is love? This exhibition of works by 11 contemporary artists explored the emotions of love, the pleasures of the flesh, and the wistful nostalgia of recollection. From playfully dressed-up bodies replete with sexual suggestion to a disintegrating sculpture of a stargazing young man and to collages evoking the memories and innocence of childhood, this exhibition considered the varied terrain of love's language – joy, elation, longing, loss, melancholia and memory.

The exhibition included photomedia, video, collage, sculpture and installation with works by Polly Borland, Eliza Hutchison, Paul Knight, Angelica Mesiti, David Noonan, David Rosetzky, Darren Sylvester, Tim Silver, Glenn Sloggett, Grant Stevens and Justene Williams.

### **The space between us: Anne Landa Award for video and new media arts 2013**

16 MAY – 28 JULY 2013

*The space between us* explored the relation between video and performance art through the work of seven talented emerging artists, connected by their interest in the artist as performer or as creator/director of performances, and the viewer's role as an active participant.

Alongside the display of video works from the artists, tambourine players, women on horseback and surprise encounters were all part of the live artists performances designed to challenge our notions of art.

The fifth in the series of biennial Anne Landa Award exhibitions, this year's edition was guest-curated by Charlotte Day, director, Monash University Museum of Art, and features work from Lauren Brincat, Alicia Frankovich, Laresa Kosloff, Angelica Mesiti, Kate Mitchell, James Newitt and Christian Thompson.

Angelica Mesiti won the acquisitive award of \$25,000.

## ASIAN ART

### **Soul of simplicity: seven centuries of Korean ceramics**

8 FEBRUARY 2013 – 21 APRIL 2014

Characterised by clarity of forms, understated decorations and subtle yet luminous colour glazes, ceramics are one of the most significant artistic contributions of the Korean peninsula.

Such was the technical prowess of Korean potters, Chinese envoys in the 12th century reported glazes that had the 'radiance of jade and the clarity of water'.

This display focuses on the two major periods in the development of Korean ceramics: the Goryeo (918-1392) and Joseon (1392-1897) dynasties. The 38 objects reflect a uniquely Korean aesthetic sensibility from the 12th to the 19th centuries.

The exhibition was made possible through the loan of works from the Museum of Oriental Ceramics, Osaka in Japan, which houses the most extensive and outstanding collections of Korean ceramics worldwide.

## PHOTOGRAPHY

### **Bill Henson: cloud landscapes**

25 MAY – 22 SEPTEMBER 2013

*Bill Henson: cloud landscapes* brought together 14 works from the Gallery's collection that traverse Henson's oeuvre in order to give insight into the shifts and continuities throughout his expansive career.

The exhibition highlighted Henson's sustained interest in depicting landscapes as well as figures, while drawing out the importance of music.

### **The fashion of Helmut Newton and Bettina Rheims**

9 FEBRUARY – 19 MAY 2013

The work of Helmut Newton (1920-2004) and Bettina Rheims (1952- ) during the late 20th century was pivotal to the progression of fashion imagery into the 21st century.

The Gallery has a significant collection of Helmut Newton photographs. The 20 works in this

exhibition were taken from the most important period of his career, the 1970s and 80s. Also on display were more than 30 photographs from Bettina Rheims' series *Modern Lovers* 1990. This celebrated series marked an important shift in Rheims' work, which had previously focused on a much more conventionally feminine depiction of women. In *Modern Lovers*, however, Rheims employs a neutral grey background and uses models scouted from the street, the oldest of whom was 20, to depict an androgynous image of youth.

**Flatlands: photography and everyday space**  
13 SEPTEMBER 2012 – 3 FEBRUARY 2013

*Flatlands* examined photography's role in transforming the way we perceive, organise and imagine the everyday world, by looking at the changing ways photographers have depicted public and private environments.

Featuring works by 23 Australian and international artists drawn from the Gallery's collection of 20th century and contemporary photography, this exhibition explored perceptions of everyday space – realms of emotion, memory and desire – where real and imaginary boundaries become blurred.

## AGNSW CONTEMPORARY PROJECTS

**Tony Albert: projecting our future**  
18 MAY – 7 JULY 2013

Tony Albert's practice interrogates the contemporary legacies of colonial oppression from an Indigenous Australian perspective. *Projecting our future* continued his process of integrating re-worked 'Aboriginalia' (kitsch objects that naively depict Australian Aboriginal people) with new painted and graphic elements to create complex, expansive wall installations. The final part in a major trilogy, the work considers cultural difference in relation to pride, optimism and solidarity.

**Cate Consandine: Cut Colony**

8 NOVEMBER 2012 – 6 JANUARY 2013

Melbourne-based artist Cate Consandine creates videos and sculptural installations that explore the physical expression of psychological states.

These two new video works, *Cut Colony I (whip)* 2012 and *Cut Colony II (lap)* 2012, were filmed on location in the clay pans and desert lakes of outback New South Wales. In these spectacular and unforgiving environments, two staged performances unfold, exploring the relation between the subjects and landscape from a postcolonial perspective.

In dialogue with one another, these concentrated and highly contrived scenarios invoke a series of binaries – active/passive, barren/abundant, open/contained, composed/uneasy – that remain in tense interplay.

**Shaun Gladwell: Broken Dance (Beatboxed)**  
23 AUGUST – 21 OCTOBER 2012

Celebrated contemporary artist Shaun Gladwell is renowned for his mesmerising studies of the body in motion, set against the backdrop of specific sites that range from gritty urban environments to remote vast landscapes.

*Broken Dance (Beatboxed)* includes a dual-channel video installation in which a beat-boxer performs vocal percussions in a studio opposite a dancer who 'freestyles' in a graffiti-marked environment. In synchronisation, the two channels connect performances that occurred at different times and locations.

In addition, two small canvases of the cameras used to produce the video refer to its technical artifice. Covered in graffiti, they also allude to processes of making the public personal, and vice versa, that unfold in urban space.

## BRETT WHITELEY STUDIO

**The nude: erotic, sensual and sacred**  
12 APRIL – 1 SEPTEMBER 2013

This exhibition at the Brett Whiteley Studio in Surry Hills featured rarely exhibited nudes in

intimate studies. The paintings show Whiteley's addiction to the curve and frank expressions of the most intimate moments between lovers, drawn in brush and ink, pencil and collage.

### **The London years 1960-67**

13 JULY – 23 SEPTEMBER 2012, 13 OCTOBER – 16 DECEMBER 2012, 4 JANUARY – 28 MARCH 2013, 30 MARCH – 7 APRIL 2013

Key abstract works from this period as well as paintings from his Bathroom, Christie and London Zoo series, and the Endlessnessism monoprints of conversations with the artist Francis Bacon were featured in this exhibition at the Brett Whiteley Studio in Surry Hills. This remarkable body of work displays all the dexterity, imagination and ambition of a prodigious talent still in his 20s.

## **FUTURE EXHIBITIONS**

### **A Silk Road saga: the sarcophagus of Yu Hong**

22 AUGUST – 10 NOVEMBER 2013

In 1999 a white marble sarcophagus, unlike any previous discovery, was excavated in Taiyuan, the capital of China's Shanxi province. It belonged to Yu Hong and his wife, who had been interred in 592 and 598 CE respectively.

This magnificent object in many ways exemplifies life along the famous Silk Road, with its multiethnic mix of traders, pilgrims, monks and envoys. From afar, it looks like a model of a Chinese building, but closer inspection reveals detailed scenes of hunting, entertaining and religious worship, carved or painted on the interior and exterior.

The exquisite panels of the sarcophagus are the focus of this exhibition, which also includes 16 other sculptures, figurines and ceramics from the tomb or from burials of the same period and province. Never exhibited in China, this display at the Gallery is only the third time the sarcophagus has been shown internationally.

The exhibition has been co-organised with the Shanxi Museum and will be accompanied by a rich program of events, including a symposium.

### **Renaissance to Goya: prints and drawings from Spain**

31 AUGUST – 24 NOVEMBER 2013

This exhibition presents over 120 prints and drawings from the British Museum, which holds one of the finest collections of Spanish drawings in the world. The Gallery is the only Australian venue.

The exhibition brings together for the first time prints and drawings by Spanish and other European artists working in Spain from the mid 16th to the early 19th century. It provides a compelling overview of more than 200 years of artistic production, including many works which have never before been on display.

Beginning with works by 16th-century artists working in and around Madrid, the selection progresses chronologically and by region. Spain's 'Golden Age' (the 17th century) is represented by important artists such as Diego Velázquez, Vicente Carducho and Alonso Cano in Madrid, Bartolomé Murillo and Francisco de Zurbarán in Seville, and José de Ribera in Spanish Naples.

Turning to the 18th century, key works by Francisco de Goya, his contemporaries and foreign artists such as the Italians Giambattista Tiepolo and his sons demonstrate how printmaking and drawing greatly increased during the period, forever changing the artistic landscape of Spain.

### **America: painting a nation**

8 NOVEMBER 2013 – 9 FEBRUARY 2014

*America: painting a nation* is the most expansive survey of American painting ever presented in Australia. Over 90 works, ranging from 1745 to 1966, cover more than 200 years of American art, history and experience. The exhibition is a trajectory from New England to the Western frontier, from the Grand Canyon to the burlesque theatres of New York, from the aristocratic elegance of colonial society to the gritty realism of the modern metropolis.

This exhibition will reveal the breadth of American history, the hard morality of the frontier, the intimacy of family life, the intensity of the twentieth century city, the epic scale of its landscape and

the diversity of its people. The works being presented – many by American masters – are the works Americans love and works which represent the stories they have grown up with.

Selected in collaboration with the Los Angeles County Museum of Art, the Terra Foundation (Chicago), the Philadelphia Museum of Art and the Museum of Fine Art Houston, *America: painting a nation* brings to Sydney both national and regional perspectives on American art.

# PUBLISHING

## PUBLISHED TITLES

### ***Eighteenth-Century European Porcelain***

Oct 12, softbound, 128 pp, over 200 images

Written by senior curator Richard Beresford. The mastery of porcelain technology in the 18th century opened up new avenues of creative energy in western art and design. The story is told through the Kenneth Reed collection of some 200 items from 27 factories – Austrian, German, English, French and Italian. This fully illustrated book includes histories of the factories and commentaries on each piece.

### ***Francis Bacon: five decades***

Nov 2012, hardbound and flexibind, 240 pp, over 200 images

Edited by director of collections Anthony Bond. Marking twenty years since the artist's death, *Francis Bacon: five decades* provides a timely account of the life and work of this complex and conflicted artist, whose paintings retain their visceral impact and relevance today. Essays by international scholars provide new insights into Bacon's art and life. In addition to the fifty works of art, there are over 150 additional illustrations which reveal the diversity of Bacon's source materials – from Velázquez to the motion photos of Eadweard Muybridge – as well as his studio, friends and lovers.

The hard cover edition of the book is distributed in the USA by Prestel, Europe and Asia by T&H UK as a co-edition, and the flexi edition by Thames & Hudson in Australian and New Zealand.

### ***Contemporary Australian Drawing***

Dec 2012, softbound, 80 pp, 45 full colour images

Since its inception in 1993, the Dobell Prize for Drawing – named in honour of distinguished Australian artist William Dobell – has been the preeminent award for drawing in Australia. This book celebrates 20 years of the prize and presents a view of contemporary Australian drawing through 40 works by 30 artists ranging

from traditional practice to works that push the boundaries of drawing.

### ***We used to talk about love: Balnaves contemporary/photomedia***

Jan 2013, hardbound, 188 pp, over 90 images

Edited by curator Natasha Bullock. *We used to talk about love* features the work of eleven artists – Polly Borland, Eliza Hutchison, Paul Knight, Angelica Mesiti, David Noonan, David Rosetzky, Tim Silver, Glenn Sloggett, Grant Stevens, Darren Sylvester and Justene Williams. Collectively their work reveals a paradigm shift away from postmodernism towards the intimate in art practice. The artists all work in the field of photomedia – covering photography, film and video – but also combined with collage, sculpture and installation art. This is the second in the Balnaves contemporary series funded by The Balnaves Foundation.

The book is distributed in the USA by Prestel, in Europe and Asia by Thames & Hudson UK, and in Australia and New Zealand by Thames & Hudson Australia.

### ***Let's face it: the history of the Archibald Prize, 5th edition***

Feb 2013, softbound, 176 pp, over 150 images

This revised edition of this ever-popular title by seasoned arts journalist Peter Ross, guides the reader through the disputatious and sometimes rocky history of Australia's most famous art prize.

Distributed throughout Australia by the Gallery Bookshop

### ***Lloyd Rees: paintings, drawings and prints***

Apr 13, hardbound with dust jacket, 176 pp, over 150 images

Written by senior curator Hendrik Kolenberg with Patricia James. Lloyd Rees (1895-1988) is one of the most admired 20th century Australian artists. This new book on his art is drawn exclusively from the Gallery's collection which holds the finest and most comprehensive collection of his paintings, drawings and prints. As well as little-known works, this new book on Lloyd Rees includes the iconic *Road to Berry* 1947, his Wynne Prize winning *The Harbour from McMahon's Point* 1950, exceptional drawings from the 1930s, later masterpieces such

as *The summit, Mount Wellington II* 1973 and transcendent bold late works such as *The great rock, dusk* 1977 and *Fire haze at Gerringong* 1980.

The book is distributed in Australia and New Zealand by Thames & Hudson Australia.

#### **Archibald 2013**

Apr 2013, softbound, 60 pp, 39 images

The ninth in the series of this ever-popular title featuring the year's Archibald finalists.

#### **The space between us: Anne Landa Award for video and new media arts 2013**

May 2013, digital publication for iPad, with images, video and audio

Edited by guest curator Charlotte Day. This rich digital and interactive publication allows users to explore the work of seven contemporary artists – Lauren Brincat, Alicia Frankovich, Laresa Kosloff, Angelica Mesiti, Kate Mitchell, James Newitt and Christian Thompson – selected for *The space between us*, the fifth Anne Landa Award.

It includes still images, video of performances and art works, an audio work and excerpts from recent artworks, plus artist and curator interviews. The space between us also includes a major essay by Charlotte Day on performance in art as well as essays on the individual artists by Natasha Bullock, Rebecca Coates, Robyn Davidson, Mark Feary, Jeff Khan, Kathrin Meyer and Mick Wilson.

Available from the App Store.

#### **Home: Aboriginal Art from New South Education resource**

Jun 13, folder of 12 pp booklet and 13 sheets, 113 images

Written by educator Amanda Peacock with Indigenous curator Jonathan Jones.

This education resource has been developed to help students and educators understand and appreciate the richness and diversity of Aboriginal art in New South Wales. Focusing on individual artists and an artist collective, it provides an introduction to the myriad forms of Aboriginal art practice and to related issues and ideas. It

includes 18 artworks from the collection of the Gallery and key works in a number of regional collections, including Bidjigal Aboriginal Arts and Crafts, Huskisson; Goondee Aboriginal Keeping Place, Lightning Ridge; Grafton Regional Gallery; Mitchell Library, State Library of New South Wales, Sydney; Moree Plains Gallery; and Wollongong City Gallery.

#### **GIVEAWAY PUBLICATIONS**

Four titles in the Contemporary Projects series:

Tony Albert *Projecting our future* 18 May – 7 Jul 2013

Cate Consandine *Cut Colony* 8 Nov 2012 – 6 Jan 2013

Shaun Gladwell *Broken Dance (Beatboxed)* 23 Aug – 21 Oct 2012

Simone Mangos *DAMAGED – thalidomide victims in medical documents* 2 Jun – 5 Aug 2012

Room brochures were produced for the following exhibitions: *Francis Bacon: five decades*; Archibald, Wynne and Sulman prizes; *Eugène Atget: old Paris*.

#### **DIGITAL PUBLICATIONS**

See *The space between us* above

#### **EDUCATION RESOURCES**

A range of resources aimed at children and the education sector but also available to our general audience – including education kits, collection notes and children's trails – were published in print and/or online in association with exhibitions or on particular aspects of the collection.

<http://www.artgallery.nsw.gov.au/education/education-materials/>

# ENGAGING

## DIGITAL ENGAGEMENT

The Gallery's digital engagement opportunities continue to evolve across the organisation in line with our aim to extend audience encounters with our permanent collection and temporary exhibitions. The Gallery has increased production of digital content to communicate with new and existing audiences via our website and social media channels. We have also improved the ease of access to digital content both within the Gallery walls and beyond via multiple mobile devices.

The Gallery website had 2,666,800 unique visits this year, an increase of over 200,000 from last year. The collection online was upgraded for faster page-load speeds and to make it more searchable. A new Prizes section of the site was also rolled out in October enabling access to rich information on past and present winners of prizes like the Archibald, Wynne and Sulman. The sites transactional tools were extended to include online entry and payment for the Archibald, Wynne and Sulman prizes. Also launched this year are the Inside ArtExpress pages allowing visitors to search by work, expressive forms, process diaries and collection connections.

The Gallery also produced a range of new media content this year including video, audio and apps, highlights include interviews with local and international artists and the *Francis Bacon: five decades* behind-the-scenes series of short videos. We also launched our second collection app for iPad *Australia: Art Gallery of NSW* onto the App store attracting up to a thousand downloads a month.

## COMMUNITY

Public and education programs at the Gallery are dedicated to providing engaging experiences for audiences from diverse community and interest groups by extending physical and intellectual access to the Gallery's exhibitions and collections. Through developing welcoming, pleasurable and

stimulating programs and shared learning experiences, we strive to provide a rich field of syllabus related and free will learning opportunities for children and adults who naturally have a variety of learning styles and interests. Increasing the quality of visitor engagement and participation is a high priority for public and education programs at the Gallery.

## ADULT PROGRAMS

Acknowledging the diversity of visitors to the Gallery, programs are designed with a range of audiences in mind, from first-time visitors (including tourists and visitors with languages other than English) to art lovers and enthusiasts, artists, academics and arts professionals. The weekly Art After Hours late night program aims to engage new audiences and to provide refreshing perspectives for dedicated visitors, with the Celebrity Talk, music in the ArtBar and the ever-popular film screenings.

Highlights from the 2012-13 year in adult public programs included:

### SYMPOSIA AND FORA

An opportunity to showcase the latest art historical research and thinking, our symposia are most often linked to an exhibition. The Biennale of Sydney's opening week symposium attracted 350 visitors. The international speakers included Pascal Gielen (University of Groningen, Netherlands) and Tan Boon Hui (Director of the Singapore Art Museum). Two symposia accompanied the *Kamisaka Sekka* exhibition, featuring local and international scholars and attracting 355 people.

In November the Gallery partnered with the Power Institute, University of Sydney and the Australian Institute for Art History, University of Melbourne to convene the international symposium *The Legacies of Bernard Smith*. This was the first joint program between the three institutions. The four-day symposium took place across three campuses in Sydney and Melbourne. The overall attendance was in excess of 500, with the Gallery's day attended by 125 people. Proceedings from the symposium will be published through the Gallery's press as a major scholarly book on Smith's life and work.

Fora are designed to engage a broader audience with expertise, in a panel-discussion format mediated by a journalist. Two fora accompanied the *Francis Bacon: five decades* exhibition, with over 200 people attending *Francis Bacon here and now*, hosted by broadcaster Emma Ayres with a panel including curator Tony Bond and visiting Bacon scholars Rebecca Daniels, Margarita Cappock and Martin Harrison.

### TALKS AND LECTURES

Floor talks (informal short talks inside the galleries) are a core program, accompanying every exhibition and often featuring works in the Gallery's collections. A particularly successful series this year, the artists' talks in association with the exhibition *Home: Aboriginal art from New South Wales*, featured Roy Kennedy, Peter Yanada McKenzie, Badger Bates and Elaine Russell. The talks attracted a collective audience of 242.

The 'in conversation' series invited artists including Polly Boland, Paul Knight and Angelica Mesiti to discuss their involvement in the exhibition *We used to talk about love*; these recorded conversations were made available as a podcast.

The 2012 Arts of Asia series was also devoted to the theme of representations of love. A total of 874 people attended the 11 lectures of term 2, which featured lectures on Tibet, Mongolia, China and Japan.

The Gallery hosted many international speakers in 2012-13, including: Professor Gu Weimin (Shanghai Normal University), Milton Wan (China University of Hong Kong), Gerald McMaster (Artistic Director of the Biennale) and artist Bill Fontana. In anticipation of the Francis Bacon exhibition, a special lecture by Professor Elizabeth Grosz (Duke University) was presented on 18 October, in conjunction with the University of Sydney, for an academic and student audience of approximately 150.

### WORKSHOPS

As part of an increased effort to offer hands-on experiences, workshops ranged from beginners' "drop-in" workshops to master classes with established artists. 1872 visitors attended an adult

workshop this year. A highlight was the free series programmed to accompany Kamisaka Sekka exhibition, featuring sessions on ink painting, origami paper folding, Japanese tea ceremony and furoshiki, with a total of 885 participants.

Drawing, the most direct and accessible medium for a general audience was the focus of *Face to face* and *Summer scribbles*, two series of drop-in workshops for participants of all ages and levels of experience and 1658 visitors participated over eighteen weeks.

More intimate, exhibition-related master classes, such as Charlie Sheard's *Bacon's painterly effects* offered a specialised audience of art practitioners' insight into one artist's materials and techniques.

### PERFORMANCES

The Sunday Concerts series, presented by students from the Australian Institute of Music (AIM), are programmed to coincide with Gallerykids programs. Each Sunday, an average of 250 people experienced the ambience of the Old Courts and enjoyed the free performances.

Most other performances, including music and dance, occur as part of the Art After Hours program (in the celebrity talks timeslot or Music in the ArtBar). Occasional performances in other contexts, such as this year's collaboration with the Sydney Festival, *Music in the Void*, are an opportunity to bring art and music closer together. *Music in the Void* featured 4 international musical acts in intimate performances amongst Bacon's 1970s triptychs. The performers included Orchestre nationale de jazz, Arkady Shilkloper and yMusic. An enthusiastic and appreciative audience of 440 people attended across 4 weeks.

### CHINESE EXPRESS TOURS

In 2013, in response to the growing number of visitors from China, two Public Programs staff attended the ChinaConnect program run by the City of Sydney. The program suggested ways for tourist destinations; particularly cultural institutions to prepare for large numbers of visitors and how to better meet their needs.

As a result of attending the course, Public Programs initiated a Community Ambassadors staffed promotion aimed at the Chinese tourist



market. For a two-week period around Chinese New Year 2013 they led a free Express Tour at 3pm daily. A total 229 Mandarin speaking tourists attended and the Gallery gained valuable information on the Chinese tourist market.

## FILM PROGRAM

The Film Program for 2012-2013 presented film series in conjunction with three of the Gallery's major exhibitions: *Eugène Atget: old Paris*, *Francis Bacon: five decades* and *We used to talk about love: Balnaves contemporary: photomedia* and attracted a total audience of 23,305.

In conjunction with the exhibition *Eugène Atget: old Paris*, the film program traced a brief history of location filming using the streets of Paris. The series began with rare 35mm screenings of an early experimental film, *Paris qui dort* (dir: René Clair 1925) and an early documentary, *La Zone: au pays des chiffonniers* (dir: Georges Lacombe 1928). During September and October 2012, these titles were followed by a thrilling collection of feature films emphasising the free-wheeling location shooting which emerged in the 1950s and early 1960s in France. Many of the films were presented with the generous support of the French Embassy and the Institut Français.

In conjunction with the exhibition *Francis Bacon: five decades*, the film program offered a collection of feature films presenting a riveting survey of the changing social structure in Britain in the post-World War II period to the late 1980s. Titled *Hitting rock bottom in Post-war England*, the series included *Victim* (dir: Basil Deardon 1961), *The servant* (dir: Joseph Losey 1963), and the biographical drama of the life of Bacon, *Love is the Devil* (dir: John Maybury 1998). Several sessions of this very popular series were introduced by historians Robert French and Garry Wotherspoon.

From February to April 2013 a survey of the changing representations of love as depicted in 20th-century cinema was presented with the series *Ain't there anyone here for love?* The screenings, held in conjunction with the *We used to talk about love Balnaves Contemporary: Photomedia* exhibition were very well attended with titles ranging from *Casablanca* (dir: Michael Curtiz 1942) to *Happy together* (dir: Wong Kar-Wai 1997) attracting full houses at many

sessions. To this series alone 8836 people attended.

In October a special Art After Hours Celebrity talk was presented with film editor Frans Vandenburg. Vandenburg described the complex technical work he supervised during the rescue and restoration of the classic Australian film *Newsfront* (dir: Phillip Noyce 1978). This was followed by screenings of the restored 35mm print of the film. In addition the Gallery partnered with the Sydney Film Festival and Antenna Documentary Festival to present a survey of 1950s British cinema and a retrospective of the work of celebrated French filmmaker Agnès Varda.

Refurbishment of the Domain Theatre led to a decrease in total attendance of the film program this year.

## ACCESS PROGRAMS

Access programs provide opportunities for a diverse range of people with a disability or disadvantaged community organisations to actively engage and connect with art at the Gallery. Currently access programs are delivered in a structured and flexible approach and respond to specific needs of various groups. Access programs and services at the Gallery incorporate a range of programs for general and education audiences with specific needs. In 2012-13, a total of 1586 people accessed these services.

With an increased awareness regarding wellbeing, lifelong learning and an understanding in the community of the positive benefits of engagement in the arts, the health, aging and disability sectors are increasingly viewing the Gallery as a valuable resource to access and provide a stimulating and inspiring experience for groups with specific needs.

A major highlight this year included the professional development conference *Practice & Progress: The MoMA Alzheimer's Project Exchange*, at The Museum of Modern Art in April 2013. Participation was by invitation only and limited to approximately 60 international practitioners of arts engagement programs for people with Alzheimer's disease and their care-partners. The focused and intimate gathering generated opportunities to reflect broadly and

imaginatively about innovation in program content and delivery and also allowed participants to reflect specifically on program logistics, planning, and organization. The two-day program consisted of panel discussions, experiential workshops in the museum's galleries and studios, and smaller break-out sessions. New international networks have been fostered by participating in this project exchange.

### VOLUNTEER GUIDES

All guided tours

Total Adult tours	2861	Total Adult numbers	36,856
Total Children's tours	2004	Total Children's numbers	12,936
<b>Total all tours</b>	<b>4865</b>	<b>Total numbers</b>	<b>49,792</b>

Over the past year guides were kept busy with a wide ranging exhibition program. One that proved to be very popular for guided tours was the *Eugène Atget – old Paris* exhibition. Over its 11 week run the tours were very well attended with 977 people participating in a guided tour. Continuing with the French theme have been tours of the collection in French. It is hoped that this initiative will be further developed in 2014.

In April our longest serving guide, Judy Friend, retired after a 40 years guiding career at Gallery. Judy was the last of the original guide intake of 1972. In total 16 guides retired this year leaving a guiding body of 117.

In March a group of 35 trainee guides and Community Ambassadors, commenced their training program. They will begin as probationary guides and ambassadors in October 2013.

In May, 16 guides from the Gallery attended the 19th Conference of Australian Art Gallery Guiding Organisations held at the National Gallery of Australia in Canberra. The theme of the conference was: *A capital collection: art for the nation*. Lectures and workshops discussed the objectives and rationale given to the collections of

the major galleries and museums in the capital. There was also time given to the consideration of new gallery audiences and programs including ArtMed directed at medical students. This program seeks to help them to become better doctors through an experience of art. Also Art and Alzheimer's which aims to promote intellectual stimulation and quality of life through art. The Gallery is also interested in this program and hopes to facilitate similar programs.

### COMMUNITY AMBASSADORS

Over 1756 visitors attended Gallery tours with Community Ambassadors in Mandarin, Cantonese, Japanese, and Korean languages representing a 15% increase on the previous year. In addition to regular weekly tours of Gallery highlights, Community Ambassadors offered special tours for Chinese New Year and coffee mornings in association with the Kamisaka Sekka exhibition. The growth in attendance came largely from the Chinese express tour promotion. For a two-week period around Chinese New Year 2013 a free Express Tour was offered at 3pm daily. A total 229 Mandarin speaking tourists attended and the Gallery gained valuable information on the Chinese tourist market.

## ART AFTER HOURS

ART AFTER HOURS PROGRAM	Number of Visitors
Exhibition and collection talks	2412
Celebrity talks	14,319
Film	3987
ArtBar	7430
Workshops	1884
TOTAL	30,032

Now in its 10th year, Art After Hours (AAH) continues to be the only free weekly late night Gallery program in Australia. A carefully planned, exhibition-based program of guided tours, workshops, films, music and celebrity talks, AAH brings the Gallery alive every Wednesday evening. This year 30 032 visitors attended AAH events or programs. Art After Hours continues to be at the forefront of innovative museum practice and with program's ten year anniversary approaching, the AAH team is refreshing the night's programming. As the City of Sydney Council continues to encourage the running of late-night cultural events, it is certain that the program will remain one of the highlights of the Sydney cultural calendar.

### THE CELEBRITY TALK

The celebrity talk draws speakers from a broad range of backgrounds to provide a diverse audience with new ways of thinking about art and related ideas. Highlights this year included former Justice of the High Court of Australia Michael Kirby (who attracted an audience of 800), playwright David Williamson, journalist David Marr, fashion designer Akira Isogawa and artists including Del Kathryn Barton. The time slot is also a platform for high profile performances and this year singer/songwriters Bertie Blackman and Katie Noonan were a popular and vibrant part of the program. Celebrity talks and performances accommodate multidisciplinary approaches to exhibition themes and attract new audiences.

### MUSIC IN THE ARTBAR

Adding a nightlife atmosphere to the Gallery, Music in the ArtBar features local musicians, programmed to relate to exhibition themes, keeping alive the vital link between visual art and music. This year the ArtBar hosted Buffalo Tales, The Falls, and Emma Pask, entertaining an estimated 7430 visitors.

### SPECIAL EVENTS

This year an extension of the normal Artbar was added to run in association with *Francis Bacon: five decades*. The *Summer in Soho* bar incorporated live jazz performances, champagne and fresh oysters on the Artbar terrace to add a celebratory and seasonal tone to AAH programming.

A special one-off event, dubbed the *Love-in*, was run to celebrate the eve of Valentine's Day and the exhibition *We used to talk about love*. Along with the regular schedule of programs, the one-night-only *Love Bytes* Instagram competition took place with 238 entries, Katie Noonan performed love songs with a huge 850 people attending, tongue-in-cheek "anti-love songs" were played in the Artbar and a violinist roamed the Gallery to perform pop-up serenades.

### **NEW GALLERY GUIDE TRAINING**

Thirty nine trainee Gallery Guides were accepted onto the training program in 2013 and will complete a year-long training program in order to become Volunteer Children's Guides, adult guides and Community Ambassadors led by the Public Programs team. Gallery staff from exhibitions, curatorial, conservation and the library will also be involved in this comprehensive course of lectures, tours and behind-the-scenes discussions with trainees expected to give presentations and complete written assignments throughout the course.

### **NEW PROGRAMS**

Public Programs continues to develop new ways to engage audiences with art and ideas. It is hoped that all four programs trialed this year will become a regular feature of exhibitions where possible. A second series of *Sydney Students Speak* is already in development.

- ART WALK TALK was a casual tour for the 18th Biennale of Sydney and ran for thirteen weeks. Staff introduced the Gallery's exhibition in a discussion-based tour and gave visitors tips on navigating the other Biennale venues.
- ART GAB invites visitors to take part in an intimate and casual discussion group, led by Gallery staff. Once a month, for five months, groups of fifteen focused on a selected artwork and brought it to life with discussions on a range of related topics, including history, film, politics and literature. The aim of *Art Gab* is to bring like-minded people together to look at artworks in-depth and exchange ideas.
- SYDNEY STUDENTS Speak was launched in association with the 18th Biennale of Sydney and engaged 265 visitors. Seven tertiary art students were selected by audition to present a short talk about their favourite Biennale artwork. The program involved a day of training in presenting artworks to the public, and the ensuing talks provided a general public audience with a fresh approach from the next generation of artists and art historians.
- DANIEL CORDEAUX AND MONIQUE DYKSTRA (Open Stage Productions) were

commissioned to create *Tour de Farce* – a humorous, improvised, interactive performance through the Gallery's contemporary collection, based on their highly successful performances in our children's programs. Over three weeks the program engaged 206 adult visitors.

## **CHILDREN AND FAMILIES**

### **GALLERYKIDS**

Over 19,980 people watched and participated in performances, workshops, special events and tours as part of the *Gallerykids* program.

Due to the halving of the performance component of the program between January and June 2013 other initiatives were developed to increase opportunities for engagement with the collection and temporary exhibitions such as activity booklets, children's exhibition labels for The Archibald Prize and the inaugural Young Archie competition.

### **THE ARCHIBALD PRIZE AND YOUNG ARCHIE COMPETITION 2013**

In April 2013 the Gallery launched the inaugural Young Archie competition for budding artists between the ages of 5 and 18. The competition proved to be a huge success attracting 467 entrants from all over Australia and media coverage in all of the major printed newspapers, on ABC radio in NSW, Victoria and Queensland and TV coverage across the nation on the ABC Breakfast News program and on-going bulletins in May. A key aim of the competition was to encourage greater participation and engagement with the Archibald Wynne and Sulman Prizes exhibition for family and youth audiences.

The competition was judged in four age categories (5-8 year olds, 9-12 year olds, 13-15 year olds, 16-18 year olds) by artist Ben Quilty, Archibald Prize winner in 2011 and now a Gallery trustee, and Victoria Collings, the Gallery's senior coordinator of education and family programs. The standard of works was so high that a further 24 artworks were selected as "Honourable Mentions", photographed and placed on the Gallery's website.

The Gallery will run this competition again next year and hopes to increase the audience participation even further.

Children's labels were introduced for the first time in The Archibald, Wynne and Sulman Prizes enabling young visitors to learn about the artists, their sitters and themes for their artworks. It is hoped that this innovative practice will be taken up for future exhibitions. A Children's Trail was also created for the touring version of the Archibald Prize which will be used in all of the regional venues.

### **CHARACTER TOURS**

The *Character Tours* continued their appeal and attracted large audiences, including many repeat visitors to the permanent collections.

Pertinos, our Contemporary collection character, from the planet Boomdiddy Vostock, performed regularly throughout 2012 with script re-writes to compliment new collection hangs. Australian collection character Gert by Sea was also re-worked in 2012-13 and led tours through the galleries in the July school holidays.

### **CHILDREN'S TRAILS AND BOOKLETS**

A children's trail was created for the Australian galleries and a trail was also produced for The Archibald Prize 2013 touring show which will be sent to all regional centres holding the exhibition.

### **CHILDREN'S HOLIDAY WORKSHOPS**

Workshops, which include exhibition tours and art-making activities, were held in all four of the holiday periods in 2012-13. In some holidays more than one type of workshop was offered to increase opportunities and the variety of activities and experiences.

This workshop program has continued to attract large numbers with many children participating in every holiday program. A total of 986 children participated over the whole year in a booked workshop.

### **TOURS FOR TOTS**

This program for 3-5 year olds and their parents/ carers has continued in popularity with 302 parents and children participating and was developed further in 2013 with a new structure

and activities with every session led by the Gallery's family programs coordinator. Each month different parts of the collection were explored and making activities were developed to encourage the children to look more closely at the artworks in the Gallery.

# EDUCATION PROGRAMS

The participation rate for primary, secondary and tertiary audiences (students, teachers and lecturers) remained strong in 2012-13 with 75,846 education visitors to the Gallery.

A number of new education resources were produced during the year and new initiatives instigated including partnerships with Apple and ACP to design special programs, the development of an iTunesU online course and a comprehensive education resource dedicated to Aboriginal art from New South Wales. Teacher professional development was also a priority with special events, programs and a three-day symposium for primary, secondary and tertiary educators in March 2013.

## HIGHLIGHTS OF 2012 –13

### ABORIGINAL COLLECTION: EDUCATION PROGRAMS

The Gallery's Aboriginal and Torres Strait Islander education programs for Years K-Tertiary continued to grow over the year, attracting new audiences and building on connections with local, metropolitan and regional communities.

The popular Yiribana Gallery focussed tours Art Adventure Tours and Discussion Tours, drew a total education audience of 4760 primary and secondary students.

Tertiary students from Australian and international institutions continued to show a strong interest in the Aboriginal and Torres Strait Islander Art Collection and 916 tertiary students participated in tours of the Yiribana collection led by curators and the Gallery's Indigenous teacher/lecturers.

In summary:

- 1614 primary students participated in a Yiribana: This Way Art Adventure Tours
- 403 primary students participated in Yiribana self guided tours.
- 182 secondary students participated in a Yiribana Discussion Tours.

- 1357 secondary students participated in a Yiribana self guided tours.
- 2446 students participated in education tours that incorporate the Yiribana Gallery as a core component.
- 119 K-6 primary students participated in education tours that incorporate the Yiribana Gallery as a core component.
- 203 7-12 secondary students participated in education tours that incorporate the Yiribana Gallery as a core component.

### DJAMU - PROGRAM FOR INDIGENOUS ART EDUCATION

Two annual Indigenous art education programs were run at the Gallery in 2012 and 2013; Djamu: Senior for Indigenous senior Visual Arts and Aboriginal Studies students and Djamu: Junior for students in years 5 and 6 from the Sydney Region.

The Gallery worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the programs.

Djamu: Junior

In June 20 Indigenous students in years 5 and 6 from schools in the Sydney Local Government Area attended a three week art education program based at the Gallery. Students attended the program for one full day each week meeting key Indigenous artists Tony Albert, Roy Kennedy and Lucy Simpson and participating in art making workshops led by the artist. The program was very successful, with anecdotal evidence provided from participating schools that there was a corresponding improvement in attendance, behaviour and attitude to school observed in participating students.

Djamu: Senior

Over 6 days in November 2012 and February 2013 4 Indigenous senior Visual Arts students, in years 10-12 participated in the Djamu: Senior program. This intensive and immersive program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently under

represented in a professional capacity, as well as provide professional development opportunities for the Gallery's Indigenous education staff who were involved in all stages of program planning, delivery and evaluation.

Students became familiar with the Gallery's collections, spaces and history and with staff of the Aboriginal and Torres Strait Islander Art Department. They developed their knowledge of Indigenous art practices as well as a range of other art movements. They participated in extensive and diverse educational sessions such as artist led art making workshops, visits to specialised areas of the Gallery including Conservation and the Prints and Drawings Study Room, observed exhibition installation and met artists, curators, conservators and other staff. Offsite experiences included visits to artist studios, other museums, galleries and cultural sites. The students developed confidence in negotiating Gallery spaces, discussing artworks and speaking in front of the group. All sessions were led by the Gallery's staff of Indigenous Educators.

### **(K-6) PRIMARY PROGRAMS**

The collection proved to be very popular with the K-6 audience and an increase in the number of tours and students per tour proved helpful in the planning of excursions. However, overall numbers were down due to the 2012-13 exhibition programs which included themes that were unsuitable for a younger audience. The Archibald Prize was popular as usual and a highlight was the successful forum held in May 2013.

#### Stage 3 (Years 5-6) Art Forum program

The Art Forum program is an initiative which is designed to give students the opportunity to voice their opinions about art. Students were invited to participate in a lively debate and to question artists associated with the Archibald Prize and the practice of art making, collecting and displaying of art. Artists Jasper Knight and James Powditch were invited to be the artists for this year's Forum.

This program was successfully held in the Central court with 192 primary students attending and viewed by the visiting general public

### **EDUCATION RESOURCE: HOME: ABORIGINAL ART FROM NEW SOUTH**

In June 2013 the Gallery launched Home: Aboriginal Art from New South Wales, a major new education resource celebrating the work of over 25 significant Aboriginal artists who belong to nations and language groups that today fall within the area defined as New South Wales. The resource was developed with the assistance of a \$25,000 grant from Arts NSW. Artists include Margaret Adams, Brook Andrew, Roy Barker Senior, Badger Bates, Mervyn Bishop, Robert Campbell Jnr, Lorraine Connelly-Northey, Cheryl Davison, Karla Dickens, Euraba Artists and Papermakers, Julie Freeman, Kevin Gilbert, Genevieve Grieves, Roy Kennedy, Peter Yanada McKenzie, Tommy McRae, Frances Belle Parker, Michael Riley, r e a, Elaine Russell, Lola Ryan, Jim Stanley, Phyllis Stewart and Laddie Timbery. Their work highlights the cultural diversity of Aboriginal nations, or language groups, across New South Wales, and the shared concepts that bind Aboriginal artists and their communities together.

The artworks featured in this resource, as well as being drawn from our own collections, are drawn from Bidjigal Aboriginal Arts and Crafts, Huskisson; Goondee Aboriginal Keeping Place, Lightning Ridge; Grafton Regional Gallery; Mitchell Library, State Library of New South Wales, Sydney; Moree Plains Gallery and Wollongong City Gallery.

As part of the project the Gallery also developed a series of filmed interviews with the featured artists which are available online on the Gallery channel. These films will support teachers and students in regional and remote areas to engage with the artists and their art, as well as with issues, ideas and approaches identified in the education resource.

### **(7-12) SECONDARY PROGRAMS**

Many new high schools as well as recurring audiences benefited from the varied exhibitions in 2012-2013 including Francis Bacon: five Decades, The 18th Biennale of Sydney, Artexpress 2013 and the Archibald Prize 2013.

48 595 secondary students visited the Gallery with an increase in interest for Education programming.

## **TOURS, WORKSHOPS AND MASTER CLASSES**

Secondary school group tours led by teacher/lecturers continued to be popular at the Gallery and the Brett Whiteley Studio. 4923 students benefited from a formal learning program. Tour types ranged from discussion tours, Asian artist led workshops, to a three hour master-class. These tours have been very successful and have proven to be a positive experience for teachers, students and teacher/lecturers.

In 2013, the addition of tours, workshops and master classes focusing on HSC written and practical components proved to be successful with 232 students participating. This was a great learning compliment to viewing ARTEXPRESS 2013.

## **STUDY MORNINGS**

Study mornings again proved to be popular way to give secondary students an in-depth understanding of the Gallery's exhibitions. These one-hour lecture presentations were held in either the Domain Theatre or the Centenary Auditorium and linked to exhibition themes and the Gallery's collections. Over 3300 students participated.

## **YEAR 10 WORK EXPERIENCE PROGRAM**

Another program that allowed for cross-departmental involvement and engagement was the Year 10 work experience program. 15 students participated in this program observing and participating in a variety of activities to understand the diversity and complexity of gallery practice. The Gallery departments involved were Public Programs, Conservation, the Photography Studio and the Research and Archive Library as well as many staff members who offered insights into their roles in the Gallery.

The Art Gallery Society also hosted 4 students for community service this year allowing them to contribute to society in a volunteering capacity.

## **ARTEXPRESS 2013**

The Gallery has been the principal venue for ARTEXPRESS since 1983. This exhibition affirms the Gallery's commitment to Visual Arts education by exhibiting student artists alongside professional artists in the Gallery.

ARTEXPRESS is a joint project of the NSW Department of Education and Training and the Board of Studies NSW and features a selection of outstanding artworks developed for the art-making component of the 2011 NSW Higher School Certificate examination in Visual Arts from students in both metropolitan and regional NSW. It encompasses a broad range of approaches and expressive forms, including ceramics, collections of works, designed objects, documented forms, drawing, graphic design, painting, photo-media, printmaking, sculpture, textiles and fibre, and time-based media.

In 2012-13 19,105 students and teachers attended the exhibition including primary, secondary and tertiary students.

An approximate visitation of 70,000 visited the exhibition including education and adult audiences.

In 2013 the Inside ARTEXPRESS website introduced the ARTEXPRESS Database. This invaluable online resource allowed for more accessibility to resources dating from 2006. This information was also available in the exhibition spaces using QR readers via personal mobile devices.

The number of page views of the newly integrated website since the exhibition page was launched on 22 October 2012 to the end of the financial year came to 308 216 (with peak periods in February and March with the release of special content). This demonstrates the importance of the Inside ARTEXPRESS website as an ongoing resource for education audiences. Included in this rich resource were two videos about the exhibition and case studies on particular students to enhance online learning. An Art Chat video was also created recording Justine Williams, an artist from the We used to talk about love, Balnaves Contemporary: photomedia exhibition and a student new media artist from ARTEXPRESS sharing insights into each other's work.

A new addition to the online resource was the audio descriptions recorded by exhibiting student artists adding another layer of meaning for audiences visiting the exhibition in the Gallery or online.



## **ACCESS PROGRAMS**

### **STARTING WITH ART**

Starting with art is the Gallery's audience initiative for K-12 students with specific learning needs; it presents innovative workshops utilising the Gallery's collections for students with an intellectual or physical disability. The program attracted strong interest from both new and returning schools participating in the program in 2012-13 with 174 primary and 215 secondary students - an overall number of 389 students participating in 53 groups. Teachers were able to select from several different permanent collection or exhibition workshops which best suited the needs of their students and related to programming within the classroom. Tactile resources were incorporated into the workshops to assist students to relate to and engage with the selected artworks.

A highlight was the Royal Institute for Deaf and Blind Children (RIDBC) visiting the Gallery with nine deaf students including two deaf teachers plus hearing staff. The Gallery covered the cost for an Auslan interpreter to interpret the hour and a half tour and art making activity. The students explored the Aboriginal and Torres Strait Islander collection with great delight and have invited the Access coordinator to visit their school. This was the school's first visit to the Gallery.

### **NEW INITIATIVES**

#### **PARTNERSHIP WITH VARIETY, THE CHILDREN'S CHARITY**

A working partnership with Variety, the Children's charity was developed to connect with school aged students with disability and their families to encourage meaningful engagement with art as a path for lifelong learning. In December the Gallery contributed to two major events sponsored by Variety. The Christmas themed event invited three schools to participate and the display of selected student art work was held in the restaurant function space. The day included several guided tours presented by the Volunteer Children's Guides for invited children and their families. The Access coordinator also lead a team of corporate volunteers to deliver an outreach workshop to 355 students attending the Variety Christmas event at Darling Harbour attracting over 6000 students and teachers to the sponsored

event for children with disabilities or socially disadvantaged.

#### **INTERNATIONAL PARTNERSHIP WITH MANCHESTER UNIVERSITY, UK**

The Gallery hosted Wendy Gallagher, Arts for Health Programme Manager,

Whitworth Art Gallery/Manchester Museum, University of Manchester for two, two week visits to work alongside the Access coordinator. As a consequence two international intern placements from Manchester University were organised, including a post graduate student and a practising Arts and Health artist to assist and research the Gallery's approach to Access education programs.

### **ASIAN PROGRAMS**

It was a quiet year for Asian art collection education programs for the primary and secondary audience with a total of 2286 students attending tours or workshops. Bookings from the tertiary audience were also down to just 87 in serviced programs.

The Department of Education Sydney Region schools' India Calling program returned this year with 398 primary school students studying Hindi language to rotate through an Arts of Asia tour and a storytelling session on Hindu gods.

The Gallery judged the Art speaks Japanese Comes Alive competition for the Japan Foundation. The annual competition spreads awareness of the Art speaks Japanese education kit to a national audience. Again this year we sold 60 kits to the Japan Foundation.

### **PROFESSIONAL DEVELOPMENT**

#### **ARCHIBALD PRIZE REGIONAL GALLERY DAY**

The Gallery again played host to a special professional development day for educators and curators from regional galleries who will exhibit the touring Archibald Prize 2013 exhibition on 10 April 2013. Organised in partnership with Museums and Galleries NSW, Gallery staff shared their expertise across the range of programming and resources that are produced annually for this popular exhibition. The day proved very successful with valuable sessions on sharing ideas and networking. The following galleries participated in

the program in 2013: Hazelhurst, Goulburn and Bathurst regional galleries.

Discussions included guiding for the exhibition, strategies for education groups, using the online education kit and programming ideas for the public.

**TEACHERS' PROFESSIONAL DEVELOPMENT**  
Teachers' professional development continued to be a priority for the Gallery's education programs with high demand for a range of programs and experiences across the primary, secondary and tertiary areas and new initiatives were developed to reach as broad an audience as possible. The continued association with the NSW Institute of Teachers as an endorsed provider of registered professional development was also significant in the interest of teachers' participation in Gallery programs.

Professional Development for teachers

- K-6 Staff development days  
The special programs designed for pupil-free professional development days for whole school staff were popular in 2012-13 again with teachers from Nicolson Street Public School, Chullora Public School, Marrickville West Public School, Newport Public School, Kambora Public School and Manly Vale Public School participating in a range of programs and activities.
- HSC Teachers day 2012  
During 2012 teachers participated in programs at the Brett Whiteley Studio as well as an HSC Study Day. The emphasis on the BWS day was in practical art-making activities as well as immersion into artist practice and a visit to Colin Lanceley's studio. The HSC study day included a presentation by Mitch Cairns, the winner of the 2012 Brett Whiteley Travelling Art Scholarship. 35 teachers participated in these two programs.
- Showcase: Bacon  
Designed for professional and personal enrichment, teachers' special events such as Showcase: Bacon afford the exclusive opportunity to learn about new exhibitions in a convivial atmosphere. This event offered a more casual atmosphere to catch up with

colleagues and Gallery education coordinators and included tours through the exhibition, presentations and education resources.

- Aboriginal Collection Resources and Teacher Professional Development Days
- In October 2012 a Teachers' Professional Development day for teachers of Years K-12 was held in association with the exhibition Home: Aboriginal art from New South Wales and attended by 9 teachers.

In June 2013 a Teachers' Professional Development day for teachers of Years K-12 focusing on engagement with Indigenous art in the classroom and featuring a rich program of talks by artists, curators and educators was attended by 28 teachers from the Sydney Region in association with the annual Koori Art Expressions exhibition. One of the Gallery's Indigenous educators represented the Gallery as a member of the selection panel for the exhibition.

**TERTIARY PROFESSIONAL DEVELOPMENT**  
In 2013, the following institutions were given a lecture on the Gallery's education programs

- UTS Bachelor of Teaching Visual Arts Post Graduate students
- COFA Making curriculum course
- Sydney University Masters of Art curatorship
- Macquarie University
- Petersham TAFE

Students were also keen to learn about the Gallery's Public Programs, Art after Hours and the Gallerykids program.

In January 2013 55 trainee teachers from the Australian Catholic University attended a three hour professional development session with Indigenous Gallery Educators.

**INTERNAL STAFF TRAINING**

Indigenous Teacher-Lecturers continued to guide a wide range of discussion tours and art-making workshops during the year, developing their expertise as educators and providing a mentoring experience for Indigenous students.

The coordinator of secondary programs also ran a series of training sessions for all teacher/lecturers

to enhance their skills and to ensure the on-going professionalism of this important group of educators. These sessions included current and future exhibitions, ongoing support in approaches to effective learning techniques and strategies for dealing with a variety of audiences within secondary education.

### **TERTIARY PROGRAMS**

With 6118 tertiary students booked in, the consistency in tertiary student visits this year reflects an effort to reach out to this audience through maintaining and strengthening relationships with key local institutions. Facilitated visits are largely led by public programs and curatorial staff, with the Gallery's Indigenous teacher-lecturers providing invaluable support of the Aboriginal and Torres Strait Islander collection. 694 tertiary students participated in tours of the Yiribana collection.

In 2012-2013, 3832 students came on self-guided tours and 2286 took part in specialised programs serviced by Gallery staff, who delivered 95 lectures and floor talks in this program. The Gallery continued its association with the University of Sydney Master of Curatorship degree by delivering its foundation unit Art and Curatorship. This thirteen-week unit was delivered at the Gallery by 19 staff members across a range of departments. Tertiary audiences continued to be engaged through exhibition programs which included a number of scholarly programs such as the symposia Bacon's Bodies in conjunction with the exhibition Francis Bacon: five decades. In 2012 Sydney Students Speak, a new program for tertiary students, was launched in conjunction with the 18th Biennale of Sydney: all our relations. Seven students from Sydney art schools were selected by audition to deliver public talks as part of the Biennale program. Sydney Students Speak proved highly successful at encouraging tertiary participation.

Again this year the Gallery collaborated with Nan Tien Institute to deliver the post-graduate course 'Buddhist art and contemporary culture'. Students spent two full days of the five-day intensive course at the Gallery attending lectures, floor talks and workshops on ink painting and Japanese tea ceremony organized by Gallery staff.

The tertiary e-news update, which aims to connect with students in universities and art schools, is currently undergoing a refresh in both look and content and will be re-named Connect. It is designed to keep this key audience informed of academic and public programs and suggest ways in which to engage with the collections and exhibitions. With a new design and richer content, Connect is expected to increase student awareness of the Gallery and its programs in the coming year.

## **OUTREACH PROGRAMS**

In its aim to support the development of richer and more creative communities, the AGNSW continues to encourage participation in our programs by the widest range of people in the community, including those facing social exclusion.

In its aim to support the development of richer and more creative communities, the Gallery continues to encourage participation in programs by the widest range of people in the community, including those facing social exclusion. This year the Gallery was able to provide a service to 1320 students and teachers visiting the Gallery. Visitation from schools in regional areas made up half of the total number of student visits, with over 40,000 students visiting the Gallery from regional areas.

By providing tailored and empowering learning experiences for students and teachers from Low Socio Economic Status (SES) School Communities, the Gallery is contributing to the development of vibrant creative environments to both sustain and nurture the future of these communities.

### **ARTSIDE-IN**

Through the continued support of the Caledonia Foundation, the Artside-in program is now in its 10th year. The total participation since 2003 is 1840 students and 163 teachers. This innovative program continues to support teachers and students from Low SES (Socio Economic Status)

School Communities. The overall aim of the program is to redress inequity by providing programs and resources for students and teachers who would otherwise have limited opportunities.

The Gallery's Artside-in professional development days also offer teachers opportunities to refresh and enhance their knowledge and skills in teaching the Visual Arts. As well as providing support and resources to those teachers working in difficult and isolated environments, the added advantage of our professional development program is the knock on effect of reaching a wider number of students from Low SES Schools.

#### **HIGHLIGHTS**

One of the highlights of the program this year was working in collaboration with the Apple Store, Sydney to develop an exciting learning experience for senior visual art and photography students. Students had the opportunity to engage and discuss specific exhibitions and artworks at the Gallery, as well as learning technical skills in creating their own documentary film in an Apple Store workshop.

The aim of the program was for students to create a short documentary film based on their experience and interaction within the Gallery's collection and temporary exhibitions. The two schools involved in the program during 2013 were Kellyville High School - *We used to talk about love: Balnaves contemporary: photomedia* and Doonside Technology High School - *The fashion of Helmut Newton and Bettina Rheims*. 30 students and 2 teachers have participated in the program so far.

#### **OPEN GALLERY**

Since the end of 2012 the Gallery has been investigating new sources of funding for the Open Gallery program. The positive feedback from participating students and staff, as well as its long term impact and benefit gives the Gallery confidence that this outstanding program will continue to run into the future.

