

Art Gallery of
New South Wales
Foundation

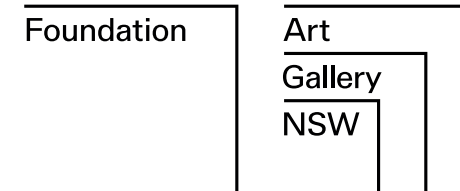


Celebrating 40 Years
of Acquisitions

Art Gallery of New South Wales Foundation

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

Celebrating 40 Years of Acquisitions 1984–2024



Director's message

Our collection lies at the heart of the Art Gallery of New South Wales, forming the catalyst for a vibrant art museum that inspires curiosity and provokes new ways of thinking about the world.

The Art Gallery of New South Wales Foundation, established in 1983, is the major art acquisition fund of the Art Gallery. By investing donations and bequests, the Foundation provides essential funds to support the purchase of collection highlights, many of which are on display today. Expertly managed and stewarded by the Foundation Board, these funds have established a corpus that leaves a lasting impact on our state's art collection.

Since the Art Gallery receives no government funding for art acquisitions, the generous support of our Foundation donors and bequestors enables us to continually develop our collection, maintain our leadership in the field of contemporary art, and expand our commitment to historical art.

The 73 major works of art acquired with the assistance of the Foundation over the past 40 years – now valued at over \$307 million – are a phenomenal investment in our cultural heritage. I take immense pride in the legacy these works of art provide for the State of NSW and look forward to future acquisitions that will ensure the continued enhancement of our collection and exhibitions.

The recent expansion of the Art Gallery saw one of the most generous and transformational contributions by the Foundation to date. In December 2022, the Art Gallery had the privilege of unveiling nine major site-specific works that were commissioned as part of the Sydney Modern Project through a \$15 million pledged donation from the Foundation. These magnificent works of art feature within our new building (named Naala Badu, meaning 'seeing waters') and the original building (named Naala Nura, meaning 'seeing Country'), as well as our art garden.

The Foundation has also helped us build upon our existing strengths as we envision the future direction of the Art Gallery. In 1958, we became the first art museum in Australia to commission and exhibit Aboriginal art as art, and our collection of Australian Indigenous art has since become one of the most comprehensive in the nation. In the last few years there has been a significant transformation of our displays, with Aboriginal and Torres Strait Islander works included at the centre of visitor experience across our museum campus. We have also placed the Yiribana Gallery of Aboriginal and Torres Strait Islander art in a respectful and symbolically meaningful manner at the entrance of our new building.

Like all historically formed collections, there has been a bias towards male artists since we were founded in 1871. Works acquired with Foundation funds reflect the Art Gallery's focus on addressing this imbalance, including the recent acquisitions of significant works by Louise Bourgeois, Lorraine Connelly-Northey, Simryn Gill, Yayoi Kusama, Sally Mann and Lisa Reihana.

A stringent internal curatorial process is applied to all proposed art acquisitions, and formal submissions are only made after lengthy research and review. This scholarship and expertise ensures that key works of art are identified, sourced and negotiated for the collection.

The acquisition of a group of spectacular historical Aboriginal shields from Australia's south-east are just one example of new scholarship, where curators are seeking to establish connections between the designs on the shields in an effort to identify makers. This research is also reflected in the major living artwork bridging our two buildings that was commissioned with Foundation support – Jonathan Jones's *bial gwiýúño (the fire is not yet lighted)* – which foregrounds Indigenous knowledge at the core of a remarkable concept.

The depth of research that goes into the acquisition of major works is also of fundamental importance to our exhibition programs. Following a Foundation tour to New York in 2015, we were able to acquire the sculpture *Arched figure* by Louise Bourgeois – one of the greatest artists of the twentieth century. This purchase assisted in securing the largest-ever exhibition of her work in Australia, hosted exclusively at the Art Gallery from 25 November 2023 to 28 April 2024.

International stature is affirmed by each addition to the collection we make through Foundation support at the Art Gallery. Not only are we building a collection of ongoing relevance, we are also contributing to the cultural capital of our state and contributing to international heritage, with works often featured as highlights of major exhibitions abroad.

Ernst Ludwig Kirchner's *Three bathers* 1913 was the first acquisition made by the Foundation in 1984 and plays a crucial role in conveying the story of European modernism. It was loaned to Museum Kunstpalast in Düsseldorf and the Kunsthaus in Zürich in 2017. Other Foundation-supported works loaned to major international public institutions over the last decade include Paul Cézanne's *Banks of the Marne* c1888 (Thyssen-Bornemisza National Museum, Madrid, 2012), and Agnolo Bronzino's *Cosimo I de' Medici in armour* c1545 (Metropolitan Museum of Art, New York, 2021).

Many of the artworks acquired through the Foundation possess an immense stature in the canons of art history. Our rich and varied collection of paintings, sculptures, drawings, prints, photographs and objects offer a panoramic overview to stimulate the public enjoyment and understanding of art, ideas and issues through centuries.

