The Hon Nathan Rees  
Premier 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 New South Wales Parliament the Annual Report for the Art Gallery of NSW for the year ended 30 June 2008.

This report has been prepared in accordance with the provision of the Annual Reports (Statutory Bodies) Act 1984 and the Annual Reports (Statutory Bodies) Regulations 2005.

Yours sincerely,

Steven Lowy  
President

Edmund Capon  
Director

20 October 2008

COVER:

Jacques Blanchard

Mars and the vestal virgin 1638, oil on canvas, 130 x 110.4 cm

Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of NSW 2007
With over 1.35 million visitors this year, the Art Gallery of NSW is one of Australia’s most popular art museums and a vital part of Sydney’s cultural life. Since the Gallery’s genesis in the 1870s, our objective has been to collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia. The Gallery has been located at our present site in the Domain since 1885. The splendid old galleries, designed by government architect Walter Liberty Vernon, display the distinguished 19th-century Australian and early European collections. The building extensions made to the Gallery in the 1970s and ‘80s responded to the changing needs of both the collection and our audience, doubling the available exhibition space and celebrating the art of our time with extensive displays of modern and contemporary Australian, Aboriginal and Torres Strait Islander, and European art.

The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery’s commitment to presenting the art and culture of our region. This year the Gallery presented a program of over 38 exhibitions, accompanied by a diverse and stimulating array of public and educational programs.

Vision
‘To maintain our reputation as an energetic, outgoing and accessible Australian art institution, and at the same time strive to be a major international gallery of the world, continuing to inspire, interest and provide enjoyment to our increasingly diverse audiences.’

Purpose
The Gallery’s core purpose is to maintain and develop a collection of works of art, and to promote understanding and appreciation of art. Its governing legislation is the Art Gallery of New South Wales Act 1980.

The Gallery’s 2003–08 corporate plan sets out three mission goals:
• To acquire, conserve and present to the public the finest works of art available, with special emphasis on the artistic traditions of Australia.
• To explore and inspire through our collection and exhibitions, the emotional and intellectual resources of our audiences.
• To create a sense of belonging and provide our visitors with an enjoyable and enduring experience.

The Gallery has developed and successfully implemented a variety of strategies to achieve these goals. In doing so, we work closely with our key stakeholders, such as the Art Gallery Society of NSW and its approximately 20,000 members; the Art Gallery of NSW Foundation; Museums & Galleries NSW; the Department of the Arts, Sport and Recreation; the NSW government; and other arts institutions.

For more information, see the ‘Corporate plan and outcomes’ section (pages 7–9).

Pledge of service
The Art Gallery of NSW aims to provide resources and experiences of the highest quality to all visitors to the Gallery (both physical and virtual) for the enjoyment and study of fine art.

The Gallery recognises that the public has a right to expect that services will be provided without discrimination. We continuously seek to improve our service and we welcome feedback, both directly to staff and through regular surveys.

For further access information, see p 130.

KOGANEZAWA Takehito
Unltdted 2007, neon, chair, approx 78 x 127 x 125 cm
Gift of Geoff and Vicki Ainsworth 2007
© Koganezawa Takehito
The 2007–08 financial year was very successful for the Gallery, with many important key outcomes. Through purchases and gifts, we acquired for our permanent collections 467 works of art valued at over $14 million.

The exhibition program presented 38 new shows, ranging from smaller focus room displays to a major Australian artist’s retrospective which was toured interstate. At 1.356 million, visitor numbers were slightly higher than the previous year’s total of 1.301 million. More than 312 600 people attended the four ticketed exhibitions held this year and over 284 600 participated in public program activities.

Part of the Gallery’s success as a vibrant and engaging arts institution is the broad range of opportunities we provide for people to access, enjoy and learn about the arts. This year we offered hundreds of performances, courses, lectures, curator talks, symposia, musical concerts, films, family programs, school programs and daily guided tours of exhibitions and collections. Many of these programs were free.