This innovative program highlights the on-going priority to make the Gallery and its collections accessible to diverse and emergent audiences. Through a range of imaginative activities, Open Gallery provides inspired visual art experiences

for Year 7 students from schools who would otherwise not be able to visit the Gallery.

The Open Gallery program includes; a tour of the Gallery's permanent collection, a fun Gallery performance through the Yiribana Gallery with Ngunnuy, the cheeky fruit bat character, transport to and from the Gallery as well as lunch and educational resources.

From June 2012 to June 2013, 1080 students and 54 teachers visited the Gallery from low socio-economic status school communities including; Miller Technology High School, Arthur Phillip High School, Birrong Girls High School, Bankstown Girls High School, Gorokan High School, Lurnea High School, Shoalhaven High School, Granville South High School, Chifley College; Bidwill Campus, Chester Hill High School, Fairvale High School, Hunter River High School, St John's Park High School, Cambridge Park High School and Illawarra Senior College.

#### **HIGHLIGHTS**

Through the continued support of the Caledonia Foundation, the Artside-in program is now in its 10th year. The total participation since 2003 is 1840 students and 163 teachers. This innovative program continues to support teachers and students from Low SES (Socio Economic Status) School Communities. The overall aim of the program is to redress inequity by providing programs and resources for students and teachers who would otherwise have limited opportunities.

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Bettina Rheims. 30 students and 2 teachers have participated in the program so far.

Again the HSC study day proved popular as ever with 349 students and 41 teachers participating over 3 days. The program caters to both Low SES and regional school communities from all areas of New South Wales.

## **ARTSIDE IN**

### **Aims and objectives**

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### **Services provided/clientele and community being serviced.**

The Gallery's Artside-in professional development days also offer teachers opportunities to refresh and enhance their knowledge and skills in teaching the Visual Arts. As well as providing support and resources to those teachers working in difficult and isolated environments, the added advantage of our professional development program is the knock on effect of reaching a wider number of students from Low SES Schools.

During 2012 teachers participated in programs at the Brett Whiteley Studio as well as an HSC Study Day. The emphasis on the BWS day was in practical artmaking activities as well as immersion into artist practice and a visit to Colin Lanceley's studio. The HSC study day included a presentation by Mitch Cairns, the winner of the 2012 Brett Whiteley Travelling Art Scholarship. 35 teachers participated in these two programs.

## **OPEN GALLERY**

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and benefit gives us confidence that this outstanding program will continue to run into the future.

### **Aims and objectives**

This innovative program highlights the on-going priority to make the Gallery and its collections accessible to diverse and emergent audiences. Through a range of imaginative activities, Open Gallery provides inspired visual art experiences for Year 7 students from schools who would otherwise not be able to visit the Gallery. Services provided / clientele and community being serviced.

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### **Aims and objectives**

The Gallery is also committed to supporting the needs of students and teachers from school communities in Regional NSW. It is important for the Gallery that our programs and collections are accessible to audiences throughout NSW

### **Services provided / clientele and community being serviced**

During 2012 -2013 there were a number of schools who participated in the Open Gallery Program from Regional areas. These included Hunter River High School and Gorokan High School from the Hunter/Central Coast Region, and Shoalhaven High School and Illawarra Senior College from the Illawarra/South East Region.

The Gallery also supported a mentorship student from Condobolin High School as part of our Artside-In program.

### **HSC STUDY DAYS**

During November 2012 we ran HSC Study Days which included the involvement of students and teachers from Low SES and regional school communities. We had 349 students and 41 teachers participating over 3 days, and schools came from the following regions:

**Hunter/Central Coast Region** - Kincumber High School, Northlakes High School, Kariong Mountains High School, Kotara High School, Callaghan College, Jesmond Campus, Merewether High School; **Illawarra/South East Region** - Lake Illawarra High School, Nowra High School, Warilla High School; **Riverina Region** – Griffith High School

### **Regional Reach**

Primary/Secondary/Tertiary/Professional Development

Serviced	1320
Visitation	47,754

### **ARTEXPRESS Connects out West**

By popular demand this live video conferencing project developed by the Gallery and the Arts Unit was offered in Wednesday 27 February and Friday 22 March 2013. With two sessions each day 107 students from public schools benefited from the program, hearing valuable insights from the curator, The arts unit coordinator and two exhibiting student artists about the exhibition and their experiences.

The video conference allows isolated students and teachers to engage with the artworks in an environment that is encouraging and supportive.

Schools from four NSW regions participated in the Video conference

New England NSW  
Glenn Innes High School  
Farrer Memorial Agricultural High School  
Ashford Central School  
Walcha High School  
North Coast NSW  
Port Macquarie High School

Mullumbimby High School  
Riverina NSW  
Scone High School  
Coleambally Central School  
Young High School  
Western NSW  
Broken Hill High School  
Nygan High School  
Trundle Central School  
Wilcannia Central School  
Dubbo School of Distance Education  
The Henry Lawson High School

### **AGNSW LEARNING SYMPOSIUM**

The symposium was a 3-day event and was held in March 2013. The program included a specific presentations as well as artists, curators and specialist lectures. The theme for this event was Telling stories: the many narratives of the artwork and each day focussed on a different concept and audiences and included a day dedicated to ARTEXPRESS. Regional gallery educators were invited free of charge to participate.

## AUDIENCE BY PROGRAM 2012 - 2013

<b>PUBLIC or EDUCATION PROGRAM</b>	<b>Number of visitors engaged</b>
Art After Hours	38,437
Exhibition and collection talks	505
Lectures, forums and symposia	3,041
Film program	26,155
Family programs	19,983
Workshops and Special programs	1,903
Access programs	1,586
Guided tours for adults	36,856
Community Ambassadors: Language tours	1,756
Primary schools (K-6)	20,841
Secondary schools (7-12)	48,887
Tertiary (universities and TAFE)	6,118
Brett Whiteley Studio (education programs)	1,513
Brett Whiteley Studio (public programs)	574
<b>TOTAL PROGRAM AUDIENCE</b>	<b>208,155</b>

# STEWARDING

## BUILDING AND ENVIRONMENTAL MANAGEMENT

A complete renovation of the reading room of the Edmund and Joanna Capon Library was undertaken during the year. Out of date track lighting was removed and replaced with new LED lighting tracks which will assist to reduce energy consumption. New joinery was designed and installed along the southern wall as well as at the entrance to the reading room. The entire space was repainted and new carpet laid.

The display area at the western end of the Library was also renovated. Specially designed showcases were constructed and installed to house the 18<sup>th</sup> century European porcelain collection gifted to the Gallery by Kenneth Reed.

The Domain Theatre which was constructed in 1988 was also renovated. Old and worn out seating was replaced with new Tasmanian Oak seats, which now tip up for ease of access in and out of the aisles. The stainless steel leaning rail at the back of the theatre was removed and two spaces created for wheelchairs access in the rear row of seats. The curtain and screen were also replaced, new carpet laid and the sound system upgraded.

The Brett Whiteley Studio was closed during October while three air conditioning units on the roof were replaced and repointing work was undertaken on the brickwork at the rear of the building. Security grills over the windows on the second floor at the rear of the building were removed, galvanised and reinstalled. The hot water heater was moved down stairs to minimise the risk of a leak and RCD protection installed in the switchboards for public safety. The exterior windows on the upper level were all sanded and painted in the original colours.

### ENERGY MANAGEMENT

The application of effective energy management strategies has resulted in a stabilisation of energy usage at the Lilyfield collection store. Energy consumption was carefully monitored to ensure

ongoing efficiency and there was a decrease of 2% in electricity consumption and a 1% decrease in gas consumption at the Lilyfield site.

During 2012-13, the Gallery's building services were engaged at close to capacity for long peak periods due to our extensive programming. Energy usage, with the exception of water, decreased, but this was due to identifiable factors such as climate fluctuations and a slight decrease in visitor numbers.

In March 2013 the Gallery again committed to Earth Hour, switching off the lights in the upper Asian gallery for one hour.

### ELECTRICITY

To ensure the Gallery's environmental conditions meet international museum standards for temperature and humidity, electricity usage is monitored very closely to achieve minimum consumption while maintaining the required conditions. Our electricity usage currently comprises a 6% green energy component.

The average daily electricity consumption at our domain site decreased from 23,127 kilowatt hours in 2011-12 to 22,850 in 2012-13. This represented a 1.1% decrease which corresponded with the slight drop in visitor numbers.

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

### GAS

The Gallery's average daily consumption of gas decreased from 123 gigajoules in 2011-12 to 117 gigajoules in 2012-13 representing a 5% decrease. The gas usage was due in part to a decrease in visitors as well as ongoing monitoring and efficiency measures undertaken.

### WATER

Average water usage this year increased from 95.72 kilolitres in 2011-12 to 102 in 2012-13.



### **MOTOR VEICHL E FLEET**

The Gallery has a permanent small fleet of six motor vehicles, comprising two sedans, a utility truck, a van, a two-tonne truck and a 4.5 tonne truck. Three of the vehicles run on E10 petrol and the other three use diesel. There was a decrease in petrol and diesel consumption due to the downsizing of the fleet halfway through the year.

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

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

### **REDUCTION OF WASTE**

The development of the Gallery's intranet to replace previously paper-based systems continued in 2012–13. 'Log a job' features allow staff to book work or report problems to building services, graphics and AV services departments. Information available in the intranet's policy and procedures section was increased again during the year, giving staff easy online access to information relevant to their work.

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

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

### **RESOURCE RECOVERY INITIATIVES**

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

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop and building materials are sent to an external recycler. The conservation

department recycles its paper and cardboard offcuts internally.

Used toner cartridges are sent for recycling, with 169 kilograms being diverted from landfill in 2012–13.

The Edmund and Joanna Capon Research Library and Gallery Shop continue to reuse cardboard boxes for packaging inter-library loans and visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contract caterer, Trippas White, who ensures that all glass bottles from the food outlets and functions are appropriately recycled. Glass and plastics recycling bins have been installed in the staff kitchens.

The IT department participates in the ReConnect.NSW program, a whole-of-government initiative that enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals. This year the Gallery donated 75 superseded but working IT items including computers and laptops to the Technical Aid to the Disabled Charity.

### **RECYCLED CONTENT**

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

# CORPORATE GOVERNANCE

## BOARD OF TRUSTEES

The Board of Trustees of the Art Gallery of NSW is constituted under Part 2 (sections 5-10) of the *Art Gallery of New South Wales Act 1980*. Section 6 stipulates that “the Trust shall consist of 11 Trustees who shall be appointed by the NSW Governor on the recommendation of the Minister for the Arts and at least two of whom shall be knowledgeable and experienced in the visual arts’. The two Trustees who currently fulfill this requirement are the Australian artists Lindy Lee and Ben Quilty.

Trustees are appointed for a term not exceeding three years and may be re-appointed following the expiry of the appointed term, but no Trustee shall hold office for four consecutive terms. Trustees do not receive any remuneration for their board activities.

### PRESIDENT

**Mr Steven M Lowy AM**  
B Comm (Hons)

Steven Lowy was appointed managing director of Westfield Holdings in 1997 and currently serves as co-chief executive officer. Prior to joining Westfield in 1987, he worked in investment banking in the USA. Mr Lowy is chairman of the Victor Chang Cardiac Research Institute; a director of the Lowy Institute for International Policy; a member of the Prime Minister’s Business–Government Advisory Group on National Security; and chairman of the Board of Management for the Associate Degree of Policing Practice in New South Wales.

Initial date of appointment 1 Jan 2006; expiry of current term 31 Dec 2014.

### VICE-PRESIDENT

**Ms Sandra McPhee AM**  
Dip Ed, FAICD

Sandra McPhee has extensive experience as a non-executive director and senior executive in a range of consumer-oriented industries, including utilities, retail, tourism and aviation, most recently with Qantas Airways Limited. Ms McPhee is a director of AGL Energy Limited, Fairfax Media Limited, Westfield Retail Trust and Tourism Australia; a member of the Advisory Council of J.P. Morgan, Mercer, Marsh McLennan Companies and St Vincents and Mater Health; a former deputy chairman of South Australian Water; and a former director of Coles Group Limited, Australia Post, Perpetual Limited, Primelife Corporation and CARE Australia.

Initial date of appointment 1 Jan 2004; expiry of current term 31 Dec 2013.

### MEMBERS

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

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

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2015.

**Mr David Baffsky AO**

David Baffsky is honorary chairman of Accor Asia Pacific, which is the largest hotel management company in the Asia Pacific; chairman and a director of Ariadne Australia Ltd; a director and life member of the Tourism Task Force; a director of the Indigenous Land Corporation, Singapore Airport Terminal Services Pty Ltd and Sydney Olympic Park Authority; and chairman of Investa Property Group. In 2004, Mr Baffsky was appointed to the federal government's National Tourism Infrastructure Investment Consultative Group and the Business Government Advisory Group on National Security. In 2007, he was appointed to the federal government's Northern Australia Land and Water Taskforce and the Prime Minister's Community Business Partnership. In June 2001, he was made an officer in the General Division of the Order of Australia. Mr Baffsky was awarded the Centenary Medal in 2003 and was the 2004 Asia Pacific Hotelier of the Year.

Initial date of appointment 1 Jan 2006; expiry of current term 31 Dec 2014.

**Mr Guido Belgiorno-Nettis AM**

B Eng (Civil), MBA

Guido Belgiorno-Nettis is the joint managing director of Transfield Holdings Pty Ltd; a non-executive director of Transfield Services Limited; chairman of Novatec Solar GmbH Shareholder Committee and the Australian Chamber Orchestra; a member of the University of NSW Faculty of Business; and an interstate member of the Brisbane Club. In 2005, he was awarded the Australian Graduate School of Management's Distinguished Alumni Award for leadership and innovation in business services. Mr Belgiorno-Nettis was made a member of the Order of Australia in the General Division on Australia Day, 2007 for service both to the construction industry, particularly through the management of large infrastructure projects, and to the arts in executive and philanthropic roles. In 2008 he was the recipient of the University of NSW Alumni Association Award.

Initial date of appointment 1 Jan 2007; expiry of current term 31 Dec 2015.

**Dr Lindy Lee**

Dip Ed (Art, Secondary School), BA (Visual Arts), Post Grad Dip (Painting), PhD (Art Theory)

Lindy Lee is a senior lecturer at Sydney College of the Arts, University of Sydney. She is also an artist whose works are held in the collections of the National Gallery of Australia and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections. Dr Lee has featured in many solo exhibitions since 1985, including in Adelaide, Brisbane, Melbourne, Sydney and Singapore. Since 1992 she has participated in group exhibitions in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of the Asian Australian Artists Association; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

Initial date of appointment 1 Jan 2006; expiry of current term 31 Dec 2014.

**Ms Samantha Meers**

BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Over the past decade, Ms Meers has also held a diverse portfolio of board appointments across the not-for-profit sector. Her current directorships include: deputy chairman of Creative Partnerships Australia; a director of the State Library of NSW Foundation; The Climate Institute; and the Sherman Contemporary Art Foundation; and a member of the Advisory Council of the Centre for Social Impact at the University of New South Wales. Previously, Ms Meers practised as a corporate lawyer, subsequently holding senior management positions in the media sector.

Initial date of appointment 1 Jan 2011; expiry of current term 31 Dec 2013.

#### **Mr Mark Nelson**

B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and chief investment officer of the Caledonia Investment Group and a director of the Caledonia Foundation. He is a director of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Australian Football Association; and governor of the Florey Neuroscience Institutes.

Initial date of appointment 10 Feb 2010; expiry of current term 31 Dec 2015.

#### **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 University of Western Sydney School of Design and has completed studies in Aboriginal culture and history through Monash University, Melbourne. His work is held in numerous institutional collections including the Museum of Contemporary Art, Sydney, Art Gallery of South Australia and Art Gallery of NSW. He has won numerous awards in Australia including the Archibald Prize at the Art Gallery of NSW, Doug Moran Portrait Prize, Redlands Westpac Art Prize, National Self Portrait Prize and Brett Whiteley Travelling Art Scholarship. Quilty has guest lectured extensively and is a former board member of Artspace in Woolloomooloo.

Initial date of appointment 1 Jan 2013; expiry of current term 31 Dec 2015.

#### **Hon Warwick Smith AM**

LLB FAICD

Warwick Smith is chairman of the ANZ Banking Group NSW & ACT; chairman of the Advisory Board of Australian Capital Equity, holders of interests in Seven Group Holdings, West Australian News, Coates Hire, WesTrac and Caterpillar industrial services and equipment in Western Australia, New South Wales and North East China; chairman of the Australia–China Council, global trustee of the Asia Society and chairman of the Asia Society in Australia; and chairman of the Flagship Property Group.

Formerly, he was chairman of E\*TRADE, the Australian Sports Commission and Bundanon Trust; an executive director with Macquarie Bank; and a federal government minister with a parliamentary career spanning 15 years. He was also Australia's first telecommunications ombudsman and has received a Centenary Medal and an Order of Australia.

Initial date of appointment 1 Jan 2013; expiry of current term 31 Dec 2015.

#### **Ms Eleonora Triguboff**

BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003 she became publisher and editor-in-chief of the quarterly publication *Art & Australia*. In this role, she developed initiatives such as the Art & Australia/ANZ Private Bank Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program, an annual 25/25 magazine with Noise, and the New Word Order writing competition for secondary school students, now Artwrite, with the Art Gallery of NSW. Ms Triguboff set up the Dot Publishing imprint to produce art and design titles, the first of which – *Current: contemporary art from Australia and New Zealand* – was launched in November 2008. She is a council member of the Animal Protection Institute.

Initial date of appointment 16 Jul 2008; expiry of current term 31 Dec 2013.

## **TRUST MEETINGS**

### **ATTENDANCES AT BOARD OF TRUSTEE MEETINGS**

There were six meetings of the Trust during the period July 2012 to June 2013.

Trustee attendances were as follows:

Steven Lowy (6/6); Sandra McPhee (4/6); Geoff Ainsworth (6/6); David Baffsky (5/6); John Beard (2/3); Guido Belgiorno-Nettis (6/6); Lindy Lee (5/6); Samantha Meers (5/6); Mark Nelson (5/6); Ben Quilty (3/3); Janice Reid (1/3); Warwick Smith (3/3); Eleonora Triguboff (6/6).

### **TRUST SUB-COMMITTEES**

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

### **ACQUISITIONS AND LOANS SUB-COMMITTEE**

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the Gallery's collections policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and, if applicable, de-accessions. Based on these considerations recommendations are made to the board for approval.

Trust members: Janice Reid (chair until Dec 2012); Geoffrey Ainsworth (chair Jan 2013); John Beard (until Dec 2012); Lindy Lee; Samantha Meers; Eleonora Triguboff. Staff: Michael Brand, director; Anthony Bond, director, curatorial until March 2013; Judy Annear, acting head, International Art; Wayne Tunnicliffe, head, Australian art; Jackie Menzies, head, Asian art until Jan 2013).

There were five meetings of the Acquisitions and Loans Sub-Committee between July 2012 and June 2013. Attendances were as follows: Janice Reid (2/2); Geoff Ainsworth (5/5); John Beard (2/2); Lindy Lee (3/5); Samantha Meers (5/5); Eleonora Triguboff (5/5). Staff: Michael Brand (5/5); Judy Annear (1/2); Anthony Bond (3/3); Wayne Tunnicliffe (5/5); Jackie Menzies (2/2).

### **FINANCE SUB-COMMITTEE**

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

Trust members: Mark Nelson (chair); Steven Lowy; Geoff Ainsworth. Staff: Michael Brand, director; Anne Flanagan, deputy director; John Wicks, director, finance and corporate.

There were six meetings of the Finance Sub-Committee between July 2012 and June 2013.

Attendances were as follows:

Mark Nelson (6/6); Steven Lowy (3/6); Geoff Ainsworth (6/6). Staff: Michael Brand (6/6); Anne Flanagan (6/6); John Wicks (6/6).

### **STRATEGY AND DEVELOPMENT SUB-COMMITTEE**

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

Trust members: Guido Belgiorno-Nettis (chair); Steven Lowy; David Baffsky.

Staff: Michael Brand, director; Anne Flanagan, deputy director.

There were 2 meetings of the Strategy and Development Sub-Committee between July 2012 and June 2013. Attendances were as follows: Guido Belgiorno-Nettis (2/2); Steven Lowy (2/2); David Baffsky (2/2). Staff: Michael Brand (2/2); Anne Flanagan (2/2).

### **SPONSORSHIP SUB-COMMITTEE**

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

Members: Sandra McPhee (chair); David Baffsky; Samantha Meers; Eleonora Triguboff. External members: David Clarke; Warwick Johnson (until December 2012).

Staff: Michael Brand, director; Kirsten Downie, director, marketing and business development; Holly Vale, business development manager.

There were four meetings of the Sponsorship Sub-Committee between July 2012 and June 2013. Attendances were as follows: Sandra McPhee (4/4); David Baffsky (1/4); Samantha Meers (2/4); Eleonora Triguboff (3/4); David Clarke (3/4); Warwick Johnson (1/2); Michael Brand (3/4); Kirsten Downie (4/4); Holly Vale (4/4).

### **AUDIT AND RISK SUB-COMMITTEE**

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

Trust members: David Baffsky (chair); Guido Belgiorno-Nettis; Sandra McPhee. External members: Kathryn Everett (Freehills); Ross Gavin. Staff: Michael Brand, director; Anne Flanagan, deputy director; John Wicks, director, finance and corporate; Sally Webster, manager government relations and strategy; Tony Morris, head security and gallery services (ex-officio).

There were four meetings of the Audit and Risk Sub-Committee between July 2012 and June 2013.

Attendances were as follows: David Baffsky (4/4); Guido Belgiorno-Nettis (4/4); Sandra McPhee (2/4); Kathryn Everett (1/4); Ross Gavin. Staff: Michael Brand (3/4); Anne Flanagan (4/4); John Wicks (4/4); Sally Webster (4/4); Tony Morris (4/4).

## RISK MANAGEMENT

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

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

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

The Audit and Risk Sub-Committee confirmed the setting of the Gallery's internal audit program for 2012-13 and regularly reviewed work health and safety bi-monthly reports and quarterly human resources reports. Work undertaken in policy and procedure areas included response to the federal government on the proposed Immunity from Seizure legislation and the statutory financial accounts for 30 June 2013 including confirming the depreciation and amortisation rates for the Gallery's assets. The committee meets each year with the senior managers of the external audit team to discuss findings from their review of these statutory accounts.

## INTERNAL AUDITS 2012-13

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

### *Loan Management*

The objective of the review was to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with exhibition and collection item loan management.

### *Property Maintenance and Management*

The objective of the review was to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with property maintenance and management.

### *Contract and Procurement Management – Routine Building Maintenance Contracts*

The objective of the review was to evaluate the design and operating effectiveness of the internal controls established to mitigate specific risks associated with routine building maintenance contracts.

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

## WORK HEALTH AND SAFETY

Number of work-related injuries resulting in workers compensation claims: 11

Number of time lost from injuries: 9

Number of work-related illnesses: 0

Prosecution under the WHS Act: 0

The Gallery's injury management process is effective in returning workers to pre-injury duties as quickly as possible. This is reflected in reduced time lost and the capacity of the Gallery to provide suitable duties and gradual return-to-work programs. Preventative measures such as influenza injections and exercise classes are made available to all staff. The Gallery actively implements injury management by maintaining

contact with injured workers, treating doctors and insurers.

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

## INSURANCE

As a NSW statutory authority, the Gallery's insurable risks are covered under the Treasury Managed Fund (TMF), the Government self-insurance scheme. There were no new claims in 2012-13.

## POLICY DEVELOPMENT

During the year, the Gallery continued to revise and refresh key policies including the art acquisitions policy.

## OTHER GALLERY ENTITIES

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and VisAsia. Each of these entities has a separate legal structure established by a trust deed or incorporated with a memorandum and articles of association. Each has a board of trustees/directors, as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The Art Gallery of New South Wales Foundation also has a Finance Sub-Committee which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

<b>Work Health and Safety Comparative Data</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12</b>	<b>2012-13</b>
Number of work-related injuries resulting in workers' compensation claims	9	10	14	11
Number of work-related illnesses	0	0	0	0
Prosecutions under the <i>Occupational Health and Safety Act 2001</i>	0	0	0	0



INTERNAL AUDIT AND RISK MANAGEMENT ATTESTATION FOR THE 2012-13 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 (Gallery) has internal audit and risk management processes in operation that are, excluding the exemptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 *Internal Audit and Risk Management Policy*.

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

Ministerially Determined Departure	Reason for Departure and Description of Practicable Alternative Measures Implemented
Core Requirement 3 – The Audit and Risk Committee has an independent chair and a majority of independent members	Independent as defined in TPP 09-5 means members must be selected from a <i>Prequalification Scheme</i> . Ministerial approval has been granted which, in the case of the Gallery, means members of the Gallery Trust (a statutory authority) are taken to be ‘independent’. The chair and members of the Gallery Audit and Risk Committee are to be appointed by the Gallery Trust.

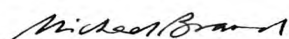
I, Michael Brand, am of the opinion that the Audit and Risk Committee for the Gallery is constituted and operates in accordance with the independence and governance requirements of Treasury Circular NSW TC 09/08. The independent chair and members of the Audit and Risk Committee are:

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

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

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

As required by the policy, I have submitted an Attestation Statement outlining compliance with exceptions with the policy to Treasury on behalf of the Treasurer.



Michael Brand  
Director, Art Gallery of NSW  
31 August 2013



John Wicks  
Director, Finance and Corporate Services

## Art Gallery of NSW Trust

President: Steven Lowy AM Director: Michael Brand

Staff: 227 (FTE) Net assets: \$1.4 billion as at 30 June 2013

### Art Gallery of NSW Foundation

Chairman: Rowena Danziger AM retired May 2013  
Andrew Cameron (appointed May 2013)  
Value: \$31.2 million as at 30 June 2013

Non-controlled entity.

Enabling legislation: Art Gallery of NSW Foundation Trust Deed 1983 with subsequent amendments.

ABN/Gift Deductible status

Purpose: to raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery.

Board of Trustees comprises: Gallery representatives: Rowena Danziger AM (chair retired May 2013); Andrew Cameron (chair as of May 2013); Julien Playoust (deputy chair); John Masters (ex officio President Art Gallery Society of New South Wales); Alison Tarditi; Eleonora Triguboff; David Maloney appointed September 2012).

NSW government representatives: Ray Wilson OAM; Robyn Martin-Weber (appointed November 2012).

Donor representatives: Andrew Cameron (until May 2013); Vicki Clitheroe; Anne Fulwood; Christopher Fullerton; Kiera Grant; Fraser Hopkins; John Schaeffer AO; John Sharpe.

Finance Sub-Committee: Julien Playoust (chair); Alison Tarditi; Kiera Grant.

### Brett Whiteley Foundation

Chairman: John Meacock  
Value: \$1.4 million as at 30 June 2013  
Established: 1994

Non-controlled entity.

Enabling legislation: Brett Whiteley Agreements 1994; incorporated entity.

ABN/Gift Deductible status

Purpose: to promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.

Board of Directors comprises: Independent representative: John Meacock (chair).

Gallery representatives: Brian Ladd, former Gallery head, public programs; Jane Wynter, head of philanthropy.

Brett Whiteley Estate members: Anna Schwartz; Wendy Whiteley OAM.

The Brett Whiteley Foundation has its own audited financial statements that are lodged with the Australian Securities and Investment Commission (ASIC).

### VisAsia

Chairman: John Yu AC  
Value: \$2.0 million as at 30 June 2013  
Established: 1999

Non-controlled entity.

Enabling legislation: VisAsia Constitution 1999; incorporated entity.

ABN/Gift Deductible status

Purpose: to promote Asian arts and culture

Board of Directors comprises:

Gallery representatives: John Yu AC (chair), former Gallery Trustee; Michael Brand, director;

Director/member representatives: Steve Burdon; Philip Cox AO; Sandra Forbes; Warwick Johnson; Stephen Menzies; Judith Rutherford AM.

VisAsia has its own audited financial statements that are lodged with the Australian Securities and Investment Commission (ASIC). In December 2008 the VisAsia Board resolved to change its constitution and removed control of the VisAsia Board by the Gallery. As the operating mandate of VisAsia remains unchanged and benefits are still directed to the Gallery, the financial statements of VisAsia continue to be consolidated into the financial statements of the Gallery.

### Art Gallery Society of NSW

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

A separate legal entity controlled and operated by the Society's Council and members.

The Art Gallery Society of New South Wales produces its own annual report.

Michael Brand is the Gallery representative on the Society's Council.

# ART GALLERY OF NSW FOUNDATION

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

The Foundation has over \$30 million in funds under investment. With the income from these investments the Foundation has contributed over \$ 33 million to acquire 31 works. The majority of these works were funded exclusively by the Foundation, however in recent years, with the price of major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent acquisition to which the Foundation was the sole contributor was Richard Serra's *Plate, pole, prop* 1969-83 which was purchased in 2011.

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

## Collection Benefactor and Other Support Groups

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

Some of the works acquired in whole or in part with funds from collection benefactor groups in 2012-13 include:

Aboriginal Collection Benefactors (ACB)

Jean Baptiste Aputimi *Pwanga* 2012; *Jilamara Tunga* 2012

Contemporary Collection Benefactors (CCB)

Maria Kontis *Manfred Fritsch* 2012

Photography Collection Benefactors (PCB)

Debra Phillips *The roundest object in the world – A to Z* 2012

Australian Prints Drawings & Watercolours (PDW)

Arthur Streeton, *South Head, Port Jackson* 1898;

Rick Amor *Bridge repair, Venice* 2007 (joint funding from the Thea Proctor Memorial Fund)

John Wolseley *From Siberia to the Kimberley – each year the wading birds return to the mangrove swamps* 2012

Kevin Lincoln *Untitled – France* 2010

## Bequests

Significant support for the Gallery's acquisition programs this year was through bequests, including from John M Gillespie, Elizabeth Heydon, Nicolle Geraldine Torda and Dr Peter Tyler.

## Recognition

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

## BUSINESS DEVELOPMENT

Sponsorship retention remained high during the year thanks to the loyalty of our corporate partners and the inclusion of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery. In 2012-13 the Gallery raised \$2.03 million.

This year was the third year of the Sydney International Art Series – a four year partnership to bring the world’s most outstanding exhibitions to Australia. We acknowledge the support received from the NSW Government through Destination NSW.

We would like to make special mention of our principal sponsors: ANZ for their fourth year of supporting the Archibald, Wynne and Sulman Prizes. We are delighted they have agreed to a further 3 year sponsorship of the Prizes; Ernst & Young, Herbert Smith Freehills and Marsh for their ongoing commitment, J.P. Morgan for its seventh year of sponsoring the Brett Whiteley Studio; Macquarie Capital for its fifth year of sponsoring Art After Hours; Qantas for its eighteenth year as official airline and principal sponsor of the Yiribana Gallery and now our Australian Art partner and UBS for supporting the New Contemporary Galleries and UBS ArtZone.

In addition, we thank our generous and loyal supporters: Avantcard, City of Sydney, JCDcaux, Porter’s Original Paint, Sofitel Sydney Wentworth, The Australian Financial Review and The Sydney Morning Herald.

The Gallery also receives substantial support from members of the President’s Council and VisAsia Council. The funds raised by these bodies sustain many of the Gallery’s programs, particularly the exhibitions program. Council members also provide a vital source of business expertise and advice and we are extremely grateful for their enthusiastic and loyal support of the Gallery.

The Gallery offers unique opportunities to align the corporate community with a national icon, its extensive exhibition and events program and its magnificent permanent collection.

Sponsorship provides an imaginative and creative way for businesses to build their brand identity and to engage with their clients and employees in a style that sets them apart from their competitors. The Gallery prides itself on its ability to create true partnerships. The business development team works with its corporate partners to develop and deliver a tailored program of benefits that fulfil specific corporate relations and entertainment requirements.

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

With an exciting program of upcoming exhibitions, community and education initiatives, and corporate memberships there has never been a better time to be involved with the Gallery.

# ART GALLERY SOCIETY OF NEW SOUTH WALES

The Art Gallery Society of New South Wales aims to provide support for the Gallery through financial assistance to programs and acquisitions as well as volunteer service and by providing a committed core audience through its 31,000 membership base.

This year the Society made funds available to the Director, Dr Michael Brand to acquire an artwork to commemorate his appointment. Dr Brand selected *Gospel* 1972 by American Pop artist Ed Ruscha, an acquisition that has significantly enhanced the Gallery's International art collection. The work was able to be acquired by the Society due to a significant matching contribution by the artist and his wife, Danna Ruscha, and the Gagosian Gallery New York.

Another significant acquisition during the year was *Sneeze* 2012 by Japanese artist Ai Yamaguchi. Contempo, the Society's young members' group, co-funded with the Contemporary Collection Benefactors *The memory of nature* 2010 by Janet Laurence.

The Society also committed \$25,000 to the conservation of a series of wallpaper panels by Roy de Maistre's that were originally acquired by the Society in 1992.

In 2012 the Society agreed to commit \$240,000 each year for three years to support the Art After Hours program. The Society and its members benefit considerably from the Wednesday late-night openings and Art After Hours program and was pleased to be able to provide ongoing support for the program.

The Society's annual Professional Development Scholarship of \$12,500 was awarded to assistant curator, contemporary art Anneke Jaspers, to research the latest trends in the development and presentation of performance art.

In 2012 two volunteer bodies celebrated anniversaries. The Volunteer Guides commemorated 40 years of guiding Gallery visitors and members and the Volunteer Task

Force celebrated 30 years of providing practical hands-on assistance to both the Gallery and the Society. Contempo also celebrated 15 years of engagement with younger members and acquisition of works for the contemporary collections.

In 2013 the Society celebrated its 60th anniversary. To commemorate this milestone, the Society commissioned former Executive Director, Judith White, to write a history of the organisation. *Art lovers: the story of the Art Gallery Society of New South Wales 1953-2013* will be launched by the Society's Patron, The Governor of New South Wales, Professor Marie Bashir AC CVO, at a gala anniversary dinner in July 2013.

In 2012 the Society pledged \$200,000 to sponsor the exhibition *Sydney Moderns: art for a new world* scheduled to open in July 2013. The exhibition is perfect synergy with the Society's 60th anniversary and its six-decade contribution to the cultural life of Sydney and the people of New South Wales.



Craig Brush

Executive Director

## EXECUTIVE

As at 30 June 2013

### **Dr Michael Brand**

BA (Hons), MA, PhD (Art History)  
Director

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

From 2005 to 2010 Dr Brand was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography.

Previously he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director, curatorial and collection development at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993.

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

### **Ms Anne Flanagan**

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

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

Ms Flanagan was appointed deputy director in 2010 and was acting director from December 2011 to June 2012. As director of exhibitions and publishing, building and security she is responsible for key related areas: exhibitions, including programming, design, registration,

financial management and ticketing; production, including installation, audiovisual and workshop; publishing, including graphic and multimedia design and copyright; and building, including maintenance and major capital projects, such as the new contemporary galleries (2011), the collection store (2010) and the Asian gallery (2003). Security and gallery services are also key parts of her responsibility.

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

### **Mr Anthony Bond OAM (retired 28 March 2013)**

BEd (Hons)  
Director, curatorial

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

His major curatorial projects include The British show (1985), Australian Perspecta (1985, 1987 and 1989), the 9th Biennale of Sydney (1992–93), Body (1997), Tony Cragg (1997), TRACE, the inaugural Liverpool Biennial of Contemporary Art (1999), Self-portrait: Renaissance to contemporary (2005–06), Anselm Kiefer: Aperiatur terra (2006–07), Mike Parr: the tilted stage (2008) and Francis Bacon: five decades (2012).

### **Mr John Wicks**

BBus, FCPA  
Director, finance and corporate services

John Wicks joined the Gallery in 2008. He is a fellow of the Australian Society of Certified

Practising Accountants and holds a Bachelor of Business with an accounting major from Charles Sturt University. He has over 20 years experience in the arts sector, including as executive director, finance and services, at the Australia Council for the Arts in Sydney and thereafter as chief financial officer at the Cultural Facilities Corporation in Canberra. Before joining the Gallery's executive he was chief financial officer at Hurstville City Council. Mr Wicks is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of New South Wales Foundation, VisAsia and the Brett Whiteley Foundation. He is also responsible for human resources, strategic planning, legal services, government relations and records management, information communication technology, website and visitor services, including the Gallery Shop, management of the restaurant and cafe contract, and venue hire.

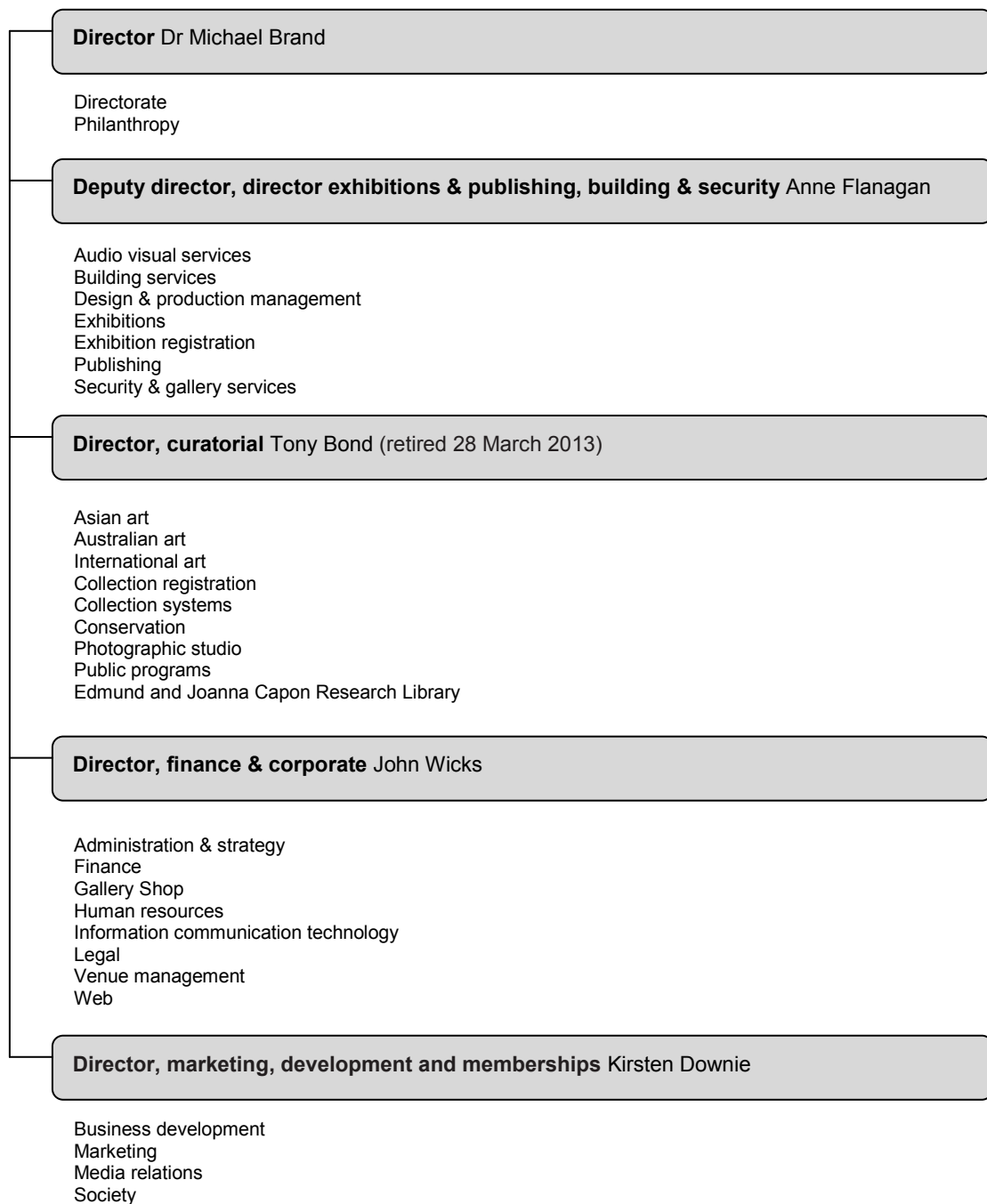
**Ms Kirsten Downie**

Director, marketing, development and memberships

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

## ORGANISATIONAL STRUCTURE

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





## STAFF PROFILE

FTEs average over 12 months	30 June 2009	30 June 2010	30 June 2011	30 June 2012	30 June 2013
Building services, security and Gallery services	62.94	60.70	66.40	72.32	60.5
Curatorial services	62.82	58.10	48.70	51.37	47.6
Curatorial	29.53	27.24	27.60	31.90	31.3
Exhibition/display	36.41	37.36	47.00	43.60	41.6
Finance and management services	19.35	18.00	20.90	19.83	21.3
Commercial services	17.66	15.17	18.50	18.99	14.8
Marketing and business development	7.15	10.44	9.5	10.15	9.9
Total	235.86	227.01	238.6	248.16	226.9

### EMPLOYEE REMUNERATION AND STAFF BENEFITS

The Crown Employees (Public Sector

Salaries) Award July 2008 was varied to provide a 2.5% pay increase to Gallery staff with effect from 8 July 2012.

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

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

### INDUSTRIAL RELATIONS

There were no industrial disputes during 2012–13. Staff attended a stop work meeting in October 2012 but minimal time was lost.

### EMPLOYEE ASSISTANCE PROGRAM

The Gallery offers employees a confidential counselling service, external to the Gallery. The

service is available to all staff and their immediate families and provides counselling on a range of issues, including interpersonal relationships, financial planning, stress and critical incident debriefing. The current provider of counselling services to the Gallery is PPC Worldwide.

### STAFF TRAINING

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

### VOLUNTEER TRAINING

Thirty nine trainee Gallery Guides were accepted onto the training program in 2013 and will complete a year-long training program in order to become Volunteer Children's Guides, adult guides and Community Ambassadors led by the Public Programs team. Gallery staff from exhibitions, curatorial, conservation and the library will also be involved in this comprehensive course of lectures, tours and behind-the-scenes discussions with trainees expected to give presentations and complete written assignments throughout the course.

# COLLECTING

## MAJOR COLLECTION ACQUISITIONS

### AUSTRALIA

#### AUSTRALIAN CONTEMPORARY

**Jon Cattapan**

*Imagine a raft: hard rubbish 4+5 2012*

oil on linen

140.5 x 140.3 cm panel a; 140.7 x 140 cm panel b; 140.7 x 140.2 cm panel c

Art Gallery of New South Wales, Bulgari Art Award 2013

Jon Cattapan's subject is often contemporary cities: their architecture and organisation, and their various modes of occupation. He overlays specific imagery with an abstract patterning that recalls the digital matrixes through which information circulates, extending local references into more global concerns. The triptych *Imagine a raft: hard rubbish 4+5 2012*, was painted over a five year period, evolving through a series of accruals and revisions. The left and right panels present schematic versions of a raft like assemblage of detritus, based on a pile of disused furniture waiting for the council collection trucks at the end of Cattapan's street in Melbourne's St Kilda. The central panel refers more broadly to the idea of the city as a global screen of gridded information. For Cattapan, the discarded objects resembled a marooned vessel, and set him thinking about broader issues of what we value and what we discard. How do simple belongings shape our sense of identity? And how, by extension, can global preoccupations with territories and surveillance inform the creative zeitgeist of our times? These questions are a part of the artist's thinking and aesthetic.

The Bulgari Art Award for contemporary painting has enabled the Gallery to acquire an exceptional work by Cattapan for the permanent collection. He is a highly regarded artist and one of Australia's finest contemporary painters. Acquiring another work by this artist has been a curatorial priority for several years, so this very significant recent work is a valued addition to the collection.

**Tim Silver**

*Untitled (object) (Cedar Timbermate Woodfiller) 2011–12*

archival pigment inkjet print

80.0 x 204.0 cm each frame

Contemporary Collection Benefactors 2012

**Tim Silver**

*Untitled (object) 2011–12*

cedar timbermate woodfiller

34.0 x 195.0 x 50.0 cm overall

Gift of the artist 2012

*Untitled (object) 2011–12* features the artist cast in the form of a classical nude. At first statuesque, the artist's face and body seems calm and dusted with frost as if released from a cryogenic time capsule. The slow degradation of the figure is documented in a series of photographs. Cast in synthetic wood filler – a material conventionally used to conceal imperfections – the material has been manipulated to create this revealing self-portrait which transitions and decays quite rapidly after being cast.

The images are at once beautiful and haunting. They capture the apparent aging of the sculpture: the cracks and crevices emerging as it gradually tilts forward under the burden of its own weight. The sculpted figure responds to exposure to the air and the passing of time – creasing and shrinking, overrun with fault lines, and slowly crumbling down to an abstract pile of rubble. The work explores our relationship with antiquity, and the importance we afford the past. It is perhaps also significant that the figure of a contemporary artist is subjected to this process, a figure in constant dialogue with conceptions of the future and debts to the past. The positioning of the body and the 'hoodie' over its head and shoulders imbues the work with both a classical and a contemporary sensibility. The past exists here in the ruins of the future.

The photographs, which constitute the work of art, show the sculpture as it changes and disintegrates.

In its original form, in fragments or as eventual dust, the sculpture may be exhibited alongside the photographs. *Untitled (object)* exemplifies Tim Silver's exploration of ideas of entropy and decay through sculpture and photography. A highly interesting younger artist, Silver has exhibited

widely in Australia and this work was one of the highlights of the 2012 Adelaide Biennial.

**Jenny Watson**

***Alice in Tokyo* 1984**

oil, synthetic polymer paint, ink and horse hair on hessian

224.0 x 174.0 cm

Rudy Komon Memorial Fund 2012

*Alice in Tokyo* recalls the feeling of landing in a foreign country coupled with the realisation that you are very far from home. This large, mixed media oil painting was made when the artist visited Japan for the first time. It depicts the recognisable character 'Alice in Wonderland', who, upon falling down the rabbit hole realises her body and her perceived sense of scale is larger than her seemingly miniature surroundings. The subject was a response to a specific episode when Watson found herself in a café and completely out of scale with the furniture around her. Adding to this feeling of alienation and a desire for the familiar, or a more deeply rooted context, a short inscription across the painting's foreground reads: 'Hair was used because it is a personal and powerful symbol of life'. This expressive appeal for a personal connection underscores much of Jenny Watson's work, both conceptually and when considering her use of artistic materials.

This major work by Watson from the 1980s embodies her key themes and concerns from this time, seeking an expressive and diaristic autobiographical visual language. It is a significant addition to the Gallery's holdings of the artist's work, and was exhibited at the Sixth Triennale of India, New Delhi, 1986, where Watson represented Australia and was awarded a gold medal.

## AUSTRALIAN PAINTING

**John Brack**

***The breakfast table* 1958**

oil on canvas

121.8 x 68.5 cm

Purchased with funds provided by the Art Gallery Society of New South Wales Foundation and the Australian Masterpieces Fund, including the

following major donors: Geoff Ainsworth AM, Andrew & Cathy Cameron, Vicki & Paul Clitheroe AM, Rowena Danziger AM & Ken Coles AM, Chris & Judy Fullerton, Kiera Grant, Alexandra Joel & Philip Mason, John Sharpe & Claire Armstrong, The Lowy Foundation, Robyn Martin-Weber, Samantha Meers, Mark & Louise Nelson, Denyse Spice, George Taylor, Max & Nola Tegal, Alenka Tindale, Peter Weiss AO, Ray Wilson OAM, Women's Art Group 2013

*The breakfast table* by John Brack is a highly significant addition to the Gallery's collection of the artist's work, and is arguably one of the most provocative and innovative Australian still lifes of the twentieth century. It depicts the traces of a family's morning meal before the cutlery and plates have been cleared away. Capturing a simple moment of domesticity, it breaks with the pictorial and thematic conventions of the still-life genre. The painting suggests the interactions and traits of the sitters invisible to us. Its arresting palette – the illuminated, almost fluorescent yellow of the table top – contrasts the deep shadows cast by the objects, which have been arranged in an almost geometric pattern, intrinsic to the success of the overall composition.

**John Brack**

***The new house* 1958**

oil on canvas on hardboard

127.8 x 55.8 cm

Purchased with funds provided by the Gleeson O'Keefe Foundation 2013

A central figure of Australian painting in the twentieth century, Brack is renowned for painting scenes of modern, suburban Australian life. *The new house* is among his most iconic works and acts as a statement of the era from which it emanates. It is now a pivotal piece in the Gallery's collection of Brack's work.

*The new house* by John Brack is a depiction of Australian culture during the Menzies era, where the home was viewed as the foundation of the Australian way of life. It portrays a conventional married couple – suburban homeowners – standing in front of their fireplace in a simply adorned interior. A reproduction of van Gogh's *Langlois Bridge* (1888) hangs above the mantelpiece, while beneath it a small clock marks the time. The white apron worn by the woman,

indicative of her domestic duties, suggests that lunch has just concluded. *The new house* is strictly composed on a narrow vertical canvas with a precise arrangement of colour. It pervades a sense of flatness, embodied by Brack's smooth application of paint, emphasising the clean, sparse qualities of the room.

#### **Frank Hinder**

##### ***Tram kaleidoscope* 1948**

tempera on hardboard

117.1 x 89.0 cm

Purchased with funds provided by The Art Gallery Society of New South Wales 2013

Frank Hinder's *Tram kaleidoscope* captures the essence of Sydney modernism. It synthesises elements of Cubism, Futurism and Orphism to form an ambitious statement of the city as a dynamic, living organism. The painting is fragmented and presents simultaneous views of the tram and the outside street. Time and space are no longer linear and discreet, they have become intrinsically intertwined. The chaos, however, is ordered and unified by a repetition of forms. The cylindrical tram, distant buildings, a zooming car and crowd of anonymous commuters are integrated harmoniously into the composition. The Gallery owns a number studies for this work from 1939, though the painting itself was not undertaken until after the Second World War. These works highlight Hinder's role, together with other Sydney contemporaries, in forming a distinct, innovative artistic vision: a modern art for a modern metropolis.

This rare, larger scale painting by Hinder is a treasured addition to the Gallery's substantial holdings of the artist's work. It stands among the few works at the pinnacle of Australian modernist representations of the city in the early twentieth century.

#### **Walter Withers**

##### ***Seeking for gold – cradling* 1893**

oil on canvas on hardboard

95.1 x 77.2 cm

Gift of the Australian Securities Exchange 2012

*Seeking for gold – cradling* is a heroic depiction of the Australian worker and landscape. It presents two men fossicking for gold in a stream, saturated

in brilliant sunlight. Each man is using a gold cradle – a box on inclined rockers containing metal sieves, which was moved by hand to process soil, capturing gold in the base of the cradle. After arriving in Melbourne in 1883, English-born Walter Withers continued his studies at the National Gallery School. He became a central member of the Heidelberg group of artists and was a strong advocate of plein-air painting. In January 1893 Withers held outdoor painting classes in the gold mining town of Creswick, Victoria. Here he painted landscape and mining subjects including *Seeking for gold – cradling*, demonstrating his affinity with the Australian landscape.

This important early work by Withers superbly complements the Gallery's pioneer-themed works of the same period, and has been immediately incorporated into the current display of Australian 19th-century art. A key figure in the Australian impressionist group of artists, Withers' output was prolific and his influence broad in Australian art history. The Gallery is pleased to secure such an iconic painting by this significant artist.

## **AUSTRALIAN WORKS ON PAPER**

#### **Joy Hester**

##### ***Figure with scales* 1957**

brush and ink, watercolour, gouache on paper on hardboard

57.0 x 45.0 cm

John Gillespie Bequest Fund 2013

Joy Hester's incisive and forcefully rendered drawings are unique among the circle of artists associated with Melbourne patrons John and Sunday Reed, including Albert Tucker, to whom she was briefly married. After her diagnosis of Hodgkin's disease in 1947, Hester left Tucker and their young son, for a new life with the artist and poet Gray Smith.

The subject of Hester's *Figure with scales* arose from a period spent in the rural area of Avonslea outside Melbourne where she and Smith eked out a living on the land, growing crops and keeping chickens for a time. After a spell of warm weather, and without refrigeration, the newly slaughtered birds began to decay, the scheme ending in disaster. *Figure with scales* conveys a surreal,

dream-like strangeness that charges a simple, everyday subject with poetic and emotional force and epitomises the extraordinary expressive power and psychological insight that is characteristic of Hester's drawings.

**Arthur Streeton**

***South Head, Port Jackson 1898***

pencil, watercolour on ivory wove paper  
26.0 x 49.7 cm sheet

Purchased with funds provided by the Australian Collection Benefactors' Fund and David George Wilson Bequest Fund 2012

Arthur Streeton's images of Sydney Harbour have, like those of Conrad Martens, contributed to the harbour's iconic status in the national imagination. The gallery had four paintings of this subject by Streeton in the collection, including his much-loved *Cremorne pastoral* 1895 and *Sydney Harbour* 1907, but until now, no drawings or watercolours.

*South Head, Port Jackson* offers the experience of the harbour from the water, as so many boating or ferry-travelling Sydney-siders know it. It is a watercolour of great vigour and verisimilitude – a poetic gem in blue and yellow. Streeton not only captured the rhythmical roll of the harbour waters near the Heads, but also the changing effects of passing weather – sunlight on the dry grassy slope of the headland, about to be extinguished by rain clouds – and the very particular shape of South Head just before the harbour waters meet the open sea. A breaking wave and the steamer in the middle distance contribute to the immediacy of the work. Featured are the historic Macquarie Lighthouse (Australia's first) and the Hornby Light.

*South Head, Port Jackson* is a notable addition to the collection of Streeton's watercolours at the Gallery. It handsomely complements our Sydney Harbour paintings by Streeton and strengthens the collection as a whole by adding a work by one of Australia's most acclaimed artists, working at his very peak.

**Sidney Nolan**

***Nostalgia for the sky 1942***

alkyd and oil on ivory wove paper from spiral bound sketchbook  
24.6 x 27.1 cm  
Purchased 2013

**Sidney Nolan**

***Farmer, Dimboola 1942***

alkyd on ivory wove sheet from spiral bound sketchbook  
24.7 x 27.3 cm sheet  
Purchased 2013

Nolan's large oeuvre of works on paper was often highly experimental in form and comprised the majority of his early work. It seeded his great painterly series, as well as representing an independent stream of creativity. The Gallery has been actively developing its holdings in this area and the very welcome opportunity afforded by Mary Nolan to acquire works from the Nolan estate, has enabled a substantial qualitative enhancement of this collection.

The two extraordinary paintings on paper *Nostalgia for the sky* and *Farmer, Dimboola*, come from a group of 21 drawings and paintings on paper and glass acquired in June 2013. Made when Nolan was on army service in the Wimmera, they exemplify his early bold experiments with composition and colour and arose directly from his experience of being in the army and his feelings about the war. Reflecting influences from Picasso and Tucker they are among a number of powerfully expressive heads and portraits created by the artist during the 1940s.