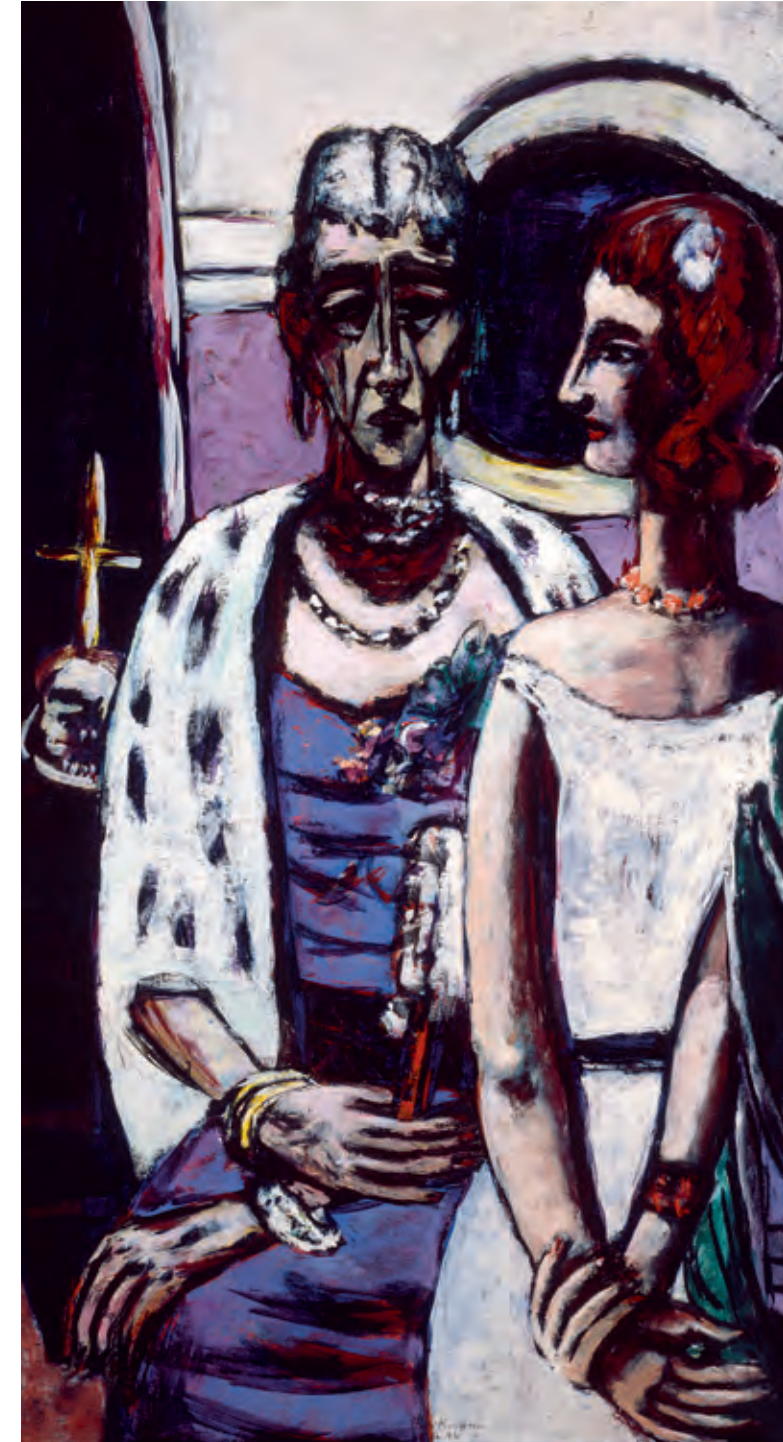
The Foundation has been essential to the Art Gallery in making contributions to the collection over the past 40 years that are relevant to the twenty-first century and beyond. It has provided the people of New South Wales, and indeed Australia and beyond, access to works of art that will continue to provide joy and inspiration worthy of our past, present and future. For this, I am deeply grateful.

Michael Brand
Director
Art Gallery of New South Wales

1984 Ernst Ludwig Kirchner
 Germany 1880–1938
Three bathers 1913
 oil on canvas, 197.5 × 147.5 cm



1987 Max Beckmann
 Germany 1884–1950
Mother and daughter 1946
 oil on canvas, 150.5 × 80.5 cm



1987 Miyagawa Chōshun
 Japan 1683–1753
Standing figure of an actor 1713
 hanging scroll; ink and colour
 on paper, 110 × 53 cm image;
 209.3 × 75 cm scroll overall



1988 Philip Guston
 USA 1913–80
East Tenth 1977
 oil on canvas, 203.2 × 255.3 cm



1990 China
Tang dynasty (618–907)
A pair of tomb guardian figures
late 500s – early 600s
earthenware with traces of red
and orange pigment over white slip
93 × 39 × 23 cm; 92 × 39 × 23 cm



1990 Vincent van Gogh
Netherlands 1853–90
Head of a peasant 1884
oil on canvas, 39.4 × 30.2 cm



Japan
Kamakura period (1185–1333)
Pure Land sect
Taima mandala (depicting the Western paradise presided over by Amida Buddha) early 1300s
hanging scroll; ink and colour with gold on silk, 146 × 138 cm



Nicolò dell'Abate
Italy/France c1509–71
Portrait of a gentleman with a falcon c1548–50
oil on canvas, 107.5 × 84.5 cm



Domenico Beccafumi
Italy 1484–1551
*Madonna and child with infant
John the Baptist* c1542
oil on panel, 90.5 × 69 cm



Kanō Einō
Japan 1631–97
Pine, bamboo and plum blossom 1600s
pair of six-panel screens (*byōbu*); colour
and gold on paper, 182.5 × 376 cm each