To promote understanding of and research on the arts, we published 10 major titles, including superb Art Gallery of NSW collection handbooks and exhibition catalogues. Several of these books attracted strong distributed sales internationally.

The financial position of the Gallery remains sound, with the NSW government contributing 60% of the $57 million in total revenues. The Gallery’s net assets totalled $998 million.

Some individual highlights for the 2007–08 year include the following.

**Collection acquisitions**

The outstanding contemporary art event of the year was the gift to the Gallery of John Kaldor’s collection, valued at $30 million.

Sidney Nolan’s *Hare in trap* 1946 was purchased with support from the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust and the Art Gallery of NSW Foundation. This work is a unique stand-alone masterpiece with powerful autobiographical connotations.

Jacques Blanchard’s *Mars and the vestal virgin* was purchased with insurance funds resulting from the theft in 2007 of the 17th-century Frans van Mieris painting, supplemented by a substantial donation from the Art Gallery Society of NSW.

David Hockney’s *A closer winter tunnel, February–March* 2006, one of the artist’s recent Yorkshire landscapes, was purchased with assistance from Geoff and Vicki Ainsworth, together with the Art Gallery of NSW Foundation and funds from the Florence and William Crosby Bequest.

Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust purchased for the Gallery a Giorgio Morandi painting, *Still life* 1947. The Gallery now has three works by this artist, demonstrating the subtle range of his works.

The Gallery acquired two significant works through the Edward and Goldie Sternberg Chinese Art Purchase Fund. The first was a Qing painting, *Embarking on the journey*, by Huang Yi, and the second was a celadon Ram-shaped candle holder of the Western Jin dynasty.

**Exhibitions**

*Sidney Nolan retrospective* (2 November 2007 – 3 February 2008) tracked the long and successful career of one of Australia’s most revered artists. Consisting of 116 works, displayed in strict chronology, the exhibition represented each critical phase of the artist’s work. This major exhibition was toured to the National Gallery of Victoria and the Queensland Art Gallery.

*The arts of Islam: treasures from the Nasser D Khalili collection* (22 June – 23 September 2007) was a dazzling exhibition for which the Gallery was the only Australian venue. Part of Professor David Khalili’s private collection, reputedly the world’s largest assemblage of Islamic art, this exhibition comprised a selection of 350 pieces from the more than 20 000 works in the collection.
Publications

One sun one moon: Aboriginal art in Australia is perhaps the largest publishing project ever undertaken by the Gallery. This landmark title provides the most comprehensive survey of Aboriginal art currently available.

Photography collection is the fourth in the Gallery’s collection series. This book presents a history that focuses upon the very significant contribution that photographers have made across the decades to Australian social history and cultural expression.

Bertram Mackennal is the only book currently available on this acclaimed artist. Lavishly illustrated, the monograph addresses Mackennal’s life and art. It includes essays by eminent scholars, as well as a catalogue raisonné on CD-ROM which provides a comprehensive resource on Mackennal and his work.

Harold Cazneaux: artist in photography is the only major overview of Harold Cazneaux currently in print. Cazneaux was a luminary in Australian photographic circles, a pioneer whose aesthetic style and impressive output had an indelible impact on photographic history in this country.

Education

A very high participation rate in the Gallery’s education programs for primary, secondary and tertiary education audiences was achieved in 2007–08, with 103,505 student visitors to the Gallery. Innovative programs and resources provided engaging educational opportunities, allowing students to make the most of their time with us.

Our Critical Friends Teachers Advisory Groups provided invaluable support to the Gallery’s education programs. These groups, comprised of teachers from a range of schools, shared their professional insights into classroom issues, teaching practice and the Visual Arts curriculum, helping us to develop new programs relevant to the Gallery’s audience.

Volunteer guides

The enthusiasm and commitment of the volunteer guides, currently numbering 115, continues undiminished. During 2007–08, the guides conducted a remarkable 5743 tours of the permanent collection and major temporary exhibitions for a total of 69,833 Gallery visitors. These beneficiaries included 17,735 K–6 children participating in the popular art adventure tours. Regular training offered by the Gallery to volunteer guides ensures that they are up to date with information on new exhibitions, new acquisitions and related subjects, issues and events.