**Peter Upward**

***September tablet 1962***

lithograph  
80.9 x 58.0 cm (sheet)

*September tablet* is a lithograph from a period that is arguably Peter Upward's most distinctive and exciting phase as an artist, in the early 1960s in Sydney and London. This period saw the creation of a large body of abstract paintings with a limited palette of poured paint and gestural marks, firmly establishing his reputation as a major figure of his generation. While often described as 'abstract expressionist', Upward's work was influenced by a number of sources, including his readings on Zen and his interest in Chinese and Japanese calligraphy.

Of equivalent expressive power to these (albeit on a smaller scale) *September tablet* joins three paintings from this important period in Upward's career, already held by the gallery. It is a remarkable work from the artist's small

printmaking oeuvre and is a significant acquisition for the gallery's print collection

**Roy Kennedy**

***Simple life on a mission 2004***

etching, printed in black ink on white wove paper  
16.0 x 18.0cm platemark; 19.0 x 20.0cm sheet  
Purchased with funds provided by the Aboriginal  
Collection Benefactors' Group 2012

Roy Kennedy began printmaking in 1995 through the Eora Centre TAFE in Redfern and has gone on to become one of the most successful Aboriginal printmakers of recent years. Kennedy's work fondly documents his memories of childhood growing up on Police Paddock Mission at Darlington Point, NSW. The mission life Kennedy experienced was bittersweet with a supportive community network easing the difficulties and challenges of a life spent according to the rules and regulations of white authorities. Kennedy's works provide an important record of mission life and are strikingly detailed in their depiction of his first hand observations and experiences of a chapter of Australia's history that is finding increasing expression in the work of Indigenous artists. Kennedy has said of this particular work "*Simple life on a mission: Life was what you made it but when you came on to a mission you had to learn the customs of the elder and abide by their rules*". This work is an important addition to our holdings of works by artists based in NSW.

**Dickie Minyintiri**

***Kalaya Kalaya 2011***

synthetic polymer paint on canvas  
175.0 x 280.0cm  
Mollie Gowing fund for Contemporary Aboriginal  
Art 2012

Dickie Minyintiri is one of the leading Aboriginal artists working today and the Gallery was fortunate to acquire this major work by him, through the Mollie Gowing Acquisition Fund for contemporary Aboriginal art. Minyintiri began painting for an outside audience in 2005, yet his work evidences the authority and deep understanding of a remarkable life, steeped in cultural knowledge. *Kalaya Kalaya 2011* is one of his most complex works and highlights interdependency of Aboriginal ceremonial life and the natural world. The travels of emu are seen across the canvas as brilliant green footprints,

interspersed within an elaborate map of country. The multiple layers of paint depicting the innumerable geographical, ceremonial and environmental aspects of the land are overlaid with a lace-like veil that defines these elements while also masking aspects of the information painted beneath. The conviction of Minyintiri's vivid palette and gestural brushwork offers a dynamic portrayal of his cultural inheritance and reveals the breadth and depth of his life's experience living in the Southern Desert region.

**Nyapanyapa Yunupingu**

***Larrakitj, 2013***

natural pigments on wood  
203 x 17 x 17cm  
Tony Gilbert Bequest Fund 2013

Nyapanyapa Yunupingu is perhaps the most influential artist working at Yirrkala today who has distinguished herself by deliberately avoiding the clan stories and designs she has inherited to create works that explore aspects of the everyday and the process of making art itself.

*Larrakitj 2013* is drawn from Yunupingu's 'mayilimiriw' series, which can be directly translated as 'meaningless'. Yunupingu has used this title for a series of works she has produced since 2009 and in which she jokingly counteracts the almost accepted convention of meaning being embedded within Yolngu art. Indeed this is the norm and Yunupingu is perhaps the first Yolngu artist to consciously eliminate this aspect from her work allowing her to more freely focus on line, form and colour. However, in doing this she refers to the process of painting with natural pigments and the application of cross-hatching, which she renders in an energetic and rhythmic manner. Yunupingu's style of painting is in stark contrast to the highly geometric works being produced by most artists working through Yirrkala today and to the tightly composed paintings produced by artists in the past such as Yunupingu's father, Munggurawuy Yunupingu. This work was acquired through the Tony Gilbert Bequest Fund, along with 10 other *larrakitj* (hollow logs) from artists based in Yirrkala. These works are by the daughters and granddaughters of artists already represented in the Gallery's collection and showcase the ongoing cultural inheritance and innovation in the art of Yirrkala.

## INTERNATIONAL ASIA

### JAPAN

**Ai Yamaguchi (b.1977)**

***hanahiru (sneeze)***

2012

acryl paint, gold paint on wild cherry wood  
Purchased with funds provided by the Art Gallery Society of NSW 2012

In this mural work Yamaguchi furthers her exploration of the decorative potential of the meandering streams of hair that figure prominently in her installation 'We have as much to talk about as this mountain is tall'. The sinuous silhouette of the long jet-black and shiny tresses references the stylised rivulets often encountered in Rinpa painting. Yamaguchi, however, disrupts the flow, misaligning several sections to evoke a sense of disorder.

For her, the process in the creation of a painting initially stems from letting imagination and fantasy run free; it then proceeds to the discovery of a logic among the disorder of thoughts and finally it becomes a transformation of the chaos into a coherent work.

Ai Yamaguchi graduated from the Department of Crafts, Women's College of Fine Arts, Kanagawa ('Joshi Bijutsu Daigaku') in 1998; her area of specialisation was weaving. She was a founding member of 'ninyu works', a collective of artists and curators established in 1999. Yamaguchi received recognition in Japan and internationally following her collaboration with world-renowned Japanese make-up artist Shu Uemura (1928–2007), who commissioned her to design the packaging for his cosmetics range in 2004.

**Tsukioka Yoshitoshi (1839 - 1892)**

***One hundred aspects of the moon***

1885-1892

colour woodblock; ôban

Yasuko Myer Bequest Fund 2012

Yoshitoshi's career straddled two eras – the last years of the Edo period and the first few decades of modern Japan following the Meiji Restoration in 1867. Initially enthusiastic and opened to Western influxes, he became increasingly sceptical about the loss of numerous aspects of traditional

Japanese art and culture due to rapid industrialisation and Westernisation. In a time when modern reproductive technologies such as photography and lithography were introduced to Japan and enjoyed high popularity, Yoshitoshi concentrated his efforts in introducing new themes and techniques to the stagnant art of ukiyo-e colour woodblock prints, taking it thus to a new height, before it definitely declined after his death. His highly imaginative, often flamboyant and even disturbing depictions of historical events, warriors, beautiful women and the supernatural has led him to be recognised as the last great master of traditional Japanese woodblock print.

**Okamoto Sukehiko (1823 - 1883)**

***Ide no Tamagawa and Tetsukuri no Tamagawa***  
**late 19th century**

pair of six-fold screens; ink and colour on paper  
Gift by Lesley Kehoe and Kaneko Noriaki 2012

This pair of screens is executed with brilliant colour. They are painted in detailed, crisp brushwork revealing the lyrical naturalism of the 19th century Shijo-style, and can therefore be considered a new discovery.

The right screen depicts a courtier on horseback, accompanied by a small group of attendants on foot pausing to contemplate bushes of yellow 'yamabuki' in full bloom as they cross a river. This scene is traditionally interpreted as representation of the evocative landscape around the Jewel River (Tamagawa) in Ide, which has been immortalised by the eminent poet Fujiwara Shunzei (1114-1204), recorded in the 13th century imperial anthology 'Shin kokinshū'

The left screen shows a group of woman beating clothes in a tub while others are engaged in putting large strips of white fabric out to dry on the bank of a river. Red maple leaves and blooming bush-clover are indicative for an autumnal setting. This scene illustrates a poem by Fujiwara Nagakiyo (fl. 1294-1310), recorded in the anthology 'Fuboku wakasho'

## CHINA

**Shen Shaomin (b.1956)**

***I want to know what infinity is***

2011

silica gel simulation, wooden deckchair, internal motor, salt

Gift of the Droga 8 Collection (The collection of Daniel and Lyndell Droga) 2013, in acknowledgement of Tony Bond OAM. Donated through the Australian Government's Cultural Gifts Program.

Shen Shaomin was born in Heilongjiang province, northeastern China, in 1956. Although not academically trained as an artist, he became familiar with art practice through an art education system that encouraged instruction for the masses. In the 1980s he had trained as a printmaker participating in a number of exhibitions. By the late 1980s Shen migrated to Australia, and currently travels between China and Australia. His work has developed as a commentary on how humans relate to issues about the destruction of the environment, and the extent to which genetics is manipulated and by whom.

'I want to know what infinity is' was produced in 2011 as a comment on the world we live in and which has been potentially destroyed for the future. On first glance, the silicone model portrays an old, haggard, androgynous person sitting on a deckchair in harsh sunlight at the beach. On closer inspection, the exposed genitals reveal that this is an old woman, breasts sagging, with a balding head and features which portray someone who looks close to death. Contributing to this deathly portrayal is the slowed rate at which the model 'breathes' with only slight movement being visible. The work shows a reality which is grotesque, but confronts the viewer about the consequences of climate change and global warming: not only physically to the body, but also to our environment. Hence the beach she sits on is no longer sand, but the salt that is a result of the drying up of the oceans that surrounds us.

## EUROPEAN WORKS ON PAPER

**Albrecht Dürer**

***Melencolia I 1514***

engraving

23.9 x 18.9 cm (platemark), 34.1 x 27 cm (sheet)

Tony Gilbert Bequest Fund 2013

In January the Gallery purchased at auction in New York an outstanding impression of Dürer's renowned engraving, *Melencolia I* (1514). The print is one of the most enigmatic and extensively interpreted works in the history of European art. It forms part of Dürer's trio of so-called *Meisterstiche* (master engravings) which epitomize the originality and brilliance of his pictorial invention and mark the culmination of Dürer's achievements as a printmaker. The engraving has also had a profound influence on artists throughout the centuries, ranging from Goya to Giacometti and Anselm Kiefer.

**Egon Schiele**

***Seated woman with bare breasts 1918***

black crayon

45.1 x 29.2 cm

Gift of Mrs Rosmarie Samuelson 2013

The Gallery was the recipient of an important signed and dated drawing by the Austrian Expressionist, Egon Schiele, generously donated by Mrs Rosmarie Samuelson. *Seated woman with bare breasts* (1918) is representative of the artist's mature style. This is the first drawing by Schiele to enter the collection and significantly enhances the Gallery's holdings of early 20<sup>th</sup>-century Viennese graphics, of which there are already examples by Gustav Klimt and Oskar Kokoschka.

## PHOTOGRAPHY

**Olive Cotton (Australia 1911–2003)**

***Shasta daisies 1937***

37.5 x 27.9 cm [image]

gelatin silver photograph

Purchased with funds provided by the

Photography Collection Benefactors 2013

Celebrated Australian photographer Olive Cotton was given her first Box Brownie by her family for her eleventh birthday (1922) and continued to experiment with taking and developing pictures



throughout the 1920s. By the early 1930s Cotton had mastered the Pictorialist style so popular at the time and was on her way to establishing her own approach which also incorporated Modernist principles. The recurrent themes of landscape and plant-life are important to the photographer's approach, which photography scholar Helen Ennis describes as Cotton's concern for the 'potential for pattern-making'.

'Shasta daisies' is an interesting and rare combination of natural form and a highly-constructed scenario, the flowers having been photographed in Cotton's studio and carefully arranged for the camera. Cotton, in the 1995 book, wrote of the photograph: 'I chose to photograph these in the studio because out of doors I would have had less control of the lighting and background. I examined the composition very carefully through the studio camera's large ground glass focussing screen and – the view from the camera's position being slightly different to my own – made as many rearrangements to the flowers as seemed necessary. I then used (apart from a background light) one source of light to try and convey a feeling of outdoors.' 'Shasta daisies' is important within Cotton's oeuvre for uniting her interest in plants in their natural 'outdoors' environment with her enquiry into photographic form and space.

**Fiona PARDINGTON (b New Zealand, Kai Tahu, Kati Mamoe 1961, New Zealand)**  
***Portrait of a life cast of Matoua Tawai (left profile), Aotearoa, New Zealand 2010***  
from the series *Āhua: a beautiful hesitation*  
pigment ink print in Goldie frame  
146x110cm image, 175x139cm frame  
edition 3 of 10

One of the most prominent photographers to emerge from New Zealand in the past two decades is Fiona Pardington. These two images show life casts of Takatahara and Matoua Tawai, two Maori chiefs who lived in New Zealand in the first half of 19th century. They are two of the four Maori models for the plaster life-casts which form the basis for Fiona Pardington's 2010 series 'Āhua: a beautiful hesitation'.

Pardington's photographs significantly enlarge the scale of the painted casts, lending a sense of monumentality while enhancing minute details of facial tattoos, skin and expression. The heads are

sharply outlined against a seemingly infinite background. Bathing them in a warm, overhead light and subtly altering their tonalities, Pardington imbues them with an expressivity that transcends the physical character of the objects. Additionally, the photographs are placed in a 'Goldie' frame – a reference to the well known portraits of Maori dignitaries by New Zealand painter Charles Goldie (1870-1947).

According to Pardington, these images are 'about memory and love and an empathetic connection with other people. It's a concern with duration, about what is manifest and what exists when we are not looking at it.' As in all her works, 'Āhua: a beautiful hesitation', considers the way that photographs can hesitate between the past and the present, closing the gap in time and resurrecting their 'lost' subjects.

## INTERNATIONAL MODERN & CONTEMPORARY

**Yinka Shonibare**  
**Alien Toy Painting 2011**

75 panels: synthetic polymer paint, batik, fabric, steel, spray paint and MDF  
Tony Gilbert Bequest Fund 2012

Over the past decade, Shonibare has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalisation. Shonibare's work explores these issues, alongside those of race and class, through the media of painting, sculpture, photography and, more recently, film and performance. Using this wide range of media, Shonibare examines in particular the construction of identity and tangled interrelationship between Africa and Europe and their respective economic and political histories. Mixing Western art history and literature, he asks what constitutes our collective contemporary identity today. Having described himself as a 'post-colonial' hybrid, Shonibare questions the meaning of cultural and national definitions.

This work by Shonibare extends the range of the existing collection in an appropriate way marking a shift towards an anticipated global reach. This artist carries an African legacy into the post colonial debate. His works are both witty and

politically relevant. He crosses over a number of topics that are already included in the collection including the use of materials and objects to trigger memories but also touches on popular culture and contemporary politics in a serious but non-polemical way.

### **Ed Ruscha**

#### ***Gospel 1972***

synthetic polymer paint and aluminium on raw canvas

Gift of the Art Gallery Society of New South Wales and Ed and Danna Ruscha with the support of Gagosian Gallery 2013

*Gospel 1972* is a significant new acquisition for the Gallery by internationally acclaimed American artist Ed Ruscha. Until now, the painting has remained in the artist's personal collection.

This major addition to the Gallery's collection was made possible by the Art Gallery Society of NSW through its Collection Circle acquisition program. Earlier this year the Society invited Michael Brand to choose an artwork to celebrate his appointment as director of the Gallery.

With *Gospel*, Ruscha moved beyond mainstream Pop. Choosing a bold, sweeping typographic style for this culturally loaded subject that is more suggestive of commercial sign-writing than holy scripture, he teases at its gravitas then, literally, pierces it, and the raw canvas on which it is painted, with metal arrows. This simple but powerful physical element introduces the act of martyrdom to the reading of the composition.

Moving between two and three dimensions, Ruscha's *Gospel* holds the sublime and the banal in perfect tension, making overt reference to the divine text while evoking the everyday reality of popular devotion.

Director Michael Brand has commented that 'The painting will greatly enhance the Gallery's existing collection of international contemporary art. There is only one painting by Ruscha in Australia, from a later period. *Gospel* is from the key early period and there is nothing like it in Australia,' said Michael Brand.

### **Fred Sandback**

#### **Untitled (sculptural study, three-part construction)**

black acrylic yarn

Dimensions variable depending on ceiling height  
Purchased with funds provided by the Tony Gilbert Bequest Fund and Penelope Seidler 2012

Fred Sandback was a major figure in the second generation of Minimalist sculptors in America. He was mentored by Richard Serra and his work does similar things with space and architecture yet while Serra's sculpture is always solid deploying massively heavy steel slabs Sandback articulates planes in space using the most fragile of materials.

The black yarn is sufficiently thick to make a clear line to define the rectangle it describes and is the right thickness to be suggestive of the edge of a plane of plate glass. It was Sandback who most convincingly responded to a criticism from Rosalind Krauss that the theatricality of objects that require a human presence inevitably makes the work allusive to the figure and the fact that the objects altered from different points of view made them illusions. Allusion and illusion were the two critical elements that the Minimalists sought to exclude from their work. Sandback pointed out that the key to understanding the importance of anti-allusion and illusion was that the sculpture is complete to itself and never points away from the object to any other object in the world. The fact that a viewer might be immersed in the space of the object or that as they move around the space different perspectives may be experienced is entirely to do with the thing itself and is not at all referential.

The yarn is attached to the architecture using a very simple but sophisticated system. A tiny hole is drilled in the floor or ceiling and a thin brass cylinder is inserted and it is this cylinder that takes the yarn so that there is no visible point of attachment on the surface. This attention to detail is essential for the work to become an optical plane rather than appearing as string stretched between visible attachment points.

## OTHER COLLECTION ACTIVITY

### CONSERVATION

Preparations for the exhibition, *Sydney Moderns: art for a new world*, have formed a major part of the work of the Conservation Department with the analysis, research, treatment and preparation of many works that had not been displayed in recent years. A number of talks and publications have also been prepared based on these research and treatment projects. Other exhibitions that have required conservation input have included *Francis Bacon: Five decades*; *Eugene Atget: Old Paris*; the travelling exhibition *Contemporary Australian drawing: 20 years of the Dobell Drawing Prize*; each exhibition in the new Photography Gallery; and all exhibition changeovers.

The Conservation Department received funding from Friends of Conservation to undertake a number of projects including the treatment of the painting *Winding the Skein 1877-78* by Frederick Leighton; the treatment of *Colour Music* by Roy de Maistre, a five metre long gouache painted onto a piano roll in preparation for *Sydney Moderns*; the treatment of the frame for the painting *The Snake Charmer*, 1889 by Etienne Dinet; and work has also begun on the treatment of the painting *Jealousy* 1889 by Tom Roberts.

The Art Gallery Society sponsored a major project to treat four paintings by Roy de Maistre that form part of a six panel work originally acquired for the Gallery in 1992 using funds provided by the AGS. The treatment of these important works was undertaken in preparation for display in the Art Gallery Society to coincide with *Sydney Moderns*.

Extensive work was undertaken by the Conservation Department in preparation for the loan of sixteen works to the Royal Academy of Arts in London. One of the major projects for this loan was the creation of a new reproduction frame by David Butler for the iconic painting, *Fire's on*, by Arthur Streeton. The design of the frame is based on the original frame depicted in the archival photograph of this painting from the end of the 19<sup>th</sup> century.

Conservation preparations for the AGNSW collection exhibition, *Plumes and Pearl Shells; Masterpieces from the New Guinea Highlands* in 2014 continue. This rare and valuable collection requires extensive conservation treatment to allow the works to be displayed.

In January 2013 Tom Langlands began a three year part-time Frames Traineeship with David Butler, the Gallery's Reproduction Frame Maker. This traineeship is sponsored by two Gallery benefactors, the Nelson Meers Foundation and the Clitheroe Foundation.

The Gallery has been host to a number of Conservation internships and Fellowships this year, including Marina Terwald, a student from the University of Applied Sciences and Arts, Hildesheim / Holzminden / Göttingen, Germany who undertook a five month internship in Frames and Paintings Conservation; Lucy Willett, an Australian conservation graduate of the University of Melbourne who undertook a Fellowship in Objects Conservation assisting with the treatment and preparation of the works for the exhibition *Plumes and Pearls. Masterpieces from the New Guinea Highlands*; and Celine de Courlon, a French conservation graduate of the Institut National du Patrimoine, Paris who is completing a one year Fellowship in the conservation of modern and contemporary paintings.

### EDMUND AND JOANNA CAPON RESEARCH LIBRARY AND ARCHIVE

A major addition to the Research Library and Archive this year was the donation by David Jones of their Art Gallery Archive (1928-92). This was the most important of the Sydney department store galleries and many works in the gallery's collection were purchased from it. The archive includes superb photographs by Max Dupain, sale records, catalogues, press reviews and correspondence. This donation, along with their previous gifts of bronzes by Rodin, brings the value of David Jones gifts under the Cultural Gifts program to over two million dollars.

Similar gifts during the year have made the Edmund and Joanna Capon Research Library the

largest repository for commercial gallery archives in Australia. The Legge Gallery Archive (1990–2009) was donated by Geoffrey and Alexandria Legge in memory of their son Jasper Legge. Brett Stone, Manager of the Rex Irwin Gallery, donated gallery archives spanning the last 36 years. Rex Irwin supplemented this gift with items from his own collection which flesh out the business records of his gallery and document the close working relationship he had with many of his artists, both Australian and international.

## PRINTS AND DRAWINGS STUDY ROOM

The Study Room for prints, drawings and photographs was visited by over 1900 people who engaged with the Gallery's works on paper collections either by appointment to access art from storage or to view collection highlights displayed on the walls. Increasingly recognised as an important resource for study and research; artists, students, museum and gallery professionals, and interested members of the public, associate the Study Room as a key feature of the Gallery experience. It also continues to serve diverse groups from universities, TAFE colleges, community art centres, and primary and secondary schools.

During the year a programme of small displays from the permanent collection of works on paper included etchings and engravings by William Hogarth, mezzotint engravers: 19<sup>th</sup>-century British John Martin & contemporary prints by Graeme Peebles. The year concluded with a highly successful display of prints and drawings by Lloyd Rees, which ran in conjunction with a gallery Lloyd Rees exhibition and book launch.

The Study Room late night opening on Wednesday evenings (until 7.30pm) continues to be well received by the public attracting over 600 gallery visitors, who appreciate the small displays featured during the evening along with the opportunity to ask the Study Room Coordinator about the use of the Study Room.

## REGISTRATION

During the 2012-13 period the Registration department: administered the outward loan of 221 works of art from the collection to 32 National and 7 International institutions; managed the inward loan of 756 objects from 78 lenders for collection purposes, 48 furnishing loans and made 37,306 art work movements within the Gallery and externally.

The Registration department continue to manage the Gallery's offsite collection store. During the period we supervised the visit of 162 people to the store. The visitors constituted tertiary art students, Art Gallery Society & Taskforce tour participants, Institutional colleagues and members of the public viewings specific works in the collection.

The Registration department also managed the exhibition tour of *Christo- John Kaldor Family Collection Artist Room* and assisted managing the tour of *Contemporary Australian Drawing: 20 Years of the Dobell Drawing Prize*

## PHOTOGRAPHY STUDIO

Major projects in 2012-13 included photography of artworks and exhibition views of Francis Bacon: Five Decades, Dobell 20th Anniversary, Sekka, and Sydney Moderns exhibitions.

As part of the Anne Landa 2013 exhibition, performance based artworks were photographed, with over 500 images produced as documentation for artists and archive.

All artworks exhibited in the Archibald Prize were photographed for publication and press, and the Wynne and Sulman prizes were photographed for web use.

Over 4000 high resolution images of works in the Collection were added to the digital asset management system, including detailed images of Janet Laurence recent acquisition 'The memory of nature' and a large number of works in the Photography Collection. Software was developed to exchange metadata 'live' from the Collection Management System to the Digital Asset

Management system, ensuring all data is up-to-date and consistent.

## **IMAGE LIBRARY**

The Image Library has continued to be an ongoing source of research and support to Art Gallery staff, visiting lecturers, volunteer guides and the Art Gallery Society's Diploma Lecture Series.

The project of digitising the Gallery's slide collection has progressed at a steady and consistent rate this year. Of the Julia Davis Slide Library's holding of approximately 140,000 slides, approximately 45,000 have now been scanned, as well as about 20,000 archival images from the the Edmund and Joanna Capon Research Library.

The collections of the Slide Library and the Edmund and Joanna Capon Research Library Archives continue to be used by a number of researchers for a variety of projects, such as exhibition development, frame restoration, book and catalogue illustration, lecture slides and educational material.

The continuing enthusiasm and commitment of Task Force Volunteers in contributing to the running of the image library is invaluable.

# APPENDICIES

## SPONSORSHIP

**702 ABC:** Media Partner: *Francis Bacon: five decades*;

**ANZ:** Principal sponsor: Archibald, Wynne and Sulman Prizes 2013;

**Avantcard:** Support sponsor: general;

**British Council:** Cultural partner: *Francis Bacon: five decades*;

**City of Sydney:** Support sponsor: Archibald, Wynne and Sulman Prizes 2013 and *Francis Bacon: five decades*;

**Destination NSW:** Strategic partner: *Francis Bacon: five decades*;

**Ernst and Young:** Principal sponsor: *Francis Bacon: five decades*;

**The Financial Review:** Media partner;

**Herbert Smith Freehills:** Principal sponsor: *Eugène Atget: old Paris* and Legal provider;

**JCDecaux:** Media partner: *Francis Bacon: five decades* and Art after Hours;

**J.P. Morgan:** Principal sponsor: Brett Whiteley Studio;

**Macquarie Capital:** Principal sponsor: Art After Hours;

**Marsh:** Principal sponsor: *Kamisaka Sekka: dawn of modern Japanese design* and Risk and Insurance Partner;

**Porter's Original Paints:** Official paint supplier and Support sponsor *Francis Bacon: five decades*;

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

**Qantas Airways:** Principal sponsor: Yiribana Aboriginal and Torres Strait Islander Gallery / Australian Collection Galleries and Official airline and Support sponsor: *Kamisaka Sekka: dawn of modern Japanese design, Home, Francis Bacon: five decades*, Archibald, Wynne and Sulman Prizes 2013;

**Sofitel Sydney Wentworth:** Official Hotel Partner and support sponsor to: *Archibald, Wynne and Sulman Prizes 2013; Francis Bacon: five decades* and *Archibald, Wynne and Sulman Prizes 2013*;

**Sydney Festival:** Cultural partner: *Francis Bacon: five decades*;

**The Sydney Morning Herald:** Media partner: *Francis Bacon: five decades*;

**UBS:** Contemporary Galleries Program Partner;

## GRANTS RECEIVED

During 2012-13 the following funding was received

Entity	Project	\$ amount
Gleeson O'Keefe Foundation	Art project	\$35,820
Toshiba	<i>Kamisaka Sekka</i> exhibition	\$12,000
Creative New Zealand	Anne Landa Award	\$3,659
USA Embassy	<i>America: painting a nation</i> exhibition	\$10,600
TOTAL		\$62,079

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

**The Balnaves Foundation:** Supporter of: *We used to talk about love?*;

**Art and About**

## PRESIDENT'S COUNCIL

Members of the President's Council as at 30 June 2013

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

Michael Fraser, **AGL Energy Limited**; Nigel Williams, **ANZ Banking Group**; John Symond AM, **Aussie Home Loans**; Giam Swiegers, **Deloitte**; Sandra Chipchase, **Destination NSW**; Damian Hackett, **Deutscher and Hackett**; Emmanuel Pohl, **EC.Pohl & Co**; Rob McLeod, **Ernst & Young**; Sean Aylmer, **Fairfax Media Limited**; Brett Clegg, **Financial Review**; Kathryn Everett, **Herbert Smith Freehills**; Scott MacDonald, **Investa Property Group**; David Clarke, **Investec Bank (Australia) Limited**; Stephen O'Connor, **JCDecaux Australia**; Rob Priestley, **J.P. Morgan**; Martin Blake, **KPMG**; Tim Bishop, **Macquarie Capital**; John Clayton,

**Marsh**; David Hornery, **National Australia Bank**; Kim Williams, **News Limited**; Paul O'Sullivan, **Optus**; Kerr Neilson, **Platinum Asset Management**; Alan Joyce, **Qantas Airways**; Alfred Moufarrige OAM, **Servcorp**; Ryan Stokes, **Seven Group Holdings**; Kip Frame, **Stephenson Mansell Group**; Jim Minto, **TAL**; Luca Belgiorno-Nettis AM, **Transfield Holdings**; Philip Coleman, **UBS**

**AG Australia**; Jeff Mitchell, **Westpac Banking Corporation**

## VISASIA

Members of the VisAsia Council as at 30 June 2013

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

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

## PHILANTHROPY AND BEQUESTS RECEIVED

### Life Governors as at 30 June 2013

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

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

## ART GALLERY OF NSW FOUNDATION

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2013, are listed below:

### Life Benefactors

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

Spice; Mary Eugene Tancred; Peter Weiss AM; Beryl Whiteley OAM

### Gold Benefactors

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

### Benefactors

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

### New Bequests

The following bequests were received by the Trust this financial year:

J M Gillespie \$250,000  
Elizabeth Heydon \$25,000

## ART PRIZES, GRANTS AND SCHOLARSHIPS

### ART PRIZES

Competitions for the 2013 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in March 2013. A total of 2266 entries were received, 112 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in

November 2012. Of the 639 entries received, 47 were selected for display.

### ARCHIBALD PRIZE

The prize of \$75,000 for portraiture was awarded to Del Kathryn Barton for her work *hugo*. The People's Choice competition, for which the viewing public to vote for their favourite entry in the Archibald Prize entry, was won by Vincent Fantauzzo for his work *Love face*. Fantauzzo received \$2500 and a \$1000 ANZ Visa Debit Card as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received one night's accommodation at the Sofitel Sydney Wentworth.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald Prize the chance to vote for their favourite portrait. In 2013, the Packing Room Prize was awarded to Mathew Lyn for his work *Tara Moss*, for which he received \$1000 and a \$500 ANZ Visa Debit Card.

### WYNNE PRIZE

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

### TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2013, the \$2000 prize was awarded to Xiuying Chen for his work *Central Railway Station, Sydney*.

### SIR JOHN SULMAN PRIZE

The prize of \$30,000 was judged by artist Kate Beynon and awarded to Victoria Reichelt for her work *After (books)*.

### DOBELL PRIZE FOR DRAWING

The \$25,000 prize, judged by Aida Tomescu, was awarded to Gareth Sansom for his work entitled *Made in Wadeye*.

### ANNE LANDA AWARD

This exhibition, with an acquisitive award of \$25,000, is held every two years in honour of Anne Landa, a Trustee of the Art Gallery of New South Wales, who died in 2002.

Entry is by invitation only. This year was the fifth in the biennial series. New Zealand curator and author Justin Paton was appointed to curate a themed exhibition. The award was selected by a committee comprising Edmund Capon and Wayne Tunnicliffe, head curator of Australian art. The 2013 recipient was Angelica Mesiti for her video work titled *Citizens Band*, which has now become part of the Gallery's collection.

#### THE BULGARI ART AWARD

This award supports contemporary Australian painting. Each year, the Gallery will identify a significant painting by a mid-career Australian artist to be acquired for the collection. Sponsored by Bulgari, the award consists of \$50,000 for acquisition of the painting and a residency for the artist in Italy valued at \$30,000. This is the second year of a three-year partnership between the Gallery and Bulgari. The award is selected by the Art Gallery of NSW Trustees and the head curator of Australian art. The 2013 recipient was Jon Cattapan for his work *Imagine a Raft (Hard Rubbish) 4+5* 2012.

#### GRANTS AND SCHOLARSHIPS

##### Basil and Muriel Hooper scholarship

This annual scholarship, valued at \$4,000 is aimed at fine art students attending recognised schools in New South Wales to assist with the costs of fees, cost of materials and general living expenses. This year's scholarship was awarded to Miranda Samuels.

##### Elioth Gruner prize

This annual of \$1,000 for the best landscape in oil by an art student was awarded to Kyle Murrell in 2012.

##### Robert Le Gay Breerton memorial prize

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. This prize was not awarded in 2012.

##### Dyason bequest

Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides

grants of \$5,000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. This bequest was not awarded in 2012

##### Brett Whiteley travelling art scholarship

This scholarship was established to provide young artists with an opportunity to travel to Europe and further their artistic interests and comprises \$25,000 and a three month residency in the Gallery's Paris studio. Beryl Whiteley (1917-2010), generously allocated funds for the scholarship in memory of her son, the Australian artist Brett Whiteley. In 2012 the scholarship was awarded to Mitch Cairns.

##### Cité Internationale des Arts, Paris studio residencies

The Art Gallery allocates tenancy to two art studios, the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Art in Paris. During the year the studios were occupied by Mathew Allen, Becky Gibson, Belle Bassin, Glen Clarke, Caroline Phillips, Natalie Wilson, Paul Davies, Nicholas Harding, Inez De Vega, David Lawrey and Jacki Middleton.

## GALLERY PUBLICATIONS FOR SALE

Bold denotes new titles in 2012–13

- *Archibald 11*, softbound \$16
- *Archibald 12*, softbound \$16
- ***Archibald 13*, softbound \$16.95**
- *Asian collection*, Menzies, softbound \$45
- *Australian Symbolism: the art of dreams*, Mimmocchi, hardbound \$35
- *Bertram Mackennal*, Edwards, hardbound \$80
- *Brett Whiteley: studio*, Pellow, softbound \$45
- *Buddha: radiant awakening*, Menzies, softbound \$35
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, softbound \$35
- ***Contemporary Australian Drawing*, Ryan, softbound, \$30**
- *Contemporary: Art Gallery New South Wales contemporary collection*, Tunnicliffe, flexibound \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins, softbound \$50
- *David Aspden: the colour of music and place*, Ryan, hardbound \$40
- ***Eighteenth Century Porcelain*, Beresford, softbound, \$30**
- ***Francis Bacon: Five Decades*, Bond, softbound, \$50**
- *Giacometti: sculptures, prints and drawings*, Capon, softbound \$45
- *Half light: portraits from Black Australia*, Perkins, softbound \$45
- *Harold Cazneaux: artist in photography*, Bullock, softbound \$45
- *Highlights from the Gallery collection*, Capon, flexibound \$40
- *Adventures with form in space: fourth Balnaves Foundation Sculpture Project*, Tunnicliffe, softbound \$35
- *Alfred Stieglitz: the Lake George years*, Annear, softbound \$40
- *An incomplete world*, Tunnicliffe, softbound \$45
- *Anne Landa Award 2006*, Tunnicliffe, softbound \$25
- *Anne Landa Award 2011: unguided tours*, Paton, softbound \$20
- *Archibald 10*, softbound \$16



- *Homage to the ancestors: ritual art from the Chu kingdom*, Liu, softbound \$35
- *Intensely Dutch: image, abstraction and the word, post-war and beyond*, Kolenberg, softbound \$40
- *Jeffrey Smart*, Capon & Pearce, softbound \$45, hardbound \$66
- *John Kaldor Family Collection*, Tunncliffe, hardbound \$89.95
- *Justin O'Brien*, Pearce, softbound \$45
- *Kamisaka Sekka: dawn of modern Japanese design*, Trinh (ed), softbound and hardbound \$40\*
- **Korean dreams, Menzies, Pierre softbound, \$30**
- *Let's face it: the history of the Archibald Prize*, Ross, softbound \$50
- *Lewis Morley*, Annear, \$40
- **Lloyd Rees, Kolenberg, hardbound, \$50**
- *Man Ray*, Annear, softbound \$30
- *Monet and the Impressionists*, Shackelford, flexibound \$40, hardbound \$65
- *One sun one moon: Aboriginal art in Australia*, Perkins, hardbound \$120
- *Orientalism: Delacroix to Klee*, Benjamin (ed), softbound \$45
- *Paths to abstraction*, Maloon, softbound \$60
- *Photography collection*, Annear, softbound \$45
- *Picasso: masterpieces from the Musée National Picasso, Paris*, Baldessari, softbound \$50\*
- *Robert Klippel*, Edwards, softbound \$50
- *Sidney Nolan: new retrospective*, Pearce, softbound \$50, hardbound \$80
- *Still life; the inaugural Balnaves Foundation Sculpture Project*, Tunncliffe, softbound \$25
- *The mad square: modernity in German art 1910–37*, Strecker, softbound \$50 and hardbound \$80
- *Tradition today: Indigenous art in Australia*, Perkins, softbound \$40
- **Utamaro, Trinh softbound, \$40**
- *Victorian visions: 19th-century art from the John Schaeffer Collection*, Beresford, softbound \$45
- **We used to talk about love: Balnaves contemporary / photomedia , Bullock (Ed) hardbound, \$40**
- *What colour is that?*, Keeler-Milne, softbound \$18.95
- *What number is that?*, Keeler-Milne, softbound \$18.95
- *Wilderness: Balnaves contemporary painting*, Tunncliffe, hardbound \$40
- \*title out of print

#### EDUCATION KITS

- *Adventures in Asia*, \$45
- *Art speaks Italian*, \$55
- *Art speaks Japanese*, \$55
- *Aspects of Australian art*, \$45
- *Country culture community*, \$45
- *Home: Aboriginal Art from New South*, pb \$45

## VISITOR NUMBERS MONTHLY VISITORS

Month	Total Visitors	Total Visitors	Total Visitors	Total Visitors	Total Visitors	Domain	W. Studio	Reg. Touring
	2008/2009	2009/2010	2010/2011	2011/2012	2012/2013	2012/2013	2012/2013	2012/2013
July	175,816	150,040	91,300	117,528	95,127	68,088	2,591	24,448
August	160,732	122,655	92,503	97,530	89,035	74,521	1,849	12,665
September	140,283	109,013	82,064	81,978	94,250	89,692	1,138	3,420
October	130,563	86,233	80,779	77,559	74,838	71,478	785	2,575
November	142,874	74,239	68,971	115,730	80,196	70,576	1,320	8,300
December	109,878	94,706	123,326	134,759	88,834	75,019	549	13,266
January	221,202	129,989	165,542	188,212	112,778	96,692	1,046	15,040
February	88,483	88,629	165,840	158,014	114,800	100,504	1,546	12,750
March	173,406	95,024	152,424	188,094	112,692	96,557	1,441	14,694
April	143,698	140,368	99,804	105,800	121,660	113,607	1,266	6,787
May	113,193	115,617	109,977	97,731	91,970	90,145	1,395	430
June	105,405	76,349	94,171	82,332	86,484	52,562	1,336	32,586
<b>YTD TOTAL</b>	<b>1,705,533</b>	<b>1,282,862</b>	<b>1,326,701</b>	<b>1,445,267</b>	<b>1,162,664</b>	<b>999,441</b>	<b>16,262</b>	<b>146,961</b>

## PAID EXHIBITION PROGRAM 2012-13

Program for 2012/2013	Month(s)	Total
SEKKA	JUNE - AUG	18,153
ATGET	AUG - NOV	45,166
FRANCIS BACON	NOV - FEB	106,160
AWS2013	MAR - JUNE	135,887
<b>Total</b>		<b>305,366</b>

## EXHIBITIONS LISTING

Dates	Department	Exhibition	Ticketed	Tour	Catalogue
09.07.11–08.07.12	Australian: Brett Whiteley Studio	Blue			
12.05.12–29.07.12	Australian	Australian Symbolism: the art of dreams			*
02.06.12–05.08.12	Western: contemporary	Simone Mangos: DAMAGED – thalidomide victims in medical documents			
02.06.12–09.09.12	Western: photography	Jacky Redgate: the logic of vision			
22.06.12–22.07.12; 25.07.12–26.08.12	Asian	Kamisaka Sekka: dawn of modern Japanese design	*		*
27.06.12–16.09.12	Western: contemporary	18th Biennale of Sydney: all our relations			
27.06.12–02.12.12	Australian: Indigenous	Home			
13.07.12–07.04.13	Australian: Brett Whiteley Studio	The London years 1960-67			
23.08.12–21.10.12	Western: contemporary	Shaun Gladwell: Broken Dance (Beatboxed)			
24.08.12–04.11.13	Western: photography	Eugene Atget: Old Paris	*		*
13.09.12–03.02.13	Western: photography	Flatlands: photography and everyday space			
15.09.12–21.07.13	Asian	Dadang Christanto 2012			
04.10.12–21.10.12	Australian	Operation art 2012			
01.11.12–30.11.12	Edmund and Joanna Capon Research Library	15th annual exhibition of the Australian Bookbinders			
08.11.12–06.01.13	Western: contemporary	Cate Consandine: Cut Colony			
17.11.12–24.02.13	Western: European	Francis Bacon: five decades	*		*
30.11.12–10.02.13	Australian	Dobell Prize for Drawing 2012			*
13.12.12–24.03.13	Australian: Indigenous	Papunya Tula: works on paper			
31.01.13–21.04.13	Western: contemporary	We used to talk about love: Balnaves contemporary: photomedia			*
05.02.13–04.05.13	Asian	Jim Masselos South Sea Archive			
08.02.13–21.04.14	Asian	Soul of simplicity: seven centuries of Korean ceramics			
09.02.13–19.05.13	Western: photography	The fashion of Helmut Newton and Bettina Rheims			*
20.02.13–14.04.13	Australian	ARTEXPRESS 2013			

23.03.13–02.06.13	Australian	Archibald, Wynne and Sulman prizes 2013	*	*	*
05.04.13–07.07.13	Australian	Lloyd Rees: paintings, drawings and prints			*
06.04.13–08.09.13	Australian: Indigenous	Brenda L Croft			
12.04.13–01.09.13	Australian: Brett Whiteley Studio	The nude: erotic, sensual and sacred			
16.05.13–28.07.13	Western: contemporary	The space between us: Anne Landa Award for video and new media arts 2013			*
18.05.13–07.07.13	Western: contemporary	Tony Albert: projecting our future			
25.05.13–22.09.13	Western: photography	Bill Henson: cloud landscapes			

## TOURING EXHIBITIONS

Dates	Venue	Location	Exhibition	Attendance
01.07.12–08.07.12	Tarrararra Museum of Art	Healesville, VIC	Archibald Prize 2012	15,682
14.07.12–26.08.12	Newcastle Art Gallery	Newcastle, NSW	Archibald Prize 2012	21,431
01.09.12–14.10.12	Cowra Regional Art Gallery	Cowra, NSW	Archibald Prize 2012	5,045
20.10.12–02.12.12	Western Plains Cultural Centre	Dubbo, NSW	Archibald Prize 2012	4,194
16.11.12–27.01.13	Hazelhurst Regional Gallery	Hazelhurst, NSW	Whiteley on the water	25,632
07.12.12–20.01.13	Grafton Regional Gallery	Grafton, NSW	Archibald Prize 2012	7,027
25.01.13–10.03.13	Hawkesbury Regional Gallery	Windsor, NSW	Archibald Prize 2012	4,105
15.03.13–28.04.13	New England Regional Gallery	Armidale, NSW	Archibald Prize 2012	5,756
08.06.13–07.07.13	Mornington Peninsula Regional Gallery	Mornington, VIC	Archibald Prize 2013	32,586 (as at 30 June 2013)
01.02.13–01.04.13	Gosford Regional Gallery	Gosford, NSW	Christo: John Kaldor Family Collection artist room	19,246
15.02.13–24.03.13	Grafton Regional Gallery	Grafton, NSW	Contemporary Australian drawing: 20 years of the Dobell Drawing Prize	2,592
30.03.13–05.05.13	Lake Macquarie City Art Gallery	Booragul, NSW	Contemporary Australian drawing: 20 years of the Dobell Drawing Prize	3,665

## AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

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

### ACCESS PROGRAMS

Access programs at the Gallery assist in removing the social barriers and promote inclusion for people with physical, sensory or intellectual disabilities and other disadvantaged social groups.

Access programs provide opportunities for a diverse range of people with a disability or disadvantaged community organisations to actively engage and connect with art at the Art Gallery of New South Wales. Currently the Access programs are delivered in a structured and flexible approach in responding to specific needs of various groups. Access programs and services at the Gallery incorporate a range of programs for general and education audiences with specific needs. In 2012-13, a total of 1586 people accessed these services.

With an increased awareness regarding wellbeing, lifelong learning and an understanding in the community of the positive benefits of engagement in the arts, the health, aging and disability sectors are increasingly viewing the Gallery as a valuable resource to access and provide a stimulating and inspiring experience for groups with specific needs.

The Biennale of Sydney, Archibald Prize and the Australian collection, including the Lloyd Rees exhibition were a focus for Access programs with booked groups introduced to key themes, artworks and art making processes. The Community Access workshops provided

participants with opportunities to respond to the artworks viewed and ideas explored. Community organisations were supported by the online education resources which detail pre-visit and post-visit group discussion.

A highlight was connecting with *The Chinese parents of children with a disability* community group which connected with the Gallery and participated in two Saturday Family Access workshops including a focus on Aboriginal art, and the Lord Mayors Community Access day in association with the Biennale of Sydney held at the Gallery.

There has been an increase in enquiries for information on the accessibility of the Gallery, Access programs and information relating to ticketing and group bookings discounts from community organisations. The Biennale of Sydney followed by the *Archibald Prize 2013* were two exhibitions where demand for information was noted by the Access coordinator and the Bookings office. Networks have been further developed with organisations supporting people with mental health conditions. Several Community Access workshops have been held for youth aged between 16 -24 to assist with introducing them to the Gallery.

Through the Gallery's website, individuals, community organisations and assisted living facilities have been able to locate information related to access and this has increased the Gallery's profile as a cultural institution where people with various needs can have a meaningful and enjoyable experience engaging with art. With the promotion of the *companion card* an increased number of people are presenting the card on their visit to the gallery.

### COMMUNITY ACCESS: ART & DEMENTIA

Art & Dementia tours serviced 133 individuals living with Dementia, plus support staff. These have been further developed to support Day programs organising outings for Seniors. The Access coordinator has been training a

team of Access Volunteer Guides to support the delivery of these tours. A strong relationship has been developed with Holdsworth Community Centre in Woollahra, Sydney, which provides day centre support and programs for people with dementia. In addition several Anglicare funded day programs have also participated. The Access coordinator presented a paper on Art & Dementia at the 2013 Learning symposium held at the Gallery. A partnership with Alzheimer's NSW has been developed with plans to work more closely together.

Inquiries from assisted living facilities and community organisations providing respite care seeking outreach programs have increased. The Access coordinator has responded to the needs of a number of community organisations and assisted living facilities by making a small number of outreach visits to community organisations and providing access to the Gallery's collection by giving talks supported by printed images and power point presentations.

### ACCESSING THE ARTS GROUP (ATAG)

The Access coordinator continued for an additional 6 months (until Dec 2012) to Chair the *Accessing The Arts Group* (ATAG) which is a professional development group committed to improving access for people with disability within the arts by disseminating current best practice and providing a forum for arts professionals to support and discuss areas of interest. ATAG members work in a range of areas within arts and cultural organisations from programming and education to customer service. All members recognise that part of their role is to increase and improve accessibility for people with disability to their events, venues and programs.

### ACCESS AWARENESS TRAINING

In 2012-13, Access awareness training was delivered to Gallery Officers, Volunteer Guides, Children's Guides and Community

Ambassadors through several tailored sessions.

## SENIORS WEEK

The Gallery held events during Seniors' Week in March 2013, promoted by the The NSW Department of Ageing, Disability and Home Care including a focus on *We used to talk about love* exhibition. Opportunities for community groups working with individuals with mobility issues and Seniors living with Alzheimer's were invited to participate.

## INTERNATIONAL PARTNERSHIP WITH MANCHESTER UNIVERSITY, UK

The Gallery hosted Wendy Gallagher, Arts for Health Programme Manager, Whitworth Art Gallery/Manchester Museum, University of Manchester for two, two week visits to work alongside the Access coordinator. As a consequence two international intern placements from Manchester University were organised, including a post graduate student and a practising Arts and Health artist to assist and research the Gallery's approach to Access education programs.

## HIGHLIGHT PROFESSIONAL DEVELOPMENT

The Access coordinator was invited to participate in *Practice & Progress: The MoMA Alzheimer's Project Exchange*, The Museum of Modern Art (April 2013). Participation was by invitation only and limited to approximately 60 direct practitioners of arts engagement programs for people with Alzheimer's disease and their care-partners. The focused and intimate gathering generated opportunities to reflect broadly and imaginatively about innovation in program content and delivery, and also to reflect specifically on program logistics, planning, and organization. The two-day program consisted of panel discussions, experiential workshops in the Museum's galleries and studios, and smaller break-out sessions. New international networks have

been fostered by participating in this project exchange.

Professional development opportunities arose for the Access coordinator to meet staff at MoMA, The Metropolitan Museum, New York and the Asian Civilizations Museum in Singapore to present developments in the programming for Access programs in the Gallery and to explore developments in international institutions.

## EDUCATION PROGRAMS

### STARTING WITH ART

*Starting with art* is the Gallery's audience initiative for K-12 students with specific learning needs; it presents innovative workshops utilising the Gallery's collections for students with an intellectual or physical disability. The program attracted strong interest from both new and returning schools participating in the program in 2012-13 with 174 primary and 215 secondary students - an overall number of 389 students participating in 53 groups. Teachers were able to select from several different permanent collection or exhibition workshops which best suited the needs of their students and related to programming within the classroom. Tactile resources were incorporated into the workshops to assist students to relate to and engage with the selected artworks.

Inquiries from schools specifically for students with disabilities, hospital schools, home schooled students and disability support services for holiday programs were networks the coordinator maintained contact with to develop programming opportunities to suit the needs of the audience.

### VISITORS WHO ARE DEAF OR HEARING-IMPAIRED SIGNING ART PROGRAM

*Signing Art, Auslan* interpreted tours and events for Deaf and the general public is the Gallery's longest running Access Program and attracts a loyal audience to regular and changing events. In 2012-13, 129 visitors who are Deaf

as well as the general public attended the Gallery's free tours at 1.30pm on the last Sunday of every month. Also three selected *Art After Hours* celebrity talks were Auslan interpreted and consultation with the Deaf community has occurred to invite feedback from the community as to nominated areas of interest for the Art After hours program.

A highlight was the Auslan interpreted events held on May 22 in association with the Archibald Prize where 18 people who use Auslan attended the exhibition floor talk as a result of increased networking in the Deaf community.

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

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

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

### VISITORS WHO ARE VISUALLY IMPAIRED IN TOUCH AND AUDIO DESCRIPTION TOURS

Audio description tours and *In Touch* - free sculpture touch tours for people who are blind or visually impaired - attracted an increased number of inquiries and bookings with 74 visitors. The extension of *In Touch* tours to include Audio description of two dimensional artworks has led to an increased interest in services to people who are vision impaired and attracted 44 people who are blind or vision impaired plus their 30 companions. Several booked Audio described tours of the *Biennale of Sydney, Archibald Prize* and the Lloyd Rees exhibition were the main focus for this year. The Audio described tours, as well as being available to the general public, are able to be adapted to suit the particular educational needs of Years K-12 school students. A number of school students participating in the

*Starting with art program* were also vision impaired.

Audio-described tours of the permanent galleries and temporary exhibitions are available for visitors who are blind or vision impaired if booked at least two weeks in advance.

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

#### VISITORS WITH PHYSICAL DISABILITIES ACCESSIBLE RAMP

As an alternative to the external stairs visitors can access the gallery via a ramp with a clearly marked entrance and well lit path. The ramp has been designed to meet code and has a durable metal finish which is a contemporary insertion meeting ICOMOS (International Council of Monuments and Sites) adaptive principles. The Gallery is currently involved in ongoing consultation on access requirements throughout the rest of the building. The Gallery has four disabled parking spaces: two at the front and two at the rear in the Gallery's parking area. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the car park at the rear of the Gallery, access to all exhibitions and public and administrative areas is by ramps and lifts and is signposted. A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Timetable details are available by telephoning 13 15 00 or visiting [www.131500.info](http://www.131500.info). Wheelchairs are available at the information desk and at the rear entrance for use in the Gallery without charge. The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users. Wheelchair-accessible toilets are located on the upper level, lower level 1 and lower level 3.

#### VISITORS WITH INTELLECTUAL DISABILITIES

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

#### GENERAL COMMUNICATIONS

The Gallery's website ([www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)) can display large-print screen versions of all information. The Gallery website also contains detailed access information, including facilities, events and procedures. During the Archibald and Bacon exhibitions large print booklets were produced.

#### INFORMATION AND PUBLICITY

The major exhibitions brochures include information for visitors with specific needs and is available free at the information desk along with free brochures about our access programs.

#### HELPERS

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

#### STAFF TRAINING

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

#### EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general

employment practice. Of staff working at the Gallery, 2% have a disability and 0% require some form of adjustment to the workplace.

#### ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

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

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

#### PERMANENT COLLECTION

*Yiribana Gallery* - this space presents a selection of works from our Aboriginal and Torres Strait Islander collection. Yiribana means 'this way' in the language of the Eora people and acknowledges the location of the gallery on Cadigal land. Representing artists from communities across Australia, it celebrates Indigenous Australia's enduring cultural heritage and its myriad contemporary expressions.

*Australian Galleries* - On display is a selection of works from the Gallery's collection of Australian art, from colonial to contemporary is one of the finest in the country with Aboriginal and Torres Strait Islander art maintaining has a significant presence

Home (22 June – 2 December 2012)

This exhibition explored the idea of home through the works of

Aboriginal artists who belong to nations and language groups that today fall within the area defined as New South Wales. All of these groups have felt the full force of colonisation, which will forever inform their notions of home. The works included provide diverse interpretations of home, from childhood memories and personal insights into living conditions to land rights. Drawn mostly from the Gallery's collection, they provide commentary on life in New South Wales for Aboriginal people, an alternative history that is specific to this place.

**Tony Albert: *Projecting our future***  
(8 May – 7 July 2013)

Tony Albert's practice interrogates the contemporary legacies of colonial oppression from an Indigenous Australian perspective. *Projecting our future* continued his process of integrating re-worked 'Aboriginalia' (kitsch objects that naively depict Australian Aboriginal people) with new painted and graphic elements to create complex, expansive wall installations. The final part in a major trilogy, the work considers cultural difference in relation to pride, optimism and solidarity.

**Brenda L Croft** (6 April – 8 September 2013)

Brenda L Croft is a Gurindji/Malngin/Mudpurra artist who works closely with her family, friends and Indigenous community members to create her images. Her works are often biographical and are drawn from her experience of growing up in the suburbs with a white mother and an Aboriginal father who was taken from his family at less than two years of age under the government policy that allowed the removal of Aboriginal children from their parents. Croft's works explore issues faced by many Aboriginal people today, including the ongoing effects of the 'Stolen Generations', preconceptions of who is actually of Aboriginal heritage and what an Aboriginal person is supposed to look like in contemporary Australian society. Her works serve to present a realistic portrayal of contemporary Aboriginal life – a positive image from an insider's viewpoint.

## ART AFTER HOURS

A number of high profile speakers connected to Indigenous art and culture such as Anita Heiss, Peter McKenzie and Bill Gammage have been invited to speak at Art After Hours.