1994
Alberto Giacometti
Switzerland 1901–66
Woman of Venice VII 1956
bronze, 117 × 16 × 36 cm



1996
Agnolo Bronzino
Italy 1503–72
Cosimo I de' Medici in armour c1545
oil on poplar panel, 86 × 66.8 cm



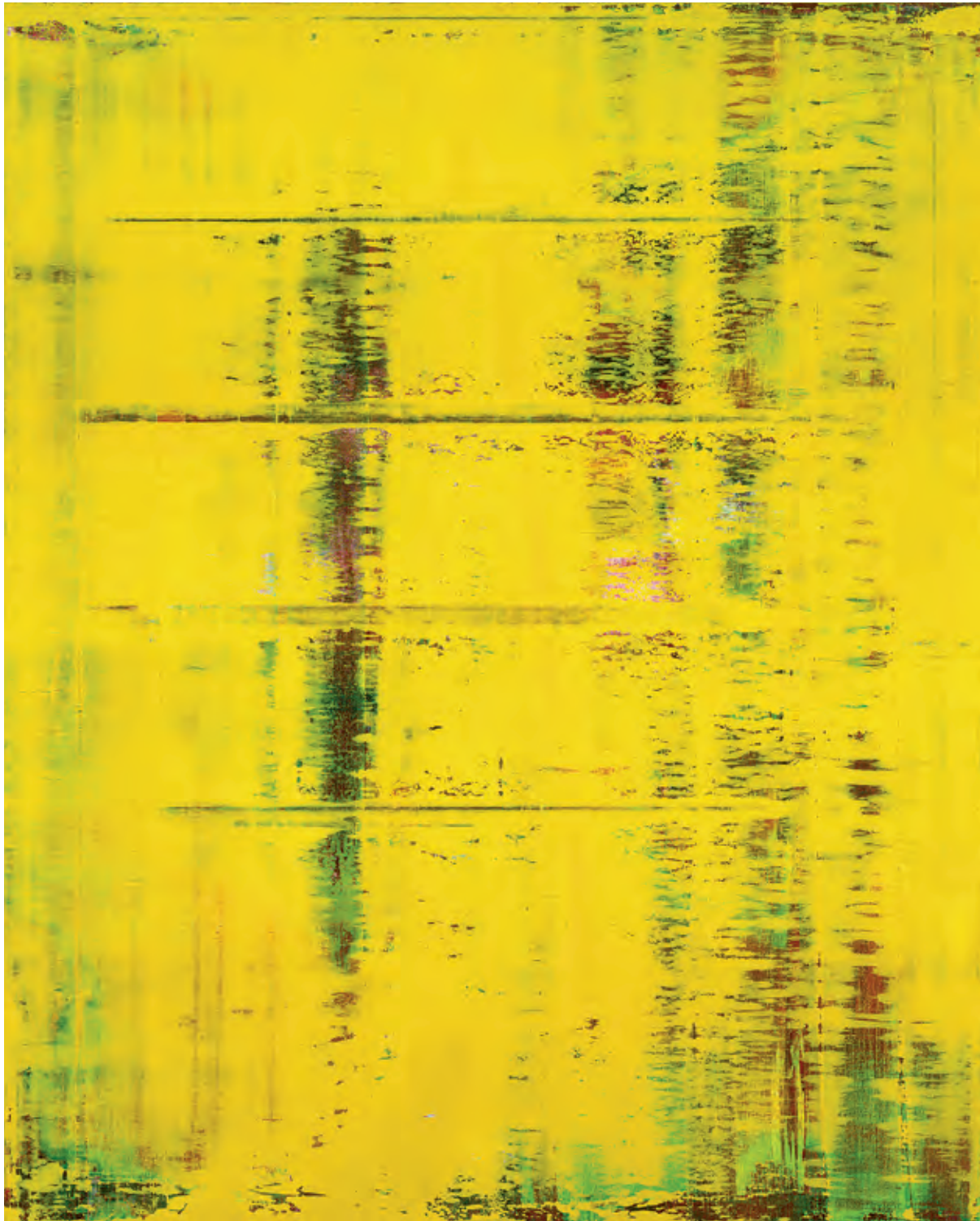
1997
Wongu Mununggurr (attrib)
 Australia 1884–1958
 Djapu, Arnhem region
Untitled c1930s
 natural pigments on bark
 69.5 × 72 cm



1998
 China, Hebei province
 Sui dynasty 581–618
Standing Buddha
 marble, 210 × 81 × 42 cm



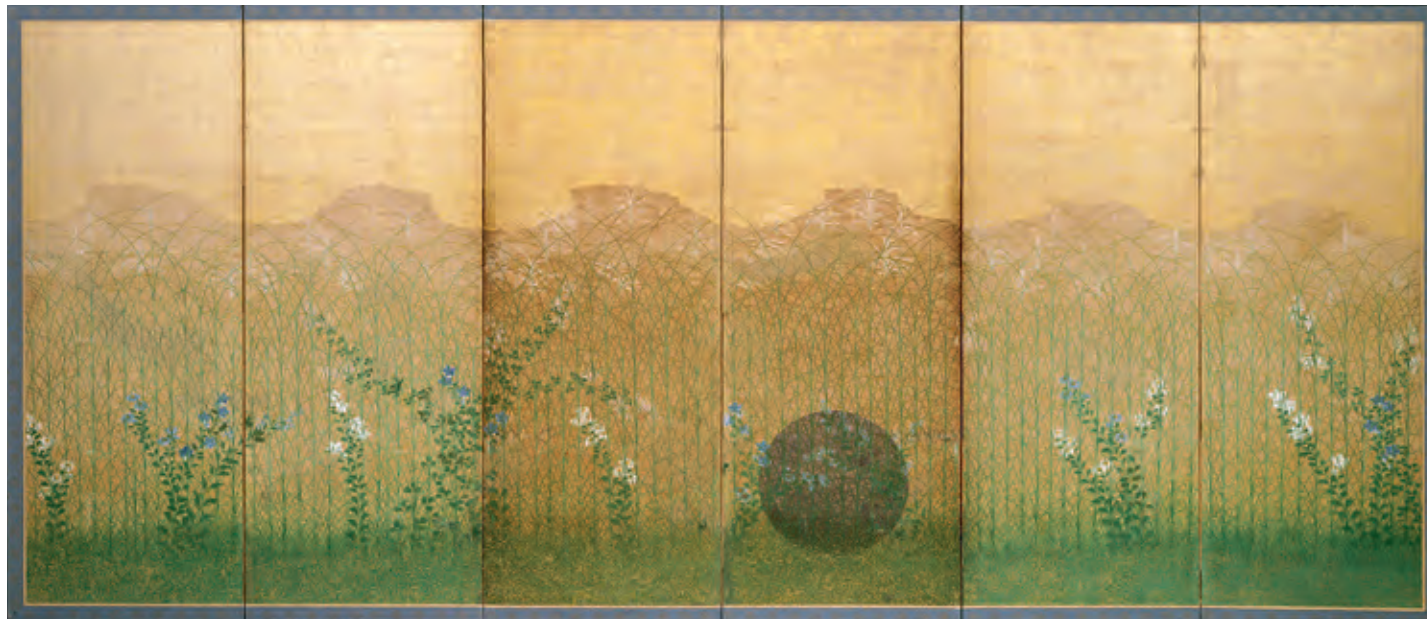
1999
Gerhard Richter
Germany b1932
Abstract painting (812) 1994
oil on canvas, 250 × 200 cm



1999
Rachel Whiteread
England b1963
Untitled (elongated plinths) 1998
3 plinths; plastic and urethane foam
67.3 × 77.2 × 221 cm each



Japan
Edo (Tokugawa) period (1615–1868)
The plain of Musashi late 1600s–1700s
pair of six-panel screens (*byōbu*);
ink, colour and gold on paper
156 × 360 cm each



Pierre Bonnard
France 1867–1947
Bust in profile, red background
(study) c1920
oil on canvas, 46 × 52 cm
Purchased with funds provided
by the Art Gallery of New South
Wales Foundation and the Margaret
Hannah Olley Art Trust 2000



Russell Drysdale
 England/Australia 1912–81
Group of Aboriginal people
 1953
 oil on canvas, 50.8 × 61 cm

Purchased 2003 to commemorate the 20th anniversary of the Art Gallery of New South Wales Foundation, with assistance from Foundation supporters, including the following major donors: Peter Weiss AM & Doris Weiss, John & Michelle Landerer, the Yeldham family, the Dusseldorp family, in memory of Anna Dusseldorp who owned the painting from 1962–2002, John & Inge Grant, Maurice & Christina Green, Dr & Mrs Hugh Taylor, John & Anne Leece, Geoff & Vicki Ainsworth, Margarete Ainsworth, Paul & Valeria Ainsworth, Mark & Lindy Ainsworth, John & Gail Marshall, Andrew & Michele Michael, Rowena Danziger AM & Ken Coles AM, Isaac & Susan Wakil, Mark & Louise Nelson, Stephen & Nanette Ainsworth, David Gonski AO & Dr Orli Wargon, Len Ainsworth, Russell & Lucinda Aboud, in memory of Hugh Buchanan May, Dr Malcolm Coppelson AO & Patricia Coppelson, John L Sharpe, Lady (Vincent) Fairfax OBE, Elizabeth Ramsden, Jim & Janette Bain, Bret Walker SC, Neville H Grace, Mr & Mrs HT Waller, Leslie & Ginny Green, Michael Gleeson-White



Andrea Boscoli
 Italy c1560–1608
Clorinda learns the fate of Sophronia and Olindo c1580
 pen and brown ink, and brown wash over traces of red chalk
 underdrawing 24 × 17 cm
 Purchased with funds provided by the Art Gallery of New South
 Wales Foundation and the Italian community of Sydney 2004



Cy Twombly
USA/Italy 1928–2011
*Three studies from the
Temeraire 1998–99*
triptych; oil on canvas
265 × 761 × 5.6 cm

Purchased 2004 with funds provided by the Art Gallery Society of New South Wales and the Art Gallery of New South Wales Foundation, with the assistance of the following major donors: Kerry Packer AC & Roslyn Packer, Jillian Broadbent AO, Peter Weiss AM, Ginny & Leslie Green, Geoff & Vicki Ainsworth, Catriona & Simon Mordant, Susan Rothwell, Ann Corlett, Rowena Danziger AM & Ken Coles AM, Energy Australia, Brian France AM & Philippa France, Chris & Yvonne Gorman, John & Inge Grant, Penelope & Harry Seidler AC OBE, John Symond AM, Isaac & Susan Wakil, and a number of other private individuals



Giulio Cesare Procaccini

Italy 1574–1625

*The dead Christ on the cross with Saints
Mary Magdalene, Augustine and Jerome,
and angels* c1618

oil on canvas, 238 × 171.7 cm

Purchased with funds from the estate of
Mr Walter Hartwig through the Art Gallery
of New South Wales Foundation 2005



Maurice de Vlaminck

France 1876–1958

Sailing boats at Chatou 1906

oil on canvas, 58 × 71 cm

Purchased with funds provided
by the Art Gallery of New South
Wales Foundation and the Margaret
Hannah Olley Art Trust 2006



China
Northern Wei (386–535)/
Northern dynasties (420–589)
*Stele of a Buddha flanked by
two bodhisattvas* 500s
limestone with traces of
pigment, 76 × 38.2 × 13 cm

Purchased with funds provided by the Art Gallery of New South Wales Foundation,
the Mary Eugene Tancred Bequest, Jim & Janette Bain, Nick Curtis, Rowena Danziger
AM & Ken Coles AM, Chum & Belinda Darvall and Isaac & Susan Wakil 2006



Sidney Nolan
Australia/England 1917–92
Hare in trap 1946
Ripolin enamel on hardboard, 90.5 × 121.5 cm
Purchased with funds provided by the Nelson
Meers Foundation, the Margaret Hannah
Olley Art Trust, and the Art Gallery of New
South Wales Foundation 2007