In October and November 2012 there was a series of 5.30 Artist Talks in association with the exhibition *Home: Aboriginal art from New South Wales*. Speakers included Roy Kennedy, r e a, Peter Yanada McKenzie, Badger Bates and Elaine Russell. The talks attracted a collective audience of 242.

In May 2013 there was a series of 5.30 Artist Talks in association with the exhibition *Brenda L Croft* including a talk by the artist which attracted 84 people. In total the series attracted 102 people.

## NAIDOC WEEK 2012 HOLIDAY PERFORMANCES.

Kamilaroi artist and author Elaine Russell read from her popular childrens' books for 5 days in the July school holidays and drew an audience of 212.

## DEVELOPMENT AND EDUCATION

Launch of education resource:  
Home: Aboriginal Art from New South

South  
In June 2013 the Art Gallery of New South Wales launched Home: Aboriginal Art from New South Wales, a major new education resource celebrating the work of over 25 significant Aboriginal artists who belong to nations and language groups that today fall within the area defined as New South Wales. The resource was developed with the assistance of a \$25,000 grant from Arts NSW. Artists include Margaret Adams, Brook Andrew, Roy Barker Senior, Badger Bates, Mervyn Bishop, Robert Campbell Jnr, Lorraine Connelly-Northey, Cheryl Davison, Karla Dickens, Euraba Artists and Papermakers, Julie Freeman, Kevin Gilbert, Genevieve Grieves, Roy Kennedy, Peter Yanada McKenzie, Tommy McRae, Frances Belle Parker, Michael Riley, r e a, Elaine Russell, Lola Ryan, Jim Stanley, Phyllis Stewart

and Laddie Timbery. Their work highlights the cultural diversity of Aboriginal nations, or language groups, across New South Wales, and the shared concepts that bind Aboriginal artists and their communities together. The artworks featured in this resource, as well as being drawn from our own collections, are drawn from Bidjigal Aboriginal Arts and Crafts, Huskisson; Goondee Aboriginal Keeping Place, Lightning Ridge; Grafton Regional Gallery; Mitchell Library, State Library of New South Wales, Sydney; Moree Plains Gallery and Wollongong City Gallery.

As part of this project the Gallery has also developed a series of filmed interviews with the featured artists which are available online on our Gallery channel. These films will support teachers and students in regional and remote areas to engage with the artists and their art, as well as with issues, ideas and approaches identified in the education resource.

## ABORIGINAL COLLECTION: EDUCATION PROGRAMS

The Gallery's Aboriginal and Torres Strait Islander education programs for Years K-Tertiary continued to attract new audiences and making and building on connections with local, metropolitan and regional communities. In 2012-13 the popular Yiribana Gallery focussed tours such as Art Adventure Tours, Discussion Tours and self guided tours drew a total education audience of 4,700 primary and secondary students.

Tertiary students from Australian and International institutions, continue to show a strong interest in the Aboriginal and Torres Strait Islander Art Collection and 694 tertiary students participated in tours of the Yiribana collection led by Curators and the Gallery's Indigenous Teacher-Lecturers. Djamu - Program for Indigenous Art Education

Two annual Indigenous art education programs were run at the Gallery in 2012 and 2013; Djamu: Senior for Indigenous senior Visual Arts and Aboriginal Studies students and Djamu: Junior for students in years 5 and 6 from the Sydney Region.



The Gallery worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the programs.

Djamu: Junior  
20 Indigenous students in years 5 and 6 from schools in the Sydney Local Government Area attended an 3 week art education program based at the Art Gallery of New South Wales from June 4 - 18. Students attended the program for one full day each week for this period, meeting key Indigenous artists Tony Albert, Roy Kennedy and Lucy Simpson and participating in an artmaking workshop led by the artist. The program was very successful, with anecdotal evidence provided from participating schools that there was a corresponding improvement in attendance, behaviour and attitude to school observed in participating students.

Djamu: Senior  
4 Indigenous senior Visual Arts students, in years 10-12, participated in the Djamu: Senior program over 6 days in November 2012 and February 2013. This intensive and immersive program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently under represented in a professional capacity, as well as provide professional development opportunities for the Gallery's Indigenous education staff who were involved in all stages of program planning, delivery and evaluation.

Students became familiar with the Gallery's collections, spaces and history and with staff of the Aboriginal and Torres Strait Islander Art Department. They developed their knowledge of Indigenous art practices and of a range of other art movements and of the art world. They participated in extensive and diverse educational sessions such as artist led art making workshops, visits to specialised areas of the Gallery such as Conservation and the Prints and Drawings Study Room, observed exhibition installation and met artists, curators, conservators

and other staff. Offsite experiences included visits to artist studios, other museums, galleries and cultural sites. They developed confidence in negotiating the Gallery spaces, discussing artworks and speaking in front of the group. All sessions were led by the Gallery's staff of Indigenous Educators.

Volunteer guides received ongoing training on the Aboriginal and Torres Strait Islander collection. These important training sessions went beyond artworks to introduce guides to the many social and political issues surrounding the production of Indigenous art in Australia and to bring them up to date with the dynamic nature of Indigenous art and culture. Guided tours were conducted throughout the year for Aboriginal audiences and groups to assist in strengthening their appreciation of Aboriginal art and artists. Two special Art Adventure Tours, Let's Go Bush and Yiribana: this way have been designed for K-6 students who are encouraged to experience country and culture through Aboriginal and Torres Strait Islander art from the city to the desert.

The character of Ngununy, the cheeky fruit bat, continues to take visitors on a lively tour of the Aboriginal art collection and promote a greater understanding of some of the Gallery's key works. Ngununy.

## DEVELOPMENT

Aboriginal Collection Resources and Teacher Professional Development Days

In October 2012 a Teachers' Professional Development day for teachers of Years K-12 was held in association with the exhibition *Home: Aboriginal art from New South Wales* and attended by 9 teachers.

In June 2013 a Teachers' Professional Development day for teachers of Years K-12 focusing on engagement with Indigenous art in the classroom and featuring a rich program of talks by artists, curators and educators was attended by 28 teachers from the Sydney Region in association with the annual Koori Art Expressions exhibition. One of the Gallery's Indigenous educators

represented the Gallery as a member of the selection panel for the exhibition.

Tertiary teacher trainee professional development  
In January 2013 55 trainee teachers from the Australian Catholic University attended a three hour professional development session with Indigenous Gallery Educators.

## STAFF TRAINING

Indigenous Teacher-Lecturers continued to guide a wide range of discussion tours and artmaking workshops during the year, developing their expertise as educators and providing a mentoring experience for Indigenous students.

## RESOURCES

In addition to the newly launched *Home: Aboriginal Art from New South Wales*. The Gallery has developed online education kits for secondary students designed on collection-based hangs and special exhibitions, including *art + soul* and *Brenda L. Croft* and Tracey Moffatt: *Up in the Sky*. These kits are available as free downloads on the Gallery's website. The Gallery's major collection-based education kit, Country culture community, featuring the work of 32 Aboriginal and Torres Strait Islander artists and artist groups, can be purchased online and at the Gallery Shop. A children's trail designed to engage young children aged 6 to 12 years with selected objects and images produced in conjunction with art + soul is also available.

## INDIGENOUS EMPLOYEES

Aboriginal and Torres Strait Islanders represent .5% of the Gallery's workforce, which is below the NSW government's Making It Our Business public sector employment target of 2.2% (2.6% by 2015).

## MULTICULTURAL POLICIES AND SERVICES PLAN

The Gallery is committed to the principles of multiculturalism, as

outlined in section 3 of the *Community Relations Commission and Principles of Multiculturalism Act 2000*. The NSW Government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

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

### **Priority outcomes for 2012–13**

#### **EXHIBITIONS**

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2012–13 as reflected in these highlights from the exhibition program.

Kamisaka Sekka: dawn of modern Japanese design (22 Jun – 22 Jul 2012).

18<sup>th</sup> Biennale: All out relations (27 Jun – 18 Sept 2012)

Eugène Atget: Old Paris (24 August – 4 November 2012)

Soul of Simplicity (8 February 2013 – 24 April 2014)

#### **EDUCATIONAL AND PUBLIC PROGRAMS**

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

Programs include free one hour guided tours of the collection and selected exhibitions. Specially trained community ambassadors provide visitors with regular language tours including Japanese, Mandarin, Cantonese and Korean. In response to an increase to Chinese speaking visitors, the Gallery produced a flyer for insert into Chinese language maps which

welcomes visitors and outlines Gallery policy on issues of concern such as photographing children.

#### **PROMOTION AND RESOURCES**

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

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

The Gallery's comprehensive collection of online education kits has enabled wider access to a culturally diverse range of educational resources including Online catalogues, Exhibition Education Kits, Children's Trails, .Collection Notes are available for download from the Gallery's website ([artgallery.nsw.gov.au/education](http://artgallery.nsw.gov.au/education)).

The highly successful Art Adventure Tours designed to introduce K-6 students to the Gallery's collection providing a starting point for exploring diverse cultures through practical activities.

#### **CHINESE EXPRESS TOURS**

Community Ambassadors staffed a promotion aimed at the Chinese tourist market. For a two-week period around Chinese New Year 2013 they led a free Express Tour at 3pm daily. A total 229 Mandarin speaking tourists attended and the Gallery gained valuable information on the Chinese tourist market.

#### **COLLECTION**

The 2012 Arts of Asia series was devoted to the theme of representations of love. A total of 874 people attended the 11 lectures of term 2, which featured lectures on Tibet, Mongolia, China and Japan. The course took a hiatus in the first term of 2013 due to Gallery restructuring. Again this year we collaborated with Nan Tien Institute to deliver the post-graduate course 'Buddhist art and contemporary culture'.

Students spent two full days of the five-day intensive course at the Gallery attending lectures, floor talks and workshops on ink painting and Japanese tea ceremony organized by Gallery staff.

## **ELECTRONIC SERVICE DELIVERY**

#### **UPGRADE OF THE ONLINE COLLECTION**

A major upgrade to the Gallery's online collection was carried out during this year which has resulted in a dramatically faster page load time (the collection pages were very slow to load and this was named as an issue in the usability report carried out early in 2011), more accurate search results, improved accessibility, keyword functionality and the ability to much more easily integrate collection content with other online content.

#### **NEW ONLINE PROJECTS AND CONTENT PRIZES**

The new prizes section of the website was launched in early October 2012, it draws on a database containing information on all of the Gallery's open-entry prizes. These include the Archibald, Wynne and Sulman Prizes, the Dobell Prize for drawing and some now discontinued prizes. Online visitors can access information about past winners and finalists for each of the Prizes. They can also find historical and related exhibition material and, for the first time, online entry and payment for the Archibald, Wynne and Sulman through our existing payment gateway. These pages have quickly become some of the most popular content on the Gallery's website.

As part of the 20 year anniversary the Dobell prize for Drawing, entries were also added to the Prizes section of the website and users can now view all the entries for the last 20 years with images for all the winners.

## COMPETITION SCREENS

The online competition screens that sit at the exit of most of the Gallery's large temporary exhibitions are now built as web-based templates integrated with our Web Content Management System (CMS). Prior to this the competition screens relied on stand-alone software which was rebuilt (and funded) for each new exhibition. They are now easily updateable for each new competition and images and text are uploaded via our Gallery CMS. This system also makes it easier for marketing staff to view and analyse data across competitions via the CMS.

## INSIDE ARTEXPRESS

The Inside ARTEXPRESS website for 2013 went live in February and for the first time included newly integrated data from past years back to 2005. Visitors can now search by year, expressive form, works with audio, video or by process diaries and via a mobile optimised site. This year also marked the introduction of audio of the student artists talking about their works downloadable via smartphone and accessible via QR codes for each work in the exhibition itself.

## OVERALL VISITATION TO THE GALLERY WEBSITE

The total number of visits to the Gallery's website (including our mobile site) for this year was 2,666,800 and 10,343,303 pageviews (using Google Analytics). This year the most visited part of the site was the Prizes database showcasing the finalists and winners throughout the years of the Archibald, Wynne and Sulman and the Dobell Prize for Drawing (22%), followed by the Collection online (19%), What's on, which includes the calendar of events, exhibitions and galleries (12%), education, including Inside ARTEXPRESS (7%) and the Gallery shop online (5%). The homepage received 6% of the traffic. 79% of all online visitations are from Australia, with 70% of these from NSW.

## MESSAGING VIA THE WEBSITE

The Gallery received 2316 messages from the general public through the main online contact form during this period. Of these 52% were general enquiries, followed by 13% for exhibitions, events and program enquiries, 9% for the Archibald and other prizes, 6% for education and 4% for enquires about the Collection and Membership.

The Website feedback form received 115 messages and Frequently asked questions received 38 messages.

The Edmund and Joanna Capon Research Library received 151 enquiries and requests.

## NEW MEDIA PROJECTS VIDEO PRODUCTION

The production of video content to communicate the Gallery is increasing with 69 videos being produced this financial year. The video content is viewable online via our Youtube and Gallery channels and, in the case of the *Francis Bacon: five decades*, within the Gallery itself on LCD screens.

Some of the series views exhibition related highlights for this year include Francis Bacon: five decades behind the scenes (54,181), Archibald prize 2013 (46,124), Anne Landa: the space between us 2013 (5,144), Balnves: We used to talk about Love (4,355), Art Express 2013 (2,096).

## ITUNES U COURSE

In March we launched our first online course on Australian art through the iTunes U site, it has attracted 2775 views and 442 subscribers.

## AUDIO

We continue to produce audio content in house, highlights this year include the

- *Francis Bacon: five decades* curator audio guide

- *Balnves: we used to talk about love* artists in conversation
- *ArtExpress* student artists on their works

## APPS FOR IPAD AND IPHONE

We launched the second of our collection apps for iPad *Australian: Art Gallery of NSW* onto the iTunes App store on September 3<sup>rd</sup> 2012. The app was featured by the App store during the week commencing Friday September 19<sup>th</sup> 2012 and quickly became our most downloaded app and continues to be averaging 800 downloads a month.

Our overall app download figures for this financial year are as follows: Visit: Art Gallery of NSW iPhone app (4,618), Contemporary: Art Gallery of NSW iPad app (6,696), Australian: Art Gallery of NSW iPad app (8,438), The space between us: Anne Landa Award for video and new media art for iPad (90).

## DIGITAL PUBLICATION

The Gallery launched its first digital publication app for iPad *The space between us: Anne Landa Award for video and new media arts*. New media content produced included 12 short videos - 1 curator introduction, 7 artists interviews and 4 performances. iPads featuring the publication were installed in the exhibition space and in the bookshop. The final publication is available to download on App store for \$4.49.

## SOCIAL MEDIA AND THIRD PARTY PLATFORMS

This year the Gallery joined the social-media-photo-sharing community Instagram and enjoyed immediate popularity for our images shot in and around the Gallery. There was also a marketing-driven Instagram competition which asked the community to photograph the streets of Sydney inspired by the Eugene Atget Exhibition. There were over 1,600 entries, 13 finalists and 5 runners up. The winning

entry by Garry Trinh was then featured on the Gallery website and across our social media communities.

- Facebook - the AGNSW page now has over 43,000 likes and increase of 42%
- YouTube - 1,753 subscribers and 352 628 views an increase of 50%
- Twitter - over 24,000 followers an increase of 34%
- Google+ - over 35,000 followers an increase of 84%
- Instagram - 4000 followers

#### EMAIL NEWSLETTERS

In 2012-13 the Gallery undertook a project to redesign the templates used for email newsletters by various Gallery departments. The main objective of this redesign was to ensure consistency of style and branding across the suite of e-newsletters. In addition, the templates have been optimised for mobile devices and have improved functionality. The new templates are due to be launched in August 2013.

The Gallery published six e-newsletters, as follows:

- Artmail 15 issues (monthly plus specials) 190,000 subscribers
- Art After Hours 48 issues (weekly) 6,600 subscribers
- Asian Art e-news 1 issue 3,000 subscribers
- Brett Whiteley Studio e-news 2 issues 2,000 subscribers
- Education update 3 issues (once per term) 550 subscribers
- Tertiary update 4 issues 1,500 subscribers

In addition, 56 media releases were emailed to various media segments

#### OVERSEAS TRAVEL

**Judy Annear**  
Senior Curator Photographs  
Germany

4 - 24 Sep 2012  
Attend Gwangju Biennale, documenta 13, Kassel and meetings with senior curators, directors and dealers

New Zealand  
14 – 20 Feb 2013  
Deliver keynote speech at conference in Wellington as guest of Massey University and visit a key photography dealer in Wanganui

**Fiona Barboutis**  
Philanthropy Manager  
New Zealand  
8 – 14 May 2013  
Guide and escort Gallery benefactors visiting the Auckland Triennial and key contemporary New Zealand galleries

**Michael Brand**  
Director  
UK and Russia  
28 Aug - 7 Sep 2012  
Attend State Hermitage Museum International Advisory Board meeting at The Hermitage Museum in St Petersburg, Russia and meetings with museum directors in London regarding proposed exhibitions

UK and Netherlands  
19 – 30 Nov 2012  
Undertake negotiations of loans for exhibitions in development and initiate discussions regarding future loan requests

USA  
19 – 27 Jan 2013  
Research and loan negotiation for the major 2013/14 summer exhibition *Pop to Popism* and meet a prominent American artist regarding potential major exhibition and/or acquisition

South Korea  
2 – 6 April 2013  
View *Art Across America* exhibition at the National Museum of Korea, Seoul prior to it touring to the Gallery

New Zealand  
8 – 11 May 2013  
Attend Auckland Triennial and visit key New Zealand galleries, meet with potential key Gallery benefactor, head curators at Auckland Art Gallery and curator of the Auckland Triennial

Italy and China  
28 May – 9 Jun 2013  
Attend Venice Biennale and meet with directors and curators of key Chinese museums, artists and government officials from the art and culture sectors

**Natasha Bullock**  
Curator, Contemporary Art  
UK, Austria  
4 – 16 Nov 2012  
Research for forthcoming Mike Parr and Pop art exhibitions and research for potential contemporary international projects

**Yin Cao**  
Curator, Chinese Art  
USA, Hong Kong  
24 Nov – 8 Dec 2012  
Meet with key curators to discuss collaborating on future projects and visit commercial galleries to assess works for possible future acquisition

Hong Kong and China  
22 May – 8 Jun 2013  
Attend Art Basel Hong Kong and to meet with directors, curators and artists with a view to researching and negotiating loans for the exhibitions *The Splendid Tan* and *The Last Empress Dowager*

**Brooke Carson-Ewart**  
Head, ICT and Digital  
New Zealand  
19 – 22 Nov 2012  
Presentation of a workshop at the 2012 National Digital Forum conference

**Charlotte Cox**  
Exhibitions Registrar  
US  
20 – 26 Oct 2012  
Accompany Francis Bacon works to Sydney for the exhibition *Francis Bacon - Five Decades*

Netherlands  
4 – 10 Apr 2013  
Supervise unpacking, condition check, sign off condition report and accept indemnity responsibility for the transit of *From Muybridge 'The human figure in motion: woman emptying a bowl of water / paralytic child walking on all fours'* by Francis Bacon on loan to the Gallery from the Stedelijk Museum of Art in the Netherlands

**Frances Cumming**

Exhibitions and Loans Conservator  
Japan  
30 Aug – 8 Sep 2012  
Condition checking of artwork lent to the Gallery for the *Kamisaka Sekk: dawn of modern Japanese design* exhibition

Switzerland  
14 – 19 Nov 2012  
Supervise packing, sign off condition reports and accept indemnity responsibility for the transit of an artwork by Francis Bacon on loan to the Gallery for *Francis Bacon: five decades*

USA  
4 – 9 Mar 2013  
Supervise unpacking, condition check, sign off condition report and accept indemnity responsibility for the transit of *Seated figure with umbrella* by Francis Bacon on loan to the Gallery by a private lender

UK  
3 – 9 Apr 2013  
Supervise unpacking, condition check, sign off condition reports and accept indemnity responsibility for the transit of works on loan to the Gallery from the Francis Bacon Estate

**Charlotte Davy**

Senior Manager Exhibitions  
Norway and Denmark  
31 Aug – 15 Sep 2012  
Travel to Norway and Denmark to oversee the packing and complete condition checking of artwork lent to the Gallery for Afghanistan exhibition which have combined value of \$400 million

Netherlands  
31 Oct – 7 Nov 2012  
Accompany Francis Bacon works to Sydney for the exhibition *Francis Bacon - Five Decades*

**Paula Dredge**

Paintings Conservator  
Italy  
1 – 7 Mar 2013  
Supervise unpacking, condition check and oversee installation, sign off condition report and accept indemnity responsibility for the transit of *Glass of absinthe* by Georges Braques which the Gallery is lending to Complesso del Vittoriano, Roma for the exhibition

*Picasso, Braque, Leger and the international language of Cubism*

**Anne Flannagan**

Deputy Director  
United Kingdom, The Netherlands, France, South Korea  
17 – 27 Apr 2013  
Presentation of paper *Collaborations with China* at International Exhibition Organisers (IEO) roundtable, meeting with Los Angeles County Museum of Art (LACMA) to finalise contract for *Art Across America* exhibition; meetings at the Louvre, Scottish National Gallery and Rijksmuseum and viewing of *Art Across America* in Seoul.

**Francesca Ford**

New Media Manager  
New Zealand  
19 – 22 November 2012  
Presentation of a workshop at the 2012 National Digital Forum conference

**Caroline Geraghty**

Denmark  
11 – 17 Jan 2013  
Supervise deinstallation and packing, sign off condition reports and accept indemnity responsibility for transit of *Pierre Bonnard Self Portrait* on loan to the Louisiana Museum of Modern Art

**Danielle Gullotta**

Coordinator Access Programs  
USA  
13 – 21 Apr 2013  
Presentation at *Practice & Progress: The MOMA Alzheimer's Project Exchange* at the Museum of Modern Art

**Kerry Head**

Conservator  
China  
1 – 8 Jun 2013  
Detailed measurements of objects on loan to the Gallery for *Silk Road Saga: Tomb of Yu Hong* exhibition for mounts to be made for display before the works arrive at the Gallery in July

**Simon Ives**

Paintings Conservator  
Japan  
26 Feb - 2 Mar 2013  
Supervise unpacking, condition check, oversee installation, sign off condition report and accept

indemnity responsibility for transit of *Study for self portrait* by Francis Bacon being lent by the Gallery to the National Museum of Modern Art, Tokyo

**Anneke Jaspers**

Assistant Curator, Contemporary Art  
New Zealand  
8 – 11 May 2013  
Guide and escort Gallery benefactors visiting the Auckland Triennial and key contemporary New Zealand Galleries and visit the studio of Auckland-based artist Sriwhana Spong

**Felicity Jenkins**

Photographer  
Mongolia  
28 Oct – 8 Nov 2012  
Photograph key artworks in Mongolia prior to potential major exhibition of Mongolian art

**Jackie Menzies**

Head Curator, Asian Art  
Mongolia  
28 Oct – 8 Nov 2012  
Prepare and research for potential major exhibition of Mongolian art

**Denise Mimocchi**

Curator, Australian Art  
Germany  
13 – 23 Sep 2012  
Oversee packing and condition checking of works by Margaret Preston lent by the Gallery for dOCUMENTA (13) exhibition

**Peter Raissis**

Curator, European Prints, Drawings and Watercolours  
UK and France  
7 – 22 Oct 2012  
Study in detail the British Museum exhibition *Spanish Prints & Drawings: Renaissance to Goya* which will transfer to the Gallery in August 2013 and undertake research in Paris on French works in the collection in preparation for the forthcoming book on Gallery European prints and drawings

**Macushla Robinson**

Curatorial Assistant  
China  
30 Jun – 31 Jul 2013  
Study leave to undertake research and writing residency at the Red

Gate gallery in Beijing (partially funded by an Australia Council residency grant)

#### **Natalie Seiz**

Assistant Curator, Asian Art  
Hong Kong  
26 Jun – 3 Jul 2013  
Present at *Global goes Local: Visualizing Regional Cultures in the Arts of Greater China*, International Conference, and meet with curators and academics to discuss potential joint projects

#### **Emma Smith**

Senior Collections Registrar  
Denmark  
30 Aug – 4 Sep 2012  
Oversee unpacking and complete condition checking *Self Portrait* by Pierre Bonnard lent by the Gallery to Louisiana Museum of Modern Art, Humlebaek Denmark

#### **Paul Solly**

Registration Assistant  
Germany  
4 Feb – 9 Dec 2013  
Supervise the de-installation, packing and sign off on the condition reports accepting the indemnity responsibility for the transit of David Hockney's *A closer winter tunnel*, that the Art Gallery of New South Wales lent to the Royal Academy of Arts for the touring exhibition *David Hockney RA: A bigger picture*.

#### **Analiase Treacy**

Paper Conservator  
Italy  
23 – 28 Jun 2013  
Supervise packing, condition check and oversee installation, sign off condition report and accept indemnity responsibility for transit of *Glass of absinthe* by Georges Braques which the Gallery is lending to the Complesso del Vittoriano, Roma for the exhibition *Picasso, Braque, Leger and the international language of Cubism*.

#### **Khanh Trinh Pompeli**

Curator, Japanese Art  
Japan  
31 Mar – 12 Apr 2013  
Undertake research for *Performing elegance – The art of Noh and Kyogen theatres* exhibition and negotiate loan requirements with the Agency of Cultural Affairs

#### **Wayne Tunnicliffe**

Head Curator Australian Art  
Germany, France and the United Kingdom  
11 Sep – 1 Oct 2012  
Research and loan negotiation for major 2013/14 summer exhibition *Pop to Popism*

#### **USA**

21 Jan – 11 Feb 2013  
Research and loan negotiation for the major 2013/14 summer exhibition *Pop to Popism*

#### **Jane Wynter**

Head of Philanthropy  
New Zealand  
8 – 14 May 2013  
Guide and escort Gallery benefactors visiting the Auckland Triennial and key contemporary New Zealand galleries

## **COLLECTION – PURCHASES**

### **AUSTRALIAN ART**

**Rick Amor** (Australia, b1948), *Bridge repair Venice* 2007, hard ground etching, printed from one copper plate in black ink on ivory wove paper. Thea Proctor Memorial Fund 2012

**John Bokor** (Australia, b1973), 4 drawings from the series *Kitchen suite* 2011: *Kitchen scales* 2011, pencil, gesso wash on thick textured white paper (oil paper); *Kitchen bench* 2011, pencil, gesso wash on thick textured white paper (oil paper); *Kitchen table* 2011, pencil, gesso wash on thick textured white paper (oil paper); *Kitchen sink* 2011, pencil, gesso wash on thick textured white paper (oil paper). Kathleen Buchanan May Bequest Fund 2012

**John Brack** (Australia, 1920-99), *The new house* 1953, oil on canvas on hardboard. Purchased with funds provided by the Gleeson O'Keefe Foundation 2013

**John Brack** (Australia, 1920-99), *The breakfast table* 1958, oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales Foundation and the Australian Masterpieces

Fund, including the following major donors: Geoff Ainsworth AM, Andrew & Cathy Cameron, Vicki & Paul Clitheroe AM, Rowena Danziger AM & Ken Coles AM, Chris & Judy Fullerton, Kiera Grant, Alexandra Joel & Philip Mason, John Sharpe & Claire Armstrong, The Lowy Foundation, Robyn Martin-Weber, Samantha Meers, Mark & Louise Nelson, Denyse Spice, George Taylor, Max & Nola Tegal, Alenka Tindale, Peter Weiss AO, Ray Wilson OAM, Women's Art Group 2013

**Joy Hester** (Australia, 1920-60), *Figure with scales* 1957, brush and ink, watercolour, gouache on paper on hardboard. John Gillespie Bequest Fund 2013

**Frank Hinder** (Australia, 1906-92), *Tram kaleidoscope* 1948, tempera on hardboard. Purchased with funds provided by The Art Gallery Society of New South Wales 2013

**Roy Jackson** (Australia; England, b1944), *Backback* 2012, synthetic polymer paint, oilstick, pencil on paper. Australian Prints, Drawings and Watercolours Benefactors' Fund 2013

**Franz Kempf** (Israel; Australia, b1926), *The dark changes and the Baal Shem* 1964-1965, etching, aquatint, drypoint, printed from one copper plate in black ink on cream wove paper. Australian Prints, Drawings and Watercolours Benefactors' Fund 2012

**Maria Kontis** (b1969), *Manfred Fritsch* 2012, pastel on paper. Contemporary Collection Benefactors 2013

**Kevin Lincoln** (Australia, b1941), *untitled-France* 2010, lithograph, printed in black ink on grey wove paper. Thea Proctor Memorial Fund 2012

**Sidney Nolan** (Australia; England, 1917-92), 4 paintings, 19 drawings & 4 prints: *Aerial landscape* 1949, enamel on board; *Head of woman*, *Luna Park* 1940, oil on hardboard; *Untitled (round tree)* c1941, nitrocellulose on hardboard; *Untitled (St Kilda)* c1943, ripolin on board; *Untitled (abstract)* c1938, gouache, pastel, ?oil on blotting

paper; *Untitled (abstract)* c1939, oil?, gouache or watercolour on blotting paper; *Untitled (abstract)* c1939, oil?, gouache/watercolour on blotting paper on cardboard; *Untitled (abstract)* 1939, oil?, gouache/watercolour on blotting paper; *Untitled (abstract)* c1939, oil?, gouache/watercolour on blotting paper on cardboard; *Untitled (abstract)* 1939, oil?, gouache/watercolour on blotting paper on cardboard; *Untitled (abstract)* c1940, incised drawing on photographic paper on cardboard; *Untitled (face and stars)* c1940, incised drawing on photographic paper on cardboard; *Untitled (abstract)* 1940, incised drawing on photographic paper on cardboard; *Untitled (Wimmera landscape)* 1942, pastel, water wash on ivory wove paper (page from spiral bound sketchbook); *Dimboola* 1942, pastel, water wash on ivory wove paper (page from spiral bound sketchbook); *Landscape* 1942, gouache, ?oil on ivory wove paper; *Untitled (landscape)* 1942, gouache on ivory wove paper; *On the beach* 1942, gouache on ivory wove paper; *Nostalgia for the sky* 1942, oil and gouache on ivory wove paper (page from spiral bound sketchbook); *Farmer, Dimboola* 1942, oil on ivory wove sheet from spiral bound; *Untitled (drought)* c1952, ink and ripolin enamel on reverse of glass; *Untitled (landscape)* c1949, ink and ripolin enamel on reverse of glass; *Untitled (Italian crucifix)* 1955, black fibre-tipped pen on white wove paper; *Untitled (ram in tree)* c1955, colour etching and aquatint on cream; *Untitled (carcase)* c1955, etching and aquatint on cream wove paper; *Untitled (Kelly)* c1958, etching and aquatint on cream wove paper; *Untitled (Kelly)* c1958, etching and aquatint on cream wove paper. Purchased 2013

**John Peter Russell** (Australia, 1858-1930), *Le pêcheur polite, belle-île* c1900, pencil, pen and black ink on paper. Australian PDW Benefactors Fund 2012

**David Strachan** (Australia; England, 1919-70), *The sick girl* 1950, aquatint, etching, printed in black ink from one copper plate on ivory wove paper. Purchased with

funds provided by the Art Gallery Society Task Force 2012

**Arthur Streecon** (Australia; England; Australia, 1867-1943), *South Head, Port Jackson* 1898, pencil, watercolour on ivory wove paper. Purchased with funds provided by the Australian Collection Benefactors' Fund and David George Wilson Bequest Fund 2012

**Peter Upward** (Australia, 1932-83), 2 prints: *September tablet* 1962, lithograph, printed in black ink on white wove paper; *untitled* 1962, lithograph, printed in black ink on white wove paper. Australian Prints, Drawings and Watercolours Benefactors' Fund 2013

**Clive Wallis** (Australia; New Zealand, 1909-83), *Ladies' lounge* c1920s, pencil on thin cream paper. Australian Prints, Drawings and Watercolours Benefactors' Fund 2012

**Peter Wegner** (b1953), *Nine days with a poet* 2012, pencil and beeswax on ivory wove Holland paper (9 sheets). Docking Drawing Fund 2013

**John Walter Wolseley** (England; Australia, b1938), *From Siberia to the Kimberley- each year the wading birds return to the mangrove swamps* 2012, colour lithograph, printed on white wove paper. Purchased with funds provided by the Australian PDW Benefactors Fund 2012

**Teisutis Zikaras** (Australia; Germany; Lithuania, 1922-91), *Four figures* 1959, linocut, printed in black ink on cream machine wove paper. Australian PDW Benefactors Fund 2012

SUB TOTAL 49 WORKS

## ABORIGINAL AND TORRES STRAIT ISLANDER ART

**Jean Baptiste Apuatimi** (Australia, 1940-2013), 2 prints: *Pwanga* 2012, etching and aquatint on paper; *Jilamara Tunga* 2012, etching and aquatint on paper, with natural fibre. Purchased with funds

provided by the Aboriginal Collection Benefactors' Group 2013

**Conley Ebatarinja** (Australia, b1959), *Untitled 2011* 2011, watercolour on wove paper on card. Purchased with funds provided by the Aboriginal Collection Benefactors Fund 2012

**Julie Freeman** (Australia, b1957), 4 prints: *Ghera and Kembla* 2009, woodblock prints, blue/green ink on paper; *Dhithol* 2009, woodblock prints, blue/green ink on paper; *Gulaga* 2009, woodblock prints, blue/green ink on paper; *Cullengulitti* 2009, woodblock prints, blue/green ink on paper. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012

**Roy Kennedy** (Australia, b1934), 7 prints: *My happy little mission* 1997, etching, printed in black ink on white wove paper; *Simple life on a mission* 2004, etching, printed in black ink on white wove paper; *My memories remain with me* 1998, etching, printed in black ink on white wove paper; *My forgotten Darlington Point* 1998, etching, printed in black ink on white wove paper; *Our bridge on the Murrumbidgee* 1998, etching, printed in black ink on white wove paper; *Days of glory on our mission* 2004, etching, printed in black ink on white wove paper; *Both sides of the Murrumbidgee River* 1994, etching, printed in black ink on white wove paper. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2012

**Nongirnga Marawili** (Australia, born c1939), 2 sculptures: *Fish trap at Wandawuy* 2013, natural pigments on wood; *Fish trap at Wandawuy* 2013, natural pigments on wood

**Naminapu Maymuru-White** (Australia, b1952), 3 sculptures: *Milngiyawuy* 2013, natural pigments on wood; *Milngiyawuy* 2013, natural pigments on wood; *Milngiyawuy* 2013, natural pigments on wood. Tony Gilbert Bequest Fund 2013

**Dickie Minyintiri** (Australia, b1915), *Kalaya Kalaya* 2011, synthetic polymer paint on canvas.

Mollie Gowing fund for Contemporary Aboriginal Art 2012

**Marnnyula Mununggurr**

(Australia), 2 sculptures: *Monuk* 2008, natural pigments on wood; *Djapu* 2013, natural pigments on wood. Tony Gilbert bequest Fund 2013

**Lenie Namatjira** (Australia, b1951), *Gosse Bluff - Tnorala, NT* 2011, watercolour on white wove paper on board. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012

**Gloria Pannka** (Australia, born c1950), *Behind Ellery Creek big hole* 2009, watercolour on white wove paper on board. Purchased with funds provided by Aboriginal Collection Benefactors Group 2012

**Ivy Pareroultja** (Australia, b1952), 2 watercolours: *Pettermann Ranges* 2011, watercolour on white wove paper on board; *West MacDonnell Ranges, NT* 2007, watercolour on white wove paper on board. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012

**Milatjari Pumani** (Australia), *Ngura Walytja Antara* 2012, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2012

**Constance Robinja** (b1966), *Big and strong* 2012, etching, printed in red, black and yellow ink on paper. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2013

**Vanessa Splinter** (Australia, b1983), *Ant hills* 2012, etching, printed in blue ink on paper. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2013

**Cornelia Tipuamantumirri** (Australia, born c1930), *Winga (tidal movement, waves)* 2012, natural pigments on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors' Group 2012

**Alison Walbungara** (Australia, b1950), *These hills at Larrapinta* 2012, etching on paper. Purchased

with funds provided by the Aboriginal Collection Benefactors' Group 2013

**Vicki West** (Australia, b1960), *Water carriers* 2011, bull kelp, tea tree and river reed. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012

**Barrupu Yunupingu** (1948-2012), 2 sculptures: *Gurtha* 2012, natural pigments on wood; *Gurtha* 2012, natural pigments on wood. Tony Gilbert Bequest Fund 2013

**Nyapanyapa Yunupingu** (Australia, born c1945), 2 sculptures: *Mayilimiriw* 2010, natural pigments on wood; *Larrakitj* 2013, natural pigments on wood. Tony Gilbert Bequest Fund 2013

SUB TOTAL 36 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 85 WORKS

**INTERNATIONAL ART ASIAN ART**

**JAPAN**

*Small hand-held drum ('kotsuzumi') with design of water irises ('kakitsubata') and accompanying storage box with design of scattered kimono sleeves, 1700s, drum body: silver, red and gold maki-e, kirigane on black lacquer ground; storage box: silver and red maki-e on gold ground, textile, wood. Roger Pietri Fund 2013*

**Ai Yamaguchi** (Japan, b1977), *hanahiru (sneeze)* 2012, acryl paint, gold paint on wild cherry wood. Purchased with funds provided by the Art Gallery Society of NSW 2012

**Tsukioka YOSHITOSHI** (Japan, 1839-92), 102 prints from the series *One hundred aspects of the moon* 1885-92: *By now you must be near Komakata, a cuckoo calls - Takao* 1885-92, colour woodblock; ôban; *Chang E flees to the moon* 1885-92, colour woodblock; ôban; *Rising moon over Mount Nanping - Cao Cao* 1885-92, colour woodblock; ôban; *The Gion district* 1885-92, colour woodblock; ôban; *Full moon on the*

*tatami mats shadows of the pine branches - Kikaku* 1885-92, colour woodblock; ôban; *The village of Shi clan on a moonlit night - nine-dragon tatoo* 1885-92, colour woodblock; ôban; *Inaba mountain moon* 1885-92, colour woodblock; ôban; *Moonlight patrol - Saitô Toshimitsu* 1885-92, colour woodblock; ôban; *Mountain moon after rain - Tokimune* 1885-92, colour woodblock; ôban; *Moon of pure snow at Asano river - Chikako, the filial daughter* 1885-92, colour woodblock; ôban; *Cooling off at Shijō* 1885-92, colour woodblock; ôban; *Moon above the sea at Daimotsu Bay - Benkei* 1885-92, colour woodblock; ôban; *The cry of the fox* 1885-92, colour woodblock; ôban; *I listen to the sound of the cloth being pounded/ as the moon shines serenely/ and believe that there is someone else/ who has not yet gone to sleep - Tsunenobu* 1885-92, colour woodblock; ôban; *Mount Yoshino midnight-moon - Iga no Tsubone* 1885-92, colour woodblock; ôban; *The moon glimmers like bright snow/ and plum blossoms appear like reflected stars/ ah! the golden mirror of the moon passes overhead/ as fragrance from the jade chamber fills the garden - Sugawara no Michizane* 1885-92, colour woodblock; ôban; *The moon at high tide* 1885-92, colour woodblock; ôban; *An iron cauldron and the moon at night - Kofuna no Gengo and Kōshi Hanzō* 1885-92, colour woodblock; ôban; *The moon of Ogurusu in Yamashiro* 1885-92, colour woodblock; ôban; *Suzaku gate moon - Hakuga Sammi* 1885-92, colour woodblock; ôban; *Itsukushima moon - a muro courtesan* 1885-92, colour woodblock; ôban; *Moon and smoke* 1885-92, colour woodblock; ôban; *Faith in the the third-day moon - Yukimori* 1885-92, colour woodblock; ôban; *Moon of the pleasure quarters* 1885-92, colour woodblock; ôban; *Gravemarker moon* 1885-92, colour woodblock; ôban; *Cassia-tree moon - Wu Gang* 1885-92, colour woodblock; ôban; *The moon of Yamaki mansion - Kagekado* 1885-92, colour woodblock; ôban; *Chikubushima moon - Tsunemasa* 1885-92, colour woodblock; ôban; *The Yūgao chapter from "The Tale of Genji"* 1885-92, colour woodblock; ôban; *The moon through a*



*crumbling window* 1885-92, colour woodblock; ôban; *Mount Ji Ming moon - Zi Fang* 1885-92, colour woodblock; ôban; *Kitayama moon - Toyohara Sumiaki* 1885-92, colour woodblock; ôban; *Dawn moon of the shinto rites - festival on a hill* 1885-92, colour woodblock; ôban; *The moon's inner vision - Taira no Tomoume* 1885-92, colour woodblock; ôban; *Mount Otowa moon - bright god Tamura* 1885-92, colour woodblock; ôban; *Takakura moon - Hasebe Nobutsura* 1885-92, colour woodblock; ôban; *A glimpse of the moon - Kaoyo* 1885-92, colour woodblock; ôban; *How hopeless it is/ it would be better for me to sink beneath the waves/ perhaps then I could see my man from Moon Capital - Ariko* 1885-92, colour woodblock; ôban; *Inamura promontory moon at daybreak* 1885-92, colour woodblock; ôban; *The moon of the milky way* 1885-92, colour woodblock; ôban; *On the coast at Kiyomi even the sky bars the way/ The moon is blocked by the mio pine groves* 1885-92, colour woodblock; ôban; *Moon of the enemy's lair - little prince Usu* 1885-92, colour woodblock; ôban; *theatre-district dawn moon* 1885-92, colour woodblock; ôban; *I wish I had gone to bed immediately/ but now the night has passed/ and I watch the moon descend* 1885-92, colour woodblock; ôban; *Hazy-night moon - Kumasaka* 1885-92, colour woodblock; ôban; *Bon festival moon* 1885-92, colour woodblock; ôban; *In the midst of glimmering whiteness/ among the night's moon-shadows/ I part the snow and pluck plum blossoms - Kintô* 1885-92, colour woodblock; ôban; *Huai river moon - Wu Zixu* 1885-92, colour woodblock; ôban; *Like reflections in the rice-paddies/ the faces of streetwalkers in the darkness/ are exposed by the autumn moonlight - Hitotose* 1885-92, colour woodblock; ôban; *The moon and the helm of a boat - Taira no Kiyotsune* 1885-92, colour woodblock; ôban; *Lady Gosechi* 1885-92, colour woodblock; ôban; *Mount Tobisu dawn moon - Toda Hanbei Shigeyuki* 1885-92, colour woodblock; ôban; *Sumiyoshi full moon - Lord Teika* 1885-92, colour woodblock; ôban; *The night is full and a hundred flowers are fragrant in the western palace/ she orders the screen to be rolled up,*

*regretting the passing of spring/ with the 'yunhe' across her lap she gazes at the moon/ the colours of the trees are hazy in the indistinct moonlight – Wang Changling* 1885-92, colour woodblock; ôban; *The full moon/ coming with a challenge/ to flaunt its beautiful brow - Fukami Jikyû* 1885-92, colour woodblock; ôban; *Usually I dislike a cloudy sky/ tonight I realise that a cloudy sky/ makes me appreciate the light of the moon - Gen'i* 1885-92, colour woodblock; ôban; *Reading by the moon - Zi Luo* 1885-92, colour woodblock; ôban; *Does the cuckoo also/ announce its name from above the clouds?/ Yorimasa extemporises:/ I only bent my bow/ and the arrow shot itself* 1885-92, colour woodblock; ôban; *In the moonlight under the trees a beautiful woman comes* 1885-92, colour woodblock; ôban; *Received back into moon palace - bamboo cutter* 1885-92, colour woodblock; ôban; *Gojô Bridge moon* 1885-92, colour woodblock; ôban; *Moon of enlightenment* 1885-92, colour woodblock; ôban; *The moon of the moor - Yasumasa* 1885-92, colour woodblock; ôban; *As I look into the vast expanse/ can this be the same moon/ that I saw rise in Kasuga behind Mount Mikasa?* 1885-92, colour woodblock; ôban; *Katada bay moon - Saitô Kuranosuke* 1885-92, colour woodblock; ôban; *Shizu peak moon - Hideyoshi* 1885-92, colour woodblock; ôban; *Jôganden moon - Minamoto no Tsunemoto* 1885-92, colour woodblock; ôban; *Moon of the southern sea* 1885-92, colour woodblock; ôban; *Seson temple moon - Captain Yoshitaka* 1885-92, colour woodblock; ôban; *Mount Ashigara moon - Yoshimitsu* 1885-92, colour woodblock; ôban; *Ishiyama moon* 1885-92, colour woodblock; ôban; *Mount Miyaji moon - Moronaga* 1885-92, colour woodblock; ôban; *Jade rabbit - Sun Wukong* 1885-92, colour woodblock; ôban; *The bottom of the bucket/ which Lady Chiyo filled has fallen out/ the moon has no home in the water* 1885-92, colour woodblock; ôban; *Did I ever imagine that/ as the clouds of the high autumn sky cleared/ I would view the moon through a bamboo lattice window - Hidetsugu* 1885-92, colour woodblock; ôban; *Shinobugaoka moon - Gyokeunsai*

1885-92, colour woodblock; ôban; *Lunacy - unrolling letters* 1885-92, colour woodblock; ôban; *Rainy moon - Kojima Takanori* 1885-92, colour woodblock; ôban; *Dawn moon and tumbling snow - Kobayashi Heihachirô* 1885-92, colour woodblock; ôban; *Moon of the filial son - ono no Takamura* 1885-92, colour woodblock; ôban; *Moon of the red cliffs* 1885-92, colour woodblock; ôban; *Frost fills the camp and the autumn air is still/ lines of returning geese cross the moon of the third hour - Kenshin* 1885-92, colour woodblock; ôban; *As I am about to enter the ranks of those who disobey/ ever more brightly shines/ the moon of the summer night - Akashi Gidayû* 1885-92, colour woodblock; ôban; *Cloth-beating moon - Yûgiri* 1885-92, colour woodblock; ôban; *Moon of the lonely house* 1885-92, colour woodblock; ôban; *How noisy, the sound of insects calling in the meadow/ as for me, I make no sound but think of love* 1885-92, colour woodblock; ôban; *Moon of Kintoki's mountain* 1885-92, colour woodblock; ôban; *Pleasure is this/ to lie cool under the moonflower bower/ the man in his undershirt, the woman in her slip* 1885-92, colour woodblock; ôban; *Hôrin temple moon - Yokobue* 1885-92, colour woodblock; ôban; *Kazan temple moon* 1885-92, colour woodblock; ôban; *Musashi plain moon* 1885-92, colour woodblock; ôban; *Monkey-music moon* 1885-92, colour woodblock; ôban; *A buddhist monk receives cassia seeds on a moonlit night* 1885-92, colour woodblock; ôban; *Cherry trees blossom by the Sumida river/ boats fade from view in the gathering dusk/ at Sekiya as I view the moon - Mizuki Tatsunosuke* 1885-92, colour woodblock; ôban; *The moon's invention - Hôzô temple* 1885-92, colour woodblock; ôban; *Chôfu village moon* 1885-92, colour woodblock; ôban; *The moon and the abandoned old woman* 1885-92, colour woodblock; ôban; *The moon's four strings - Semimaru* 1885-92, colour woodblock; ôban; *Saga moor moon* 1885-92, colour woodblock; ôban; *Since the crescent moon I have been waiting for tonight - old man* 1885-92, colour woodblock; ôban; *title page* 1885-92, colour woodblock; ôban; *preface* 1885-92,

colour woodblock; ôban; *Portrait of Yoshitoshi by his student* 1885-92, colour woodblock; ôban. Yasuko Myer Bequest Fund 2012

SUB TOTAL 105 WORKS

## THAILAND

### Phaptawan Suwannakudt

(Thailand; Australia, b1959), *Lives of the buddha*, 1997-98, 6 panels; acrylic and gold leaf on canvas. Roger Pietri Fund 2013

SUB TOTAL 1 WORK

## EUROPEAN ART PRE-1900

**Bernard Baron** (France, 1696-1762) after **William Hogarth** (England, 1697-1764?), 2 prints from the series: *Marriage-à-la-mode* 1745: *Marriage-à-la-mode, plate 2* 1745, etching and engraving; *Marriage-à-la-mode, plate 3* 1745, etching and engraving. Tony Gilbert Bequest Fund 2012

**John Bell** (England, 1721-80) after **William Hogarth** (England, 1697-1764?), 2 prints: *Cruelty in perfection* 1750 (printed c1805), woodcut; *The reward of cruelty* 1750 (printed c1805), woodcut. Tony Gilbert Bequest Fund 2012

**Nicolas de Launay** (France, 1739-92) after **Jean-Honoré Fragonard** (France, 1732-1806), *The swing* 1782, etching and engraving. Purchased 2012

**Albrecht Dürer** (Germany, 1471-1528), *Melencolia I* 1514, engraving. Tony Gilbert Bequest Fund 2013

**James Gillray** (England, 1765-1815), *Tales of wonder!* 1802, hand-coloured etching with aquatint. Tony Gilbert Bequest Fund 2012

**Francisco Goya Y Lucientes** (Spain, 1746-1828), *Pretty teacher!* 1799, etching and aquatint. Tony Gilbert Bequest Fund 2012

**William Hogarth** (England, 1697-1764?), *A midnight modern conversation* 1733, etching and engraving. Tony Gilbert Bequest Fund 2012

**Simon-François Ravenet** (France; England, 1706-74 ) after **William Hogarth** (England, 1697-1764?), 2 prints from the series *Marriage-à-la-mode* 1745: *Marriage-à-la-mode, plate 4* 1745, etching and engraving; *Marriage-à-la-mode, plate 5* 1745, etching and engraving. Tony Gilbert Bequest Fund 2012

### Gérard Jean Baptiste Scotin II

(France, 1698-post 1755) after **William Hogarth** (England, 1697-1764?), 2 prints from the series *Marriage-à-la-mode* 1745: *Marriage-à-la-mode, plate 1* 1745, etching and engraving; *Marriage-à-la-mode, plate 6* 1745, etching and engraving. Tony Gilbert Bequest Fund 2012

**William Ward** (England, 1766-1826) after **John Hoppner** (England, 1758-1810), *The daughters of Sir Thomas Frankland (the sisters)* 1797, mezzotint. Purchased 2012

SUB TOTAL 14 WORKS

## MODERN AND CONTEMPORARY ART

**Kate Beynon** (Australia; Hong Kong, b1970), *Portrait with guardian spirits* 2010, acrylic on linen. Contemporary Collection Benefactors 2012

**Jon Cattapan** (Australia, b1956), *Imagine a raft: hard rubbish 4+5* 2012, oil on linen. Art Gallery of New South Wales, Bulgari Art Award 2013

**Cate Consandine** (b1970), *Cut colony* 2012, dual-channel HD video, 16:9 ratio, colour, stereo, 26:27 min loop. Purchased with funds provided by an anonymous donor 2013

**Bill Fontana** (United States of America, b1947), *Kirribilli wharf* 1976, 8 channel sound recording, 27:53 min. Tony Gilbert Bequest Fund 2012

**Shaun Gladwell** (Australia, b1972), *Broken dance (beatboxed)* 2012, dual channel video, 16:9 ratio, colour, stereo, 01:25:41 min loop. Purchased with funds provided by Andrew Cameron 2012

**Rafaat Ishak** (Australia; Egypt, b1967), *The new Egypt/ the old Egypt* 2013, synthetic polymer paint on MDF. Purchased with funds provided by the Contemporary Collection Benefactors 2013

**Tim Johnson** (Australia, b1947), *Horses* 1993, synthetic polymer paint on linen. Rudy Komon Memorial Fund 2013

**Linda Marrinon** (Australia, b1959), 10 sculptures: *Voltaire* 2012, painted plaster; *Convict Mary Wade* 2012, painted plaster; *Monty in Italy* 2012, painted plaster; *Joan Sutherland* 2012, painted plaster; *Lorenzo St. DuBois* 2012, painted plaster; *Ingenuie* 2012, painted plaster; *Toulouse-Lautrec* 2012, painted plaster; *Young man as Hussar* 2012, painted plaster; *Gibson girl* 2012, painted plaster; *Woman with postiche* 2012, painted plaster. Tony Gilbert Bequest Fund 2013

**Angelica Mesiti** (Australia, b1976), *Rapture (silent anthem)* 2009, high-definition video, 16:9 ratio, silent, 10:10 min loop. Purchased with funds provided by the Viktoria Marinov Bequest 2013

**Ben Quilty** (Australia, b1973), *Fairy bower Rorschach* 2012, oil on linen. Purchased with funds provided by the Patrick White Bequest 2012

**Edward Ruscha** (United States of America, b1937), *Gospel* 1972, synthetic polymer paint and aluminium on raw canvas. Gift of the Art Gallery Society of New South Wales and Ed and Danna Ruscha with the support of Gagosian Gallery 2013

**Fred Sandback** (United States of America, 1943-2003), *Untitled (sculptural study, three-part construction)* 1987-2009, black acrylic yarn. Purchased with funds provided by the Tony Gilbert Bequest Fund and Penelope Seidler 2012

**Sangeeta Sandrasegar** (Australia), *The scaffold called the motherland spews infinite grace* 2012, cast Indian brass. Viktoria Marinov Bequest Fund 2012

**Yinka Shonibare, MBE** (England, b1962), *Alien toy painting* 2011, 75 panels: synthetic polymer paint, batik, fabric, steel, spray paint and MDF. Tony Gilbert Bequest Fund 2012

**Tim Silver** (Australia, b1974), *Untitled (object) (cedar timbermate woodfiller)* 2011-12, archival pigment inkjet print. Contemporary Collection Benefactors 2012  
**Gemma Smith** (Australia, b1978), *Overshoot (purple/brown)* 2013, synthetic polymer paint on linen. Viktoria Marinov Bequest Fund 2013

**Peter Tyndall** (Australia, b1951), *Title detail A Person Looks At A Work Of Art/ someone looks at something....LOGOS/ HA HA Medium A Person Looks At A Work of Art/someone looks at something...*  
**CULTURALCONSUMPTION PRODUCTION Date - 1983 - Artist Peter Tyndall** 1982, oil on canvas, artist's wooden frame, powder-coated metal rod and didactic label. Rudy Komon Memorial Fund 2013

**Ken Unsworth** (Australia, b1931), 2 sculptures: *Untitled: slate slab series* 1973, slate; *Untitled* 1976, steel. Barbara Tribe Bequest Fund 2012

**Jenny Watson** (Australia, b1951), *Alice in Tokyo* 1984, oil, synthetic polymer paint, ink and horse hair on hessian. Rudy Komon Memorial Fund 2012

**Michael Zavros** (Australia, b1974), *The new round room* 2010-12, oil on canvas. Art Gallery of New South Wales, Bulgari Art Award 2012

SUB TOTAL 30 WORKS

## PHOTOGRAPHY

**Laurence Aberhart** (New Zealand, b1949), 2 photographs: *The Egg, Albany, New York, 7 September 2010* 2010, gelatin silver photograph; *Conical monopole, Scott Base, Ross Island, Antarctica, 3 December 2010* 2010, gelatin silver photograph. Purchased with funds provided by

the Photography Collection Benefactors' Program 2012

**Olive Cotton** (Australia, 1911-2003), *Distant hills* c1935, gelatin silver photograph. Purchased with funds provided by Cameron Williams 2013

**Olive Cotton** (Australia, 1911-2003), *Shasta daisies* 1937, gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2013

**Ed Douglas** (United States of America; Australia, b1943), 6 photographs from the series *City-spaces 1975-78: City-spaces #17, Sydney* 1976 (printed 2012), gelatin silver photograph; *City-spaces #28, (John Williams), Sydney* 1976 (printed 2012), gelatin silver photograph; *City-spaces #29 (Ingeborg Tyssen), Sydney* 1976 (printed 2012), gelatin silver photograph; *City-spaces #40, Sydney* 1976 (printed 2012), gelatin silver photograph; *City-spaces #14, Sydney* 1976 (printed 2012), gelatin silver photograph; *City-spaces #21, Sydney* 1976 (printed 2012), gelatin silver photograph. Purchased with funds provided by the Photography Collection Benefactors' Program 2012

**Sue Ford** (Australia, 1943-2009), 4 diptychs from the *Time series* 1964, 1974:

*Annette 1964, Annette 1974* 1964, 1974, 2 gelatin silver photographs; *Ashe 1964, Ashe 1974* 1964, 1974, 2 gelatin silver photographs; *Emile 1966, Emile 1974* 1966, 1974, 2 gelatin silver photographs; *Helen 1962, Helen 1974* 1962, 1974, 2 gelatin silver photographs. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2013

**Fiona Pardington** (New Zealand, b1961), 2 photographs from the series *Āhua: a beautiful hesitation* 2010: *Portrait of a life cast of Matoua Tawai (left profile), Aotearoa, New Zealand* 2010, pigment ink print; *Portrait of a life cast of Takatahara (right profile, painted), Aotearoa, New Zealand* 2010, pigment ink print. Purchased with funds provided by the Art

Gallery Society of New South Wales Contempo Group 2013

**Debra Phillips** (Australia, b1958), 6 photographs from the series *The roundest object in the world - A to Z* 2012: *The roundest object in the world - A* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world - K* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world - L* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world - R* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world - S* 2012, gelatin silver printing-out-paper photograph from a series of 26; *The roundest object in the world - W* 2012, gelatin silver printing-out-paper photograph from a series of 26. Purchased with funds provided by the Photography Collection Benefactors' Program 2013

SUB TOTAL 22 WORKS

TOTAL INTERNATIONAL ART 172 WORKS

TOTAL ALL DEPARTMENTS PURCHASED 257 WORKS

## COLLECTION - GIFTS

### AUSTRALIAN ART

Keiko Amenomori-Schmeisser  
Jörg Schmeisser (Australia; Japan; Germany, 1942-2012), 14 prints and technical notes pages from the portfolio *Lord Howe Island: for example* 1984: *title page* 1984, soft ground, aquatint printed in black ink on ivory wove paper; *contents page* 1984, soft ground, aquatint printed in black ink on ivory wove paper; *technical notes page* 1984, photo etching, soft ground, folded double page printed recto and verso; *technical notes page* 1984, photo etching, soft ground, folded double page printed recto and verso; *Engraving* 1984, engraving printed in black ink on ivory wove paper; *Drypoint* 1984, engraving printed in black ink on ivory wove paper; *Mezzotint* 1984, engraving printed

in black ink on ivory wove paper; *Line etching* 1984, engraving printed in black ink on ivory wove paper; *Relief etching* 1984, engraving printed in black ink on ivory wove paper; *Aquatint* 1984, three aquatints from three plates on ivory wove paper; *Soft ground* 1984, soft ground etching in black ink on ivory wove paper; *Photo etching* 1984, photo etching in black ink on ivory wove paper; *Colour etching* 1984, three aquatints printed from three plates in three colours; *Colour etching* 1984, aquatint printed in three colours from three plates

Keiko Amenomori-Schmeisser.  
DONATED through the Australian Government's Cultural Gifts program

Jörg Schmeisser (Australia; Japan; Germany, 1942-2012), 25 prints: *Journey to Jerusalem* 1967, etching, printed in black ink on ivory wove paper, test proof; *Toji Kyoto* 1968, etching, printed in green/black ink on ivory wove paper; *Gion Matsuri Kyoto* 1968, etching, printed in black ink on ivory wove paper from two plates, artist's proof; *Bunraku dolls* 1968, etching, printed in black ink from two plates on ivory wove paper; *Ebisu Matsuri* 1972, etching, aquatint printed in black ink on ivory wove paper; *Diary and magpie* 1978, etching, aquatint, open bite printed in black ink on ivory wove paper; *Gumtrees on the way to Sydney* 1978, etching, aquatint, open bite printed in black ink on ivory wove paper; *Teramachi Dori* 1980, photo etching printed in black ink on ivory wove paper; *Aya and great grandparents* 1980, photo etching printed in two colours from two plates on cream wove paper; *Diary and Canberra* 1980, etching, aquatint printed in black ink on ivory wove paper; *Aya and Hiobasan* 1980, photo etching, transfer line etching printed in black ink, Japanese seals printed in red ink on cream wove paper; *Diary and Hamburg* 1983, line etching, aquatint on paper; *Diary and 100 buds* 1984, etching printed in black ink on ivory wove paper; *Selbst mit vater (self with father)* 1987, photo etching, etching, aquatint, printed in three colours from three plates on ivory wove paper; *Diary and gingko leaf* 1997, etching, aquatint printed

in three colours from three plates on ivory wove paper; *Thinking of Nara in Princeton* 1998, soft ground etching, aquatint printed in two colours from two plates, aquatint on ivory wove paper; *Dry-dock* 1998, etching, aquatint, printed in blue/black ink on ivory wove; *Diary and icebergs* 1998, etching, aquatint printed in black ink from four plates on ivory wove paper; *Cold in Venice* 2000, etching, soft ground, printed in blue and orange ink from two plates on ivory wove paper; *Double berg* 2002, relief and aquatint, printed in dark blue ink on ivory wove paper; *Bergs passing* 2002, relief and aquatint, printed in blue/black ink on ivory wove paper; *Light* 2003, aquatint, printed in blue/black ink on ivory wove paper; *Twister* 2004, etching, aquatint, printed in blue/black ink on ivory wove paper; *Through the pack* 2005, aquatint, soft ground, printed in dark blue ink on ivory wove paper; *Diary and beach bits* 2010, etching, aquatint printed in two colours on ivory wove paper

Anonymous gift

Arthur Boyd (Australia; England, 1920-99), *Figure crossing a river* 1962, oil on board  
Russell Drysdale (England; Australia, 1912-81), *Station boys* c1953, oil on canvas  
Sidney Nolan (Australia; England, 1917-92), *Animal in swamp* 1958, polyvinyl acetate on hardboard

RICHARD ASHTON, accessioned 2013

Richard Ashton (Australia, 1913-2001), 5 drawings: *Life study - standing male nude (Max Miller)* 1965, sanguine on thin grey card; *Life study - standing female nude, back view* 1965, pencil on cartridge paper; *Life study - seated female nude, looking down* 1970, pencil on cartridge paper; *Life study - standing female nude, leaning back with arm raised* 1973, pencil on cartridge paper; *Life study - two female nudes, seated* 1976, pencil on cartridge paper

the Australian Securities Exchange  
Walter Withers (Australia, 1854-1914), *Seeking for gold - cradling* 1893, oil on canvas on hardboard

Earl Backen, accessioned 2013

Earle Backen (Australia, 1927-2005), 2 prints: *Printing plate for 'Impression - Sept 1967'* 1967, copper printing plate (engraving, sugarlift aquatint); *Printing plate for 'Ecce homo'* 1960, copper printing plate (engraving, scraping out, burnishing)

ruth burges

Ruth Burgess (Australia, b1932), 3 prints: *untitled* 2011, wood engraving, woodblock print, printed in black and grey inks from two blocks on thin ivory oriental paper; *Light in winter* 2012, wood engraving, printed in black ink on ivory wove paper; *untitled* 2012, wood engraving, black ink on ivory wove paper

Madeline Charley

Neville Cayley (Australia; England, 1853-1903), *untitled (two egrets fighting over a fish)* 1893, watercolour on paper

Moira Claux, accessioned 2013

Eugene Crick Claux (Australia, 1929-50), *Mon père* 1946, drypoint, printed in black ink on ivory paper

Daniel Mudie Cunningham.

donated through the Australian Government's Cultural Gifts Program 2012

Arthur McIntyre (Australia, 1945-2003), 3 collages and 16 drawings: *Life study I* 1985, pencil, collage, acrylic on thin white card (page from medical journal); *Life study II* 1985, pencil, collage, acrylic on thin white card (page from medical journal); *Life study III* 1985, pencil, collage, acrylic on white card; *Mask series: Florida head I* 1981, acrylic on thin card; *Mask series: Florida head II* 1981, acrylic on thin cardboard; *Mask series: in your face* c1981, acrylic on ivory cardboard; *Mask series: river mask* 1981, acrylic on thin cardboard; *Mask series: scream in blue* 1981, acrylic, collage on thick ivory wove paper; *Mask series: screamer again* 1980, acrylic, ink on white wove paper; *Mask series: supernatural* 1980, acrylic, collage on ivory wove paper; *Mask series: winter smile I* 1980, acrylic, collage on ivory wove paper; *Mask series: winter smile III* 1981, acrylic, ink on thick ivory wove paper; *Mask series* 1981, acrylic, ink on paper on ivory cardboard; *Untitled head study III* 1986, oilstick on ivory wove paper

(page from spiral bound sketchbook); *Untitled head study IV* 1986, oilstick on paper; *Untitled head study IX* 1986, oilstick on ivory wove paper; *Untitled head study VII* 1986, oilstick on paper; *Untitled head study VIII* 1986, oilstick on ivory wove paper; *Windswept* 1986, oilstick on ivory wove paper (page from spiral bound sketchbook)

Estate of June Davies  
Charles Bush (Australia, 1919-89), 8 drawings and 5 watercolours : *Phyl Waterhouse, portrait study* 1935, pencil on cartridge paper; *Phyl Waterhouse, portrait study (three-quarters)* 1936, pencil on paper; *Nude, head and shoulders in profile from above (Phyl Waterhouse)* c1936, charcoal on laid Michallet paper; *Self portrait* 1939, pencil on newsprint; *Three self portraits* (1940), charcoal, pencil on laid paper; *Self portrait* (1950s), sanguine on rough side of litho paper; *Self portrait* c1950s, sanguine on smooth side of litho paper; *Self portrait with felt cap* 1967, brown and ochre conté on cartridge paper; *The end of leviathan, whaling at Albany, Western Australia* 1974, watercolour on cartridge paper; *Flensers, Albany* 1974, watercolour on cartridge paper; *Flensing at Albany Whaling Station* 1974, watercolour on cartridge paper; *The end of the first whale, 4 am* 1974, watercolour on cartridge paper; *The second whale* 1974, watercolour on cartridge paper  
Helen Ogilvie (Australia, 1902-93), *house* c1967, wood engraving printed in black ink on thin white tissue, mounted on card

Sir William Dobell Art Foundation  
Gareth Sansom (Australia, b1939), *Made in Wadeye* 2012, ink, lead pencil, graphite, coloured watercolour pencil, fibre-tipped pen, ball-point pen, egg tempera, earth, collage on white cartridge paper

Sol and Diana Encel  
Elwyn Lynn (Australia, 1917-97), *Black oval* 1969, synthetic polymer paint and wood assemblage on canvas

DAVID FAIRBAIRN. donated through the Australian

Government's Cultural Gifts Program 2012  
David Fairbairn (Australia; England; Zambia, b1949), *Large head C.S. no. 1* 2006-2007, acrylic, gouache, pastel and charcoal on paper

Helen Gates in memory of John Gates  
Brett Whiteley (Australia; England, 1939-92), *The city from Darling Harbour* c1957-c1958, pen and black ink, wash, watercolour on cream paper (glued to card)

FRED GENIS, ACCESSIONED 2013  
Lloyd Rees (Australia, 1895-1988), 2 prints: *Aluminium lithographic plate for untitled - Northwood Point* 1980, aluminium lithographic plate; *untitled - Northwood Point* 1980, lithograph printed in black ink on ivory laid paper

HECTOR GILLILAND, accessioned 2013  
Hector Gilliland (Australia, 1911-2002), 2 drawings: *Standing female nude* 1938, pencil on paper; *Two studies of a male nude (Wolfgang Cardamatis), standing and seated* c1935-40, pencil on paper

Enid Hawkins in memory of Margel Hinder. Donated through the Australian Government's Cultural Gifts Program  
Margel Hinder (Australia, 1906-95), 4 sculptures: *untitled (crucifix maquette)*, wire, steel, bolts on masonite board; *untitled (plaster maquette)* c1954, painted plaster; *untitled ('wire tower' maquette)*, wire and steel; *untitled (perspex and rod construction)* c1979, perspex and steel rods

Michael Hobbs  
Imants Tillers (Australia, b1950), *Moments of inertia: still life 1* 1972-73, glass sheet, wood, screw and hinge, glazed ceramic, sellotape and rotring pen on (tracing?) paper

Kate Hodgkinson, accessioned 2013  
Frank Hodgkinson (Australia, 1919-2001), 2 prints *Printing plate for 'Inside the landscape'* 1971, zinc printing plate (etching, drypoint, aquatint); *Printing plate for unidentified print in 'Inside the landscape' series* c1971, copper printing plate (deep etch)

ANNE JUDELL  
Anne Judell (Australia, b1942), *Highland*, synthetic polymer paint, gesso, chalk, pastel, charcoal on two sheets of Hahnemuhle paper

Hendrik Kolenberg  
Fred Genis (Netherlands; United States of America; Australia, b1934), *untitled*, lithograph printed in black ink on pale grey wove paper  
Roger Kemp (Australia, 1908-87), *figures*, zinc etching plate  
Peter Kingston (Australia, b1943), *Domestic scene* 1993, pen and ink, watercolour on ivory mountboard  
Sallie Moffatt (Australia, b1968), *Fowler's Gap study* 2004, charcoal on ivory wove paper  
Jan Riske (Australia; Netherlands, b1932), *untitled abstract* 1996, gouache on ivory wove paper  
Jan Senbergs (Australia; Latvia, b1939), *figure sculpture* 1993, charcoal on ivory wove paper

Josef Lebovic  
Clive Wallis (Australia; New Zealand, 1909-83), *Meat market* 1939 (printed 1989), etching, printed in black ink on white laid paper

estate OF ARTHUR McINTYRE  
Arthur McIntyre (Australia, 1945-2003), 7 sketchbooks: *Sketchbook (January - April 1990)* January 1990-April 1990, bound sketchbook: 80 leaves, 80 drawings, fibre-tipped pen, conté on ivory wove paper; *Sketchbook (November 1990 - April 1991)* November 1990-April 1991, bound sketchbook: 110 leaves, 110 drawings, fibre-tipped pen on ivory wove paper; *Sketchbook (April-August 1991)* April 1991-August 1991, bound sketchbook: 110 leaves, 110 drawings, fibre-tipped pen on ivory wove paper; *Sketchbook (August 1991 - January 1993)* August 1991-January 1993, bound sketchbook: 110 leaves, 110 drawings, fibre-tipped pen on ivory wove paper; *Sketchbook (10 September 1991 - 13 January 1992)* 10 September 1991-13 January 1992, bound sketchbook: 110 leaves, 110 drawings, fibre-tipped pen on ivory wove paper; *Sketchbook (February-August 1992)* 1992, bound sketchbook: 109 leaves, 109 drawings, fibre-tipped pen on ivory

wove paper; *Sketchbook (2 February 1994)* 1994, bound sketchbook: 11 leaves, 11 collages on ivory wove paper

Purchased with funds provided by the Gleeson O'Keefe Foundation 2012

James Gleeson (Australia, 1915-2008), *Self portrait* (c1941), oil on canvas on hardboard

Bequest of Margaret Olley  
Jean Bellette (Australia; Spain, 1908-91), 2 paintings: *Figures in a classical landscape* c1950, oil on plywood; *Greek girl* 1975-76, oil on canvas

Margaret Cilento (Australia, 1923-2006), *Ice skater* 1947, soft ground etching, aquatint, printed in black ink on white wove paper

Ray Croke (Australia, b1922), *Fijian landscape with three women* c1970s, oil on canvas

Donald Friend (Australia, 1915-89), 2 drawings: *Sunbathers II* c1970, pen and black and brown ink, wash, gouache on cream wove paper; *Margaret Olley* 1948, pen and black ink, wash on cream wove paper laid on board

Godfrey Miller (Australia, 1893-1964), *untitled (figure)* c1957, pencil on cream wove paper  
Justin O'Brien (Australia; Italy, 1917-96), *Study for portrait* 1963, pencil, pen and brown ink, wash on cream wove paper

David Strachan (Australia; England, 1919-70), *Portrait of Alexandre Sarrés* 1955, oil on plywood

Margaret Hannah Olley Art Trust  
Rupert Bunny (Australia; France, 1864-1947), *Phantasy* c1921, colour monotype, printed on ivory wove paper

Roy de Maistre (Australia; England, 1894-1968), *Botanical Gardens, Sydney* 1918, oil on canvas board  
Justin O'Brien (Australia; Italy, 1917-96), 2 paintings: *Man with the beard* 1943, oil on cardboard (Red Cross packing case); *A Spaniard* 1943, oil on cardboard

John Peter Russell (Australia, 1858-1930), *Antibes* c1890-c1892, oil on canvas

Fred Williams (Australia; England, 1927-82), *Standing nude* c1946, oil on canvas on plywood

Cassi Plate

Carl Plate (Australia, 1909-77), *Maquette for 'Up, outwards'* 1962, pastel on paper (illustrated magazine page)

Alan & Januarycis Rees, the artist's son and daughter-in-law. Donated through the Australian Government's Cultural Gifts Program

Lloyd Rees (Australia, 1895-1988), 42 drawings: *recto: Young man, man in glasses, W.M.T., and our baker* verso: *Cricketer and profile of the cricketer* 1912, pencil on paper; *Hands*, pencil on paper; *recto: Self portrait* verso: *Self portrait*, pencil on paper; *recto: Two self portraits* verso: *Tree trunk, houses near overbridge Petrie terrace and St Brigid's* 1916, pencil on paper; *recto: Self portraits* verso: *Self portraits*, pencil on paper; *recto: Three self portraits and a male profile* verso: *Five self portraits and a male profile*, pencil on paper; *recto: Mother reading* verso: *Outline of Venus de Milo*, pencil on paper; *recto: Michaelangelo's 'Captive' and Rodin's 'Bronze age'* verso: *Father, Ted and Merlin*, pencil on paper; *recto: Merlin's head, hands and roses* verso: *Father reading and self portraits*, pencil on paper; *recto: Vyv sketched last night home at Clayfield* verso: *Vyv's nose* 1914, pencil on paper; *recto: Horses and figures* verso: *Horses and figures and Ted Rees's head* 1916, pencil on paper; *recto: Sketch of Auntie Pardoe* verso: *Imaginary building for a proposed square* 1914, pencil on paper; *recto: Auntie and uncle Giraud and father, christmas at Wytton* verso: *Plucking duck - Tasma, Merlin, Ted and Amy, christmas at Wytton* 1914, pencil on paper; *recto: Miss Affich* verso: *Queen Victoria's statue, side view*, pencil on paper; *recto: Seated girl* verso: *Head of Angèle Rees*, pencil on paper;

*Basil Burdett at the piano* 1922, pencil on paper; *recto: 'Pan' from cast* verso: *Petrie's quarry* 1914, pencil on paper; *recto: Study of a man's arm* verso: *Pan, from plaster cast*, pencil on paper; *recto: Dancing satyr, classic figure with cymbals* verso: *A small drawing of foliage*, pencil on paper; *recto: Church window (St John's) and buildings (Opéra Garnier, Institut de France and a centre-towered building)* verso: *Classical male*

*figure, Discophoros, from a cast*, pencil on paper; *recto: Study, standing male* verso: *Tree study* 1915, pencil on paper; *recto: From the cast of 'Borghese' warrior or gladiator, art school* verso: *Man in a sulky* (1915), pencil on paper; *'Borghese' warrior or gladiator* 1915, pencil on paper; *recto: Hand holding a scroll* verso: *Pan* 1914, pencil on paper; *recto: Venus de Milo, art school, Brisbane* verso: *Study for forward leaning figure, 'Borghese' warrior or gladiator* 1915, pencil on paper; *recto: Façade, art building, Brisbane technical college and St Ann's Roman Catholic School* verso: *Sculpted head*, pencil on paper; *recto: Classic head in profile and a face* verso: *Trees with fence and landscape*, pencil on paper; *recto: Apollo, head from the cast* verso: *Ecorché study of male figure* (1916), pencil on paper; *recto: Ecorché accroupi* verso: *Small sketches - two girls, dog's head, boat in the shallows and boat on the sand* 1915, pencil on paper; *recto: Napoleon* verso: *Trees*, pencil on paper; *recto: Head of Napoleon from a cast and small drawings - two boats, façades of towered building* verso: *Man in a hat and man's face*, pencil on paper; *recto: Self portrait as a roman, male model and profile* verso: *Sketches for the male model* 1916, pencil on paper; *recto: Piers of Victoria Bridge and trees in the city* verso: *Trees in the city* 1914, pencil on paper; *recto: Chislehurst from the garden; Oskarsholme and Warrawee from the street; dining hall; Oskarsholme from the garden* verso: *St Andrew's Anglican Church, South Brisbane* 1915, pencil on paper; *recto: Moreton Bay fig at Milton* verso: *Bamboos at the back of Samford and note of houses* 1915-16, pencil on paper; *recto: Lorry horses* verso: *Lorry horses*, pencil on paper; *recto: Lorry horses* verso: *Two pairs of lorry horses, one a white pair*, pencil on paper; *Cab stand*, pencil on paper; *recto: Small country scenes, emus and kangaroos* verso: *French building and buildings and plans*, pen and black ink and pencil; *Galah, cockatoo and kookaburra*, pen and black ink and pencil; *recto: Kangaroos* verso: *Banana trees and cockatoo*, pencil on paper; *Kangaroos*, pencil on paper

Bequest of Nicolle Geraldine Torda Godfrey Miller (Australia, 1893-1964), *Nude and the moon* c1960, oil on canvas

Chris and Susannah Turle. Donated through the Australian Government's Cultural Gifts Program  
Ralph Balson (Australia, 1890-1964), *Matter painting* 1961, synthetic polymer paint and concrete on hardboard

Bequest of Beryl Whiteley  
Brett Whiteley (Australia; England, 1939-92), 5 paintings, 2 ceramics, 3 prints, 20 drawings: *Portrait study for 'The soup kitchen'* 1958, oil on wood; *terrace houses* c1956, oil on hardboard (masonite); *The green bottle* 1955, oil on canvas on wood; *Ghost town* 1955, oil on hardboard; *The green lady* 1955, oil on hardboard (masonite); *crucifixion* 1989, ceramic plate, blue glaze; *crucified hand* c1989, ceramic plate, blue glaze; *View of the garden* 1977, lithograph, printed in black ink on ivory wove paper; *Startled (owl)* 1984, sugarlift aquatint, printed in black ink on ivory wove paper; *Nude (Bathroom series)* c1963-c1964, lithograph, printed in black ink on white wove paper, on board; *crab* c1964, charcoal on ivory wove Velin S.A.V. paper; *female nude* c1960s, charcoal on cream laid paper; *balcony view, Paris* 1960, pen and black ink on ivory wove paper; *street scene, Paris* 1960, pen and brown ink, wash on ivory wove paper; *building interior, Paris* 1960, pen and brown ink, wash on ivory wove paper; *building, Paris*, pen and brown ink, wash on ivory wove paper; *Seine view, Paris* 1960, pen and brown ink, wash on ivory wove paper; *coastal view, France* 1960, pen and brown ink, wash on ivory wove paper; *Seine view, Paris* 1960, pen and grey ink on ivory wove paper; *portrait*, pen and ink, ink wash, gouache on paper, on board; *sheet of nude studies*, pencil, charcoal, acrylic, wash on paper; *sheet of nude studies*, pencil, charcoal, gouache, ink, collage on paper; *sheet of nude studies*, pencil, charcoal on paper; *abstract study*, pencil, charcoal, crayon, wash, acrylic on paper; *sheet of figure studies*, pen and ink,

wash on cream paper; *arab figures*, pencil, pen and ink, wash collage on paper; *standing male nude from behind*, pencil on paper; *nude study*, pen and ink on paper; *fingers/figure study*, ink and wash, gouache on paper; *village scene with horses*, pen and ink on paper

SUB TOTAL 209 WORKS

## ABORIGINAL AND TORRES STRAIT ISLANDER ART

### CHRISTINA KENNEDY

**Cheryl Davison** (Australia, b1965), 5 prints: *Gulaga* 2007, lino print, black ink on paper; *Guunyu* 2007, lino print, black ink on paper; *Plovers* 2007, lino print, black ink on paper; *Wonga & chicks* 2007, lino print, black ink on paper; *Bangu* 2007, lino print, black ink on paper

### CLINTON NG. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Daniel Boyd** (Australia, b1982), *Sir no beard* 2007, oil on canvas

### GABRIELLA ROY. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Yvonne Koolmatie** (Australia, b1945), *Echidna* 2010, sedge rushes (*Lepidosperma canescens*) and echidna quills

SUB TOTAL 7 WORKS

SUB TOTAL AUSTRALIAN ART DEPARTMENT 216 WORKS

## INTERNATIONAL ART ASIAN ART CHINA

### SATIS ARNOLD

**ZHANG Daqian** (China, 1899-1983), *Persimmons* 1973, lithograph

### JAMES HAYES

*A set of five rubbings made from 'Tang Dilianggong Bei' (stele of Di Lianggong of the Tang dynasty)* 1800s, ink on paper  
**GUI Dian** (China, 1865-1958), *Wang Kaiyun's poem Zhaoshan*

*Nadui (with modification) in running script* 1938, ink on paper  
**TIANXIANG Wen** (China, 1236-83), *Large rubbing of calligraphy by Wen Tianxiang (1236-1283)* 1800s-1900s, ink on paper  
**ZHANG Zhiwan** (China, 1811-97), *Couplet in running script* Qing dynasty 1644 - 1911, ink on paper  
**CHEN Zhaolun** (China, 1700-71), *A set of 42 rubbings from 'Zizhu Shanfang Lin Gu Fa Tie' (model letters of the purple bamboo mountain lodge)* 1800s, ink on paper

### ANDREW LO ON BEHALF OF THE AUSTRALIAN ASSOCIATION OF CHINESE ARTISTS

**GUAN Shanyue** (China, 1912-2000), *The fragrance of plum blossom comes from the bitter coldness* 1985, ink on paper

SUB TOTAL 7 WORKS

## JAPAN

### LESLEY KEHOE AND KANEKO NORIAKI

**OKAMOTO Sukehiko** (Japan, 1823-83), *Ide no Tamagawa and Tetsukuri no Tamagawa* late 1800s, pair of six-fold screens; ink and colour on paper

### VOLUNTEER GUIDES, ASSOCIATE GUIDES AND COMMUNITY AMBASSADORS AGNSW

**Taro YAMAMOTO Tarō** (Japan, b1974), *Cans decorated with scenes of chapters 'Young Murasaki' and 'Beneath the autumn leaves' from 'The Tale of Genji' on blue carpet* 2011, Japanese mineral pigment, gold and silver leaf on paper

SUB TOTAL 2 WORKS

## EUROPEAN ART PRE-1900

### MICHAEL BOGLE

**Dominique Vivant-Denon** (France, 1747-1826) after **Paulus Potter** (Netherlands, 1625-54), *Great bull* c1787, etching

### HENDRIK KOLENBERG. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Adolphe Appian** (France, 1898), *Footpath next to a pond* 1865, etching

**Sir Frank Brangwyn** (England, 1867-1956), *Fishmongers wharf, London Bridge*, etching

**Sir David Young Cameron** (Scotland, 1865-1945), 2 prints: *Old la roche* 1907, etching and drypoint; *Ware* 1902, etching

**John Sell Cotman** (England, 1782-1842), *West front, Binham Priory* 1818, etching

**Jean-Louis Forain** (France, 1852-1931), *Dancers in their dressing room* c1878, etching

**Walter Greaves** (England, 1829-1925), *Black lion tea gardens*, etching

**Maxime Lalanne** (France, 1827-86), 2 prints: *Beuzeval*, etching; *Villers (Calvados)*, etching

**Alphonse Legros** (France; England, 1837-1911), *Jules Dalou* 1877, etching

**Jean Marchand** (France, 1882-1941), *Portrait of a man*, drypoint

**William Strang** (England, 1859-1921), 2 prints: *In the interpreter's house* 1885, etching; *Village*, drypoint

**Charles Watson** (England, 1846-1927), *Farmhouse* 1916, etching

#### MARGARET OLLEY ESTATE 2013

**Paul Cézanne** (France, 1839-1906), *Self portrait at the easel* 1896-97, lithograph

**Francisco Goya Y Lucientes** (Spain, 1746-1828), *Feminine folly* c1816-24, etching and aquatint

#### MARGARET HANNAH OLLEY ART TRUST 2012

**Henri Toulouse-Lautrec** (France, 1864-1901), *Mlle Marcelle Lender en buste* 1895, colour lithograph

SUB TOTAL 18 WORKS

#### MODERN AND CONTEMPORARY ART

##### DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Jenny Watson** (Australia, b1951), *Eternal youth* 1992, oil on velvet, false horse tail and ribbon, synthetic polymer paint on canvas

##### DANNY GOLDBERG. DONATED THROUGH THE AUSTRALIAN

##### GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Kevin Lincoln** (Australia, b1941), *The sea in winter IV* 2004, oil on canvas

##### JOHN DAWSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

**Denise Green** (Australia; United States of America, b1946), *A Rose is a rose (Marvin)* 2005, pencil, acrylic, marble dust on canvas

##### THE DROGA 8 COLLECTION (THE COLLECTION OF DANIEL AND LYNDELL DROGA), IN ACKNOWLEDGEMENT OF TONY BOND OAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

**SHEN Shaomin** (China, b1956), *I want to know what infinity is* 2011, silica gel simulation, wooden deckchair, internal motor, salt

##### DORIS DOWNES IN MEMORY OF HER HUSBAND ROBERT HUGHES

**Robert Hughes** (Australia; United States of America, 1938-2012), *Ayers Rock* 1999, watercolour on white wove paper

##### JAMES AND JACQUI ERSKINE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Marea Gazzard** (Australia, b1928), *Selini I* from the series *Selini* 2009, bronze, gold patina

##### ROSEMARY FOOT AO. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

**Karel Appel** (Netherlands, 1921-2006), *Soul life* 1971, oil on canvas

##### VICKI OLSSON & GEOFF AINSWORTH AM, IN ACKNOWLEDGEMENT OF TONY BOND OAM. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM.

**Anselm Kiefer** (Germany; France, b1945), *Wege Der Weltweisheit: Die Hermannsschlacht* 1978, woodcut in several parts on blotting and handmade paper, emulsion, synthetic polymer paint and shellac on canvas

##### SHAUN GLADWELL. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Shaun Gladwell** (Australia, b1972), *Double field/viewfinder (Tarin Kowt)* 2009-2010, dual channel HD video, 16:9 ratio, colour, stereo, 18:39 min

##### DANNY GOLDBERG. DONATED UNDER THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Peter Atkins** (Australia, b1963), *Prayer-rug* 1991, oil on canvas

**Mike Parr** (Australia, b1945) and **John Loane** (Australia, b1950), *The ventriloquist and his dummy* 2000, brush and red ink, woodblock print in yellow ink on Velin Arches 400 gsm paper bonded to canvas on aluminum

**Dick Watkins** (Australia, b1937), *Night time* 1984, synthetic polymer paint on canvas

##### RICHARD GOODWIN. DONATED THROUGH THE AUSTRALIAN CULTURAL GIFTS PROGRAM

**Richard Goodwin** (Australia, b1953), *Chrysalis-crisis* 2000-01, photograph on fully archival rag paper, plastic, aluminium mesh, timber, polyester fabric on timber stretcher, clothing impregnated with acrylic binder emulsion

##### VICTORIA AND ANDREW ISLES 2012. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**John Beard** (Wales; Australia, b1943), 4 paintings: *Head-SP1/2009* 2009, oil, wax on linen; *Head-SP9* 2000, oil, wax on linen; *Head-SP2* 2001-02, oil, wax on linen; *Head-SP1* 2009, oil, wax on linen

##### THE JOHN KALDOR FAMILY COLLECTION. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Richard Long** (England, b1945), *Southern gravity* 2011, mud

##### HENDRIK KOLENBERG. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

**Sylvia Gosse** (England, 1881-1968), *An effect of light* 1913, etching



**Bernard Meninsky** (England, 1891-1950), *Breton woman carrying a basket*, black chalk  
**Sir William Nicholson** (England, 1872-1949), *The exhibition* 1900 (printed 1967), woodcut

**AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM**

**Patricia Piccinini** (Sierra Leone; Australia, b1965), *1:00.613.5* from the series *Sheen* 1998, type C digital photograph

**THE MARGARET HANNAH OLLEY ART TRUST**

**Pierre Bonnard** (France, 1867-1947), 2 drawings: *Basket of fruit* c1928, pencil; *Nude in front of a mirror* 1931, pencil  
**Edgar Degas** (France, 1834-1917), *Two dancers*, charcoal on tracing paper mounted on board  
**Jacques Villon** (France, 1875-1963) after **Henri Matisse** (France, 1869-1954), *Odalisque on the terrace* 1922, colour aquatint

**MIKE PARR**

**Mike Parr** (Australia, b1945), *The atomic arm* 1995, cast wax on plywood

**MRS ROSMARIE SAMUELSON. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM**

**Pietro Annigoni** (Italy, 1910-88), *Sketch of three women*, felt tip pen on beige paper  
**André Derain** (France, 1880-1954), *Seated model*, red chalk  
**Alberto Giacometti** (Switzerland, 1901-66), *Standing nude II* 1961, lithograph  
**Roger Hilton** (England, 1911-75), *Embracing figures* 1950s, pen and brown ink  
**Ferdinand Hodler** (Switzerland, 1853-1918), 2 drawings: *Study of a standing female figure* c1914, brush and red oil paint on paper; *Two figures reclining*, pencil on brown tracing paper  
**Henry Moore** (England, 1898-1986), *Reclining nude* 1978, gouache and collage  
**John Piper** (England, 1903-92), *Versailles* 1959, pen and black in, grey wash, crayon  
**Egon Schiele** (Austria, 1890-1918), *Seated woman with bare breasts* 1918, black crayon

**Alberto Porta Zush** (Spain, b1946), *Untitled* c1983, mixed media

**TIM SILVER**

**Tim Silver** (Australia, b1974), *Untitled (object)* 2011-12, cedar timbermate woodfiller

**KEN UNSWORTH**

**Ken Unsworth** (Australia, b1931), *Untitled* 1969, timber, steel

**ANDREAS WIESSNER. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFT PROGRAM**

**Lindy Lee** (Australia, b1954), 5 paintings: *Untitled* 1989, oil and wax on canvas; *Fields of shadows and history* 1992, synthetic polymer paint, photocopy on Stonehenge paper on composition board; *Nell and every little thing* 1995, synthetic polymer paint, photocopy on Stonehenge paper on composition board; *Blood radiant* 1999, synthetic polymer paint, photocopy on Stonehenge paper on composition board  
*Traceless enlightenment* 2001, synthetic polymer paint, oil and wax on composition board

SUB TOTAL 44 WORKS

**PHOTOGRAPHY ACCESSIONED 2013**

**Olive Cotton** (Australia, 1911-2003), 3 photographs: *Drain pipes* 1937 (printed 1983-85), gelatin silver photograph; *Untitled* c1940 (printed 1983-85), gelatin silver photograph; *The photographer's shadow* 1935 (printed 1983-85), gelatin silver photograph

**ANONYMOUS GIFT**

**Trevor Graham** (Australia, b1954), *Window 10 – Fannie Bay Hotel* from the series *Windows and effigies* 1981, type C photograph  
**Marion Marrison** (Australia, b1951), 2 photographs from the series *Bonnet Hill bush* 1975-1975-: *no 19* 1975-, cibachrome photograph; *no 20* 1975-, cibachrome photograph  
**Leonie Reisberg** (Australia, b1955), *Untitled* 1979, gelatin silver photograph, hand coloured with watercolour  
**Ingeborg Tyssen** (Netherlands; Australia, 1945-2002), 2

photographs from the *People series 1977-78: Untitled* 1977, gelatin silver photograph; *Untitled* 1977, gelatin silver photograph  
**Ingeborg Tyssen** (Netherlands; Australia, 1945-2002), 2 photographs: *Untitled* 1975, gelatin silver photograph; *Untitled* 1977, gelatin silver photograph

**GEOFFREY BATCHEN 2013**

**Cazneau & Connolly studio** (New Zealand, active 1883-85), *Untitled* 1883-85, platinum print

**PETER FAY**

**Ben Cauchi** (New Zealand, b1974), *A dead end* 2007, tintype

**WAYNE PRIDDLE**

**Patrick Pound** (New Zealand; Australia, b1962), 2 photographs from the series *Soft wall* 2004: *Soft ~ a real model world – detail* 2004, inkjet print; *Soft ~ a real model world – detail* 2004, inkjet print

**PENELOPE SEIDLER AM IN HONOUR OF MAX DUPAIN AC AND HARRY SEIDLER AC.**

**DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM**

**Max Dupain** (Australia, 1911-92), 21 photographs from *The Paris 'private' series* 1978: *Untitled (group of people near the Eiffel tower)* 1978, gelatin silver photograph; *Untitled (the sculptural frieze on the Place Vendôme column)* 1978, gelatin silver photograph; *Untitled (interior staircase and cart wheels)* from 1978, gelatin silver photograph; *Untitled (Pont Alexandre III with sculptural balustrade)* 1978, gelatin silver photograph; *Untitled (Chantilly, Paris)* 1978, gelatin silver photograph; *Untitled (woman in a public garden with a pram)* 1978, gelatin silver photograph; *Untitled (tree near the banks of the Seine)* 1978, gelatin silver photograph; *Untitled (park with an equestrian statue)* 1978, gelatin silver photograph; *Untitled (the glass dome of Grand Palais)* 1978, gelatin silver photograph; *Untitled (cannon with a guard standing in a doorway)* 1978, gelatin silver photograph; *Untitled (Les Invalides)* 1978, gelatin silver photograph; *Untitled (staircase and equestrian statue)* 1978, gelatin silver

photograph; *Untitled (Napoleon's statue on the balcony of Les Invalides)* 1978, gelatin silver photograph; *Untitled (mythological sculptural group at the Grand Palais)* 1978, gelatin silver photograph; *Untitled (Place Vendôme with the column)* 1978, gelatin silver photograph; *Untitled (the balustrade of Pont Alexandre III)* 1978, gelatin silver photograph; *Untitled (stairway to the park, Versailles)* 1978, gelatin silver photograph; *Untitled (woman on the doorstep of 'Le Pavillon' hotel)* 1978, gelatin silver photograph; *Untitled (cars on rue de Rivoli)* 1978, gelatin silver photograph; *Untitled (the statue of Christ at the portal of La Sainte-Chapelle)* 1978, gelatin silver photograph; *Untitled (interior of the Louvre with a view towards Venus de Milo)* 1978, gelatin silver photograph

#### JOHN F WILLIAMS

**John F Williams** (Australia, b1933), 2 photographs from the series *Traces* 2007: *Oradour sur glane* 2007 (printed 2012), inkjet print; *Fort de Douaumont (Verdun) from the series Traces* 2007 (printed 2012), inkjet print  
**John F Williams** (Australia, b1933), 2 photographs from the series *Street work*: *George St (Sydney)* 2003 (printed 2012), inkjet print; *Hobart markets* 2012, inkjet print

SUB TOTAL 40 WORKS

SUB TOTAL INTERNATIONAL ART DEPARTMENT 111 WORKS

TOTAL ALL DEPARTMENTS 327 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2012-12: 584

## COLLECTION LOANS

\* renewed loan

### WORKS LENT TO THE GALLERY

**John Kaldor Family Collection**  
 Christo *Wrapped Book Modern Art* 1978 polyethylene, twine, book  
 Christo *Wrapped Vestibule, Project for the Art Gallery of New South Wales, Sydney* 1990

collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon  
 Ugo Rondinone *if there were anywhere but desert. Saturday* 2002 fibreglass, paint, clothing

#### \* Goldie Sternberg Collection

Andô/Uttagawa HIROSHIGE *'Kanôzan, Kazusa'* 1852 colour woodcut  
 Andô/Uttagawa HIROSHIGE *'Akasaka'* 1833 colour woodcut  
 Andô/Uttagawa HIROSHIGE *'Shimonoseki, Nagato'* 1853-1856 colour woodcut  
 Andô/Uttagawa HIROSHIGE *'Narumi'* circa 1840 colour woodcut  
 Unknown *'House of Shinagawa: Ko-Genkichi [?]'* 1888 colour woodcut  
 Uttagawa KUNISADA II *Actor Bandô Hikosaburô* colour woodcut  
 Longquan ware *Dish with decoration of a pair of fish celadon*  
 Longquan ware *Plate with floral motifs on rim celadon*  
*Small dish decorated with dragon wucai enamel*  
*'Wucai' bowl with dragon, phoenix and floral designs, porcelain with 'wucai' (five colour) polychrome enamel decoration*  
*Bowl (Nanjing cargo) exterior brown glaze, interior underglaze blue*  
*Bowl (Nanjing cargo) underglaze blue*  
*Large bowl porcelain with 'qingbai' glaze*  
*Painted figure of dancing lady earthenware*  
*Stone relief of Guanyin stoneware*  
*Seated Buddha stoneware*  
*Four small bronze deer bronze on black laminated base*  
*Pair of Chinese silk banners* 18th century brocade; wooden pelmet  
*Negoro lacquerware* Square tray 19th century lacquer  
*Negoro lacquerware* Tripod tray 19th century lacquer  
*Porcelain tray porcelain with enamel decoration Negoro lacquerware*  
*Small table* 19th century lacquer  
*Guardian figure stoneware*  
*Head of Buddha bronze*  
 WU Changshuo *Lotus* 1908 hanging scroll, ink on paper  
 WU Changshuo *Loquats* 1915 hanging scroll; ink and colour on paper  
 LU Yanshao *Garden after rain* 1980 hanging scroll; ink and colour on paper

GAO Jianfu *Pear blossom after rain* 1930 hanging scroll; ink and colour on paper  
 ZHAO Qi *Prunus blossom* 1917 hanging scroll; ink and colour on paper  
 ZHU Xiuli *Shadow of a banana tree* 1981 hanging scroll; ink and colour on paper  
 ZHU Qizhan *Chrysanthemum and rock* 1959 hanging scroll; ink and colour on paper  
 CHENG Shifa *Goddess of Xiang River* 1979 hanging scroll; ink and colour on paper  
 FU Xiaoshi *Seated lady drinking* hanging scroll; ink and colour on paper  
 ZI Qing *Ladies standing under a tree* hanging scroll; ink and colour on silk  
 XIE Zhilu *Pure dew in a pond* hanging scroll; ink and colour on paper  
 Emperor Qianlong *Calligraphy in running script* 1744 hanging scroll; ink on gold painted blue paper  
 LI Keran *Twilight rhythms* 1978 hanging scroll; ink and colour on paper  
 Okada BEISANJIN *Landscape with immortal crane* hanging scroll; ink on paper

#### \* Private collection

Jeffrey Smart *Boats at St Ives, Cornwall* 1949 pen and grey ink, wash on ivory paper  
 Jeffrey Smart *Ros Wednack's farm, Cornwall* 1949 pen and blue ink, wash on two sheets of ivory paper  
 Jeffrey Smart *Study for 'Spiaggia pescatore'* 1949, 1949 pen and brown ink, watercolour on cream paper  
 Jeffrey Smart *Porto d'Ischia* 1950 pen and brown ink on cream paper  
 Jeffrey Smart *Renmark* 1951 pen and brown and black ink, watercolour on white paper  
 Jeffrey Smart *Hackney Terrace, Adelaide* 1951 pen and brown ink, wash on cream paper  
 Jeffrey Smart *Dawn* 1951 pen and brown ink on white wove paper  
 Jeffrey Smart *Noel reading* 1951 pen and brown ink, watercolour on white paper  
 Jeffrey Smart *The Trades Hall, Sydney* 1957 pen and black ink on cream paper  
 Jeffrey Smart *Studies for 'Clown in the ruins'* 1957 1957 pen and blue ink on cream paper  
 Jeffrey Smart *Study for 'Sunstrip baths, Coogee'* 1961-62 1961 pen

and brown ink, wash on cream paper  
 Jeffrey Smart *Guiseppina* 1964 pen and black ink on white paper  
 Jeffrey Smart *Study for 'In the art gallery'* 1965 1965 pencil, watercolour on ivory paper  
 Jeffrey Smart *Filomena* 1966 pen and brown ink, wash on white paper  
 Jeffrey Smart *Study for 'Civitavecchia'* 1968 1968 pencil, watercolour on white paper  
 Jeffrey Smart *Detail drawing* 1968 pen and brown ink on white paper  
 Jeffrey Smart *Fiumicino Port* 1968 pencil on white paper  
 Jeffrey Smart *Study for 'Motor dump, Pisa I'* 1971 1971 pen and brown ink, wash on white paper  
 Jeffrey Smart *Study for 'Ventilators, The Domain'* 1981 1980 pencil on white paper  
 Jeffrey Smart *Study for 'The city bus station'* 1985-86 1985 pencil on white paper  
 Jeffrey Smart *Study for 'The reservoir, Centennial Park'* 1988 1987 pen and red and brown ink on white paper  
 Jeffrey Smart *Study for 'The reservoir, Centennial Park'* 1988 1987 pencil, watercolour on white paper  
 Jeffrey Smart *Truck and tractor* 1989 pen and black ink, watercolour on white paper  
 Jeffrey Smart *Study I for 'The morning paper'* 1993-94 1992 pencil on white paper  
 Jeffrey Smart *Study II for 'The morning paper'* 1993-94 1992 pencil on white paper  
 Jeffrey Smart *Study III for 'The morning paper'* 1993-94 1992 pencil on white paper  
 Jeffrey Smart *Nude II* (circa 1993) charcoal, pastel on pink paper

**\* Private collection, Sydney**

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

**\* Private collection**

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

**Linda Marrinon**

Linda Marrinon *Voltaire* 2012 painted plaster

**Private Collection, Sydney**

James Angus *Seagram building* 2000 spruce, composition board, plexiglass  
 Rosemary Laing *NASA - Dryden Flight Research Centre #1* 1998 Type C photograph  
 Helen Johnson *The Centre for the study of adhocarcy: producing singularities in a more and more standardised world* (the bedroom) 2005 acrylic and pencil on watercolour paper  
 Micah Lexier *A minute of my time* 2001 waterjet-cut hot-rolled steel, metal posts  
 Hilarie Mais *Night volumes II* 1997 oil on timber, oil on canvas

**Anonymous loan**

Unknown *Figure of Parvati* 11th century copper alloy

**\* Colin McDonald**

Monju (Naki Shigekuni school) *Katana* 1624  
 Kanenaga (Tegai school) *Tanto* 1387  
 Nagayuki (Osaka Ishido school) *Katana* 1688  
 Kanenaka (Echizen Seki School) *Katana* 1681  
 Yoshitake (Horikawa school) *Wakizashi* 1681  
 Toshiharu (Hamabe School) *Wakizashi* 1830  
 Kanemoto Tashiro Magoroku *Wakizashi* 1624  
 Hyoe (early Kongo Hyoe school) *Katana* 1264  
 Masatsune (Ishiguro school) *Fuchi-gashira* 1840  
 Mitsuyo (Ichijo) *Menuki* 1824  
 Izayemon (Mito school) *Fuchi-gashira* 1840  
 Unknown *Menuki* 1830  
 Masakuni (Hamono school) *Fuchi-gashira* 1830  
 Nara school *Fushi-gashira* 1830  
 Hizen School, northern Kyushu *Tsuba (Daisho)(matched pair of Tsuba)* 1650  
 Ichijosai Hirotooshi *Tsuba* 1840  
 Kanayama school *Menuki* 1830

**The Museum of Oriental Ceramics, Osaka (Gift of the Sumitomo group)**

*Gourd-shaped ewer* 12th century celadon

*Melon-shaped ewer with incised lotus design* 12th century celadon  
*Long-necked vase with an inlaid design of chrysanthemum and butterfly* late 12th century celadon  
*Gourd-shaped bottle with an inlaid design of grape scrolls and a boy* 13th century celadon  
*Cup and cupstand with an inlaid design of chrysanthemum* late 12th century-early 13th century celadon  
*Rectangular pillow with an inlaid design of peony* 13th century celadon  
*Oil bottle with an inlaid design of chrysanthemum and butterfly* 13th century celadon  
*Set of covered cosmetic boxes with an inlaid design of phoenixes and flowers* 13th century celadon  
*Oil bottle with underglaze copper-red spotting and an inlaid design of chrysanthemum* 13th century celadon  
*Ewer with an underglaze iron-brown design of peony scroll* 12th century celadon  
*Maebyeong vase with an underglaze iron-brown design of peony* 12th century celadon  
*Covered bowl with stamped and inlaid design of beads* mid 15th century Buncheong ware  
*Bowl with an inlaid design of peony* mid 15th century Buncheong ware  
*Maebyeong vase with an inlaid design of fishes* early 15th century Buncheong ware  
*Flask with sgraffito design of peony* mid 15th century Buncheong ware  
*Flask with sgraffito flowering plant design* late 15th century Buncheong ware  
*Bottle with sgraffito design of peonies* mid 15th century Buncheong ware  
*Covered bowl with a painted iron-brown design of flowering plants* early 16th century Buncheong ware  
*Bottle with a painted iron-brown design of scrolls* early 16th century Buncheong ware  
*Bottle with overall slip coating and painted iron-brown design of flowering plants* late 16th century Buncheong ware  
*Flask with black glaze* late 15th century stoneware  
*Bottle with inlaid design of peony* mid 15th century porcelain  
*Square bottle* late 17th century-early 18th century porcelain

*Long-necked square bottle with carved design of dragon* 19th century porcelain  
*Covered bowl with carved characters for 'Luck' and 'Longevity'* 19th century porcelain  
*Flask with design of flowering plants* 18th century blue and white porcelain

*Hexagonal bottle with design of flowering plants* early 18th century blue and white porcelain

*Bottle with design of auspicious emblems* early 19th century blue and white porcelain

*Bottle with design of plum blossoms and bamboo* 19th century blue and white porcelain

*Bevelled bottle with longevity emblems* 19th century blue and white porcelain with underglaze copper-red painting

*Bottle with design of plants* late 17th century porcelain with underglaze iron-brown painted design

*Jar with design of bamboo and flowering plants* late 17th century porcelain

*Jar with design of pine trees and willows* 18th century porcelain with underglaze copper-red painted design

*Bevelled jar with design of peonies* 18th century Porcelain with underglaze copper-red painted design

*Brush holder with openwork dragon design* 19th century blue and white porcelain

*Brush holder with openwork lotus design* 19th century blue and white porcelain

*Square water dropper with openwork swastika design* 19th century porcelain

*Square water dropper with applied design of plum tree* 19th century porcelain

#### **Private collection**

Francis Bacon *Study for portrait of Reinhard Hassert, Study for portrait of Eddy Batache* 1979 oil on canvas

Eugène Delacroix *Study for fantasia* 1832 watercolour

Eugène Delacroix *Heads of Arabs* 1832 pen and black ink

Palma Giovane *Study for Flagellation* circa 1613 pen and brown ink

Donald Friend *The Antipodeans* 1966-1970 sketchbook

#### **J W Power Collection, University of Sydney, managed by Museum of Contemporary Art**

John Power *Apollon et Daphné* 1929 oil on canvas

John Power *Danseurs* 1933-1934

egg tempera and oil on canvas

John Power *Paysage* 1934 oil on canvas

#### **Ian Cassie**

John Beard *After Las Meninas* 2011 oil and wax on linen

#### **Private collection**

Raqib Shaw *Blossom Gatherers II* 2009-2011 oil, acrylic, glitter, enamel and rhinestones on birch wood

#### **\*Powerhouse Museum**

*Cup* 0700-0750 earthenware with sancai (three colour) glaze  
*Neolithic jar* 3000 BCE-1700 BCE earthenware decorated in iron rich pigments of red-brown and black  
Jingdezhen ware *Armorial plate bearing the arms of Booth impaling Irvine of Drum* circa 1723 porcelain with 'rouge de fer' enamel; gilt  
*Altar vase ('zun')* 1796-1820 porcelain; monochrome blue enamel glaze

#### **\* Private collection**

Arthur Fleischmann *Bali woman with scarf* (1940s) terracotta  
Arthur Fleischmann *Masked dancer* (circa 1939) terracotta

#### **\* Estate of Elwyn Lynn**

Sydney Ball *Canto no XXX* 1966 synthetic polymer paint on canvas

#### **\* Private collection, Sydney**

Sir Thomas Lawrence *Richard Meade, 3rd Earl of Clanwilliam* oil on canvas

#### **\* Anonymous loan**

Sebastiano Ricci *The rest on the flight into Egypt* circa 1710-circa 1711 oil on canvas

Arie de Vois *Portrait of a young man* 1631-1680 oil on copper

Louis Léopold Boilly *Portrait of a man* oil on canvas

Pierre Paul Prud'hon *Portrait of a woman* oil on canvas

#### **\*National Gallery of Australia**

Sir Peter Paul Rubens *Self portrait* 1623 oil on canvas

Sir Peter Paul Rubens *Sketch for the triumphal entry of Henri IV into Paris 22 May 1594* 1628 oil on panel

#### **\* Anonymous loan**

Circle of Raphael *A Franciscan saint* tempera on poplar panel

#### **\*Bruce and Joy Reid Foundation**

Karel Dujardin *A fresh morning* 1657 oil on canvas

Maxime Maufra *Le Port de Sauzon, Belle-Ile-en-Mer* 1905 oil on canvas

#### **\* Private collection, Sydney**

Oskar Kokoschka *Landscape at Ullapool* 1945 oil on canvas

#### **\* Victoria Brien & Derek Sicklen**

Unknown *Confucius and his seventy-two disciples* 15th century-17th century handscroll; ink and colour on silk