Paul Cézanne
France 1839–1906
Banks of the Marne c1888
oil on canvas, 65 × 81.3 cm

Purchased 2008 with funds provided by the Art Gallery of New South Wales Foundation, the Art Gallery Society of New South Wales, and donors to the Masterpiece Fund in joint celebration of the Foundation's 25th anniversary and Edmund Capon AM, OBE's 30th anniversary as director of the Gallery



Antony Gormley
England b1950
Haft 2007
mild steel blocks
165 × 48 × 60 cm



Nepal, Kathmandu Valley
Padmapani 1200s
 gilt copper, lapis lazuli, gems,
 stones, 91.4 × 35 × 15 cm

Purchased with funds provided by the Art Gallery of New South Wales Foundation, the Art Gallery Society of New South Wales Collection Circle, the Asian Art Collection Benefactors and with the assistance of Sam & Sue Chisholm, Neilson Foundation, Geoff & Vicki Ainsworth, Maurice Cashmere, Clitheroe Foundation, Rowena Danziger AM & Ken Coles AM, Sandra Forbes & Robert Farrar, Brian France AM & Philippa France, Roslyn & Alex Hunyor, Ann & Warwick Johnson, Mary Eugene Tancred, Ray Wilson OAM in memory of James Agapitos OAM 2010



Richard Serra
 USA b1939
Floor pole prop 1969, 1983
 hot rolled steel, 240 × 240 × 100 cm
 Purchased with funds provided by
 the Art Gallery of New South Wales
 Foundation and the Ruth Komon Bequest
 in memory of Rudy Komon 2011



John Brack
Australia 1920–99
The breakfast table 1958
oil on canvas, 122.2 × 68.7 cm

Purchased with funds provided by the Art Gallery of New South Wales Foundation and the Australian Masterpiece 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, Kerr & Judith Neilson, Mark & Louise Nelson, John Schaeffer AO & Bettina Dalton, Denyse Spice, Georgie Taylor, Max & Nola Tegel, Alenka Tindale, Eleonora & Michael Triguboff, Peter Weiss AO, Ray Wilson OAM, Women's Art Group 2013



Tony Tuckson
Egypt/England/Australia 1921–73
Untitled 1973
synthetic polymer paint and charcoal
on hardboard, 214 × 122.5 cm



Sydney Ball
Australia 1933–2017
Great falls 1975–76
from the series *Stain*
synthetic polymer paint
and enamel on cotton duck,
273 × 585 cm



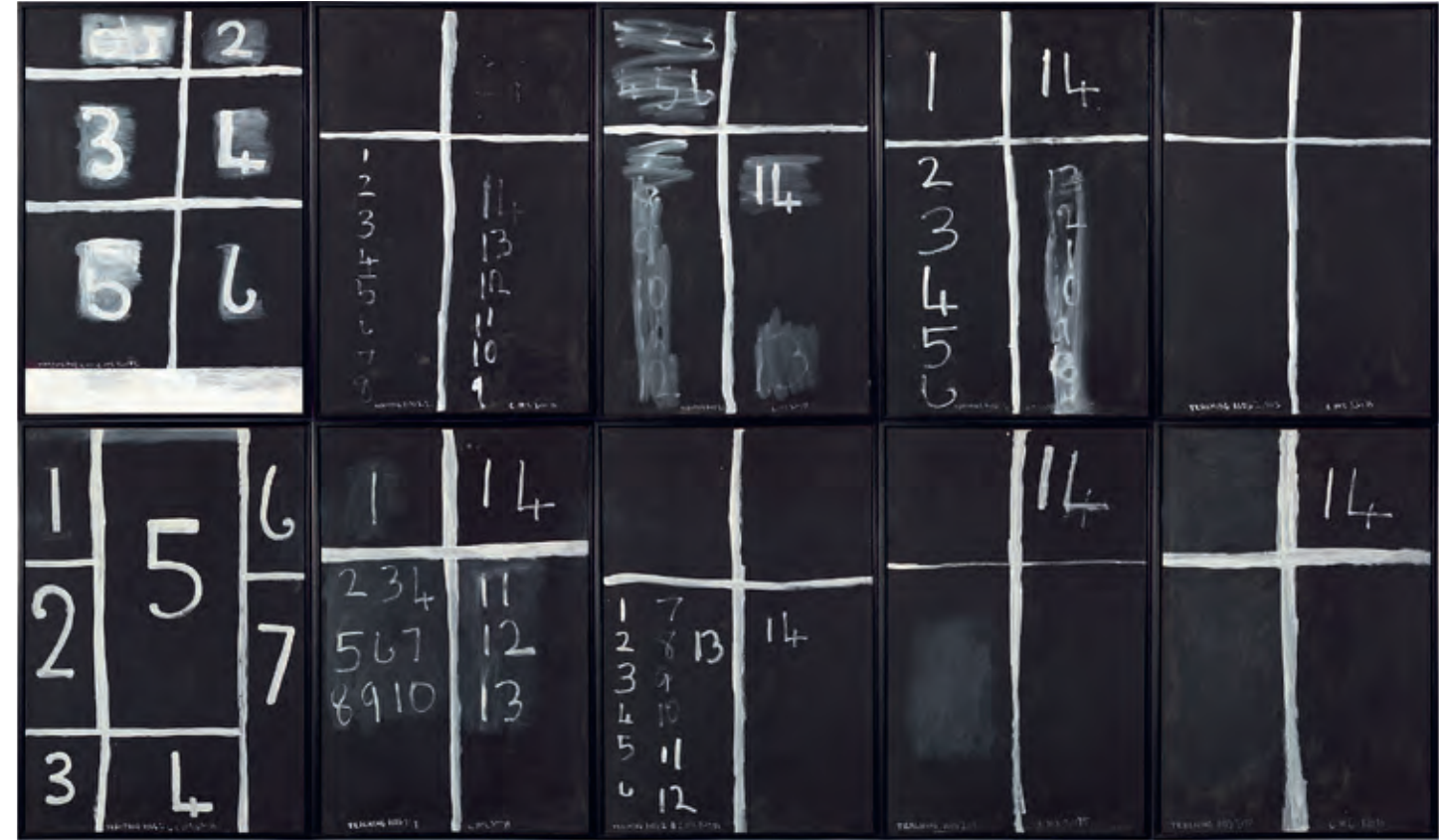
Jeff Wall
Canada b1946
Summer afternoons 2013, printed 2014
diptych; type C photographs face-mounted
with Diasec, 183 × 212.4 cm left image;
200 × 251.5 cm right image