#### **\* Private collection, Sydney**

Frederic Lord Leighton *An athlete wrestling with a python* white marble

Frederic Lord Leighton *The sluggard* bronze

Artus Wolffort *Christ and the pool of Bethesda* circa 1620-circa 1630 oil on canvas

Gustave Mossa *Christus* 1908 oil on canvas

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

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

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

#### **\*Michael Riley Foundation**

Michael Riley *Tracey* 1985 hand-coloured gelatin silver photograph

#### **\* Kenneth Reed**

John Hoppner *Mademoiselle Hilligsberg* circa 1781 oil on canvas

Unknown *Globular jar* tin-glazed earthenware (maiolica)

Unknown *Albarellio* tin-glazed earthenware (maiolica)

Unknown *Drug bottle* tin-glazed earthenware (maiolica)

Unknown *Plate: Europa and the Bull* circa 1552-1560 tin-glazed earthenware (maiolica)

Unknown *Broad-rimmed bowl* circa 1490-1520 tin-glazed earthenware (maiolica)

Unknown *Large plate: Hercules and the Cretan Bull* circa 1550 tin-glazed earthenware (maiolica)  
 Unknown *Plate: Woman with a basket of fruit* mid 16th century tin-glazed earthenware (maiolica)  
 Unknown *Large plate: Figures on horseback* circa 1550 tin-glazed earthenware (maiolica)  
 Unknown *Two-handled vase* circa 1530-1540 tin-glazed earthenware (maiolica)  
 Unknown *Fluted dish: The death of Crassus* circa 1545 tin-glazed earthenware (maiolica)  
 Unknown *Spouted drug jar* circa 1500-1525 tin-glazed earthenware (maiolica)  
 Unknown *Albarelo* circa 1570-1590 tin-glazed earthenware (maiolica)  
 Unknown *Albarelo* early 17th century tin-glazed earthenware (maiolica)  
 Unknown *Globular jar* tin-glazed earthenware (maiolica)  
 Unknown *Large plate: Warrior* circa 1560-1580 tin-glazed earthenware (maiolica)  
 Unknown *Albarelo [one of a pair]* circa 1620-1640 tin-glazed earthenware (maiolica)  
 Unknown *Albarelo [one of a pair]* circa 1620-1640 tin-glazed earthenware (maiolica)  
 Unknown *Albarelo* circa 1600? tin-glazed earthenware (maiolica)  
 Unknown *Albarelo* circa 1550 maiolica  
 Unknown *Large plate: Routing of an infidel army* circa 1655-1665 tin-glazed earthenware (maiolica)  
 Unknown *Plate: Gaius Popilius Laenas before the King of Syria* circa 1545 tin-glazed earthenware (maiolica)  
 Unknown *Plate: Orpheus clubbed to death by the frenzied Maenads of Ciconia* mid 16th century tin-glazed earthenware (maiolica)  
 Meissen *Teapot and cover* circa 1715-1720 hard-paste porcelain ('Böttger porcelain)  
 Meissen *Tureen, cover and stand* circa 1720-1730 hard-paste porcelain  
 Du Paquier *Ollio tureen and cover* circa 1730-1735 hard-paste porcelain  
 Meissen *Tea canister and cover* circa 1735 hard-paste porcelain  
 Meissen *The Spanish lovers, model* circa 1728 hard-paste porcelain  
 Meissen *Snuff box* circa 1740 hard-paste porcelain  
 Vincennes *Cup and saucer (tasse à quatre pans ronds)* circa 1760-1770 soft-paste porcelain  
 Vincennes *Pair of vases* circa 1748-circa 1749 soft-paste porcelain  
 Vincennes *Teapot* 1754-1755 soft-paste porcelain  
 Sèvres *Tea service* 1754-1755 soft-paste porcelain  
 Sèvres *Tea canister and cover* 1762 soft-paste porcelain  
 Sèvres *Cup and saucer* 1759-1760 soft-paste porcelain  
 Sèvres *Cup and saucer (gobelet litron)* 1765 soft-paste porcelain  
 Sèvres *Girl offering flowers* 1775 soft-paste porcelain  
 Sèvres *Cup and saucer* circa 1766-1773 hard-paste porcelain  
 Capodimonte *A fisherman and his companion* circa 1791-circa 1793 soft-paste porcelain  
 Chelsea *Goat and bee jug* circa 1750 soft-paste porcelain  
 Chelsea *Black and white Chinese cock pheasant* circa 1745-circa 1749 soft-paste porcelain  
 Chelsea *Tea bowl and saucer* circa 1750-circa 1752 soft-paste porcelain  
 Chelsea *Tea bowl and saucer* circa 1755 soft-paste porcelain  
 Bow *Dancing shepherdess* circa 1752-circa 1753 soft-paste porcelain  
 Chelsea *Covered bowl and cover* circa 1755-1760 soft-paste porcelain  
 Worcester *Tureen and cover in the form of a partridge* circa 1756-circa 1758 soft-paste porcelain  
 Worcester *Pair of cups and saucers* circa 1760-1765 soft-paste porcelain  
 Saint-Cloud porcelain factory *Inkstand* circa 1765-1770 soft-paste porcelain  
 Saint-Cloud porcelain factory *Covered bowl and stand* circa 1720-1730 soft-paste porcelain  
 Meissen *Slop bowl* circa 1740-1750 hard-paste porcelain  
 Meissen *Tea canister and cover* circa 1730 hard-paste porcelain  
 Meissen *Tureen and cover* circa 1730 hard-paste porcelain  
 Meissen *Cup and saucer* circa 1735-1740 hard-paste porcelain  
 Meissen *Two handled beaker and saucer* circa 1740 hard-paste porcelain  
 Meissen *Two handled soup bowl and cover* circa 1740 hard-paste porcelain  
 Meissen *Cup and saucer* circa 1740 hard-paste porcelain  
 Meissen *Cup and saucer* circa 1740-1745 hard-paste porcelain  
 Meissen *Cup and saucer* circa 1745 hard-paste porcelain  
 Meissen *Two handled soup bowl and cover* circa 1745 hard-paste porcelain  
 Meissen *Plate* circa 1745 hard-paste porcelain  
 Meissen *Incense burner* circa 1750-1755 hard-paste porcelain  
 Meissen *Dog on kennel* circa 1715-1720 hard-paste porcelain  
 Meissen *Cellist* circa 1735-1740 hard-paste porcelain  
 Meissen *Bagpipe player, model* circa 1740-1745 hard-paste porcelain  
 Meissen *Bohemian waxwing, model* 1741 hard-paste porcelain  
 Meissen *Greyhound* 1741 hard-paste porcelain  
 Meissen *Male gardener, model* circa 1742 hard-paste porcelain  
 Meissen *Female gardener, model* circa 1743-1749 hard-paste porcelain  
 Meissen *Capitano, model* circa 1743-1749 hard-paste porcelain  
 Meissen *Parrots, model* 1744 hard-paste porcelain  
 Meissen *Harlequin and a lady with parrots, model* 1745 hard-paste porcelain  
 Meissen *Dancers, model* 1745 hard-paste porcelain  
 Meissen *Hungarian* 1745 hard-paste porcelain  
 Meissen *Persian lady* circa 1745 hard-paste porcelain  
 Meissen *Crimean Tatar* 1750 hard-paste porcelain  
 Meissen *Jodelet* circa 1745-1750 hard-paste porcelain  
 Meissen *The delights of childhood (Les delices d'enfance), model* circa 1745-1750 hard-paste porcelain  
 Meissen *Atlas* circa 1748 hard-paste porcelain  
 Meissen *Savoyard woman with cradle, model* circa 1750 hard-paste porcelain  
 Meissen *The squire of Alsatia, model* circa 1750-1760 hard-paste porcelain  
 Meissen *A London courtesan, model* circa 1753-circa 1754 hard-paste porcelain  
 Meissen *Aeneas rescuing Anchises and Ascanius, model* 1754 hard-paste porcelain

Chantilly porcelain manufactory  
*Pair of tea bowls and saucers and a sugar bowl and cover*  
 1754 hard-paste porcelain  
 Doccia *Flower gatherers* circa 1753-circa 1755 hard-paste porcelain  
 Vincennes *Jug (pot à eau ordinaire)* circa 1730-1735 soft-paste porcelain with silver-gilt mounts  
 Bow *Small jug or sauce boat* circa 1770-1780 soft-paste porcelain  
 Bow *Neptune or Water* circa 1750-circa 1752 soft-paste porcelain  
 Bow *Spring from the seated rustic seasons* circa 1747-circa 1748 soft-paste porcelain  
 Bow *Summer from the seated rustic seasons* circa 1752-circa 1755 soft-paste porcelain  
 Bow *Autumn from the seated rustic seasons* circa 1755-circa 1758 soft-paste porcelain  
 Bow *Winter from the seated rustic seasons* circa 1755-circa 1758 soft-paste porcelain  
 Bow *Shepherd boy piper* circa 1755-circa 1758 soft-paste porcelain  
 Bow *Girl fish seller* circa 1755-circa 1758 soft-paste porcelain  
 Bow *Boy fish seller* circa 1755-1760 soft-paste porcelain  
 Bow *Woodcutter splitting logs with an axe* circa 1755-1760 soft-paste porcelain  
 Bow *Sweetmeat container with female monkey* circa 1755-1760 soft-paste porcelain  
 Bow *Sweetmeat container with male monkey* circa 1758-circa 1760 soft-paste porcelain  
 Bow *Abess seated reading the divine office* circa 1758-circa 1762 soft-paste porcelain  
 Bow *Winter from the seated rustic seasons* circa 1758-circa 1762 soft-paste porcelain  
 Bow *Vulcan or Fire* circa 1760 soft-paste porcelain  
 Bow *Plate* circa 1760-1765 soft-paste porcelain  
 Chelsea *Dish* circa 1765-1770 soft-paste porcelain  
 Chelsea *Italian beggar* circa 1770 soft-paste porcelain  
 Chelsea *Scent bottle in the form of a pug* circa 1752-circa 1753 soft-paste porcelain  
 Chelsea *Tryolean dancers* circa 1753-circa 1755 soft-paste porcelain  
 Chelsea *Large dish* circa 1754-circa 1755 soft-paste porcelain  
 Chelsea *Plate* circa 1755-circa 1758 soft-paste porcelain  
 Chelsea *Plate* circa 1756 soft-paste porcelain  
 Chelsea *Plate* circa 1758-circa 1760 soft-paste porcelain  
 Chelsea *Plate* circa 1760-1765 soft-paste porcelain  
 Chelsea *Girl holding a nest of chicks (Summer?)* circa 1760-1765 soft-paste porcelain  
 Chelsea *Shepherd with dog* circa 1760-1765 soft-paste porcelain  
 Chelsea *Vase* circa 1762-circa 1765 soft-paste porcelain  
 Chelsea *Pot-pourri vase [one of pair]* circa 1762-circa 1765 soft-paste porcelain  
 Chelsea *Pot-pourri vase [one of pair]* circa 1762-1768 soft-paste porcelain  
 Chelsea *Urania* circa 1762-1768 soft-paste porcelain  
 Chelsea *Male gardener (one of a pair)* circa 1762-1768 soft-paste porcelain  
 Chelsea *Female gardener (one of a pair)* circa 1765 soft-paste porcelain  
 Derby *Winter from the rustic seasons* circa 1765-circa 1769 soft-paste porcelain  
 Derby *Vase and cover* circa 1765-circa 1769 soft-paste porcelain  
 Derby *Violinist* circa 1750-circa 1755 soft-paste porcelain  
 Derby *Frill vase [one of pair]* circa 1758 soft-paste porcelain  
 Derby *Frill vase [one of pair]* circa 1760-1765 soft-paste porcelain  
 Derby *Lady with hunting dog [one of a pair]* circa 1765 soft-paste porcelain  
 Derby *Gentleman with hunting dog [one of a pair]* circa 1765 soft-paste porcelain  
 Derby *Birds in branches' candlestick [one of a pair]* circa 1765-1770 soft-paste porcelain  
 St James's *Scent bottle in the form of Cupid holding the globe* circa 1765-1770 porcelain  
 Longton Hall *Plate* circa 1765-1770 porcelain  
 Longton Hall *Plate* circa 1751-circa 1759 porcelain  
 Longton Hall *Plate* circa 1755-circa 1760 porcelain  
 Longton Hall *Plate* circa 1755-circa 1757 porcelain  
 Longton Hall *Plate* circa 1755-circa 1757 porcelain  
 Derby *Spring from the rustic seasons* circa 1755-circa 1757 soft-paste porcelain  
 Höchst *Tea service* circa 1755-circa 1757 hard-paste porcelain  
 Höchst *Resting boy with helmet, model* circa 1750-1755 hard-paste porcelain  
 Höchst *Girl carrying a pitcher, model* circa 1770 hard-paste porcelain  
 Höchst *Girl crying over spilt milk, model* circa 1770 hard-paste porcelain  
 Höchst *Boy with poodle* circa 1770-1775 hard-paste porcelain  
 Fürstenberg *Tea canister and cover* circa 1770-1775 hard-paste porcelain  
 Fürstenberg *Sugar bowl and cover* circa 1775-1785 hard-paste porcelain  
 Worcester *Teapot and cover* circa 1760-1765 soft-paste porcelain  
 Worcester *Junket dish* circa 1775-1780 soft-paste porcelain  
 Worcester *Jug* circa 1760-1765 soft-paste porcelain  
 Worcester *Milk jug* circa 1760-1765 soft-paste porcelain  
 Worcester *Teapot and cover* circa 1760-1765 soft-paste porcelain  
 Worcester *Mustard pot and cover* circa 1765-1770 soft-paste porcelain  
 Worcester *Jug* circa 1765-1770 soft-paste porcelain  
 Worcester *Basket* circa 1765-1770 soft-paste porcelain  
 Worcester *Cream basin, cover and stand [one of a pair]* circa 1765-1770 soft-paste porcelain  
 Worcester *Cream basin, cover and stand [one of a pair]* circa 1765-1770 soft-paste porcelain  
 Worcester *Vase [one of a pair]* circa 1768-circa 1772 soft-paste porcelain  
 Worcester *Tureen, cover and stand* circa 1768-circa 1772 soft-paste porcelain  
 Worcester *Dish* circa 1768-circa 1772 soft-paste porcelain  
 Worcester *Dish* circa 1768-circa 1772 soft-paste porcelain  
 Worcester *Small dish* circa 1768-circa 1772 soft-paste porcelain  
 Worcester *Cup and saucer* circa 1770-1775 soft-paste porcelain  
 Strasbourg porcelain factory *Girl with squirrel* circa 1775-1780 hard-paste porcelain  
 Frankenthal *Cup and saucer* circa 1775-1785 hard-paste porcelain  
 Frankenthal *Piper* circa 1752-circa 1754 hard-paste porcelain  
 Frankenthal *Boy with dog kennel* circa 1756-circa 1759 hard-paste porcelain

Sèvres *Square dish* circa 1760 soft-paste porcelain  
 Sèvres *Square dish* 1781 soft-paste porcelain  
 Sèvres *Tray (Plateau carre)* 1757-1758 soft-paste porcelain  
 Sèvres *Flower vase (cuvette Courteille)* 1757-1758 soft-paste porcelain  
 Sèvres *Cup and saucer (gobelet Hebert)* 1758-1759 soft-paste porcelain  
 Sèvres *Milk jug (pot a lait a trois pieds)* 1761? soft-paste porcelain  
 Sèvres *Boy offering flowers* 1764 soft-paste porcelain  
 Sèvres *Ice-cream cooler (seau à glace)* circa 1765-1770 soft-paste porcelain  
 Sèvres *Square dish (compotier carré)* circa 1766-1773 soft-paste porcelain  
 Sèvres *Square dish (compotier carré)* 1767 soft-paste porcelain  
 Sèvres *Square dish (compotier carré)* 1767 soft-paste porcelain  
 Sèvres *Square dish (compotier carré)* 1767 soft-paste porcelain  
 Sèvres *Mortar (mortier)* 1767 soft-paste porcelain  
 Sèvres *Cup and saucer (gobelet Bouillard)* 1767 soft-paste porcelain  
 Sèvres *Cup and saucer (gobelet Bouillard)* 1767 soft-paste porcelain  
 Sèvres *Cup and saucer (gobelet Bouillard)* 1767 soft-paste porcelain  
 Sèvres *Salt (saliere simple)* 1767 soft-paste porcelain  
 Sèvres *Salt (saliere simple)* 1768 soft-paste porcelain  
 Sèvres *Monteith (Seau crennele)* 1769 soft-paste porcelain  
 Sèvres *Cup and socketed saucer (gobelet et soucoupe enfoncée)* 1769 soft-paste porcelain  
 Sèvres *Soup plate (assiette à potage)* 1770 soft-paste porcelain  
 Sèvres *Soup plate (assiette à potage)* 1771 soft-paste porcelain  
 Sèvres *Milk jug (pot a lait a trois pieds)* 1773 soft-paste porcelain  
 Sèvres *Tea canister and cover* 1773 soft-paste porcelain  
 Sèvres *Vase [one of pair]* circa 1775-1780 soft-paste porcelain  
 Sèvres *Vase [one of pair]* 1776 soft-paste porcelain  
 Sèvres *Cup and saucer (gobelet litron)* 1777 soft-paste porcelain  
 Sèvres *Sugar bowl and lid (pot a sucre Bouret)* 1777 soft-paste porcelain

Sèvres *Plate (assiette uni)* 1785 soft-paste porcelain  
 Sèvres *Plate (assiette uni)* circa 1785 soft-paste porcelain  
 Sèvres *Bust of Louis XV* 1785 hard-paste porcelain  
 Ludwigsburg *Male dancer* 1785 hard-paste porcelain  
 Ludwigsburg *Female dancer* circa 1762-circa 1763 hard-paste porcelain  
 Ludwigsburg *Putto as hussar* circa 1760-1765 hard-paste porcelain  
 Zurich Porcelain Manufactory *Drink seller* circa 1760-1765 hard-paste porcelain  
 Zurich Porcelain Manufactory *Fisherfolk* circa 1770 hard-paste porcelain  
 Ottweiler *Coffee pot* circa 1770 hard-paste porcelain  
 Wallendorf *Saturn* circa 1773 hard-paste porcelain  
 Wallendorf *Jupiter* circa 1770-circa 1771 hard-paste porcelain  
 Wallendorf *Juno* circa 1770 hard-paste porcelain  
 Wallendorf *Apollo* circa 1770 hard-paste porcelain  
 Wallendorf *Diana* circa 1770 hard-paste porcelain  
 Wallendorf *Mercury* circa 1770 hard-paste porcelain  
 Bourg-la-Reine porcelain factory *Group of musicians* circa 1770 porcelain  
 Bristol porcelain factory *Shepherdess holding a posy* circa 1770 hard-paste porcelain  
 Bristol porcelain factory *Vase and cover* circa 1772-circa 1775 hard-paste porcelain  
 Bristol porcelain factory *Vase and cover* circa 1770-circa 1773 hard-paste porcelain  
 Höchst *Seated shepherdess with lamb, model* circa 1773 hard-paste porcelain  
 Worcester *Small oval tureen, cover and stand* circa 1773 soft-paste porcelain  
 Vienna porcelain *Snuff box* circa 1770 hard-paste porcelain with guilt-metal mounts  
 Derby *Birds in branches' candlestick [one of a pair]* circa 1775-circa 1780 soft-paste porcelain  
 Derby *Harlequin* circa 1760-circa 1770 soft-paste porcelain  
 Derby *Columbine* circa 1765-circa 1770 soft-paste porcelain  
 Chelsea *Teapot and cover* circa 1772-circa 1775 soft-paste porcelain

Mennecy-Villeroy porcelain *Boy playing the pipe* circa 1772-circa 1775 soft-paste porcelain  
 Mennecy-Villeroy *Girl playing the hurdy-gurdy* circa 1775 soft-paste porcelain  
 Höchst *Sportsman* circa 1750 hard-paste porcelain  
 Höchst *Boy with kennel, model* circa 1750 hard-paste porcelain  
 Worcester *Vase [one of a pair]* circa 1768-circa 1772 soft-paste porcelain

## WORKS LENT BY THE GALLERY

**National Gallery of Australia**  
*Abstract Expressionism*, 13 Jul 2012 - 25 Feb 2013  
**Morris Louis** *Ayin*, 1958 synthetic polymer paint on canvas

**Macquarie University Art Gallery**  
*Rollin Schlicht: a man for all seasons. A retrospective.* 18 Jul 2012 - 08 Sep 2012  
**Rollin Schlicht** *Nabis*, 1970, synthetic polymer paint on canvas

**McClelland Gallery + Sculpture Park**  
*Clive Stephen sculptor* 29 Jul 2012 - 28 Oct 2012  
**Clive Stephen** *Squat figure*, circa 1934, sandstone

**Heide Museum of Modern Art**  
*Less is more: Minimal and Post-Minimal art in Australia*  
 03 Aug 2012 - 04 Nov 2012  
**Paul Partos** *Untitled*, 1975 oil on canvas, elastic thread  
**John Peart** *Cool corner II*, (1968) synthetic polymer paint on canvas  
**Carl Andre** *Crucis*, 1981, hot-rolled steel

**Hazelhurst Regional Gallery and Arts Centre**  
*Ace Bourke's collection* 10 Aug 2012 - 23 Sep 2012  
**Tracey Moffatt** *Something more 7*, 1989 Cibachrome photograph

**National Gallery of Australia**  
**Sydney Long: the spirit of the land**  
 17 Aug 2012 - 11 Nov 2012  
**Sydney Long** *By tranquil waters*, 1894 oil on canvas on hardboard  
**Sydney Long** *Midday*, (1896) oil on canvas

**Sydney Long** *Pan*, 1898 oil on canvas  
**Sydney Long** *Decoration*, (1899) oil on canvas  
**Sydney Long** *Flamingoes*, (1902) oil on canvas  
**Sydney Long** *The music lesson*, (1904) oil on canvas  
**Sydney Long** *Fantasy*, (circa 1916-circa 1917) oil on canvas  
**Sydney Long** *Reflections, McDonald River*, circa 1926 oil on canvas  
**Sydney Long** *Harbour view*, 1908 pencil, watercolour, chinese white highlights  
**Sydney Long** *Harbourside figure*, 1909 watercolour, gouache  
**Sydney Long** *River scene*, 1910 watercolour  
**Sydney Long** *Bruges*, 1913 pencil, watercolour on paper  
**Sydney Long** *Study for etching 'The land of the lavender'*, circa 1923 pencil, white gouache, black pastel, grey wash  
**Sydney Long** *Street scene Alexandria*, circa 1937 etching, aquatint, blue ink with plate tone on buff wove paper  
**Sydney Long** *William of Wyndham*, (circa 1934) etching, printed in sepia ink with plate tone on white mulberry paper  
**Sydney Long** *Sydney Town Hall floodlighted*, (1934) sandgrain etching, aquatint, printed in blue ink on paper  
**Mildred Lovett** *Vase with pastoral design of dancing figures by Sydney Long*, 1909, hand painted porcelain with overglaze decoration  
**Mildred Lovett** *Sid Long*, (1909) terracotta

**S.H. Ervin Gallery**  
*David Boyd: his work, his life, his family* 17 Aug 2012 - 23 Sep 2012  
**David Boyd** *The dance*, 1963 brush drawing in oil & oil wash

**Campbelltown Arts Centre**  
*There's a hole in the sky* 18 Aug 2012 - 07 Oct 2012  
**Urs Fischer** *Crisis*, 2000-2005 cast aluminium, enamel paint

**Utzon Center, Denmark**  
*Australian Artists and the Sydney Opera House*; 07 Sep 2012 - 02 Dec 2012  
**Brett Whiteley** *Sydney Harbour Bridge*, (1977), etching, lift ground, aquatint, brown ink on cream wove paper

**Brett Whiteley** *Lavender Bay in the rain*, 1987, four-colour screenprint, gouache on white wove paper  
**Brett Whiteley** *The Moreton Bay fig*, (1979), etching, drypoint, black ink on ivory wove paper  
**Brett Whiteley** *(The orange) Fruit dove in Clark Park*, (1980), three-colour screenprint, pen and black ink, white gouache on cream Arches wove paper  
**Brett Whiteley** *Sydney Harbour by night*, (1981) linocut, black ink on white wove paper  
**Brett Whiteley** *Lavender Bay wharf*, (1978) etching, black ink on ivory Arches wove paper  
**Brett Whiteley** *The divided unity*, (1974) one-colour screenprint on ivory Arches BFK Rives wove paper  
**Brett Whiteley** *The cat*, (1980), offset lithograph printed on thick white cardboard  
**Brett Whiteley** *Sydney Harbour*, (1980) two-colour screenprint on ivory Arches wove paper  
**Brett Whiteley** *Bird and wave*, (1974) colour screenprint and lithograph, collage on paper  
*All from BWS Collection*

**Brooklyn Museum, USA**  
*Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art*  
 14 Sep 2012 - 03 Feb 2013  
**Art & Language (Mel Ramsden, England b. 1944)** *Secret painting*, 1967-1968 oil on canvas and photostat

**Louisiana Museum of Modern Art, Denmark**  
*From Van Gogh to FaceTime. Self Portraits in the 20th and 21st Centuries*  
 14 Sep 2012 - 13 Jan 2013  
**Pierre Bonnard** *Self portrait*, circa 1938-circa 1940, oil on canvas  
 Ballarat Fine Art Gallery  
*Capturing flora: 300 years of Australian botanical art* 25 Sep 2012 - 02 Dec 2012  
**J W Lewin** *The Gigantic Lyllie of New South Wales*, 1810 pencil, watercolour on cream laid paper

**Bathurst Regional Art Gallery**  
*Ros Auld Ceramics* 28 Sep 2012 - 18 Nov 2012  
**John Olsen & Ros Auld** *Ceramic plate*, 2003, glazed ceramic plate

**Anne & Gordon Samstag Museum of Art**  
*Master of stillness: Jeffrey Smart paintings 1940-2011*  
 Anne & Gordon Samstag Museum of Art; 12 Oct 2012 - 14 Dec 2012  
 TarraWarra Museum of Art; 21 Dec 2012 - 01 Apr 2013  
**Jeffrey Smart** *The stilt race*, (1960) oil on plywood  
**Jeffrey Smart** *Alma Mahler feeding the birds*, 1967-1968 oil on canvas  
**Jeffrey Smart** *Central Station II*, 1974-1975 synthetic polymer paint on canvas  
**Jeffrey Smart** *Portrait of Clive James*, 1991-1992 oil on canvas  
**Jeffrey Smart** *Playground at Mondragone*, 1998 oil on canvas

**Carrick Hill**  
*Master of Stillness: Jeffrey Smart paintings 1940-2011*  
 12 Oct 2012 - 24 Feb 2013  
**Jeffrey Smart** *Keswick siding*, 1945 oil on jute canvas  
**Jeffrey Smart** *The wasteland II*, 1945 oil on canvas  
**Jeffrey Smart** *Boats at St Ives, Cornwall*, 1949 pen and grey ink, wash on ivory paper  
**Jeffrey Smart** *Ros Wednack's farm, Cornwall*, 1949 pen and blue ink, wash on two sheets of ivory paper  
**Jeffrey Smart** *Porto d'Ischia*, 1950 pen and brown ink on cream paper  
**Jeffrey Smart** *Dawn*, 1951 pen and brown ink on white wove paper

**Heide Museum of Modern Art**  
*Sidney Nolan: early experiments*  
 Heide Museum of Modern Art; 20 Oct 2012 - 28 Apr 2013  
**Sidney Nolan** *Blue, deep No. 540 ORD*, 1941-1953 opened paint tin  
**Sidney Nolan** *No. 3058 (Brown)*, 1941-1953 unopened paint tin  
**Sidney Nolan** 1941-1953 leather satchel containing 12 recycled water containers used as portable paint tins  
**Sidney Nolan** 1941-1953 rectangular tin with screw lid used as paint carrier with dried residue (white)  
 1941-1953 rectangular tin with screw lid used as paint carrier with dried residue (yellow)  
 circular tin with used and dried contents



(loan of ephemera & archival material from Conservation Archives)

**Blue Mountains Cultural Centre Gallery**

*Picturing the Great Divide: visions from Australia's Blue Mountains*  
17 Nov 2012 - 03 Feb 2013

**Kerry & Co Unknown** Fern Gully, *Blue Mountains*, circa 1884-1895 albumen photograph

**Kerry & Co Unknown** *Weeping Rock, Wentworth*, 1884-1917 {printed later} 1980 {printed} gelatin silver photograph, sepia toned

**Harold Cazneaux** *Mountain scene, Katoomba*, 1908 platinumotype

**Edward Searle** *Snow on Blue Mountains* 1930s, toned gelatin silver photograph

**Norman C Deck** *Nature's cathedral (Khandalah, Katoomba)* 1944, gelatin silver photograph, matte, stipple, cold tone

**Norman C Deck** *Coming storm, Katoomba*, 1944 gelatin silver photograph, matte, slight warm tone

**Richard Woldendorp** *Blue Mountains, New South Wales*, 1980 Cibachrome photograph

**Howard Ashton** *Mountain steeps*, 1926, oil on canvas

**Lorna Nimmo** *The bush fire's passage*, 1952, oil on aluminium

**Elioth Gruner** *Man and mountains*, 1926 oil on canvas

**Freda Robertshaw** *A windy day, Carlton's farm*, (1945), oil on paper on paperboard

**Colin Lanceley** *Where three dreams cross between blue rocks (Blue Mountains)*, 1983 synthetic polymer paint, wood on canvas

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

**Eugene von Guérard** *Weatherboard Fall*, New South Wales, (circa 1867) hand-coloured lithograph

**E.L. Montefiore** (Blue Mountains waterfall), 1870s-1880s etching, printed in black ink on white laid paper, mounted on a leaf from an album

**Adelaide Perry** Kurrajong (The citrus orchard), (circa 1929) linocut, printed in black ink on thin ivory laid paper

**Gladys Owen** Kurrajong country, (1930s) wood engraving, printed in black ink on ivory paper

**WC Piquenit** In the Grose Valley, Blue Mountains, circa 1882 pencil, grey watercolour, opaque white highlights

**E. B. Boulton** Mount Victoria, New South Wales, circa 1890 watercolour, opaque white highlights

**John D. Moore** Mt Wilson Forest, 1929 pencil, watercolour on buff wove paper

**Brett Whiteley** *Summer by the River of Plums*, 1985/86 triptych: oil and collage on canvas

**The Museum of Fine Arts, Houston**

**WAR/PHOTOGRAPHY: Photographs of Armed Conflict and its Aftermath**

**The Museum of Fine Arts, Houston**; 11 Nov 2012 – 03 Feb 2013

The Corcoran Gallery of Art; 29 Jun 2013 - 29 Sep 2013

Brooklyn Museum; 08 Nov 2013 - 02 Feb 2014

**Sergej Strunnikow** *Soja*, 1941 {printed later}, gelatin silver photograph

**National Gallery of Victoria [St Kilda Road]**

*Radiance: The Neo Impressionists*  
16 Nov 2012 - 17 Mar 2013

**Camille Pissarro** *Peasants' houses, Eragny*, 1887, oil on canvas

**Hazelhurst Regional Gallery and Arts Centre**

*Whiteley on Water* 17 Nov 2012 - 27 Jan 2013

**Brett Whiteley** *Big orange (sunset)*, 1974, oil and collage on wood

**Brett Whiteley** (*Free standing ultramarine*) *Palm trees*, 1974, painted fibreglass

**Brett Whiteley** *Study extension to the Divided Unity* pencil, pen and ink on cardboard

**Brett Whiteley** *Walking - Palm Beach*, 1982 oil, light fitting on plywood

**Brett Whiteley** *The divided unity*, 1974 screenprint on white wove paper

**Brett Whiteley** *Lavender Bay in the rain*, 1978 oil, synthetic polymer paint on canvas on hardboard

**Brett Whiteley** *left image: Lavender Bay right image: View from Lavender Bay*, 1981 diptych: ink, collage, gouache on paper

**Brett Whiteley** *Wategoes Beach II*, watercolour, gouache, collage on white wove paper

**Brett Whiteley** *Study for 'The beach II'*, 1989, charcoal on paper  
**Brett Whiteley** *The beach II*, 1965, oil, pen and black ink, sand, fabric, Bex boxes, plaster, collage on plywood

**Brett Whiteley** *Waves*, 1966, collage on aubergine wove paper

**Brett Whiteley** *Study for 'The beach' and 'Shark' sculpture*, pen and black ink, wash on white wove paper

**Brett Whiteley** *Gull over ocean*, 1965, brush and black ink, blue ball-point pen, collage, lithograph on cream laid paper

**Brett Whiteley** *Ocean*, 1973, brush and black ink on white wove paper

**Brett Whiteley** *Waves I - Sea view*, 1977, brush and black ink on rice paper

**Brett Whiteley** *Calligraphy waves - Waves II*, (1975) brush and black ink on rice paper on cardboard

**Brett Whiteley** *Moods of the sea*, (1974), brush and black ink on off-white wove paper

**Brett Whiteley** *King pidgeon*, (1974), pen and brush and black ink, wash, gouache, collage on beige wove paper

**Brett Whiteley** *Crab*, 1985-1988, charcoal, wash on cream laid paper

**Brett Whiteley** *Sydney Harbour*, circa 1964 screenprint, white and black ink on off-white wove paper

**Brett Whiteley** *Wategoes Beach III*, 1980 brush and black ink on rice paper on white wove paper

**Brett Whiteley** *Wategoes Beach no. 17*, 1989, pencil, charcoal, gouache, collage on white wove paper

**Brett Whiteley** *Bondi studies for sculpture (and large painting)*, 1989 pen and brown ink on white wove paper

**Brett Whiteley** *Wategoes Beach no. 8*, 1982 charcoal on white wove paper

**Brett Whiteley** *Bondi sunbather with sunglasses*, (1989) brush and brown ink on white wove paper

**Brett Whiteley** *Two nudes on back on beach with book*, blue and black ball-point pen on cream laid paper

**Brett Whiteley** *Whale Beach shark and water*, pen and black ink, wash, gouache, collage on cream wove paper mounted on board

**Brett Whiteley** *Thirroul*, (1966), pencil, gouache, pen, brush and black ink, collage, ink wash, synthetic polymer paint on five sheets of cardboard

**Brett Whiteley** *Expandingness*, 1988, charcoal, on ivory wove paper

**Brett Whiteley** *Lavender Bay with sculptures*, 1983, brush and black ink on white wove paper

**Brett Whiteley** *Matches*, wood, plaster, synthetic polymer paint on white rectangular base

**Brett Whiteley** *Owl thong*, 1985, thong, ping pong balls, oil on wood base

**Brett Whiteley** *Shark (male)*, 1988, fibreglass, plaster, copper, maplewood

**Brett Whiteley** *Shark (female)*, 1966, fibreglass, plaster, maplewood, chrome, copper, shark teeth

**Brett Whiteley** *Leaning nude*, 1965, wood

**Brett Whiteley** *Pelican II*, bronze

**Brett Whiteley** *Designs for shark sculpture*, (1988), pencil, pen, brush and black ink, collage on ivory wove paper

**Brett Whiteley** *The headland*, 1965, charcoal on ivory cardboard

**Brett Whiteley** *Two women by the sea*, pencil on seven sheets of buff wove paper on cardboard

**Brett Whiteley** *Title page*, 1984, etching, black Charbonelle ink on ivory Arches wove paper

**Brett Whiteley** *A day a Bondi* (one of a suite of 10 etchings), 1984 etching, black Charbonelle ink on ivory Arches wove paper

**Brett Whiteley** *(Unfinished beach polyptych)* 1984, pencil, charcoal, blue fibre-tipped pen, collage on six plywood panels

**Brett Whiteley** *Bird and wave*, colour screenprint and lithograph, collage on cream laid paper

**Brett Whiteley** *Waves on the harbour*, 1973, screenprint on white cardboard?

**Brett Whiteley** *Preliminary sketch for 'Coogee Beach'*, 1974, pen and black ink, grey fibre-tipped pen, gouache, collage on brown envelope

**Brett Whiteley**, *Grey harbour*, 1980 oil and charcoal on canvas

**Brett Whiteley** *The bather*, circa 1978, oil on canvas

**Brett Whiteley** *Good morning glory II*, 1979, oil, collage, gouache on canvas

**Brett Whiteley** *The solution*, charcoal, oil, synthetic polymer paint, fabric, plaster on plywood

**Brett Whiteley** *Two figures Bondi*, (1966) charcoal on white wove paper

**Brett Whiteley** *Polka dot on beach*, 1986, brush and black ink on rice paper

**Brett Whiteley** *Majorca beach day*, (1984) pencil, pen and black ink, collage, offset-lithographic print, gouache on verso of perspex sheet

**Brett Whiteley** *The arrival*, (1965) offset lithograph on white wove paper

**Brett Whiteley** *Sydney Harbour*, (1988) brush and black ink on white wove paper

**Brett Whiteley** *Her*, 1980 mangrove wood, charcoal, oil on marble base

**Brett Whiteley** *Pelican I*, 1989 painted bronze on carved wood base

**Brett Whiteley** *Waves Fiji*, (1983) pencil on ivory wove paper

**Brett Whiteley** *Coincidence* oil on hardboard

**Brett Whiteley** *The pink heron*, 1973, synthetic polymer paint on hardboard

1969

**Manly Regional Art Gallery and Museum**

*Early impressions: James R. Jackson (1882–1975)* 07 Dec 2012 - 27 Jan 2013

**James R Jackson** *Morning, Middle Harbour*, oil on canvas

**James R Jackson** *Oleanders*, 1914, oil on canvas

**James R Jackson** *Venetian fishing boats*, 1940, oil on canvas

**James R Jackson** *The holiday*, 1916 oil on canvas on cardboard

**James R Jackson** *The dreamer*, 1916 oil on canvas

National Gallery of Australia

*Toulouse-Lautrec* 14 Dec 2012 - 02 Apr 2013

**Henri Toulouse-Lautrec** *Aristide Bruant, at his cabaret*, 1893 colour lithograph

**Henri Toulouse-Lautrec** *Babylone d'Allemagne*, 1894 colour lithograph

**Henri Toulouse-Lautrec** *The photographer Sescou*, 1896 colour lithograph mounted on canvas

**Henri Toulouse-Lautrec** *La Chaîne Simpson*, 1896 colour lithograph

Australian Centre for Contemporary Art

*Desire lines* 15 Dec 2012 - 03 Mar 2013

**Richard Long** *A moved line in Japan*, 1983 text work in red and black

**Tweed River Regional Art Gallery**

*It's all about the light: works by Margaret Olley from public collections*

11 Jan 2013 - 18 Apr 2013

**Margaret Olley** *Chinese screen and yellow room*, 1996 oil on hardboard

**Margaret Olley** *Katie's apples*, (1989-1992) oil on hardboard

**Margaret Olley** *Homage to Manet*, 1987 oil on hardboard

**Margaret Olley** *Turkish pots and lemons*, 1982 oil on hardboard

**Margaret Olley** *Apples*, (1980) oil on hardboard

**Margaret Olley** *Cornflowers*, (circa 1978-circa 1982) oil on hardboard

**Margaret Olley** *Late afternoon*, 1972 oil on hardboard

**Margaret Olley** *Still life with leaves*, (circa 1960) oil on hardboard

**Margaret Olley** *Still life with kettle*, (1955) oil on canvas on hardboard

**Margaret Olley** *Ranunculus and pears*, 2004 oil on hardboard

**Monash University Museum of Art**

**Richard Bell: Lessons in etiquette and manners**

Monash University Museum of Art; 05 Feb 2013 - 13 Apr 2013

**Richard Bell** *Devine inspiration*, 1993 synthetic polymer paint and collage on canvas; text panel

**Art Gallery of South Australia**

*Turner from the Tate: the making of a master*

Art Gallery of South Australia; 07 Feb 2013 - 19 May 2013

National Gallery of Australia; 01 Jun 2013 - 08 Sep 2013

**J.M.W. Turner** *High force, Fall of the Tees, Yorkshire*, 1816 watercolour and scraping out

National Gallery of Australia

*Stars in the river; the prints of Jessie Traill* 16 Feb 2013 - 23 Jun 2013

**Jessie Traill** *Ti-tree frieze*, 1910 etching, printed in dark brown ink on ivory wove paper

**Jessie Traill** *Ti-tree frieze*, 1910 etching, printed in dark brown ink on ivory wove paper

**Jessie Traill** *Ti-tree frieze*, 1910 etching, printed in dark brown ink on ivory wove paper

**Jessie Traill** *Building the Harbour Bridge I, beginnings*, 1927

etching, fowl bite, printed in brown ink with plate tone on cream wove paper

**Jessie Traill** *Building the Harbour Bridge II, the works north side* Nov. 1927, 1928

etching, fowl bite, printed in brown ink with plate tone on cream wove paper

**Jessie Traill** *Building the Harbour Bridge III, the granite workers, April 1929*, 1929 etching, fowl bite, printed in brown ink with plate tone on cream wove paper

**Jessie Traill** *Building the Harbour Bridge V: going up*, 1930 etching, fowl biting, printed in brown ink with plate tone on cream wove paper

**Jessie Traill** *Building the Harbour Bridge IV: the ants' progress, November 1929*, 1929 etching with fowl biting, printed in brown ink on cream wove paper

**Yale Center for British Art**  
*Edwardian Opulence* 28 Feb 2013 - 02 Jun 2013

**Sir George Frampton** *Peter Pan*, 1912 bronze

**Bertram Mackennal** *Circe*, (circa 1902-circa 1904) bronze statuette

**National Museum of Australia, Canberra**

*Glorious Days: Australia 1913 - 7 Mar 2013 - 14 Oct 2013*

**Antonio Dattilo-Rubbo** *The strike's aftermath*, 1913 oil on canvas

**Elizabeth Söderberg** *Bowl with flying fox decoration*, 1912 beaten copper with repoussé decoration

**Elizabeth Söderberg** *Bowl with lillypilly leaf and berry design*, 1912, beaten copper with repoussé decoration

**Elizabeth Söderberg**  
*Candleholder with Solanum design*, 1909 beaten copper with repoussé decoration

**Complesso Monumentale del Vittoriano**  
*Cubisti Cubismo* 08 Mar 2013 - 23 Jun 2013

**Georges Braque** *Glass of absinthe*, 1911 oil on canvas

**The National Museum of Modern Art, Tokyo**  
*Francis Bacon*

**The National Museum of Modern Art, Tokyo; 08 Mar 2013 - 26 May 2013**

**Toyota Municipal Museum of Art; 08 Jun 2013 - 01 Sep 2013**

**Francis Bacon** *Study for self-portrait*, 1976 oil and pastel on canvas

**Mosman Art Gallery**

*Ruth Burgess: From the Forest* 16 Mar 2013 - 19 May 2013

**XU Bing** *In the shadow of the straw bale*, 1987, woodcut

**ZHAO Zongzao** *Spring all the year*, circa 1960 colour woodcut

**ZHU Qinbao** *The rays of the morning sun on the side of the mountain*, 1981 woodcut

**SU Xinping** *Light from above*, 1992, lithograph

**Ruth Burgess** *Winter*, 1989, woodcut, black ink on two sheets of cream Japanese paper

**Ruth Burgess** *Figures in a future landscape*, 1995, woodcut, red and blue ink on two sheets of Japanese mulberry paper

**Ruth Burgess** *Winter forest*, 2006 wood engraving, printed in black ink on white wove paper

**Ruth Burgess** *The teaching flower*, 1995 colour woodcut

**ZHAO Zongzao** *Plateau*, 1961 woodcut

**Carrick Hill**

*Jacqueline Hick retrospective* 27 Mar 2013 - 30 Jun 2013

**Jacqueline Hick** *Boys at the dam*, (1966) oil on hardboard

**Jacqueline Hick** *Late shift workers*, 1945 oil on canvas

**Jacqueline Hick** *Dark mourning*, (1963-1964) oil on hardboard

**Gippsland Art Gallery**

*The shock of the nude* 06 Apr 2013 - 26 May 2013

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

**Lucian Freud** *Girl sitting*, 1987 etching on Somerset Satin white paper

**Tolarno Galleries**

*Ben Quilty: the Fiji wedding* 20 Apr 2013 - 01 Jun 2013

**Ben Quilty** *Fairy Bower Rorschach*, 2012 oil on linen

**Australian National Maritime Museum**

*East of India - forgotten trade with Australia* 01 Jun 2013 - 18 Aug 2013

*Surya, the sun god*, early 11th century, phyllite

*Gandharva*, circa 11th century pink sandstone

*Seated Buddha*, late 10th century-early 11th century stele, dark grey chlorite

**Company school Goldsmith**, 19th century, opaque watercolour on paper

**Company school Itinerant acrobats**, circa 1800, opaque watercolour with gold and silver on paper

*Portrait of a Mughal Courtier*, circa 1770, opaque watercolour on paper

*Vishnu reclining on the serpent Ananta (Vishnu Anantasasha)*, 13th century

stone

*Raja on elephant*, 19th century, opaque watercolour on paper

**Chitrashala Press, Rani of Jhansi Lakshmi Bhai**, late 19th century-early 20th century, chromolithograph

**Castlemaine Art Gallery and Historical Museum**

*Rick Amor: from sketch to finished oil* 01 Jun 2013 - 28 Jul 2013

**Rick Amor** *Journey*, 2007, oil on canvas

**National Gallery of Victoria [St Kilda Road]**

*Australian impressionists in France* Ian Potter Centre: NGV Australia; 15 Jun 2013 - 06 Oct 2013

**Claude Monet** *Port-Goulphar, Belle-Île*, 1887 oil on canvas

**E Phillips Fox** *Art students*, 1895, oil on canvas

**E Phillips Fox** *A French peasant*, (1889), oil on canvas

**John Peter Russell** *Madame Sisley on the banks of the Loing at Moret*, (1887)

oil on canvas  
**John Peter Russell** *Rough sea, Morestil*, (circa 1900) oil on canvas on hardboard

**Sir William Rothenstein**

*Longstaff all by himself*, circa 1890, black chalk

**John Peter Russell**  
*Storm, Belle Ile*, 1905, watercolour, gouache on heavy wove buff paper

**John Peter Russell** *Landscape with houses*, 1907, pencil, watercolour on off white wove paper

**John Peter Russell** *Study for 'Lot's wife'*, 1886, pencil, white chalk highlights on laid paper on thin card  
**John Peter Russell** *Five studies of Vincent van Gogh*, (circa 1886-circa 1888)  
fine conté or carbon pencil on laid paper

#### **Newcastle Region Art Gallery**

*Illumination: The art of Philip Wolfhagen*

Newcastle Region Art Gallery; 22 Jun 2013 - 11 Aug 2013

Tasmanian Museum and Art Gallery; 13 Sep 2013 - 01 Dec 2013

The Drill Hall Gallery, Australian National University; 20 Feb 2014 - 06 Apr 2014

Cairns Regional Gallery; 09 May 2014 - 06 Jul 2014

Tweed River Regional Art Gallery; 08 Aug 2014 - 12 Oct 2014

Gippsland Art Gallery; 14 Feb 2015 - 12 Apr 2015

**Philip Wolfhagen** *Third illusory field*, 1991 beeswax and oil on canvas

#### **FURNISING LOANS**

\*Renewed loans

#### **Industrial relations commission\***

**Charles Bryant** *Low tide, St. Ives*  
oil on canvas

**Emma Daniel Nungurrayi**  
*Karrinyarra (Mt Wedge)* 2007  
synthetic polymer paint on linen canvas

**Emma Daniel Nungurrayi**  
*Karrinyarra (Mt Wedge)* 2007  
synthetic polymer paint on linen canvas

**Emma Daniel Nungurrayi**  
*Karrinyarra (Mt Wedge)* 2007  
synthetic polymer paint on linen canvas

**John Salvana** *The road to Wollombi* 1936  
oil on canvas

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

**Roland Wakelin** *Richmond landscape, Tasmania* 1944  
oil on paperboard

#### **New south wales parliament house office of the speaker**

**Jean Appleton** *Bush things* (1951)

oil on paper on paperboard

**Douglas Dundas** *Osier banks* 1945

oil on canvas

**Douglas Dundas** *Sheep country, Burra* 1950

oil on canvas

**John Eldershaw** *Old farm, Berrima*

oil on paperboard

**Charles Meere** *Brickworks at Bexhill, Lismore* 1958

oil on canvas on plywood

**Clem Millward** *Red ground near Weipa* 1977-1978

oil on canvas

**Arthur Murch** *Flower piece* (1937)

oil on canvas on paperboard

**Justin O'Brien** *(Still life with fruit, flowers, ewers and statue)*

oil on paper on hardboard

**Arnold Shore** *Still life* 1940

oil on canvas

**Dorothy Thornhill** *Morning at Cremorne* 1939

oil on canvas

**Rhys Williams** *Ripples in the bay* (1948)

oil on canvas on plywood

#### **Lowy institute \***

**Will Ashton** *Kosciusko* (1930)

oil on canvas

**Henri Bastin** *My camp* 1966  
oil, synthetic polymer paint on hardboard

**Bill Brown** *Untitled race painting* 1968

synthetic polymer paint, oil, cotton flag, collage on canvas

**Charles Bush** *Landscape near Tarquinia, Italy* 1952

oil on hardboard

**Criss Canning** *Waratah in a green jug* (1999)

oil on canvas

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

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

**Pro Hart** *At the trots* 1977

oil on hardboard

**Sali Herman** *Lane at the Cross* 1946

oil on canvas on plywood

**Michael Kmit** *Woman and girl* 1957

oil on hardboard

**George Lawrence** *Autumn morning, Hyde Park* 1948

oil on paperboard

**Charles Lloyd Jones** *Afternoon light* 1941

oil on canvas on paperboard

**Sidney Nolan** *Elephant* 1963

synthetic polymer paint on hardboard

**Douglas Pratt** *The old toll house, Rushcutters Bay* 1959

oil on canvas

**Max Ragless** *Second valley* (1954)  
oil on canvas

**Albert Rydge** *Morning in Neutral Bay* (1955)

oil on hardboard

**Paquita Sabrafen** *Australian wildflowers* 1990

oil on canvas

**Jeffrey Smart** *Parkland* 1950  
oil on canvas

**Lance Solomon** *Country lane* 1947

oil on canvas on hardboard

**Lance Solomon** *Summer* (1948)

oil on canvas on hardboard

**Charlie Ward Tjakamarra, Yukultji Napangati** (untitled) 2000  
synthetic polymer paint on canvas

#### **Sydney living museums \* Government house**

**Robert Johnson** *Macleay River* (1958)

oil on canvas

**Robert Johnson** *Out west*  
oil on canvas

**Tom Roberts** *Harrow Hill* (circa 1910-1912)

oil on canvas on plywood

#### **Sydney living museums \* Vaucluse house**

**Costa Conti, after Andrea del Sarto** *The Annunciation*

oil

**Costa Conti, after Andrea del Sarto** *La Madonna delle Arpie*

oil

**Porcelli, after Raphael** *Madonna col libro*

oil

**Unknown, after Raphael** *Madonna di San Sisto* oil

#### **Sydney Living Museums \* Elizabeth Bay Houze**

**Charles Coleman** *St Peters at sunset from the Doria Pamphili Gardens, Rome* circa 1865

oil on canvas

**Unknown, after Raphael** *Madonna della Sedia* oil

## STAFF; VOLUNTEERS AND INTERNS

### STAFF AS AT 30 JUNE 2013

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Team Leader, Gallery Services **Tracey Keogh B. Visual Arts**  
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Coordinator, Aboriginal Programs **Amanda Peacock B.A. (Visual Arts), Dip. Ed.**  
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Film Program Curator **Robert Herbert**  
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Art After Hours Assistant **Emma Robertson**  
Senior Co-ordinator, Education Programs **Victoria Collings B.A. (Hons), M.A.(Museum Studies),**  
Co-ordinator, 7-12 Education Programs **Leeanne Carr B.Ed. (Visual Arts) M.Art Admin**  
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Administrative Assistant, Brett Whiteley Studio **Jasmin Dessmann**

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Senior Conservator, Paintings **Paula Dredge B. App. Sc. (Cons), B.A. (Fine Arts) (on leave)**  
Conservator, Paintings **Simon Ives**  
Conservator, Paintings **Andrea Nottage**

Assistant Conservator **Melissa Harvey**  
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Head, Frames Conservation **Malgorzata (Margaret) Sawicki B. A. (Cons), M.A. App. Sc. (Mat Cons), PhD**  
Conservator, Frames **David Butler**  
Conservator, Frames **Barbara (Basia) Dabrowa M.A. (Cons)**  
Senior Conservator, Asian Art **Yang Yan Dong**  
Technical Assistant Conservation **Thomas Langlands**  
Assistant Conservator **Nick Strike M.A. (Visual Arts)**

Senior Registrar, Collections **Emma Smith B.A., Grad. Dip. Decorative Arts**  
Registrar, Collections **Amanda Buxton B.A., Dip. (Prehistoric and Historical Archaeology), Grad. Dip. (Museum Studies) (Maternity Leave)**  
Registrar **Brent Willison B.A. (Visual Arts)**  
Assistant Registrar **Caroline Geraghty B.A. (Art History & Criticism), M. Art Admin**  
Assistant Registrar **Paul Solly**  
Assistant Registrar **Graeme Robinson**  
Assistant Registrar **Nick Strike M.A. (Visual Arts)**  
Assistant Registrar **Paul Thoms**  
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Photographer **Christopher Snee**  
Photographer **Mim Stirling**

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Financial Controller **Surangani Kulasinghe FCMA, CGMA, CPA, B. Bus. (Accounting), AIB, IMS Dip**

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Accounts Payable Clerk  
**Maria Montenegro**

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**Bernadine Fong, B. Bus.**  
(Banking & Finance)  
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Online Producer, Content and  
Projects **Kirsten Tilgals BA**  
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Front of House Systems Manager  
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(IT)  
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**M. Sc. (IT)**  
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**Art Admin, M. Art & Design Ed**  
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**Susanne Briggs Assoc. Dip. B.**  
**Studies Dip. Counselling**  
Media Relations Manager **Claire**  
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Corporate Partnerships Manager  
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**Chandra**  
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Marketing Executive **Svetlana**  
**Mironov**

## VOLUNTEERS

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Stinson; Caroline Storch; Dorinda  
Sullivan; Jennifer Sutton; Susan  
Swan; Prue Todd; Sam Tonkin;  
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Urwin; Cilla Warre; Patricia Wilson;  
Brenda Woods; Sally Young; Linda  
Zurnamer

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Yoshizawa

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Skadi Heckmuller, Tully Holleley, Sally Jordan, Bronwyn Kaspura, Brit Katke, Nicole Khedoori, Lynne Lancaster, Claire Lawley, Jasmine Llanes, Hayden McLean, Shannon Maguire, Neta Mariakis, Alex Mavon, Candice Miles, William Montilla, Hannah Muller, Helen Poon, Elizabeth Purdie, Ashlee Ralla, Marina Rayment, Catalina Santa, Evelyn Schuster, Marianna Tuccia, Elsa Whelan, Jihee Yoon

#### TERTIARY INTERNS

(Gallery supervising staff member)

Anthony Alston (registration, Emma Smith), Ruby Arrowsmith-Todd (public programs, Ashlie Hunter, Emma Robertson), Irene Atzolidakis (conservation, Margaret Sawicki), Jacqueline Au (curatorial, Judy Annear), Alexandria Barnier (conservation, Carolyn Murphy), Nicky Colclough (public programs, Danielle Gullotta), Elizabeth Chang (public programs, Emma Robertson, Andrew Yip), Tessa Chung (conservation, Margaret Sawicki), Thomas Cole (curatorial, Joel Mu), Chantale Dorrington (conservation, Donna Hinton), Kate Dowland (public programs, Leeanne Carr), Tegan Emerson (registration, Emma Smith), Hester Gascoigne (curatorial, Denise Mimmocchi), Mikaela Griffith (marketing, Sangeeta Chandra), Therese Harrison (conservation, Paula Dredge), Regina Herholz (public programs, Danielle Gullotta), Abigail Hundley (conservation, Carolyn Murphy), Christiane Keys-Statham (curatorial, Anneke Jaspers), Lesley Lansdowne (conservation, Margaret Sawicki), Dapeng Liu (curatorial, Yin Cao), Helena Lucey (library, Steven Miller), Jessie Odwazny (conservation, Margaret Sawicki), Isobel Parker Philip (curatorial, Judy Annear), Alexandra Pedley (curatorial, Anne Gerard-Austin), Rebecca Price (conservation, Donna Hinton), Emma Roberts (copyright, Donna Brett), Georgia Saxelby (public programs, Andrew Yip), Caitlin Seymour-King (design, Tanguy Le Moing), Nisha Sherchan (finance, Graeme Callaghan), Asti Sherring (conservation, Carolyn Murphy), Kelly Smith (marketing, Sangeeta Chandra), Anthony Springford (conservation, Paula Dredge),



Laura Suit (Art Gallery Society), Lily Vermeesch (conservation, Donna Hinton), Bingqing Wei (curatorial, Yin Cao), Manuela Wiesend (conservation, Carolyn Murphy), Candice Witton (collection management, Jesmond Calleja), Helen Xue (conservation, Margaret Sawicki), Marietta Zafirakos (public programs, Andrew Yip, Emma Robertson),

## STAFF PUBLICATIONS

### Abbreviations

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

**Judy Annear** (Senior curator photographs)  
Exhibition curator: *Jacky Redgate: the logic of vision*  
AGNSW, 2 Jun – 9 Sep 2012

Managing curator: *Eugène Atget: old Paris*  
AGNSW, 24 August – 4 November 2012

Co-curator: *Flatlands: photography & everyday space*  
AGNSW, 15 October 2012 – 3 February 2013

Exhibition curator: *The fashion of Helmut Newton & Bettina Rheims*  
AGNSW, 9 February – 19 May 2013

Exhibition curator: *Bill Henson: cloud landscapes*  
AGNSW, 25 May – 22 Sep 2013

Catalogue essay: *'Modernist photography: the machine age in*

*Sydney, Sydney moderns, Sydney p 184*  
AGNSW, 30 Jun 2013

Judge: *Screenshot school photography prize*  
AGNSW, 1 Nov 2012  
Paper: *'Paul Taylor: subcultural stylist', for symposium Impresario: Paul Taylor|Art & Text|Popism*  
Monash University, Melbourne, 1 Sep 2012

Paper: *lecture for symposium Image & object: collecting and exhibiting the photograph*  
Massey University, Wellington, NZ, 15 Feb 2013

Committee member: *Photography collection benefactors*  
AGNSW, ongoing

Media interviews: *for Eugene Atget, Rheims/Newton*  
AGNSW, 2012- 2013

**Richard Beresford**  
(Senior Curator of European Art)

Editor: *European porcelain from the Kenneth Reed collection*  
AGNSW, 2012

Editor: *Italian maiolica in the Kenneth Reed collection*, internal/pdf publication  
AGNSW, 2012

Lecture: Questioning the frame. Lecture for USyd art history students. Aug 2012

Lecture: Italian Renaissance maiolica: why spend a million dollars on a plate? Lecture for lecture for USyd art history students. Aug 2012

Lecture: The sleep of reason. Lecture for AGS diploma lecture series Oct 2012

Lecture: Early British Paintings in the AGNSW collection – part 1. Lecture to the volunteer guides. Feb 2012.

Lecture: The origins and purpose of the European collection. Lecture to volunteer guides. April 2012

Lecture: Early British Paintings in the AGNSW collection – part 2. Lecture to the volunteer guides. April 2012

**Natasha Bullock** (Curator, contemporary art)

Curator: *We used to talk about love: Balnaves contemporary: photomedia*  
AGNSW, 31 January - 21 April 2013

Catalogue essay: Shaun Gladwell, 'Broken Dance (beatboxed)'  
AGNSW, 2012.

Catalogue essay: Charlotte Day (ed.), 'Impulses and Actions: Lauren Brincat', *The space between us: Anne Landa Award for video and new media arts 2013*, AGNSW, 2013

Catalogue essay: Deborah Edwards and Denise Mimmocchi (eds.) 'Harold Cazneaux's New Idea Portraits', *Sydney Moderns: Art for a new world*, AGNSW, 2013

Editor: Natasha Bullock (ed) *We used to talk about love*, Sydney: AGNSW, 2013  
AGNSW, 31 Jan 2013

Author: 'We used to talk about love – and photography' in Natasha Bullock (ed) *We used to talk about love*  
AGNSW 2013

Article: *'To love, desire and feel in some art of today'*, LOOK, 1 Aug 2012

Catalogue entry: 'Harold Cazneaux', *Dictionary of Photography*, Thames and Hudson, London and Paris, 2014 (forthcoming)

Talk: *We used to talk about love*  
AGNSW, 13 March 2013

Talk: *We used to talk about love* Contemporary collection benefactors', 29 January 2013

Talk: *We used to talk about love* Balnaves Foundation, 30 January 2013

Talk: *We used to talk about love* AGNSW Foundation, March 2013

Talk: *We used to talk about love* Australia Council for the Arts staff, 2 April 2013

Media Interview: Eastside radio FM89.7 with Lisa Anderson 4 March 2013,  
Media Interview: Natasha Bullock and Justene Williams Weekend Arts, Radio National, 30 March 2013

Media Interview: 'We used to talk about love' 702 ABC Sydney, 15 February 2013

Judge: Cite International des Arts studios, AGNSW, selection committee,

Judge: City of Hobart Art Prize, Hobart, Tasmania, September

Judge: Kings Cross Photography competition, Kings Cross Guild, Sydney, October

Judge: Fishers Ghost Art Art Award, Campbelltown Arts Centre, Campbelltown, October

**Sarah Bunn** (Paper Conservator)

Article, *Art and anthropology - works on paper collected from Arnhem Land* AGSOC, April

Talk: *Conservation and collaboration, a case study of Aboriginal paintings from the 1948 Arnhem Land Expedition* Museums Australia Conference presentation, May 2013

**Helen Campbell** (Assistant Curator, Australian prints, drawings & watercolours)

Lecture to Volunteer Guides: *History of Dobell Prize for Drawing* AGNSW 19 Nov 2012

Catalogue compiler/co-author: *Contemporary Australian Drawing: 20 years of the Dobell Prize for Drawing* AGNSW Dec 2012

Floor Talk to National Art School students: *Dobell Prize for Drawing* AGNSW 14 Jan 2013

Art after hour's floortalk: *Dobell Prize for Drawing* AGNSW 23 Jan 2013

**Leeanne Carr** (Coordinator of Secondary Education Programs B.Ed (Visual arts), M Art Admin)

Exhibition curator: *ARTEXPRESS 2013* AGNSW (Principal venue), 20 February to 14 April 2013

Media interview: *Leesha McKenny, Art students scale heights of creativity at exhibition* Sydney Morning Herald, 20 Feb 2013

Media interview: *Elizabeth Fortescue, Artists pass the test with flying colours,* The Daily Telegraph, 21 Feb 2013

Media interview: *Amy McNellage, Student's Titanic effort secures place in prestigious exhibition* Sydney Morning Herald, 25 Feb 2013

**Georgina Cole** (Coordinator, Public and Photography Programs)

Paper: *'Aesthetic reconciliation in Gainsborough's Charity Relieving Distress'*, AAANZ, 12-14 July 2012

Panel chair: *Friendship and Rivalry; the Art Association of Australia and New Zealand Annual Conference, Sydney, 12-14 July 2012* AAANZ, 12-14 July 2012

Article: *'Rethinking vision in eighteenth-century images of the blind'*, *NORDIK* Triannual Conference on Art History, University of Stockholm, 24-27 October 2012 *NORDIK*, 24-27 October 2012

Article: *'Making Space'* *LOOK*, 1 Feb 2013

Talk: *'Science and spectacle in the work of Joseph Wright of Derby'*, AGSOC, Revolution to Romanticism lecture series AGSOC, 27/28 February 2013

Talk: *'Lively touches and surprising effects: the art of Thomas Gainsborough'*, AGSOC Revolution to Romanticism lecture series AGSOC, 20/21 March 2013

Talk: *Coffee lectures: Space in painting, AGSOC A series of four lectures* AGSOC, 7, 14, 21, 28 February 2013  
Lecturer and Tutor: *Antiquity to Modernism (AHT100), first year foundation course, Department of Art History and Theory, the National Art School* NAS, March-July 2013

Coordinator: *The Age of Enlightenment (AHT 214), senior elective, Department of Art History and Theory, the National Art School* NAS, March-July 2013

Editor: *Elected to Editorial board, Journal of Art Association of Australia and New Zealand* AAANZ, February 2013-ongoing

Article: *'Rethinking vision in eighteenth-century paintings of the blind'*, *Art Theory as Visual Epistemology*, ed. Harald Klinke, forthcoming, Cambridge Scholars Publishing, 2014 *NORDIK*, 27 Jun 2013

**Victoria Collings** (Senior coordinator of education programs)

Exhibition curator: Organised and judged Young Archie 2013 AGNSW, April - June 2013

Media interview: Various newspaper interviews and articles in the SMH, The Daily Telegraph, The Australian and online arts newspapers April - June 2013

Media interview: Interviews about Young Archie ABC Melbourne, Brisbane and NSW, 1 Apr 2013

Media interview: ABC News interview and live cross for Breakfast TV and bulletins throughout the day about Young Archie NSW, 1 May 2013

**Charlotte Davy** (Senior Manager, Exhibitions)

President: President of Australasian Registrars Council, a 250 member professional association for registrars and

museum staff working with collections.  
ARC, 1 June to 30 July

Talk: *Lecture for Masters of Curatorial Studies students: Developing International Exhibitions*  
USyd, 25 Oct 2012

**Barbara (Basia) Dabrowa**  
(Senior Conservator of Fine Arts-frames)

Film: W.C. PIGUENIT, *The flood in the Darling, 1890*,  
Accessible through Art Gallery of New South Wales web site.

Publication: '*Gilded frame for The defence of Rorke's Drift, 1879 by Alphonse de Neuville in the Art Gallery of New South Wales, Sydney Australia, Technical, technological and Conservation aspects*'  
Interdisciplinary Research on the Works of Art, by Nicolaus Copernicus University.

**Deb Edwards** (Senior Curator Australian Art)

The year June 2012 – July 2013 was almost entirely spent in curating the major exhibition, '*Sydney moderns: art for a new age*' (opened July 6<sup>th</sup>, Level 1 ) and conceiving, editing and writing its accompanying publication, *Sydney moderns*;

Identifying and organising a number of major acquisitions to the AGNSW Australian art collections including works by Mary Webb, Godfrey Miller, Sidney Nolan, John Brack, Ralph Balson Frank Hinder.

exhibitions: co-curator - major Level 1 exhibition '*Sydney moderns: art for a new age*', AGNSW July 7 – October 7 2013

Author, Sidney Long's 'Music lesson' in Anna Gray (editor), *Sydney Long*, National Gallery of Australia (July 2012)

Co-editor, *Sydney moderns: art for a new age*, 324 page book with 32 contributing authors & 500 illustrations., AGNSW published June 2013 and distributed in Australia, UK and the USA.

Author, 'Introduction'; 'Colour, light and rhythm: tools for modernity'; Ultra-moderne: Implement blue and The Lacquer Room'; & 'Landscapes of modernity', in *Sydney moderns: art for a new age*, AGNSW 2013

Academic marking Phd thesis marker, School of Art, ANU June-July 2012

Lecture Sydney University Master of Curatorship students – September 13, 2012

Launch: Piguent, The flood on the Darling 1890, Bank of America, AGNSW, September 20, 2012

Talk, Collection benefactors September 25, 2012

Speech, Bert Flugelman Celebration of a life, March 7, 2013

Lecture : Curating in Australia, College of Fine Arts, Sydney masterclass, May 2013

Lecture: Colour-Music – Art Gallery Society June 2013

Talking head, *Sydney moderns Snapshots* - 20 minute film directed by Aviva Ziegler, May-June 2013  
Interviewee and talking head, *Sydney moderns* - AGNSW in-house films (2)

Judge: 2012 Annual McClelland Sculpture Prize, Melbourne November 15-18, 2012

Judge: 2013 Annual Sculpture by the sea prize, Sydney April 22-24, 2013

Judge: 2013 Churchill Fellowships NSW (Art) March 11, 26, 2013

Launched exhibition 'Jacqueline Hick', Carrick Hill Museum & Art Gallery, Adelaide March 27 2013

Panel member, Sydney Council 'Eora Journey', 2013

Committee member, National Art School Sydney Acquisitions panel 2012-2013

**Francesca Ford** (New Media Manager)

Talk: Going mobile National Digital Forum 2012, Wellington NZ, November 2012

Talk: Video extras - Behind the scenes of Francis Bacon: five decades Museums Australia 2013, Canberra ACT, April 2012

**Anne Gerard-Austin** (Assistant Curator, European art / Study Room coordinator)

Media interview: Francis Bacon exhibition SBS French Radio, 13 Nov 2012

Article: 'The exquisite and erstwhile mezzotints of a contemporary master' LOOK, 1 Nov 2012

Talk: Dobell prize for Drawing exhibition floor talk AGNSW, 16 Jan 2013

**Alexandra Gregg** (Coordinator of Contemporary Programs)

Talk: "Material Culture and the Everyday" NAS, 7 May 2013

Talk: "Installation Art: Immersed in Material Culture" NAS, 14 May 2013

**Danielle Gullotta** (Coordinator Education Programs Access Programs K-6 Schools Programs)

Talk: *Archibald Prize 2012 Teacher's In-service presentation* Cowra Regional Gallery, 18 Jul 2012

Talk: *History of the Archibald Prize 2012* to the friends and volunteers of Cowra Regional Gallery Cowra Regional Gallery, 19 Jul 2012

Talk: *Access Awareness* training to staff and volunteer guides at Hazelhurst Regional Gallery Hazelhurst Regional Gallery, 24 Jul 2012

Paper: *Arts Activated Conference Accessible Arts*, 30 Nov 2012

Talk: *Archibald Prize educators program*  
Grafton Regional Gallery, 7 Dec 2012

Talk: *Archibald Prize volunteer guide training session*  
Grafton Regional Gallery, 8 Dec 2012

Volunteer Guide Training Course: *Guide Training Course & Facilitating active Engagement in the Museum talks*  
Asian Civilisations Museum, Singapore, 7-11 Jan 2013

Talk: *Contemporary Australian Drawing, Access and Education program*  
Grafton Regional Gallery, 15 Feb 2013

Talk: *Exhibition Floor talk 20 Years of Contemporary Australian Drawing*  
Grafton Regional Gallery, 16 February 2013

Talk: *20 Years of Contemporary Australian Drawing Teachers in-service day*  
Lake Macquarie Regional Gallery, 5 Apr 2013

Talk: *20 Years of Contemporary Australian Drawing volunteer guide training*  
Lake Macquarie Regional Gallery, 12 Apr 2013

Judge: *Judge of Another Door Opens Art Award exhibition*  
Buckingham House, Community Health Services, 5 Jun 2013

**Anneke Jaspers** (Assistant curator, contemporary art)  
Review: 'Atsuko Tanaka: The art of connecting', *ArtAsiaPacific*, Issue 79, July-August 2012

Article: 'Shaun Gladwell'  
*LOOK*, Aug 2012

Talk: 'Shaun Gladwell: Broken Dance (Beatboxed)'  
*AGNSW Guides*, 13 Aug 2012

Managing curator: 'Shaun Gladwell: Broken Dance (Beatboxed)', *AGNSW Contemporary Projects*, 23 August 21 October 2012

Essay '*Eugenia Raskopoulos: Transforming forms*', to accompany the exhibition '*Vestiges*', William Wright // Artists' Projects, 23 August - 23 September 2012

Panelist: 'Roundtable: professional practice', 3rd year Bachelor of Fine Arts students  
COFA, 17 Sep 2012

Essay: '*Brook Andrew: The predicament of archival images*'  
*The Floating Eye: The Sydney Pavilion at the Shanghai Biennale 2012*, Gallery 4A, 1 Oct 2012

Talk: '*Highlights of the AGNSW Contemporary Collection*', *AGNSW Society Contempo members*, 18 Oct 2012

Talk: '*Cate Consandine: Cut Colony*', *AGNSW Guides*, 5 Nov 2012

Managing Curator, '*Cate Consandine: Cut Colony*', *AGNSW Contemporary Projects*, 8 November 2012 - 6 January 2013  
Essay: '*Grant Stevens*', *We used to talk about love*'  
*Balnaves Contemporary 2013*  
*AGNSW*, 1 Jan 2013

Essay: '*Justene Williams*', *We used to talk about love*'  
*Balnaves Contemporary 2013*  
*AGNSW*, 1 Jan 2013

Paper: '*Contemporary art at the junction of history and storytelling*', *AGNSW Annual Learning Symposium*, 9 Feb 2013

External Examiner, Master of Fine Arts, COFA, 1 Apr 2013

Panel: UTS Faculty of Design, Architecture & Building - Research Gallery, Program Committee  
1 Apr 2013

Exhibition curator: '*Taking form: Agatha-Gothe-Snape, Sriwhana Spong*', *AGNSW Contemporary Projects*, Forthcoming July 2013

Assistant curator: '*Pop to Popism*', *AGNSW Summer International Art Series*, Forthcoming November 2014

Assistant curator: '*Mike Parr*'  
*AGNSW survey*, Forthcoming 2015

**Ann MacArthur** (Senior Coordinator of Asian Programs, Senior Coordinator of Community Programs)

Tour Leader: Japan: Classic to Contemporary World Art Tour  
*AGNSNSW*, 9- 25 May 2013

**Steven Miller** (Head, Research Library and Archive)

Review: Concerning the Spiritual: The influence of the Theosophical Society on Australian Artists 1890-1934 by Jenny McFarlane  
*Australian Book Review* 1 Jul 2012

Paper: Structuring ways of seeing: The 1953 exhibition of French Painting Today and the question of focus audience for exhibitions.  
*AAANZ Annual Conference* 12 Jul 2012

Talk: Skeletons in the closet: A history of the Art Gallery of New South Wales  
U3A 18 Jul 2012

Media interview: Dogs in Australian art  
*ABC* 20 Jul 2012

Talk: The New South Wales Academy of Art (1871-)  
U3A Berowra 27 Aug 2012

Paper: 'Contingency as the guard dog of history: Bernard Smith at the Art Gallery of NSW'  
*Bernard Smith Symposium, Art Gallery of NSW* 10 Nov 2012

Media interview: Animal art  
*ABC National* 21 Nov 2012

Panelist: Writers in profile  
*Kings Cross Inaugural Arts Festival* 23 Nov 2012

Review: Anna Gray, 'Sydney Long: The spirit of the land'  
*Australian Book Review* 1 Dec 2012

Catalogue essay: Weaver Hawkins 'Warfare' and Weaver Hawkins 'Broken Things'  
*Grundy Collection* 24 Apr 2013

Catalogue essay: Sex, drugs and modern art  
*Sydney Moderns* 1 Mar 2013

Short course: 'Managing historical documents'  
20 Jun 2013

**Denise Mimmocchi** (Acting curator, Australian art)

Essay: 'Sydney Long Pan, 1898' for *Anne Gray (ed) Sydney Long Spirit of the land*  
NGA, 1 Aug 2012

Co-curator: *Sydney moderns exhibition*  
From June 2012

External boards: *Centre for Modernism, University of New South Wales.*

**Carolyn Murphy** (Acting Head, Conservation)

Paper: "Contemporary photography, traditional materials, conservation issues: New Zealand artist Ben Cauchi" in *Contributions to the 7th AICCM Book, Paper and Photographic Materials Symposium* AICCM 29-31 August 2012

Talk: "Inside the Museum: the life of artworks after acquisition" *Learning Symposium* AGNSW 8 Mar 2013

Talk: "AGNSW Conservation Department and Caring for the Collection" talk for *Volunteer guides* AGNSW 14 May 2013

**Joel Mu** (Assistant Curator, Contemporary Art)

Managing Curator  
*Tony Albert: Projecting our history*, AGNSW Contemporary Projects (18 May–7 July 2013)

Managing Curator (performance art project) *Free Time 2013* by *Alicia Frankovich*, AGNSW (15 May 2013, 6.00pm)

Managing Curator (performance art project) *The Opportune Spectator 2012* by *Alicia Frankovich*, AGNSW (16 May - Friday 26 July 2013 12.25pm daily, except weekends)

Managing Curator (performance art project) *Pythagoras, Praxiteles, Anthemius, Michael Angelo, Donatello, Ghiberti, Pheidias, Cellini, Canova, Jean*

*Goujon, Giotto, Raphael, Titian, Rembrandt, Murillo, Rubens, Andrea del Sarto, Botticelli, Bellini, Cimabue, Correggio, Leonardo da Vinci, Tintoretto, Velasquez, Vandyck and Gainsborough 2013* by *Lauren Brincat*, AGNSW & *The Royal Botanic Gardens* (12 June 2013, 1pm)

Managing Curator (performance art project) *Tree of Knowledge 2010-2013* by *Christian Thompson*, AGNSW (12 June 2013, 7pm)

Managing Curator (performance art project) *Blood and Fire 2013* by *Lauren Brincat* AGNSW (19 June 2013, 6.30pm)

Assistant Curator  
*We used to talk about love: Balnaves contemporary on photo-media*, AGNSW (31 January–21 April 2013)

Assistant Curator  
*The space between us: the Anne Landa Award on new-media art*, AGNSW (16 May–28 July 2013)

Independent Curator  
*Passing Parade – Zehra Ahmed, Sarah Contos, Reko Rennie, The Motel Sisters*, Alaska Projects, Sydney (22 November–13 December 2012)

Lecture  
*Context: Image and Making (Generative methods)*, core subject, School of Interior and Spatial Design, Faculty of Design, Architecture & Building, University of Technology, Sydney (2 August–November 1 2012)

Lecture  
*Lines of Enquiry: Field trip to Documenta 13 and the 7th Berlin Biennale*, 1st, 2nd, and 3rd-year course elective and fieldtrip, School of Interior and Spatial Design, Faculty of Design, Architecture & Building, University of Technology, Sydney (8–22 June, 2012 Location: Kassel and Berlin, Germany)

Curatorial Workshop Invitation  
9th Shanghai Biennale, organised by Qiu Zhijie and Jens Hoffmann (28 September–15 October 2012 Location: Shanghai, China)

Curatorial Workshop Invitation  
Inaugural Emerging Curators' Intensive, led by Qiu Zhijie, 4A Centre for Contemporary Asian Art (7–11 August 2012)

Publications  
*Tony Albert: Projecting our future*, Art Gallery of New South Wales, Sydney, 2013

Publications  
*'Angelica Mesiti', We used to talk about love*, contributing writer, Art Gallery of New South Wales, Sydney, 2013, pp. 58–59.

**Cara Pinchbeck** (Curator Aboriginal and Torres Strait Islander art)

Exhibition curator: *Papunya Tula: works on paper*, Yiribana Project Space AGNSW, 13 December 2012 - 24 March 2013

Media interview: *Papunya Tula: works on paper* ABC TV breakfast news - Winsome Denyer, 13 Dec 2012

Media interview: *Papunya Tula: works on paper* BBC radio - Phil Mercer, 13 Dec 2012

Exhibition curator: *Aboriginal and Torres Strait Islander collection* Yiribana Gallery AGNSW 13 December 2012 - ongoing

Article: *Papunya Tula: works on paper* LOOK, December 2012

Exhibition curator: *Brenda L Croft, Yiribana Project Space* AGNSW, 6 April - 6 October

**Peter Raissis** (Curator of European Prints, Drawings & Watercolours)

Article: 'Pre-Raphaelites from Birmingham' LOOK, 1 Jun 2012

Paper: *Hogarth and the Art of Satire* AGSOC, 18/19 July 2012  
Talk: *Curating old master prints and drawings*, Sydney University Museum Curatorship course Usyd, 6 Sep 2012

Paper: *Liotard, Latour and the 18th-century pastellists*  
AGSOC, 19/20 Sept 2012

**Eric Riddler** (Image Librarian)

Paper: 'Birth of the Biennale', *together<>apart*, AAANZ annual conference  
USyd, 12-14 July 2012.

Catalogue essay: 'Vivienne Binns', in Rhonda Davis, Kate Hargraves and Leonard Janiszewski, *Sixties explosion*, Macquarie University Art Gallery, 18 September – 31 October 2012.

Paper: 'Albie Thoms, Linda Slutzkin and the Sydney imagination', *How museums work: people, industry and nation*, Museums Australia annual conference, National Conference Centre, Canberra, 17-20 May 2013.

**Macushla Robinson** (Curatorial assistant)

Article: *Francis Bacon: his birthplace and posthumous workplace*, *Look magazine*  
AGNSW, 1 Aug 2012

Paper: *Nalini Malani: in search of vanished blood* conference paper presented at 'Violence studies' interdisciplinary conference, University of Newcastle  
University of Newcastle, 23 Aug 2012

Lecture: *The body in motion: Francis Bacon and the influence of Edward Muybridge* for 'Study for self portrait: Francis Bacon's Britain'  
AGNSW, 21 Oct 2012

Article: 'Lying figure: Francis Bacon and the female nude'  
Art Monthly, 1 Nov 2012

Catalogue entries: *Tony Bond (ed) Francis Bacon: Five Decades*  
AGNSW and *Thames and Hudson, Sydney/London 2012*  
AGNSW, 17 Nov 2012

Assistant curator: *Francis Bacon: five decades 17 November 2012 - 24 February 2013*  
AGNSW, 17 November 2012 - 24 february 2013

Article: 'Nalini Malani: in the shadow of partition'

Art Monthly, 1 Dec 2012

Catalogue essay: 'David Noonan' in 'We used to talk about love'  
AGNSW, 31 Jan 2013

Paper: 'Thinking through the body: transcription and its visual image in the work of Bea Maddock' in *Luke Morgan (ed) Intersections and counterpoints: proceedings of Impact 7, an interdisciplinary printmaking conference*.  
Monash University, 1 Feb 2013

Media interview: *Out of the box interview, FBI local radio Sydney Australia*

FBI radio, 1 Feb 2013

Lecture: *Francis Bacon's gender trouble at Symposium: 'Bacon's bodies: perspectives on the continuing significance of the art of Francis Bacon'*  
AGNSW, 9 Feb 2013

Talk: *Francis Bacon in Love and Lust: Floor talk* AGNSW  
AGNSW, 13 Feb 2013

Catalogue essay: *Author, 'Poetic geometry in the work of Jessie Traill' in Roger Butler (ed) Stars in the River: the prints of Jessie Traill*, Canberra.  
NGA, 18 Feb 2013

Residency: *Research residency in Beijing*  
Red Gate Gallery Beijing, 1 June - 30 June 2013

Grant: *Australia Council for the Arts: skills and development grant to fund a self-organised residency grant*  
AUSCO, 1 June - 30 June 2013

**Anne Ryan** (Curator, Australian Prints, Drawings & Watercolours)

Exhibition curator: *Dobell Prize for Drawing 2012*  
AGNSW 30 November 2012 to 12 February 2013

Article: 'Task force celebrates with a gift for the Gallery'  
LOOK, December 2012

Exhibition catalogue: *Contemporary Australian drawing, 20 years of the Dobell Prize for Drawing Sydney*. AGNSW 2012

Judge:

*15<sup>th</sup> Community Printmakers Murwillumbah National Print Awards*  
Tweed River Art Gallery,  
Murwillumbah 19 April 2013

**Dr Malgorzata (Margaret) Sawicki**, (Head, Frames Conservation)

Media interview: *SBS, Polish Radio and Radio 2000 FM*, Francis Bacon  
Media interview: *SBS, Polish Radio and Radio 2000 FM*, Archibald 2013

Talk: *Frames Conservation*, USyd Masters Students, 16 August, 2012  
Talk: *The frames in the collections of the Art Gallery of New South Wales...and beyond*. AGNSW Guides, September 10, 2012

Judge: Submissions for the Joint Conference of ICOM-DEMIST and three ICOM-CC Working Groups (Sculpture, Polychromy & Architectural Decoration; Wood Furniture & Lacquer; and Textiles) on *The Artifact, its Context and their Narrative: Multidisciplinary conservation in Historic House Museums*, held at the Getty Research Institute in Los Angeles, November 6-9, 2012.

Judge: Chairing sessions at the *The Artifact, its Context and their Narrative: Multidisciplinary conservation in Historic House Museums* conference (see above)

Judge: Submissions for the Joint Interim Conference on *Heritage Wood: Research & Conservation in the 21st century*, organised by three ICOM-CC Working Groups: Wood, Furniture, & Lacquer, Scientific Research, Sculpture, Polychromy, & Architectural Decoration, in collaboration with the National Museum in Warsaw, the Academy of Fine Arts in Warsaw, and ICOM-Poland, held at the National Museum in Warsaw, Poland, 28 –30 October, 2013.  
Conference paper: Mitsu Kono, Ken G.H. Baldwin, Alison Wain, Margaret Sawicki, Igor K. Malkiel, and Andrei V. Rode (2013) *High repetition rate laser restoration and monitoring of large area gilded surfaces*; Proceedings of the ninth conference on 'Lasers in the Conservation of Artworks ( LACONA IX)', hosted jointly by the

- Department of Conservation and Scientific Research at the British Museum and the Centre for Sustainable Heritage at University College, London, 7-10 September, 2011, pp 45-52. Co-author of the published paper.
- Committee: Coordinator, ICOM-CC Wood, Furniture, & Lacquer Working Group; participating in the ICOM-CC Directory Board – Coordinators meeting at the Metropolitan Museum of Art, New York, 29 October – 1 November, 2012.
- Natalie Seiz** (Assistant Curator, Asian Art)
- Paper: 'How far would you go for love? The work of Tsai Charwei' *Arts of Asia lecture series* AGNSW, 16 Oct 2012
- PhD Dissertation: *The Emergence of Contemporary Women Artists in Taiwan (1970s-2000s)* Usyd, Dec 2012
- Talk: 'Contemporary Asian Collection at AGNSW' *Cities, Imaginaries, Publics: Curating Contemporary Asian Art and New Media* NPG in association with the HRC, ANU, 13 Feb 2013
- Talk: Dadang Christanto, *4a Centre for Contemporary Art member's talk* AGNSW, 6 Apr 2013
- Talk: 'Asian Culture and Contemporary Art at AGNSW' *Buddhist Art and contemporary culture course* Nantien Institute, 6 Jun 2013
- Paper: 'Chinese Feminisms: the case of art practice in Taiwan and China' *Global Goes Local: Visualizing Regional Cultures in the Arts of Greater China* AVA, Baptist University HK, 27-29 June 2013
- Emma Smith** (Senior Collections Registrar)
- Talk: *Collection management and the role of the Registration Department* Sydney University Curatorship Students AGNSW, 13 Sept 2012
- Talk: *Registration practices* Museum Practice course at TAFE Meadowbank Lilyfield, 28 Aug 2012
- Simm Steel** (Senior Lighting Technician)
- Paper: *PACCIN Conference Exhibition Lighting Design presentation at Getty Villa, L.A., Ca. U.S.A.* Preparation, Art Handling, and Collections Care Information Network, 13 Apr 2012
- Technical Presentation: *IALD technical presentation about the lighting of After Eden by Janet Lawrence, Sherman Contemporary Art Foundation* International Association of Lighting Designers, 14 May 2012
- Talk: *Exhibition and Gallery Lighting Design for Principles of Lighting students*, AGNSW Petersham TAFE, 18 Oct 2012
- Talk: *Exhibition and Gallery Lighting Design for Art Curatorship students at AGNSW* USyd, 25 October 2012
- Talk: *Exhibition and Gallery Lighting Design for Master of Design students at AGNSW* UTS, 28 Sep 2013
- Jacqueline Strecker** (Exhibitions Manager Curatorial)
- Talk: *Francis Bacon exhibition* DAAD 13 Feb 2013
- Analiene Treacy** (Paper Conservator)
- Paper: Dealing with non traditional materials – a collaborative approach (case study). Presented and published at the 7th AICCM Book, Paper and Photographic Materials Symposium AICCM 29-31 August 2012
- Article: Preserving the Posters of Toulouse-Lautrec. AGNSW, 20 Dec 2012
- Khanh Trinh** (Curator of Japanese and Korean art)
- Exhibition curator, *Kamisaka Sekka - Dawn of modern Japanese design*
- AGNSW, 22 June - 26 August, 2012
- Talk: *Introduction to Kamisaka Sekka exhibition* AGNSW, 10 Jul 2012
- Talk: *Introduction to Kamisaka Sekka* AGNSW, 12 Jul 2012
- Media interview: *Interview with Sylvia Rosenbaum on Kamisaka Sekka exhibition* Radio Eastside, 17 Jul 2012
- Talk: *Opening speech for exhibition Taro Yamamoto* Art Atrium, Bondi Junction, 21 Jul 2012
- Symposium paper: *Symposium: Made in Japan* TAASA, 4 Aug 2012
- Talk: *Guided tour through Sekka exhibition for marketing* AGNSW, 10 Aug 2012
- Lecture: 'Love in the Tales of Ise', *Arts of Asia lecture series* AGNSW, 9 Oct 2012
- Talk: *Floor-talk on Japanese collection for Volunteer Guides* AGNSW, 15 Oct 2012
- Article: 'Soul of Simplicity - Seven centuries of Korean ceramics' LOOK, 12 Nov 2012
- Lecture: *On 'Soul of Simplicity' exhibition to Community Ambassadors* AGNSW, 5 Dec 2012
- Exhibition curator: 'Soul of Simplicity - Seven centuries of Korean ceramics' AGNSW, Feb 7, 2013 - April 21, 2014
- Article: *Soul of Simplicity - Korean ceramics exhibition at the AGNSW, TAASA Review, Vol. 22, No. 1, pp 20-22* TAASA Review, 1 Mar 2013
- Lecture: *Auspicious symbols in Korean ceramics, Arts of Asia lecture series* AGNSW, 26 Feb 2013

Lecture: *'Korean ceramics' for Volunteer Guides* AGNSW, 11 Mar 2013

Lecture: *Kamisaka Sekka* WEA, Sydney, 12 Jun 2013

**Eleanor Ivory Weber** (Assistant curator, photographs)

Research: First class Honours in Art History & Theory USyd, 19 Oct 2012

Exhibition curator: *Reality considerations (for the sake of)* Marrickville NSW, 9 Nov 2012

Assistant curator: *The fashion of Helmut Newton and Bettina Rheims* AGNSW, 9 Feb 2013

Assistant curator: *Bill Henson: cloud landscapes* AGNSW, 25 May 2013

**Dr Donna West Brett** (Manager, Rights & Image Licensing)

Conference co-convenor: *Together<->Apart conference, University of Sydney, National Art School and AGNSW, Jul 2012.* Keynote: *Thierry du Duve* AAANZ, 12 Jul 2012

Session co-convenor: *'The Aftermath, photography, history, memory', with Ann Shelton (NZ), Together<->Apart, conference, USyd* AAANZ, 13 Jul 2013

Lecture: *Post-photography, International Contemporary Art course* USyd, Sept 2012

Paper: *GDR border and Stasi photography [unseen secrets]* USyd, 4 Oct 2013

Advising curator: *Ann Shelton: in a forest, Australian Centre for Photography, Sydney* December 2012-February 2013

Talk: *Ann Shelton: in a forest, Australian Centre for Photography, Sydney*, 1 Dec 2013  
PhD awarded: *Seeing and not seeing: photographing place in Germany after 1945*

USyd, 1 Jun 2013

Peer reviewer: *Photographies, Taylor & Francis journal, UK* 28 Jun 1894

Editorial Committee and reviews editor: *Australian and New Zealand Journal of Art* USyd, 26 Jun 1894  
Executive committee: *AAANZ*, 5 Jul 1894

Board member: *Peloton, artist run initiative* 2009-2013

Executive committee: *AICA Australia, International Art Critics Association* 29 Jun 1894

Committee member: *Regional and Public Galleries Association, NSW* 29 Jun 1894

**Sheona White** (Head, Public Programs)

Talk: *Art Gab* 4 Jul 2012

Media interview: *ABC TV 7.30* 11 Jul 2013

Paper: *Annual conference* AAANZ, 12 Jul 2013

Media interview: *FBI Radio* 5 Aug 2012

Talk: *Community Ambassadors* AGNSW 3 Oct 2012

Media interview: *Interviewed Sandy Edwards for AGNSW Video Channel* 6 Oct 2012

Talk: *Masters in Curatorship course* USyd, 18 Oct 2012

Talk: *Opened AWS at Western Plains Cultural Centre* 19 Oct 2012

Media interview: *ABC Radio Local Dubbo* 19 Oct 2013

Media interview: *ABC Radio Local NSW* 28 Jan 2013

Media interview: *ABC Local Radio* 25 Feb 2013

Media interview: *2UE Sydney with Tim Webster* 3 Mar 2013

Media interview: *ABC Radio Local Gold Coast* 14 Mar 2013

Talk: *AGS Corporate sponsors* 15 Apr 2013

Media interview: *Radio Skid Row* 25 Apr 2013

Talk: *AGS Corporate sponsors* 20 May 2013

Talk: *AGNSW Trainee Guides* 28 May 2013

Selection Committee Member: *AGNSW Paris Scholarship* 11 Jun 2013

**Andrew Yip** (Coordinator of Public Programs)

Talk: 'Masculinity and the 21st century', COFA Talks, University of NSW  
COFA, 7 Aug 2013

Media interview: 'Francis Bacon: five decades', ABC Radio National Weekend Arts  
1 Nov 2013

Symposium co-convenor and panel chair, *'Bernard Smith and the Art Museum', The Legacies of Bernard Smith*, convened with the Power Institute for Art and Visual Culture, University of Sydney and the Australian Institute of Art History, UMelb, 10 Nov 2013

Talk: 'In corporeal conversation: Francis Bacon and Lucian Freud', Study for self-portrait: Francis Bacon's Britain, AGNSW, 23 Sep 2013

Article: 'A wonderful setting for the tragedy: an artist captures an Anzac horror'  
LOOK, April 2013.  
Council Member, Director's Advisory Council, Power Institute for Art and Visual Culture, USyd



## CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register. More than 1 million people visited the Gallery at its Domain and Brett Whiteley Studio sites in 2012-13. In this period 514 comments were received in writing and via email. Overall there were 157 positive comments, 125 negative comments and 232 suggestions. Comments are responded to by information officers and, where appropriate, referred to a relevant senior staff member of the Gallery's executive for further action. The majority of positive remarks received in 2012-13 were for the Gallery overall and the new Australian galleries, that increased the number of artworks on display, created better visitor flow and improved lighting. The Kaldor Family Gallery also received positive remarks for the high standard of artworks on display and exhibition space created. The Gallery's volunteer guides were highly praised and Gallery events such as Art After Hours and Gallery Kids performances also received compliments on content and entertainment value and for being free to visitors. The majority of complaints were regarding signage and seating. The level of complaints relative to overall visitor numbers remains low. In summary areas of concern to visitors in 2012-13 included: Signage Complaints were received from visitors about text on signs being too small. The Gallery ensures that large print versions of all exhibition texts is available from the exhibition on request. Seating Limited and low seating was also a focus for complaints. The Gallery provides stools for visitors that also provide walking assistance at the entrances to major exhibitions and the information desk. Merchandise Negative feedback also came from visitors who attended the final days of an exhibition and missed out on

associated merchandise that had already sold out. Negative feedback was also received concerning the reduction in funding to NSW TAFE art courses.

## COMPLIANCE REPORTING

The total external costs for the production of the Gallery's 2012-13 Annual Report were \$5,082 for development of a Microsoft word document template. No other external costs were incurred. The report was printed in-house with comb binding. The report is available as free downloadable PDF files in the About Us section on the Gallery's website([www.artgallery.nsw.gov.au/aboutus](http://www.artgallery.nsw.gov.au/aboutus)).

### Credit card usage

The director certifies that credit card usage in the gallery has been conducted in accordance with relevant Premier's Memorandums and Treasury Directions.

### Consultants

There were 14 consultancies costing a total of \$160,349. No single contract was valued at greater than \$50,000.

### Heritage Management

The Gallery's museum building located in the Domain parklands of Sydney's CBD is listed on the NSW government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the gallery are maintained to international museum standards.

### Land holdings and disposals

The only land owned by the Gallery as at 30 June 2012 is located at:

Art Gallery Road  
The Domain  
Sydney NSW 2000

The Gallery did not acquire or dispose of any land during the reporting period.

### Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery.

### Major Assets

The Gallery's two major assets categories, as at 30 June 2013, are its artwork collection valued at \$1.1billion; and the perimeter land and building in the Domain, Sydney, and the building at Lilyfield valued at \$19.656million.

### PRIVACY MANAGEMENT

During 2012-13 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the Privacy and Personal Information Protection Act 1988 (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Human Resources  
Art Gallery of NSW,  
Art Gallery Road  
The Domain, Sydney, NSW 2000  
Telephone: (02) 9225 1795  
Fax: (02) 9225 1622  
E-mail [privacy@ag.nsw.gov.au](mailto:privacy@ag.nsw.gov.au)

**Summary of senior officer positions as at 30 June 2013**

Position Level	No of senior positions	Positions held by women
<b>2011-12</b>		
Senior executive service 7	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 2	1	1
Senior officer 1	2	1
<b>2012-13</b>		
Senior executive service 7	1	0
Senior executive service 3	1	1
Senior officer 3	1	0
Senior officer 2	1	1
Senior officer 1	2	0

**Major capital works**

Capital works project	\$'000	Date	\$
Artworks purchased	7,225	ongoing	nil
Building works	2,932	ongoing	nil
Plant and equipment replacement	222	ongoing	nil
<b>Total</b>	<b>10,379</b>		

## PAYMENT OF ACCOUNTS

Agency Name: ART GALLERY OF NSW

2012-13

**PAYMENT OF ACCOUNTS**  
Agency Name: ART GALLERY OF NSW

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
	\$	\$	\$	\$	\$

### All Suppliers

September 2012	1,590,627.04	133,336.41	33.17	67.96	-11,429.71
December 2012	1,491,146.86	96,159.16	-1,401.49	1,316.04	-24,955.51
March 2013	1,157,656.56	-30,101.76	-24,791.63	-3,588.61	-26,321.68
June 2013	533,425.51	58,223.20	1,641,731.80	-202,472.55	-26,209.09

### Small Business

September 2012	863,674.34	120,002.77	33.17	67.96	-11,429.71
December 2012	774,142.17	86,543.24	-1,261.34	1,184.44	-22,459.96
March 2013	474,000.90	-27,091.58	-22,312.47	-3,229.75	-23,689.51
June 2013	480,082.96	52,400.88	-357,300.30	-182,225.30	-23,588.18

### All Suppliers

	September 2012	December 2012	March 2013	June 2013
Total No. of accounts due for payment	1,205	1,206	1,094	1,340
No. of accounts paid on time	1,166	1,169	1,032	1,306
% of accounts paid on time based on No. of accounts	96.76	96.93	94.33	97.46
\$ amount of accounts due for payment	6,953,544	5,120,355	3,986,358	9,328,950
\$ amount of accounts paid on time	6,844,938	5,066,744	3,966,767	9,149,081
% of accounts paid on time based on \$ amount of accounts	98.44	98.95	99.51	98.07
No. of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

### Small Business

	September 2012	December 2012	March 2013	June 2013
Total No. of accounts due for payment	1,085	1,085	985	1,206
No. of accounts paid on time	1,070	1,065	965	1,186
% of accounts paid on time based on No. of accounts	98.62	98.16	97.97	98.34
\$ amount of accounts due for payment	1,341,199	4,608,319	3,587,722	4,471,335
\$ amount of accounts paid on time	1,314,375	4,562,236	3,551,845	4,426,621
% of accounts paid on time based on \$ amount of accounts	98.00	99.00	99.00	99.00
No. of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

## EEO STATISTICS

### Parliamentary annual report tables

#### A. Trends in the representation of EEO groups

EEO group	Benchmark or target	% of total staff		
		2011	2012	2013
Women	50%	53	52.6	63.6
Aboriginal and Torres Strait Islander people	2.60%	1.6	1.2	0.05
People whose first language was not English	19%	17.1	15	11.1
People with a disability	N/A	2.5	1.6	2
People with a disability requiring work-related adjustment	1.50%	0.4	0.8	0

#### B. Trends in the distribution of EEO groups

EEO group	Benchmark or target	Distribution index		
		2011	2012	2013
Women	100%	124	129	109
Aboriginal and Torres Strait Islander people	100%	N/A	N/A	N/A
People whose first language was not English	100%	86	90	114
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

#### Notes:

1. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels.
2. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.
3. Employee numbers as at 30 June 2010.
4. Excludes casual employees.

## GOVERNMENT INFORMATION (PUBLIC ACCESS) ACT 2009

The Gallery has reviewed information available to the public under Section 7(3) of the Act. No new information has been identified as appropriate for public access. The Gallery received one access application which was provided with all information requested. No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

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

	Access granted in full	Access granted in part		Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
		refused in full	refused in part					
Media	0	0	1	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the 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

\* More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B

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

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Personal information applications*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	0	0	0	0	0	0	0	0
Access applications that are partly personal information applications	0	0	0	0	0	0	0	0

\* A personal information application is an access application for personal information (as defined in clause 4 of schedule 4 of the the Act) about the applicant (the applicant being an individual)

**Table C: Invalid applications**

Reason for invalidity applicants	No of applicants
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

**Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in schedule 1 of the Act**

Reason for invalidity consideration used*	No of times
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

\* More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

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

	No of occasions when application not successful
Reason for invalidity	0
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	1
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

**Table F: Timeliness**

Reason for invalidity applicants	No of applicants
Decided within the statutory timeframe (20 days plus any extension)	1
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
<b>TOTAL</b>	<b>1</b>

**Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)**

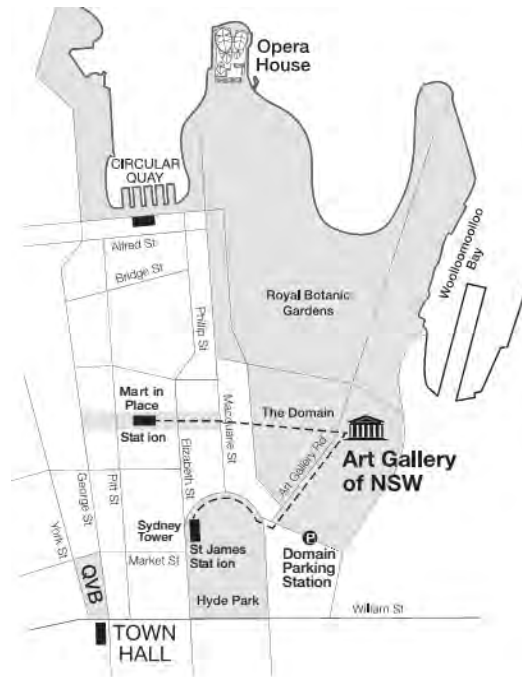
	Decision Decision	Decision Upheld	Total
Internal review	0	0	0
Review by Information Commissioner*	0	0	0
Internal review following recommendation under section 93 of the Act	0	0	0
Internal review	0	0	0
<b>TOTAL</b>	<b>0</b>	<b>0</b>	<b>0</b>

\* More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.

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

Reason for invalidity	No of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0

# GENERAL ACCESS



## Access

[www.artgallery.nsw.gov.au/visit-us](http://www.artgallery.nsw.gov.au/visit-us)

The Gallery is open every day, except Easter Friday and Christmas Day, between 10am and 5pm and until 9pm every Wednesday for Art After Hours. General admission is free. Entry fees apply to some major temporary exhibitions.

The Gallery is open every day 10am – 5pm. On Wednesdays we are open until 9pm for Art After Hours. General admission to the gallery is free. Entry fees apply to some major temporary exhibitions. The Art Gallery is closed on Christmas Day and Good Friday.

## Tours

[www.artgallery.nsw.gov.au/tours](http://www.artgallery.nsw.gov.au/tours)

### *Tours of the Gallery and collections*

You can choose from a range of free one-hour public tours, led by our trained volunteer guides. Bookings are not required. Meet at the information desk near the Gallery entrance.

Collection highlights

Daily, 11am

Australian collection highlights

Daily, 2pm

Asian galleries

Daily, 12 noon

Daily, 12 noon; Wednesday, 7.15pm

Yiribana Gallery: Aboriginal and Torres Strait Islander art  
Daily, 11am

Cantonese language

Tuesdays, 11am

Korean language

Fridays, 11am

Mandarin language

Thursdays, 11am

Japanese language

Fridays, 11am

Auslan (Australian sign language)

Last Sunday of every month (except December),

1.30pm, 45 minutes

### *Tours for Tots*

Tours for 3–5 year olds (accompanied by an adult) are held on the last Tuesday of every month, with a different theme each time. Numbers are limited so bookings are essential. \$20 per child. Details available on the website or contact public programs: tel (02) 9225 1740 email [pp@ag.nsw.gov.au](mailto:pp@ag.nsw.gov.au)

### *Tours for student groups*

Special tours are available for booked education groups. Details available on the website or contact public programs: tel (02) 9225 1740 email [pp@ag.nsw.gov.au](mailto:pp@ag.nsw.gov.au)

### *Personal tours*

Guided tours for private groups can be booked two weeks in advance. Charges apply. Enquiries: (02) 9225 1836

### *Access program tours*

In addition to the monthly Auslan tours, free Auslan interpreters are available for groups. Free touch tours and audio-described tours are available for people who are blind or vision impaired. Free guided tours of the permanent displays are available for groups with intellectual disabilities. Bookings must be made two weeks in advance. Contact public programs: tel (02) 9225 1740 email [pp@ag.nsw.gov.au](mailto:pp@ag.nsw.gov.au)

### *Audio tours*

Audio tours of our collection, permanent galleries and exhibitions are available online and may be downloaded for free to a smart phone or an MP3 player. Subscribe for free as a podcast via our RSS link or via iTunes. Some temporary exhibitions have an audio guide available for hire; charges may apply.

### *Tours of the exhibitions*

Guided tours of our temporary exhibitions are conducted regularly and are free with exhibition entry. Details available on the website or at the information desk.

### *Library tours*

Free introductory tours of the library can be arranged by appointment with the head librarian: tel (02) 9225 1785.

## **Exhibitions and events**

[www.artgallery.nsw.gov.au/whats-on](http://www.artgallery.nsw.gov.au/whats-on)

Detailed information about exhibitions and events is available on the Gallery's website.

Email newsletters covering exhibitions and events are sent regularly. Subscribe via the Gallery's website ([www.artgallery.nsw.gov.au/artmail](http://www.artgallery.nsw.gov.au/artmail))

A free regular print publication, *Highlights*, which lists current exhibitions, key public programs and general visitor information, is available from the Gallery's information desk.

## **Edmund and Joanna Capon Research Library**

[www.artgallery.nsw.gov.au/research/library](http://www.artgallery.nsw.gov.au/research/library)

The Edmund and Joanna Capon Research Library is open to the public Tuesday to Friday between 10am and 4pm, until 7.30pm each Wednesday and between 12pm and 4pm Saturdays (excluding public holidays and the

Christmas/New Year period). Some conditions apply to archive access. Details available on the website or contact the library: tel (02) 9225 1785 email [library@ag.nsw.gov.au](mailto:library@ag.nsw.gov.au)

## **Study room**

[www.artgallery.nsw.gov.au/venues/study-room](http://www.artgallery.nsw.gov.au/venues/study-room)

Visit the study room to see works on paper from the Gallery's collection of prints, drawings, photographs and watercolours not currently on display. Open to the public Monday to Friday 10am to 4pm and until 7.30pm each Wednesday (except public holidays and the Christmas/New Year period). Student groups welcome, but with a maximum of 12 people. Bookings preferred. Enquiries: tel (02) 9225 1758.

## **Gallery Shop**

[www.artgallery.nsw.gov.au/galleryshop](http://www.artgallery.nsw.gov.au/galleryshop)

Open daily, 10am to 4.45pm, and Wednesday until 8.45pm, the Gallery Shop offers the finest range of art books in Australia and stocks an extensive array of posters, cards, replicas and giftware. It also supplies schools and libraries. A selected product range is available online. Enquiries: tel (02) 9255 1718 email [galleryshop@ag.nsw.gov.au](mailto:galleryshop@ag.nsw.gov.au)

## **Cafe and restaurant**

[www.artgallery.nsw.gov.au/food](http://www.artgallery.nsw.gov.au/food)

The cafe, situated on lower level 1, is open daily from 10am to 4.30pm, and until 8.45pm on Wednesday nights as the ArtBar.

The restaurant, situated on the ground floor, is open for lunch from 12 noon to 3pm and high tea from 2pm to 4pm daily. Bookings: tel (02) 9225 1819 email [restaurant@ag.nsw.gov.au](mailto:restaurant@ag.nsw.gov.au)

## **Venue hire**

[www.artgallery.nsw.gov.au/hire](http://www.artgallery.nsw.gov.au/hire)

The Gallery has a range of function areas and facilities, available during and after normal Gallery opening hours. Enquiries: tel (02) 9225 1836 email [venues@ag.nsw.gov.au](mailto:venues@ag.nsw.gov.au)

## **Visitors with special needs**

[www.artgallery.nsw.gov.au/special-needs](http://www.artgallery.nsw.gov.au/special-needs)

There are four free accessible parking spaces at the Gallery: two at the front of the building and two in the rear car park. There is permanent accessible ramp at the entrance to the building and an accessible entrance at the rear. Assisted entry is available on request. All



areas inside the building can be accessed by ramps and lifts.

The Domain Theatre and Centenary Auditorium have seating spaces designed for wheelchairs. Accessible toilets are located on the upper level, lower level 1 and lower level 3. Wheelchairs are available from the ticketing desk or information desk and rear entrance for use within the Gallery without charge.