2014
 Doug Aitken
 USA b1968
Start swimming 2008
 aluminium lightbox, neon,
 acrylic, 208.3 × 213.4 × 24.1 cm



2014
 Colin McCahon
 Aotearoa New Zealand 1919–87
Teaching aids 2 (July) 1975
 from the series *Teaching aids*
 10 panels; acrylic on paper
 109.2 × 72.8 cm each sheet



Louise Bourgeois
France/USA 1911–2010
Arched figure 1993, cast 2010
bronze, fabric, wood and metal
116.8 × 193 × 99.1 cm



2016 Morimura Yasumasa
 Japan b1951
Las meninas reborn in the night I-VIII
 2013, printed 2016
 type C photograph, 148 × 167 cm
 Art Gallery of New South Wales
 Foundation acquisition with support from
 the John Fairlie Cuninghame bequest 2016



top row, from left:
 I: *Kneeling before Velázquez's casket*
 II: *Finding a tiny waver within silence*
 III: *Opening the door in the depth of the painting*
 IV: *Peering at the secret scene behind the artist*

bottom row, from left:
 V: *Drawn by a distant light, awoken to the darkness*
 VI: *Kingdom's painting, painting's kingdom*
 VII: *In fact, nothing really happened*
 VIII: *And then there were none*





Kimsooja
 Korea b1957
Archive of mind 2016—ongoing
 participatory installation with
 clay, wooden table and stools;
Unfolding sphere 16-channel
 sound performance, 15:28 min,
 display dimensions variable



2018 Riverine/Spencer artist
Australia
Parrying shield 1800s
hardwood
57.6 cm height



2018 Riverine artist
Australia
Broad shield 1800s
natural pigments on hardwood,
cane handle, 89.5 cm height



2018 Riverine artist
Australia
Broad shield early 1800s
hardwood, cane
handle and natural pigments
93.4 cm height



2018 Southeast artist
Australia
A Sydney shield 1800s
natural pigments on wood,
cane handle, 82.5 × 31 cm



2018 Riverine artist
Australia
Narrow shield early to mid 1800s
hardwood
64.5 cm height



Kawanabe Kyōsai

Japan 1831–89

Hell Courtesan (Jigoku-dayū)

early to mid 1880s

hanging scroll; ink, metallic pigments,

and colour on silk, 54.6 × 98.1 cm

Purchased with funds provided by

the Art Gallery of New South Wales

Foundation and the Jean Milner

and Mary Tancred Bequests 2019



Simone Leigh

USA b1967

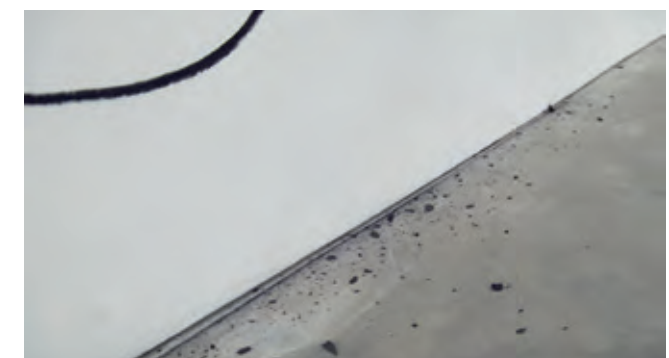
Sentinel 2019

bronze, raffia

205.7 × 185.4 × 102.9 cm

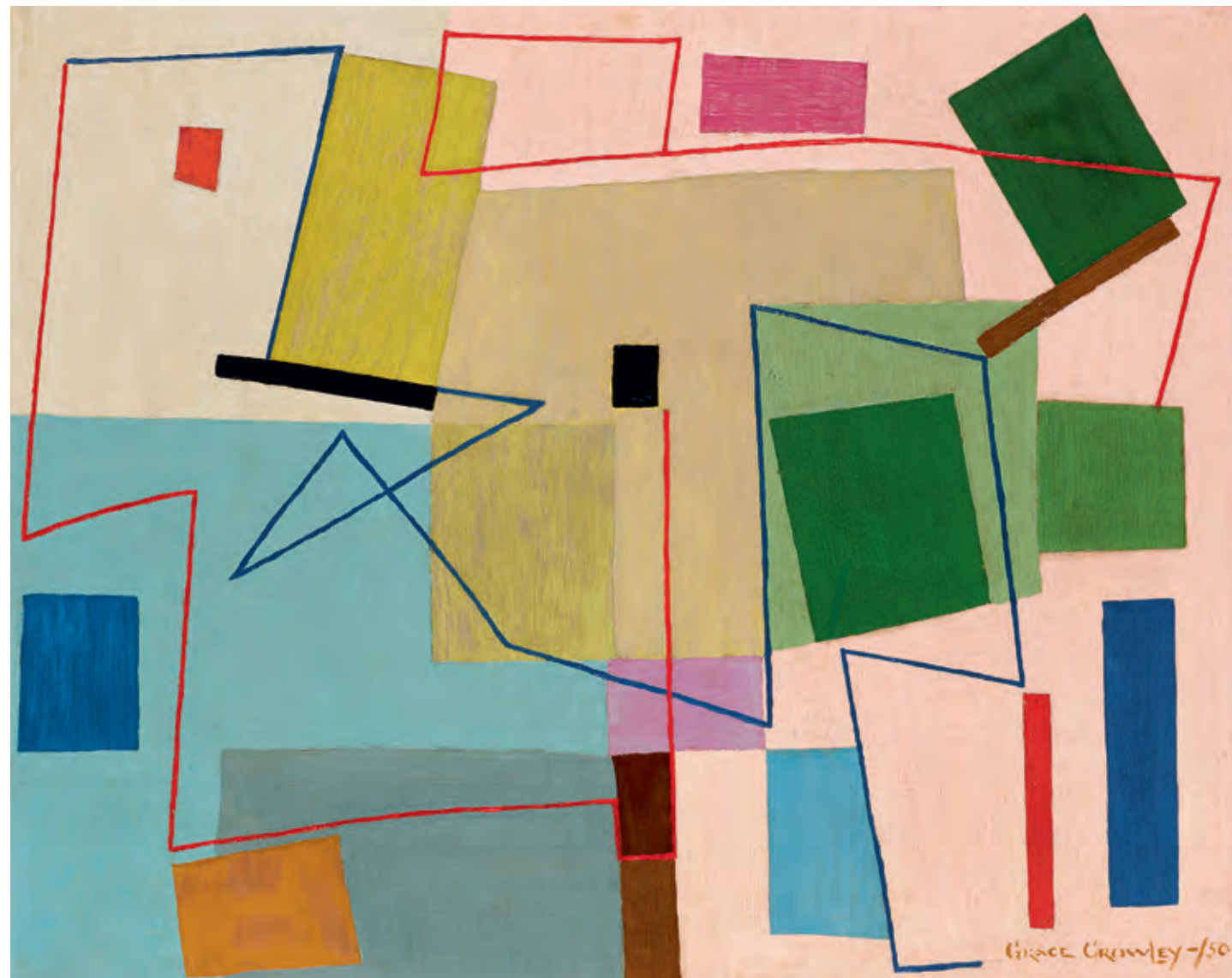


Mike Parr
Australia b1945
KINDNESS IS SO GANGSTER 2018
22 glass sculptures, two
dual-channel performance
documentation digital videos, wall
drawing, display dimensions variable





Grace Crowley
Australia 1890–1979
Abstract painting 1950
oil on hardboard
59.5 × 74.5 cm



Mika Rottenberg
Argentina/Israel/USA b1976
Lips (study #3) (smoky lips variant) 2016–19 (video stills)
mixed media, single-channel
video installation, colour,
sound, duration: 1:28 min



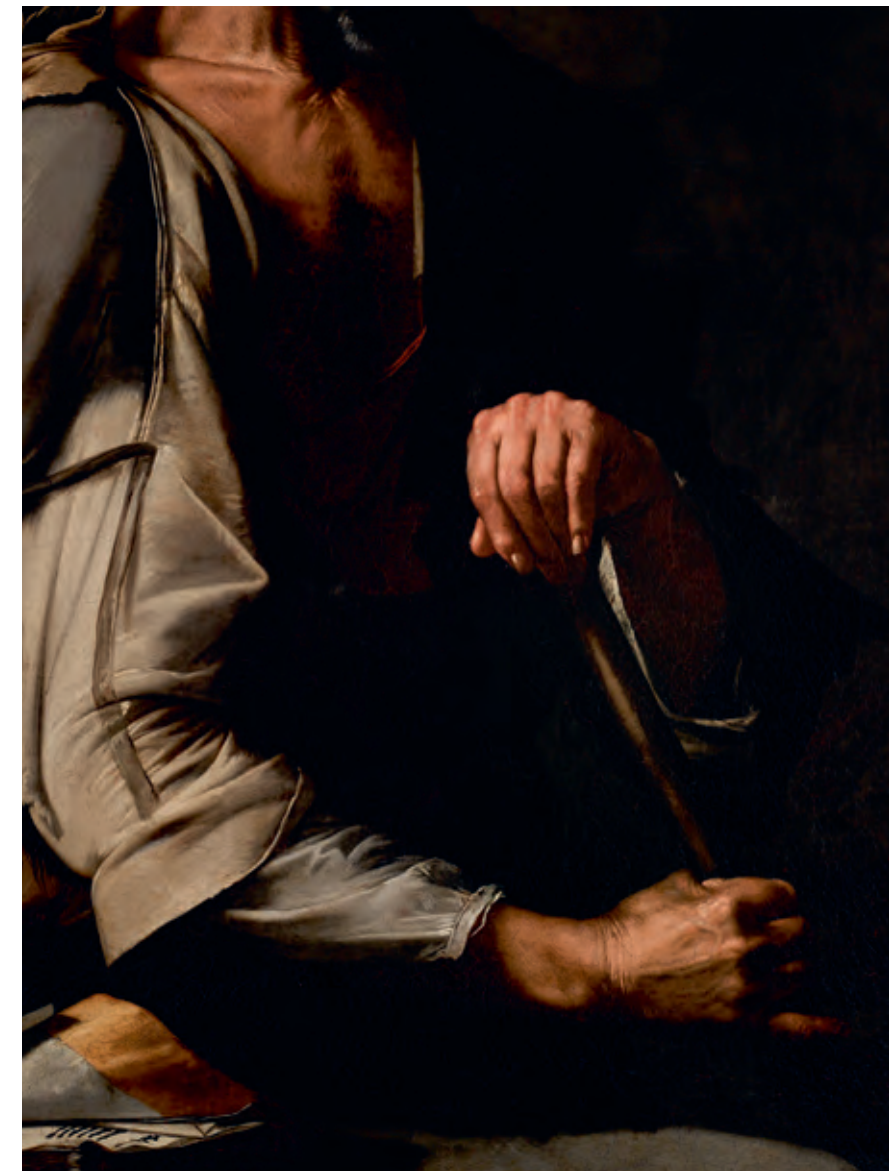
Richard Lewer
Aotearoa New Zealand/Australia b1970
Onsite, construction of Sydney Modern
which resides on the lands of the Gadigal
of the Eora Nation (drawings 1–14) 2020–21
archival ink marker pen on museum rag board
37 × 29 cm each