For those requiring assisted entry, accessible parking or wheelchair access to the Edmund and Joanna Capon Research Library, we recommend contacting the Gallery before arrival: tel (02) 9225 1775.

Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs: tel (02) 9225 1740 or (02) 9225 1738, email [pp@ag.nsw.gov.au](mailto:pp@ag.nsw.gov.au)

An audio-induction loop is available in the Domain Theatre and Centenary Auditorium and portable FM-transmitter systems can be used for guided tours on request. Auslan-interpreted events for adults and children are held throughout the year, including tours and performances on the last Sunday of each month (except December), and selected Art After Hours events are also Auslan-interpreted. See also access tours above.

Where entry fees are charged for major temporary exhibitions, carers or persons supporting visitors with disabilities or who are frail are admitted free on presentation of a Companion Card.

### **Photography**

Photography of the collection by members of the public is permitted without a flash, if tripods are not used. However, photography of temporary exhibitions or of photographic works is not permitted, nor are filming or videorecording anywhere in the Gallery. Images of works in the collection for publication or other commercial purposes can be obtained from the Gallery's image reproduction service. Enquiries: [www.artgallery.nsw.gov.au/using-images](http://www.artgallery.nsw.gov.au/using-images)

### **Membership**

[www.artgallery.nsw.gov.au/members](http://www.artgallery.nsw.gov.au/members)

Join the Art Gallery Society of New South Wales and share in the many pleasures of membership. Stay

informed about what's on in the Gallery, choose from more than 200 special events, and enjoy membership privileges and priorities throughout the year. Enquiries: tel (02) 9225 1878 email [info@artgallerysociety.org.au](mailto:info@artgallerysociety.org.au)

### **Getting here**

[www.artgallery.nsw.gov.au/getting-here](http://www.artgallery.nsw.gov.au/getting-here)

**Bus:** There is a daily bus service to the Gallery number 441 which operates from the Queen Victoria Building on the York St side. The service runs every 20 minutes on weekdays and every 30 minutes on weekends and public holidays. For more details: tel 131 500 or [www.131500.info](http://www.131500.info). The Gallery operates a free courtesy minibus between 7.15pm and 9.30pm every Wednesday. It makes its final run from the Gallery at 9.15pm. The bus loops down past Mrs Macquarie's Chair, then onto the Domain Parking Station, Wilson Parking Station (Sydney Hospital) and Martin Place train station.

**Train:** The closest railway stations are St James and Martin Place. Both are a 10-minute walk from the Gallery.

**Bicycle:** a bike rack is situated at the frontentrance of the building.

**Parking:** Street parking on Art Gallery Road is available at \$7 per hour. Parking is also available at the Domain car park which is open daily. Have your parking ticket stamped at the Gallery's information desk for a discounted rate.

### **Brett Whiteley Studio**

[www.brettwhiteley.org](http://www.brettwhiteley.org)

The Brett Whiteley Studio at 2 Raper Street, Surry Hills was the workplace and home of Australian artist Brett Whiteley (1939–92) and is now a gallery and studio museum managed by the Art Gallery of New South Wales. Free admission. Open to the public from 10am to 4pm on Fridays, Saturdays and Sundays only (except Christmas Day). Open on Wednesday and Thursdays for education groups; bookings essential and charges apply. Enquiries: tel (02) 9225 1740 or BWS (02) 9225 1881 email [brettwhiteleystudio@ag.nsw.gov.au](mailto:brettwhiteleystudio@ag.nsw.gov.au)

### **Contact the Gallery**

Physical and postal address:  
Art Gallery of New South Wales  
Art Gallery Road  
The Domain  
Sydney NSW 2000  
Australia

**Electronic communications**

Administration switchboard (02) 9225 1700

Information desk (02) 9225 1744

Recorded what's on (02) 9225 1790

TTY (02) 9225 1711

Australia-wide toll-free number 1800-NSW-ART (1800-679-278)

Fax (02) 9225 1701

Website: [www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)

Email: [artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au)

**Social networking**

<http://www.artgallery.nsw.gov.au/youtube>

<http://www.artgallery.nsw.gov.au/google>

<http://www.artgallery.nsw.gov.au/facebook>

<http://www.artgallery.nsw.gov.au/twitter>

<http://www.artgallery.nsw.gov.au/flickr>

# FINANCIAL STATEMENTS

## Financial performance

This financial year the Gallery's operating result was \$361,000 behind budget. This was mainly due to lower exhibition attendances than budgeted and reduction in government recurrent funding due to cross government savings measures. Despite a slow year in terms of overall attendance to the Gallery, revenue from venue hire, functions, cafe and restaurant was high.

During the year, the Gallery reviewed its staffing structure and implemented changes by streamlining functions and departments which resulted in a reduction in a number of staff positions across the Gallery. The biggest change was the outsourcing of the Gallery Service Officers to a private company, which will generate a significant savings to the operating budget of the Gallery.

The overall Net Result which includes capital grants, donations in cash and kind this year was \$16.6m. Donations were received from individual donors, Art Gallery of New South Wales Foundation, Art Gallery Society of New South Wales and corporate contributors for the major acquisitions. This year, the Gallery received \$8.5m in donation of art works. Due to the inclusion of capital income in arriving at the overall surplus, these surplus funds are not available for operating purposes.

## Financial stewardship

The Gallery applies rigorous budgetary and expenditure controls to ensure stewardship of assets, cash flow management and revenue enhancement. The Gallery's accounting and management reporting system enables us to produce timely reports on a cost centre and business activity level, so that management, the Board of Trustees and the NSW government can monitor financial aspects of the Gallery and direct resources in a timely and effective manner. The overall salaries expenditure decreased by 0.8% over the previous year. This decrease is a result of the reduction in staff positions during the year.

## Looking forward

2013-14 is expected to be similar in terms of attendance numbers to the Gallery. The exhibition program is impacted with the Archibald exhibition to be held in July 2014, hence, the general visitation is expected to be less than this year. This could have a negative impact on the Gallery's capacity to generate revenue from its commercial business segments. The Gallery, together with other cultural institutions within the Department of Trade & Investment cluster, will implement a new SAP Enterprise Resource Platform to manage all finance and human resource functions. This system will provide efficiencies and streamline current processes. The budget summary below is in accordance with the NSW government's 2013-14 budget.

<b>Revenue</b>	<b>\$M</b>
Grants and Contributions	35.2
Investment Revenue	2.5
Other revenue	10.1
<hr/>	
<b>Expenditure</b>	
Operating Expenses	39.4
Depreciation	5.3
<hr/>	
<b>Surplus</b>	3.1

Note: The figures quoted in this financial commentary have not been subject to audit.

## BUDGET SUMMARY TABLE

		2008-09	2009-10	2010-11	2011-12	2012-13	Five-year total	Average p.a.
Total visitors – incl touring/studio	million	1.54	1.28	1.33	1.44		5.59	1.12
Artworks purchased	\$m	\$17.2	\$10.7	\$4.6	\$7.2	\$7.1	\$51.5	\$10.3
Donations of artworks	\$m	\$1.4	\$1.1	\$11.5	\$7.2	\$8.6	\$16.7	\$3.3
<b>Total works of art acquired</b>	\$m	<b>\$18.6</b>	<b>\$11.8</b>	<b>\$16.1</b>	<b>\$14.4</b>	<b>\$15.7</b>	<b>\$53.9</b>	<b>\$10.8</b>
Exhibition admission revenue	\$m	\$4.8	\$1.9	\$7.3	\$5.4	\$3.0	\$15.9	\$3.2
Merchandise, books and publications sales	\$m	\$5.0	\$3.5	\$4.8	\$5.2	\$3.1	\$17.3	\$3.5
Other services/activities	\$m	\$4.4	\$4.5	\$5.4	\$4.3	\$5.4	\$16.2	\$3.2
Bequests and special funds	\$m	\$19.0	\$9.8	\$8.2	\$8.1	\$8.4	\$53.0	\$10.6
Other grants and contributions/other misc	\$m	\$3.7	\$3.2	\$14.4	\$12.9	\$12.8	\$27.0	\$5.4
<b>Total revenue from exhibitions, visitor services and benefaction</b>	\$m	<b>\$36.9</b>	<b>\$22.9</b>	<b>\$40.1</b>	<b>\$35.9</b>	<b>\$32.7</b>	<b>\$129.4</b>	<b>\$25.9</b>
Personnel expenses		\$20.0	\$20.1	\$22.8	\$24.1	\$23.9	\$80.2	\$16.0
Depreciation		\$2.1	\$3.2	\$4.7	\$5.4	\$5.0	\$12.1	\$2.4
Insurance		\$0.6	\$0.6	\$1.3	\$3.5	\$2.3	\$5.8	\$1.2
Other operating expenses		\$14.3	\$13.3	\$18.3	\$19.8	\$15.6	\$60.1	\$12.0
<b>Total operating expenses</b>	\$m	<b>\$37.0</b>	<b>\$37.2</b>	<b>\$47.1</b>	<b>\$52.8</b>	<b>\$46.8</b>	<b>\$158.2</b>	<b>\$31.6</b>
Recurrent appropriation	\$m	\$20.5	\$20.7	\$24.8	\$27.1	\$27.3	\$87.4	\$17.5
Liabilities assumed by government	\$m	\$1.3	\$1.2	\$1.1	\$1.4	\$0.2	\$4.7	\$0.9
Capital appropriation/other	\$m	\$5.8	\$15.4	\$5.8	\$3.0	\$3.2	\$32.4	\$6.5
<b>Total govt grants</b>	\$m	<b>\$27.6</b>	<b>\$37.3</b>	<b>\$31.7</b>	<b>\$31.5</b>	<b>\$30.7</b>	<b>\$124.5</b>	<b>\$24.9</b>
<b>Total revenue</b>	\$m	<b>\$64.5</b>	<b>\$60.2</b>	<b>\$71.8</b>	<b>\$67.4</b>	<b>\$63.4</b>	<b>\$253.9</b>	<b>50.8</b>
<i>Govt's recurrent contribution as a % of operating revenue</i>		37%	49%	39%	44%	46%		42%
<i>Govt contribution as % of total revenue</i>		43%	62%	44%	47%	48%		49%
<b>Net surplus</b>	\$m	<b>\$27.5</b>	<b>\$23.0</b>	<b>\$24.7</b>	<b>\$14.6</b>	<b>\$16.6</b>	<b>\$74.9</b>	<b>\$15.0</b>
<b>Employees – effective full time (EFTs)</b>	Number	236	227	238	238	227		182
Average salary per head (EFT)	\$'000	\$85	\$89	\$96	\$101	\$105		\$70
<b>Net assets</b>	\$m	\$1,026.0	\$1,048.7	\$1,073.0	\$1,338.0	\$1,355.3		

\*\* Data in this table has not been subject to audit



## INDEPENDENT AUDITOR'S REPORT

### Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the statements of comprehensive income, the statements of financial position as at 30 June 2013, the statements of changes in equity and the statements of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

### Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2013, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of Public Finance and Audit Act 1983 (the PF&A Act) and the Public Finance and Audit Regulation 2010.

My opinion should be read in conjunction with the rest of this report.

### Trustees' Responsibility for the Financial Statements

The Trustees are responsible for the preparation of the financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Trustees determine is necessary to enable the preparation of the financial statements that give a true and fair view and that are free from material misstatement, whether due to fraud or error.

### Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

My opinion does *not* provide assurance:

- about the future viability of the Trust or consolidated entity
- that they have carried out their activities effectively, efficiently and economically
- about the effectiveness of internal control
- 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, that may have been hyperlinked to/from the financial statements
- about the assumptions used in formulating the budget figures disclosed in the financial statements.

## **Independence**

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence 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 but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their role by the possibility of losing clients or income.



Karen Taylor  
Director, Financial Audit Services

19 September 2013  
SYDNEY

ART GALLERY OF NEW SOUTH WALES TRUST

**STATUTORY FINANCIAL STATEMENTS**

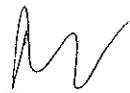
For the year ended 30 June 2013

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE *PUBLIC FINANCE AND AUDIT ACT, 1983*

Pursuant to Section 41C (1C) of the *Public Finance and Audit Act 1983*, 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 provisions of the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulations 2010, applicable Australian Accounting Standards and the Financial Reporting Code for NSW General Government Sector Entities;
- b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2013 and the financial performance for the year then ended;

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate;



S Lowy AM

PRESIDENT



M Brand

DIRECTOR



D Baffsky AO

CHAIRMAN

AUDIT AND RISK COMMITTEE



J Wicks

DIRECTOR

FINANCE & CORPORATE SERVICES

Dated: 17 September 2013

**STATEMENT OF COMPREHENSIVE INCOME**

For the year ended 30 June 2013

	Notes	Consolidated Entity			Parent Entity	
		2013 \$'000	2012 \$'000	Annual Budget 2013 \$'000	2013 \$'000	2012 \$'000
<b>EXPENSES EXCLUDING LOSSES</b>						
<b>Operating expenses</b>						
Personnel Services	2(a)	23,947	24,147	24,253	23,947	24,147
Other operating expenses	2(b)	18,104	23,306	17,000	18,080	23,297
Depreciation and amortisation	2(c)	4,974	5,389	5,330	4,974	5,389
<b>Total expenses excluding losses</b>		<b>47,025</b>	<b>52,842</b>	<b>46,583</b>	<b>47,001</b>	<b>52,833</b>
<b>REVENUE</b>						
Sale of goods and services	3(a)	7,925	13,541	9,808	7,925	13,541
Grants and contributions	3(b)	52,125	52,537	37,291	51,987	52,482
Investment revenue	3(c)	3,474	1,233	2,550	3,391	1,138
Other revenue	3(d)	108	72	26	108	72
<b>Total revenue</b>		<b>63,632</b>	<b>67,383</b>	<b>49,675</b>	<b>63,411</b>	<b>67,233</b>
Gain / (loss) on disposal	4	-	21	-	-	21
<b>NET RESULT *</b>		<b>16,607</b>	<b>14,562</b>	<b>3,092</b>	<b>16,410</b>	<b>14,421</b>
<b>Other comprehensive income</b>						
<b>Items that will not be reclassified to net result</b>						
Net increase in property, plant and equipment asset revaluation surplus		669	249,888	-	669	249,888
<b>Total other comprehensive income</b>		<b>669</b>	<b>249,888</b>	<b>-</b>	<b>669</b>	<b>249,888</b>
<b>TOTAL COMPREHENSIVE INCOME</b>		<b>17,276</b>	<b>264,450</b>	<b>3,092</b>	<b>17,079</b>	<b>264,309</b>

\* The 'net result' for the year includes revenue capital grants and cash and in-kind donations and bequests. Therefore this amount does not represent surplus cash available for operational requirements.

The accompanying notes form part of these financial statements



## ART GALLERY OF NEW SOUTH WALES TRUST

## STATEMENT OF FINANCIAL POSITION

As at 30 June 2013

	Notes	Consolidated Entity			Parent Entity	
		2013 \$'000	2012 \$'000	Annual Budget 2013 \$'000	2013 \$'000	2012 \$'000
<b>ASSETS</b>						
<b>Current Assets</b>						
Cash and cash equivalents	6	15,250	18,817	18,754	13,282	17,064
Receivables	7	5,420	1,429	1,555	5,430	1,415
Inventories	8	1,196	1,154	1,189	1,196	1,154
<b>Total current assets</b>		<b>21,866</b>	<b>21,400</b>	<b>21,498</b>	<b>19,908</b>	<b>19,633</b>
<b>Non-current assets</b>						
Financial assets at fair value through profit or loss	9	19,273	17,499	20,189	19,273	17,499
Property plant and equipment	10					
- Land		17,250	17,250	17,250	17,250	17,250
- Buildings		178,140	177,338	179,837	178,140	177,338
- Plant and equipment		3,982	5,863	1,378	3,982	5,863
- Collection assets		1,120,798	1,105,005	1,107,723	1,120,798	1,105,005
Total property, plant and equipment		<b>1,320,170</b>	<b>1,305,456</b>	<b>1,306,188</b>	<b>1,320,170</b>	<b>1,305,456</b>
Intangible assets						
Software	11	68	140	-	68	140
<b>Total non-current assets</b>		<b>1,339,511</b>	<b>1,323,095</b>	<b>1,326,377</b>	<b>1,339,511</b>	<b>1,323,095</b>
<b>Total assets</b>		<b>1,361,377</b>	<b>1,344,495</b>	<b>1,347,875</b>	<b>1,359,419</b>	<b>1,342,728</b>
<b>LIABILITIES</b>						
<b>Current liabilities</b>						
Trade and other payables	12	6,029	6,413	6,278	6,022	6,400
<b>Total current liabilities</b>		<b>6,029</b>	<b>6,413</b>	<b>6,278</b>	<b>6,022</b>	<b>6,400</b>
<b>Non-current liabilities</b>						
Trade and other payables	12	21	31	22	21	31
<b>Total non-current liabilities</b>		<b>21</b>	<b>31</b>	<b>22</b>	<b>21</b>	<b>31</b>
<b>Total liabilities</b>		<b>6,050</b>	<b>6,444</b>	<b>6,300</b>	<b>6,043</b>	<b>6,431</b>
<b>Net assets</b>		<b>1,355,327</b>	<b>1,338,051</b>	<b>1,341,575</b>	<b>1,353,376</b>	<b>1,336,297</b>
<b>EQUITY</b>						
Reserves	1 (g) (i)	575,879	575,210	575,035	575,879	575,210
Accumulated funds	1 (g) (ii)	779,448	762,841	766,540	777,497	761,087
<b>Total equity</b>		<b>1,355,327</b>	<b>1,338,051</b>	<b>1,341,575</b>	<b>1,353,376</b>	<b>1,336,297</b>

The accompanying notes form part of these financial statements

## ART GALLERY OF NEW SOUTH WALES TRUST

**STATEMENT OF CHANGES IN EQUITY**

For the year ended 30 June 2013

## CONSOLIDATED ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
<b>Balance at 1 July 2011</b>	748,253	325,348	1,073,601
<b>Net result for the year</b>	14,562	-	14,562
<b>Other comprehensive income</b>			
Valuation increment / (decrement)	-	249,888	249,888
Transfers on disposal	26	(26)	-
<b>Total other comprehensive income</b>	26	249,862	249,888
<b>Total comprehensive income for the year</b>	<u>14,588</u>	<u>249,862</u>	<u>264,450</u>
<b>Balance at 30 June 2012</b>	<u>762,841</u>	<u>575,210</u>	<u>1,338,051</u>
<b>Balance at 1 July 2012</b>	762,841	575,210	1,338,051
<b>Net result for the year</b>	16,607	-	16,607
<b>Other comprehensive income</b>			
Valuation increment / (decrement)	-	669	669
<b>Total other comprehensive income</b>	-	669	669
<b>Total comprehensive income for the year</b>	<u>16,607</u>	<u>669</u>	<u>17,276</u>
<b>Balance at 30 June 2013</b>	<u>779,448</u>	<u>575,879</u>	<u>1,355,327</u>

## PARENT ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Equity \$'000
<b>Balance at 1 July 2011</b>	746,640	325,348	1,071,988
<b>Net result for the year</b>	14,421	-	14,421
<b>Other comprehensive income</b>			
Valuation increment / decrement	-	249,888	249,888
Transfers on disposal	26	(26)	-
<b>Total other comprehensive income</b>	26	249,862	249,888
<b>Total comprehensive income for the year</b>	<u>14,447</u>	<u>249,862</u>	<u>264,309</u>
<b>Balance at 30 June 2012</b>	<u>761,087</u>	<u>575,210</u>	<u>1,336,297</u>
<b>Balance at 1 July 2012</b>	761,087	575,210	1,336,297
<b>Net result for the year</b>	16,410	-	16,410
<b>Other comprehensive income</b>			
Valuation increment / decrement	-	669	669
<b>Total comprehensive income for the year</b>	<u>16,410</u>	<u>669</u>	<u>17,079</u>
<b>Balance at 30 June 2013</b>	<u>777,497</u>	<u>575,879</u>	<u>1,353,376</u>

The accompanying notes form part of these financial statements

ART GALLERY OF NEW SOUTH WALES TRUST

**STATEMENT OF CASH FLOWS**

For the year ended 30 June 2013

	Notes	Consolidated Entity			Parent Entity	
		2013 \$'000	2012 \$'000	Annual Budget 2013 \$'000	2013 \$'000	2012 \$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<b>Payments</b>						
Personnel Services		(24,488)	(23,867)	(24,253)	(24,488)	(23,867)
Other		(19,955)	(22,458)	(15,817)	(19,925)	(22,607)
<b>Total payments</b>		<b>(44,443)</b>	<b>(46,325)</b>	<b>(40,070)</b>	<b>(44,413)</b>	<b>(46,474)</b>
<b>Receipts</b>						
Sale of goods and services		7,410	11,984	9,808	7,410	11,973
Grants and contributions		38,008	42,260	29,806	37,865	42,355
Interest received		1,762	1,796	1,750	1,660	1,716
Other		3,912	4,315	4,322	3,912	4,315
<b>Total receipts</b>		<b>51,092</b>	<b>60,355</b>	<b>45,686</b>	<b>50,847</b>	<b>60,359</b>
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	13	<b>6,649</b>	<b>14,030</b>	<b>5,616</b>	<b>6,434</b>	<b>13,885</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Proceeds from sale of property, plant and equipment		-	222	-	-	222
Proceeds from sale of Investments		850	1,144	-	850	1,144
Purchases of property, plant and equipment		(10,231)	(12,224)	(5,210)	(10,231)	(12,224)
Purchases of investments		(835)	(1,650)	(800)	(835)	(1,650)
<b>NET CASH FLOWS FROM INVESTING ACTIVITIES</b>		<b>(10,216)</b>	<b>(12,508)</b>	<b>(6,010)</b>	<b>(10,216)</b>	<b>(12,508)</b>
<b>NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS</b>		<b>(3,567)</b>	<b>1,522</b>	<b>(394)</b>	<b>(3,782)</b>	<b>1,377</b>
Opening cash and cash equivalents		18,817	17,295	19,148	17,064	15,687
<b>CLOSING CASH AND CASH EQUIVALENTS</b>	6	<b>15,250</b>	<b>18,817</b>	<b>18,754</b>	<b>13,282</b>	<b>17,064</b>

The accompanying notes form part of these financial statements

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

### 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### (a) Reporting entity

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the activities 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 (VisAsia). Other entities associated with the Gallery but not consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

In the process of preparing the consolidated financial statements for the economic entity consisting of the two entities, all inter-entity transactions and balances have been eliminated.

The Art Gallery of NSW Trust 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.

These financial statements have been authorised for issue by the Board of Trustees on 17 September 2013.

#### (b) Basis of preparation

The Gallery's financial statements are a general purpose financial statement, which has been prepared in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements for the *Public Finance and Audit Act 1983*, (PFAA), the Public Finance and Audit Regulation 2010; and
- the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities issued by the Treasurer.

Property, plant and equipment, collection assets, and financial assets at 'fair value through profit or loss' are measured at fair value. Other financial statements items are prepared in accordance with historical cost convention.

Judgements, key assumptions and estimates that management have made are disclosed in the relevant notes to the financial statements.

Unless otherwise stated, all amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

#### (c) Changes to accounting policy

There were no changes to accounting policy this year.

#### (d) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

#### (e) Income recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below:

##### (i) *Grants and contributions*

Grants and contributions include donations and grants from Department of Trade and Investment, Regional Infrastructure and Services (DTIRIS). Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

**(ii) Sale of goods**

Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.

**(iii) Rendering of services**

Revenue is recognised when the service is provided. Royalty revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement.

**(iv) Investment revenue**

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. TCorp Hour Glass distributions are recognised in accordance with AASB 118 *Revenue* when the Gallery's right to receive payment is established. The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported as 'Investment revenue'.

**(f) Personnel services and other provisions**

**(i) Personnel services arrangements**

As a result of the restructure of NSW government agencies in April 2011, DTIRIS now has the responsibility for providing personnel services to the Gallery. All payments to personnel and related obligations are done in the DTIRIS name and ABN and are classified as "Personnel Services" costs in these financial statements.

**(ii) Personnel Services - salaries and wages, annual leave, sick leave and on-costs**

Liabilities for personnel services are stated as liabilities to the service providers DTIRIS. Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that fall due wholly within 12 months of the reporting date are recognised and measured in respect of employees' services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave.

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.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by DTIRIS, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

**(iii) Long service leave and superannuation**

In the financial statements of DTIRIS, the liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. Consequently the Gallery accounts for the equivalent expense and income in its financial statements to reflect this provision of personnel services.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors (specified in NSW TC 12/06) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the NSW Treasury Circular TC 11/04. 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.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

### (g) Equity and reserves

#### **(i) Revaluation surplus**

The revaluation surplus 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 1.

#### **(ii) Accumulated Funds**

The category of 'Accumulated Funds' includes all current and prior period retained funds.

**(iii)** Separate reserve accounts are recognised in the financial statements only if such accounts are required by specific legislation or Australian Accounting Standards (e.g. revaluation surplus and foreign currency translation reserve).

### (h) Insurance

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.

### (i) 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 operations cash flows.

### (j) Acquisitions of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or where applicable the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Gifts of artworks or works acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition and brought to account as assets and revenues for the period.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted at an asset-specific rate.

### (k) Capitalisation thresholds

Property, plant and equipment, and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

### (l) Revaluation of property, plant and equipment and collection assets

Physical non-current assets are valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP07-1). This policy adopts fair value in accordance with AASB 116 *Property, Plant and Equipment*.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

Collection assets include art works. There is a part of the building that is listed in the heritage assets.

Property, plant and equipment is measured on an existing use basis, where there are no feasible alternative uses in the existing natural, legal, financial and socio-political environment. However, in the limited circumstances where there are feasible alternative uses, assets are valued at their highest and best use.

Fair value of property, plant and equipment is determined based on the best available market evidence, including current market selling prices for the same or similar assets. Where there is no available market evidence, the asset's fair value is measured at its market buying price, the best indicator of which is depreciated replacement cost. The Gallery revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 10 and were based on independent assessments.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value. When revaluing non-current assets by reference to current prices for assets newer than those being revalued (adjusted to reflect the present condition of the assets), the gross amount and the related accumulated depreciation are separately restated. For other assets, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation surplus, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result. Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation surplus in respect of the same class of assets, they are debited directly to the asset revaluation surplus. As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation surplus in respect of that asset is transferred to accumulated funds.

### **(m) Impairment of property, plant and equipment**

As a not-for-profit entity with no cash generating units, the Gallery is effectively exempted from AASB 136 *Impairment of Assets and impairment testing*. This is because AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are regarded as immaterial.

### **(n) Intangible Assets**

The intangible assets held by the Gallery comprise the website and software for internal use and is recognised at cost.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the Gallery's intangible assets the assets are carried at cost less any accumulated amortisation.

The useful life of intangible assets is assessed to be finite. The Gallery's intangible assets are amortised on a straight line basis over three years.

All intangible assets were assessed for impairment as at 30 June 2013. No intangible assets were found to be impaired.

### **(o) Assets not able to be reliably measured**

The Gallery does not hold any assets other than those recognised in the Statement of Financial Position.

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2013

**(p) Depreciation of property, plant and equipment**

Except for certain heritage assets and collection assets, depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Gallery.

All material separately identifiable component assets are depreciated over their shorter useful lives.

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings because of appropriate curatorial and preservation policies that have been adopted. Depreciation for those items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases, depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets are as follows:

Plant and Equipment	7-20%
Motor Vehicles	20%
Furniture and Fittings	20%
Office Equipment	33%
Computer Equipment	33%
Catering Equipment	20%
Other Equipment	20%
Building Infrastructure	1-7%

These rates are reviewed annually to ensure they reflect the assets' current useful life and residual values.

**(q) Maintenance**

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

**(r) Leased assets**

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Statement of Comprehensive Income in the periods in which they are incurred.

**(s) Inventories**

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.

**(t) Financial instruments policies**

The Gallery's principal financial instruments policies and the main risks arising from financial instruments are outlined below, together with the Gallery's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

These financial instruments arise directly from the Gallery's operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments including derivative financial instruments for speculative purposes.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

### ***(i) Financial instruments***

#### ***(a) Cash & Term Deposits***

Cash comprises cash on hand and bank balances. Interest is earned on daily bank balances and received monthly at the normal commercial rate.

The Gallery has placed funds in bank deposits "at call" or for a fixed term. The interest rate payable is negotiated initially and is fixed for the term of the deposits. These term deposits are usually held to maturity. The fair value includes the interest accrued as at 30 June 2013.

#### ***(b) Trade and Other Receivables***

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 using the effective interest method, less an allowance for any impairment of receivables.

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 there is objective evidence that the entity will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired, derecognised or through the amortisation process. The evidence included past experience and current and expected changes in economic conditions and debtors credit ratings. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

#### ***(c) Investments***

In accordance with the 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 determines the classification of its investments after initial recognition and when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour Glass medium and long term facilities are classified as "at fair value through profit or loss" based on its investment strategy. 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 fair value of these investments is determined by reference to quoted current bid prices at the close of business on the Statement of Financial Position date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported in the line item 'Investment revenue'.

These investments are generally able to be redeemed with 24 hours notice. The value of the investments represents the Gallery's share of the value of the underlying assets of the funds and is stated at fair value, based on the market value.

TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

#### ***(d) Held to maturity investments and available for sale investments***

The Gallery does not have any financial assets in these categories.

#### ***(e) Payables***

These amounts represent liabilities for goods and services provided to the Gallery and other amounts, including interest. Trade and other payables are recognised initially at fair value usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

### *(f) Financial guarantees*

A financial guarantee contract is a contract that requires the issuer to make specified payments to reimburse the holder for a loss it incurs because a specified debtor fails to make payment when due in accordance with the original or modified terms of a debt instrument. Financial guarantee contracts are recognised as a liability at the time the guarantee is issued and initially measured at fair value, where material. After initial recognition, the liability is measured at the higher of the amount determined in accordance with AASB 137 *Provisions, Contingent Liabilities and Contingent Assets* and the amount initially recognised, less accumulated amortisation, where appropriate.

The Gallery has not granted any financial guarantees. However, refer Note 19 regarding disclosures on contingent liabilities.

### *(ii) Risk management*

The Gallery's Investment Policy and its Strategic Risk Management Plan were reviewed by the Audit and Risk Management Committee and the Board of Trustees during 2012/13.

The Gallery's Audit and Risk Committee has overall responsibility on behalf of the Board for the establishment and oversight of risk management and reviews and recommends policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Gallery, to set risk limits and controls and to monitor risks. Compliance with policies relating to financial matters is managed by the Finance Committee and will be reviewed by the Audit and Risk Committee on a periodic basis.

The risk management analysis reviewed the major risks associated with the financial instruments i.e. Credit, Liquidity, Market, Interest rate, Currency and other risks. Risk impact area and implications arising from each risk factor is analysed and a risk rating has been assigned. The likelihood and the consequences of each risk were analysed and the controls and risk mitigation strategies confirmed.

### *(a) 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 maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. NSW Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. The credit risk for trade debtors is the carrying amount (net of any allowance for impairment).

No collateral is held by the Gallery.

Credit risk associated with the Gallery's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards. In accordance with the Gallery's Investment Policy cash and term deposits will only be made in those banks and building societies approved by the Reserve Bank/Australian Prudential Regulatory Authority (APRA) and included in the "AGNSW Approved List" all of which have A ratings or better and no more than 30% of the Gallery's funds or \$6 million (whichever is the smaller) to be invested in any one institution. The Finance Committee during 2012/13 continued to confine the deposits to the four major banks and this policy remains unchanged.

Gallery deposits held with NSW TCorp are guaranteed by the State. The value that best represents the maximum credit risk exposure is the fair value.

### *(b) Liquidity risk*

Liquidity risk is the risk that the Gallery will be unable to meet its payment obligations when they fall due. The Gallery continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

The Gallery has no loans or overdrafts and no assets have been pledged as collateral. An overdraft facility is not considered necessary as arrangements have been put in place to call in term deposits at short notice if needed. A penalty of reduced interest rate may sometimes be incurred.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts due to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW Treasury circular TC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

*(c) Market risk*

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices.

The Gallery endeavours to limit the market risk by investing in NSW TCorp funds which provide diversification through asset allocation over a spread of financial assets (cash, bonds, fixed interest securities and equities) over medium and long term investment horizons. NSW TCorp is required to act in the best interest of the unit holders and to administer the investments accordingly. Notwithstanding these controls, market risk is inevitable in the equity markets, which is subject to global volatility.

*(d) 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.

*(e) Interest rate risk*

Interest rate risk is limited as the Gallery only enters into fixed interest terms on its term deposits. The Gallery has no interest bearing liabilities and therefore is not exposed to interest rate risk on borrowings.

*(iii) Fair value*

Financial instruments are measured at amortised cost, with the exception of TCorp Hour Glass facilities, which are carried at fair value. As discussed, the value of the Hour Glass investment is based on the Gallery's share of the value underlying assets of the facility, based on the market value. However, the fair value of the other classes of financial instruments approximates their carrying value.

*(iv) Impairment of financial assets*

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Gallery will not be able to collect all amounts due.

Any reversals of impairment losses are reversed through the net result, where there is objective evidence.

*(v) De-recognition of financial assets and liabilities*

A financial asset is de-recognised when the contractual rights to the cash flows from the financial assets expire; or if the Gallery transfers the financial asset:

- Where substantially all the risks and rewards have been transferred; or
- Where the Gallery has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where the Gallery has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the Gallery's continuing involvement in the asset.

A financial liability is de-recognised when the obligation specified in the contract is discharged or cancelled or expired.

**(u) Current assets held for resale**

Current Assets held for sale are recognised at lower of carrying amount and fair value less costs to sell. These assets are not depreciated while they are held for sale.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

**(v) Bequests and special purpose funds**

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the 'Bequest and Special Purpose Funds' Statement of Comprehensive Income in Note 5. 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.

**(w) Budgeted Amounts**

The budgeted amounts are drawn from the original budgeted financial statements presented to the parliament in respect of the reporting period, as adjusted for section 24 of the PFAA, where there has been a transfer of functions between departments. Other amendments made to the budget are not reflected in the budgeted amounts.

**(x) Comparative information**

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

**(y) Trustee benefits**

The trustees of the Gallery have not entered into any contract with the Gallery.

**(z) Taxation status**

The activities of the Gallery are exempt of income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

**(aa) Services provided at no cost**

Where material contributions are made to the Gallery at no charge an expense is recorded in the accounts to reflect activities at the Gallery and is offset by an equivalent revenue entry. Services provided by volunteers are calculated using the actual hours worked at an average museum guide salary rate - refer to note 14.

**(ab) New Accounting Standards issued but not effective**

At reporting date a number of accounting standards adopted by the AASB had been issued but are not yet operative. At present New South Wales Treasury is mandating not to early adopt any of the new Standards / interpretations. As such, these new Standards/ Interpretations have not been early adopted by the Gallery. They are as follows:

- AASB 9, AASB 2010-7 and AASB 2012-6 regarding financial instruments
- AASB 10, Consolidated Financial Statements
- AASB 13, AASB 2011-8 and AASB 2012-1 regarding fair value measurement
- AASB 119, AASB 2011-10 and AASB 2011-11 regarding employee benefits

It is considered that the implementation of these standards will not have any impact on the Gallery's financial statements.

ART GALLERY OF NEW SOUTH WALES TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

Consolidated Entity		Parent Entity	
2013	2012	2013	2012
\$'000	\$'000	\$'000	\$'000

2 EXPENSES EXCLUDING LOSSES

(a) Personnel Services

Salaries and wages (including recreation leave)	18,496	19,717	18,496	19,717
Superannuation - defined benefit plans *	267	372	267	372
Superannuation - defined contribution plans	1,456	1,471	1,456	1,471
Long service leave *	(153)	1,008	(153)	1,008
Workers' compensation insurance	255	292	255	292
Redundancy	2,404	-	2,404	-
Payroll tax on superannuation *	15	20	15	20
Other payroll tax and fringe benefit tax	1,207	1,267	1,207	1,267
	<b>23,947</b>	<b>24,147</b>	<b>23,947</b>	<b>24,147</b>

\* These are provided free of charge by DTIRIS. A corresponding amount is also shown under note 3(b).  
There were no personnel services costs capitalised and excluded from above in 2013 (Nil in 2012).

(b) Other operating expenses

Auditor's remuneration - audit of the financial statements	79	66	73	61
Cost of sales	1,524	2,372	1,524	2,372
Travel and accommodation	893	925	893	925
Operating lease rental expense - minimum lease payments	144	163	144	163
Maintenance (refer reconciliation below)	656	757	656	757
Insurance	2,408	3,567	2,408	3,567
Consultants	160	173	160	173
Contractors	603	667	603	667
Consumables	538	773	538	773
Exhibition fees and related costs	636	3,167	636	3,167
Fees - general professional	291	290	291	290
Freight, packing and storage	1,419	1,020	1,419	1,020
Marketing and promotion	1,331	2,080	1,331	2,080
Printing/graphics	310	622	309	622
Property expenses	2,884	2,517	2,884	2,517
Value of services provided by volunteers - Note 3(b)	1,815	2,018	1,815	2,018
Other	2,413	2,129	2,396	2,125
	<b>18,104</b>	<b>23,306</b>	<b>18,080</b>	<b>23,297</b>

*Reconciliation - total maintenance*

Maintenance expense as above	656	757	656	757
Personnel services maintenance expense included in Note 2(a)	599	526	599	526
	<b>1,255</b>	<b>1,283</b>	<b>1,255</b>	<b>1,283</b>

Total maintenance expenses included in Note 2(a) & 2(b)

(c) Depreciation and amortisation

Buildings	2,737	3,043	2,737	3,043
Plant and equipment	2,157	2,120	2,157	2,120
Intangibles	80	226	80	226
	<b>4,974</b>	<b>5,389</b>	<b>4,974</b>	<b>5,389</b>

# ART GALLERY OF NEW SOUTH WALES TRUST

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

	Consolidated Entity		Parent Entity	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
<b>3 REVENUE</b>				
<b>(a) Sale of goods and services</b>				
Sale of goods				
Merchandise, book and publication sales	<b>3,037</b>	5,183	<b>3,037</b>	5,183
Rendering of services				
Admission fees	<b>3,044</b>	5,416	<b>3,044</b>	5,416
Venue hire and catering	<b>1,115</b>	1,668	<b>1,115</b>	1,668
Other	<b>729</b>	1,274	<b>729</b>	1,274
	<b>4,888</b>	<b>8,358</b>	<b>4,888</b>	<b>8,358</b>
	<b>7,925</b>	<b>13,541</b>	<b>7,925</b>	<b>13,541</b>
<b>(b) Grants and contributions</b>				
From Department of Trade & Investment, Regional Infrastructure and Services (DTIRIS) (DTIRIS in 2012)				
Recurrent grants	<b>27,302</b>	27,133	<b>27,302</b>	27,133
Capital grants	<b>3,220</b>	3,020	<b>3,220</b>	3,020
Personnel services benefits and liabilities provided free of charge by DTIRIS	<b>246</b>	1,401	<b>246</b>	1,401
	<b>30,768</b>	<b>31,554</b>	<b>30,768</b>	<b>31,554</b>
Donations - cash *	<b>8,353</b>	8,091	<b>8,222</b>	7,888
Sponsorship - cash	<b>1,481</b>	2,517	<b>1,481</b>	2,667
Grants - other	<b>586</b>	248	<b>579</b>	246
Sponsorship - in kind	<b>555</b>	837	<b>555</b>	837
Donations - works of art	<b>8,567</b>	7,272	<b>8,567</b>	7,272
Value of services provided by volunteers - Note 2(b)	<b>1,815</b>	2,018	<b>1,815</b>	2,018
	<b>21,357</b>	<b>20,983</b>	<b>21,219</b>	<b>20,928</b>
	<b>52,125</b>	<b>52,537</b>	<b>51,987</b>	<b>52,482</b>
* Donations include funding for acquisition of art works and other specific purposes.				
<b>(c) Investment revenue</b>				
TCorp Hour Glass investment facilities	<b>2,695</b>	332	<b>2,695</b>	332
Interest	<b>779</b>	901	<b>696</b>	806
	<b>3,474</b>	<b>1,233</b>	<b>3,391</b>	<b>1,138</b>
<b>(d) Other revenue</b>				
Workers compensation recovery	<b>108</b>	72	<b>108</b>	72
	<b>108</b>	<b>72</b>	<b>108</b>	<b>72</b>
<b>4 GAIN / (LOSS) ON DISPOSAL</b>				
Proceeds from disposal of property, plant & equipment and art works	-	222	-	222
Written down value of assets disposed	-	(201)	-	(201)
	-	<b>21</b>	-	<b>21</b>

# ART GALLERY OF NEW SOUTH WALES TRUST

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

Consolidated Entity		Parent Entity	
2013	2012	2013	2012
\$'000	\$'000	\$'000	\$'000

### 5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS

Investments in the following 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.

#### Bequest and Special Purpose Fund

Short term deposits  
TCorp Hour Glass investment - medium term and long term facilities

8,102	7,988	8,102	7,988
19,273	17,499	19,273	17,499
<b>27,375</b>	<b>25,487</b>	<b>27,375</b>	<b>25,487</b>

Included in the total accumulated funds is an amount attributed to the bequests and special purpose funds as follows:

#### Revenue

Sale of goods and services  
Investment revenue  
Grants and contributions  
Other revenue

-	1	-	1
2,992	687	2,992	687
16,395	5,472	16,395	5,472
(4)	(1)	(4)	(1)
<b>19,383</b>	<b>6,159</b>	<b>19,383</b>	<b>6,159</b>

#### Expenditure

Personnel Services  
Other

545	280	545	280
406	415	406	415

Surplus for the year

951	695	951	695
<b>18,432</b>	<b>5,464</b>	<b>18,432</b>	<b>5,464</b>

#### Equity

Opening balance  
Transfers  
Acquisitions  
Surplus for the year  
Closing balance

25,487	23,334	25,487	23,334
(1,216)	9,356	(1,216)	9,356
(15,328)	(12,667)	(15,328)	(12,667)
18,432	5,464	18,432	5,464
<b>27,375</b>	<b>25,487</b>	<b>27,375</b>	<b>25,487</b>

### 6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

Cash at bank and on hand  
Short term deposits

1,650	1,357	1,582	1,264
13,600	17,460	11,700	15,800
<b>15,250</b>	<b>18,817</b>	<b>13,282</b>	<b>17,064</b>

Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 1 (t) (i) (a) and 15.

For the purpose of the Statement of Cash Flows, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the Statement of Financial Position are reconciled at end of the financial year to the Statement of Cash Flows as follows:

Cash and cash equivalents (per Statement of Financial Position)	15,250	18,817	13,282	17,064
Closing cash and cash equivalents (per Statement of Cash Flows)	<b>15,250</b>	<b>18,817</b>	<b>13,282</b>	<b>17,064</b>

### 7 CURRENT ASSETS - RECEIVABLES

Trade debtors (sale of goods and services)  
Accrued income  
Other receivables  
Prepayments  
Total receivables

1,284	137	1,296	139
3,243	762	3,242	747
566	414	565	414
327	116	327	115
<b>5,420</b>	<b>1,429</b>	<b>5,430</b>	<b>1,415</b>

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired are disclosed in notes 1 (t) (i) (b) and 15.

### 8 CURRENT ASSETS - INVENTORIES

#### Held for resale

Stock on hand - at cost

1,196	1,154	1,196	1,154
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# ART GALLERY OF NEW SOUTH WALES TRUST

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

Consolidated Entity		Parent Entity	
2013	2012	2013	2012
\$'000	\$'000	\$'000	\$'000

### 9 NON-CURRENT ASSETS- FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS

TCorp Hour Glass investment - medium term and long term facilities

Details regarding credit risk, liquidity risk and market risk are disclosed in notes 1(t) (i) (c) and 15.

	19,273	17,499	19,273	17,499
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### 10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

	Land \$'000	Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
<b>At 1 July 2011 - fair value</b>					
Gross carrying amount	17,250	207,317	15,888	840,894	1,081,349
Accumulated depreciation and impairment	-	30,441	9,562	-	40,003
Net carrying amount	17,250	176,876	6,326	840,894	1,041,346
<b>At 30 June 2012 - fair value</b>					
Gross carrying amount	17,250	210,822	17,408	1,105,005	1,350,485
Accumulated depreciation and impairment	-	33,484	11,545	-	45,029
Net carrying amount	17,250	177,338	5,863	1,105,005	1,305,456
<b>At 30 June 2013 - fair value</b>					
Gross carrying amount	17,250	207,514	17,566	1,120,798	1,363,128
Accumulated depreciation and impairment	-	29,374	13,584	-	42,958
Net carrying amount	17,250	178,140	3,982	1,120,798	1,320,170

#### 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 2012

Fair value at 1 July 2011	17,250	176,876	6,326	840,894	1,041,346
Additions/Transfers	-	3,505	1,680	14,401	19,586
Disposals	-	-	(23)	(178)	(201)
Depreciation expense	-	(3,043)	(2,120)	-	(5,163)
Net revaluation increment less revaluation decrements	-	-	-	249,888	249,888
Fair value at 30 June 2012	17,250	177,338	5,863	1,105,005	1,305,456

#### Year ended 30 June 2013

Fair value at 1 July 2012	17,250	177,338	5,863	1,105,005	1,305,456
Additions/Transfers	-	2,870	276	15,793	18,939
Disposals	-	-	-	-	-
Depreciation expense	-	(2,737)	(2,157)	-	(4,894)
Net revaluation increment less revaluation decrements	-	669	-	-	669
Fair value at 30 June 2013	17,250	178,140	3,982	1,120,798	1,320,170

Land was revalued in 2010 at fair value by a registered valuer from the Land and Property Management Authority.

The Gallery's building was revalued in December 2012 at fair value by qualified professional personnel from the Buildings Engineering Services, NSW Public Works. The increase in value is recorded in the asset revaluation reserve.

Library collection was valued in 2011 at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900. Other art works in the collection were valued in February 2012 at fair value by Mr Simon Storey MAVA. The increase in value is recorded in the asset revaluation reserve.

These values do not differ materially from their fair values at reporting date.



**ART GALLERY OF NEW SOUTH WALES TRUST**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2013

**11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)**

	2013	2012
	\$'000	\$'000
Software Cost (gross carrying amount)	449	441
Less: accumulated amortisation	(381)	(301)
Net carrying amount	<u>68</u>	<u>140</u>
<b>Movements during the year</b>		
Net carrying amount at start of year	140	286
Additions	8	80
Amortisation	(80)	(226)
Net carrying amount at end of year	<u>68</u>	<u>140</u>

	Consolidated Entity		Parent Entity	
	2013	2012	2013	2012
	\$'000	\$'000	\$'000	\$'000

**12 CURRENT / NON-CURRENT LIABILITIES - TRADE AND OTHER PAYABLES**

<b>Non derivative financial liabilities</b>				
Trade creditors	3,388	3,390	3,381	3,377
Capital creditors	330	181	330	181
Creditors personnel services;				
Accrued personnel services costs	370	506	370	506
Recreation leave	1,546	1,753	1,546	1,753
Long service leave on-costs	416	614	416	614
	<u>6,050</u>	<u>6,444</u>	<u>6,043</u>	<u>6,431</u>
Current	6,029	6,413	6,022	6,400
Non-current	21	31	21	31
	<u>6,050</u>	<u>6,444</u>	<u>6,043</u>	<u>6,431</u>

**13 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT**

Net Cash used on operating activities	6,649	14,030	6,434	13,885
Net gain / (loss) on sale of non-current assets	-	21	-	21
Depreciation and amortisation	(4,974)	(5,389)	(4,974)	(5,389)
Increase / (decrease) - other financial assets	1,789	(547)	1,789	(547)
Gifts of works of art	8,567	7,272	8,567	7,272
(Increase) / decrease in trade and other payables	543	31	548	39
Increase / (decrease) in trade and other receivables	3,991	(1,099)	4,004	(1,103)
Increase / (decrease) in inventories	42	243	42	243
<b>Net Result</b>	<u>16,607</u>	<u>14,562</u>	<u>16,410</u>	<u>14,421</u>

**14 NON-CASH FINANCING AND INVESTING ACTIVITIES**

The following non-cash transactions are included in the financial statements for the year:

Donations of assets - brought to account by creating an asset and crediting non cash donations

Works of art	8,567	7,272	8,567	7,272
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The following items are brought to account as expenses in the statement of comprehensive income and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge:

Services provided by volunteers	1,815	2,018	1,815	2,018
Advertising, freight, accommodation, travel, legal fees and similar expenses	555	837	555	837

# ART GALLERY OF NEW SOUTH WALES TRUST

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

Consolidated Entity		Parent Entity	
2013	2012	2013	2012
\$'000	\$'000	\$'000	\$'000

### 15 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below:

#### (a) Financial instrument categories

Financial Assets	Notes	Category	Carrying Amount	Carrying Amount	Carrying Amount	Carrying Amount
<b>Class:</b>						
Cash and cash equivalents	6	N/A	15,250	18,817	13,282	17,064
Receivables (excluding prepayments and statutory receivables)	7	Receivables (at amortised cost)	1,284	117	1,284	117
Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	19,273	17,499	19,273	17,499
Payables (excluding unearned revenue and statutory payables)	12	Financial liabilities (at amortised cost)	6,050	6,444	6,043	6,431
Receivables - trade debtors			1,284	117	1,284	117
		Past due < 3 months	4	4	4	4

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. The only financial assets that are past due are 'sales of goods and services' category of the Statement of Financial Position. There is one debtor in receivership as at 30 June 2013 and the receivable has been impaired for the \$1,240 owing as at 30 June 2013 (2012 nil).

Financial assets at fair value	9	At fair value through profit or loss designated as such upon initial recognition	19,273	17,499	19,273	17,499
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#### TCorp Hour Glass Investment facilities

The Gallery has investments in the following TCorp's Hour Glass Investment facilities. The Gallery's investments are represented by a number of units in managed investments within the facilities.

Facility	Investment Sectors	Investment horizon				
Medium term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	3 years to 7 years	9,170	8,702	9,170	8,702
Long term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	7 years and over	10,103	8,797	10,103	8,797
Total			19,273	17,499	19,273	17,499

The unit price of each facility is equal to the total fair value of net assets held by the facility divided by the total number of units on issue for that facility. Unit prices are calculated and published daily.

#### (b) Interest rate risk

As the Group has no debt obligations, interest rate risk is considered minimal. The Group's exposure to interest rate risk is set out below:

	Change in interest rate		Impact on net result / equity			
Cash & cash equivalents	+/-	1%	153	188	133	171

#### (c) Sensitivity Analysis

	Change in unit price		Impact on net result / equity			
Medium term growth facility	+/-	6%	550	609	550	609
Long term growth facility	+/-	15%	1,515	1,320	1,515	1,320

		%	%	%	%
Medium term growth facility	Achieved	10.74	4.28	10.74	4.28
	Benchmark	9.56	4.69	9.56	4.69
Long term growth facility	Achieved	20.55	(0.73)	20.55	(0.73)
	Benchmark	18.79	(0.61)	18.79	(0.61)

#### (d) Fair value recognised in the statement of financial position

The Gallery uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:

Level 1 - Derived from quoted prices in active markets for identical assets / liabilities

Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly

Level 3 - Derived from valuation techniques that include inputs for the asset / liability not based on observable market data (unobservable inputs)

#### Consolidated and Parent entity

	Level 1	Level 2	Level 3	2012
	\$'000	\$'000	\$'000	Total
Financial assets at fair value				\$'000
TCorp Hour Glass investments	-	17,499	-	17,499
	-	17,499	-	17,499
				2013
	Level 1	Level 2	Level 3	Total
	\$'000	\$'000	\$'000	\$'000
Financial assets at fair value				
TCorp Hour Glass investments	-	19,272	-	19,272
	-	19,272	-	19,272

(The table above only includes financial assets, as financial liabilities are not measured at fair value in the statement of financial position)

# ART GALLERY OF NEW SOUTH WALES TRUST

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2013

	Consolidated Entity		Parent Entity	
	2013 \$'000	2012 \$'000	2013 \$'000	2012 \$'000
<b>(e) Payables</b>				
<b>Non-derivative financial liabilities</b>				
Trade and other payables - non-interest bearing	6,050	6,444	6,043	6,431
The table below summarises the maturity profile of the Group's financial liabilities:				
	Maturity Dates			
	< 1 yr	1-5 yr	> 5 yrs	
<b>2012</b>				
<b>Payables:</b>				
Accrued Salaries	482	-	-	
Creditors	2,045	-	-	
	<u>2,527</u>	<u>-</u>	<u>-</u>	
<b>2013</b>				
<b>Payables:</b>				
Accrued Salaries	370	-	-	
Creditors	3,718	-	-	
	<u>4,088</u>	<u>-</u>	<u>-</u>	

The amounts disclosed are the contractual undiscounted cash flow based on the earliest date on which the entity can be required to pay and therefore will not reconcile to the statement of financial position.

### 16 COMMITMENTS FOR EXPENDITURE

#### (a) Capital commitments

There are \$102,000 inclusive of GST of capital commitments outstanding as at 30 June 2013. (2012 \$204,283).

#### (b) Other expenditure commitments

There are \$251,000 inclusive of GST of other expenditure commitments outstanding as at 30 June 2013. (2012 \$124,562)

#### (c) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

	2013	2012	2013	2012
Not Later than one year	87	109	87	109
Later than one year and not later than 5 years	7	46	7	46
Total inclusive of GST	<u>94</u>	<u>155</u>	<u>94</u>	<u>155</u>

The GST included above are expected to be recovered from the Australian Taxation Office.

### 17 BUDGET REVIEW

#### Net result

The actual net result was better than the budget by \$13,515,000, mainly due to the cash donations & sponsorships and gift of Art works recording better than budgeted amounts by \$6,934,000 and \$8,567,000 respectively.

#### Assets and Liabilities

The variance between the actual and budgeted current assets is \$368,000. The \$3,865,000 increase in receivables is mainly due to accrued donations of \$3,076,000.

The unfavourable variance in Non current financial assets is due to the fluctuations in the equity markets (refer note 15 c).

The increase in total property, plant and equipment is due an increase in gifts and acquisition of Art works during 2013.

#### Cash flows

The net cash flows from operating activities is \$1,033,000 due to the increase in cash donations.

The net cash flows from investing activities is mainly due to the variance in the purchase of Art works by \$5,013,000.

### 18 EVENTS AFTER THE REPORTING PERIOD

There are no significant events after the reporting period that will impact the financial statements.

### 19 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2012 - Nil)

END OF AUDITED FINANCIAL STATEMENTS

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Strategic partners



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Principal sponsors



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Exhibition program partners



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Media partners



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