Richard Lewer
Aotearoa New Zealand/Australia b1970
Onsite, construction of Sydney Modern
which resides on the lands of the Gadigal
of the Eora Nation 2020–21
9 panels; oil on aluminium, 153 x 81 cm
each panel; 153 x 729 cm overall



Jusepe de Ribera
Spain/Italy 1591–1652
Aesop c1625–31
oil on canvas, 125 × 92 cm
Purchased 2021 with funds
provided by the Art Gallery of
New South Wales Foundation
and funds raised from the 2019
Art Gallery of New South Wales
Foundation gala dinner



2022
 Lorraine Connelly-Northey
 Australia b1962
 Waradgerie, Southern Riverine region
Narrbong-galang (many bags) 2022
 metal, dimensions variable



2022
 Yayoi Kusama
 Japan b1929
Flowers that Bloom in the Cosmos 2022
 stainless steel, polyurethane paint,
 dimensions variable
 Commissioned with funds provided by the
 Art Gallery of New South Wales Foundation
 and the Gandel Foundation 2022



Simryn Gill
Singapore/Malaysia/Australia b1959
Clearing 2020–22 (installation view)
ink on paper; unique type C photographs;
graphite and wax crayon on paper; book,
dimensions variable



Simryn Gill
Singapore/Malaysia/Australia b1959
Selected works from the series *Clearing 2020*

this page, clockwise from top:
(Tree trunk cross-section print #6)
ink on paper, 197 x 107 cm

(Bark print #24)
ink on paper, 38 x 28.5 cm

(Bark print #25)
ink on paper, 38 x 28.5 cm

opposite, from left:
(Palm frond print #1)
ink on paper, 520 x 97 cm

(Palm frond print #17)
ink on paper, 293 x 97 cm

(Palm frond print #16)
ink on paper, 394 x 97 cm



2022 **Francis Upritchard**
Aotearoa New Zealand/England/Italy b1976
Here Comes Everybody 2022
3 cast bronze sculptures with patina
Commissioned with funds provided by Peter Weiss
AO, the Droga Family in memory of Vibeke Droga,
the Hadley Family, and the Art Gallery of New South
Wales Foundation 2022



Lisa Reihana
Aotearoa New Zealand b1964
Ngā Puhi, Ngāti Hine, Ngāi
Tūteauru, Ngāi Tūpoto
GROUNDLOOP 2022
single-channel digital video
with multi-layered audio,
duration: 21 min, aspect
ratio: 256:63

Commissioned with funds provided by the Art Gallery of New South Wales Foundation,
Creative New Zealand and the following visionary donors: Anna Dudek and Brad
Banducci, Simon Johnson and David Nichols, Michael Martin and Elizabeth Popovski,
The Papas Family, Bill and Karen Robinson, Rae-ann Sinclair and Nigel Williams,
and Jenny and Andrew Smith 2022



2022 **Lee Mingwei 李明維**
 Taiwan/France/USA b1964
Spirit House 光之屋 2022
 bronze, concrete, rattan-
 wrapped stones, rammed
 earth, timber, lighting,
 glass oculus

Commissioned with funds provided by The Chen Yet-Sen Family Foundation in honour
 of Daisy Chen 陳范儷滯 and the Art Gallery of New South Wales Foundation 2022



2023 **Sally Mann**
 USA b1951
Emmett #3 2004, printed c2005
Jessie #25 2004, printed c2005
 from the series *Faces*
 gelatin silver photographs
 with varnish, 127 × 101.6 each



Sally Mann

USA b1951

Battlefields, Wilderness (solarised trees) 2002, printed c2003*Battlefields, Manassas (icy stump)* 2001, printed c2003*Battlefields, Chancellorsville (Rever's Turn)* 2002, printed c2003*Battlefields, Manassas (airplane)* 2000, printed c2003*Battlefields, Antietam (black sun)* 2001, printed c2003from the series *Battlefields*

gelatin silver photographs with diatomaceous earth varnish

101.6 × 127 cm each



Published by Art Gallery of New South Wales
on Gadigal Country
Art Gallery Road, The Domain
Sydney NSW 2000, Australia
artgallery.nsw.gov.au

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A catalogue record for this book is available from
the National Library of Australia at nla.gov.au
ISBN 9781741741766

Produced by the Art Gallery of New South Wales

Coordination: Lisa-Marie Murphy, Kate Sheaffe
Text editing: Faith Chisholm
Design: George Hatton (Studio Thomas Hatton)
Rights and permissions: Megan Young
Photography: Jenni Carter, Felicity Jenkins,
Diana Panuccio, Christopher Snee, Mim Stirling
Production: Cara Hickman
Prepress: Spitting Image, Sydney

Printed in Indonesia by the
Australian Book Connection

The Art Gallery of New South Wales is a statutory
body of the NSW Government.

Front and back cover:
Lee Mingwei 李明維 *Spirit House* 光之屋 2022
(details), see p 76

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