Young audiences

Designed for children aged 3–5, Tours for Tots is an innovative adventure tour incorporating practical art-making activities and art appreciation for children and accompanying adults. The themed tours draw on all aspects of the Gallery’s permanent collection and are continually reviewed and developed. This year we were pleased to track the success of the program as children successfully made the transition from Tours for Tots to independent participation in holiday workshop programs.

Community involvement

The highlight of the exhibition Translucent world: Chinese jade from the Forbidden City was the extraordinary interest it generated from the Chinese community. Chinese-language tours offered on Saturdays attracted a larger audience than the total of the daily English-language tours. A one-day community event celebrating the Moon Festival in October included several performances by instrumental, choral, dance and tai chi groups, as well as hands-on training in tying Chinese knots. The VisAsia Hing Yiu Mok Mandarin language lecture was presented by Zhang Guangwen and Zhang Rong from the Palace Museum in Beijing. The symposium held in conjunction with the exhibition was supported by the Australia-China Council and brought together a number of leading international scholars to explore the importance of jade in Chinese culture.
## Performance summary

### Efficiency

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>Number of employees</strong></td>
<td>EFT 1</td>
<td>204</td>
<td>203</td>
<td>210</td>
<td>220</td>
</tr>
<tr>
<td><strong>Opening days lost to industrial dispute</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td><strong>Hours lost to industrial disputes per employee</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Days lost for workers compensation per employee</strong></td>
<td>1.25</td>
<td>1.50</td>
<td>0.38</td>
<td>0.10</td>
<td>0.00</td>
</tr>
<tr>
<td><strong>Average days sick leave per employee</strong></td>
<td>4.00</td>
<td>5.00</td>
<td>2.70</td>
<td>5.00</td>
<td>5.68</td>
</tr>
<tr>
<td><strong>Staff turnover rate</strong></td>
<td>10%</td>
<td>12%</td>
<td>8%</td>
<td>8%</td>
<td>10%</td>
</tr>
</tbody>
</table>

### Services

<table>
<thead>
<tr>
<th></th>
<th>2007–08</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total number of visitors</strong> (thousands)</td>
<td>1513</td>
</tr>
<tr>
<td><strong>General admission</strong></td>
<td>1228</td>
</tr>
<tr>
<td><strong>Whiteley Studio</strong></td>
<td>7</td>
</tr>
<tr>
<td><strong>Touring exhibition</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Art After Hours</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Number of exhibitions</strong></td>
<td>28</td>
</tr>
<tr>
<td><strong>Value of exhibition program</strong> ($m)</td>
<td>5</td>
</tr>
<tr>
<td><strong>Number of collection objects acquired during year</strong></td>
<td>448</td>
</tr>
<tr>
<td><strong>Value of collection objects acquired during year</strong> ($m)</td>
<td>8.0</td>
</tr>
</tbody>
</table>

### Financial

<table>
<thead>
<tr>
<th></th>
<th>2007–08</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core business expenses</strong> ($m)</td>
<td>-19.2</td>
</tr>
<tr>
<td><strong>Government funding – recurrent &amp; liabilities assumed</strong> ($m)</td>
<td>18.8</td>
</tr>
<tr>
<td><strong>Net core business income (deficit)</strong> ($m)</td>
<td>-0.5</td>
</tr>
<tr>
<td><strong>Exhibition and visitor services net income</strong> ($m)</td>
<td>6</td>
</tr>
<tr>
<td><strong>Bequest &amp; special funds net income</strong> ($m)</td>
<td>7</td>
</tr>
<tr>
<td><strong>Government funding – capital</strong> ($m)</td>
<td>8</td>
</tr>
<tr>
<td><strong>Depreciation / other minor items</strong> ($m)</td>
<td>-1.6</td>
</tr>
<tr>
<td><strong>Surplus as per financial statements</strong> ($m)</td>
<td>9.5</td>
</tr>
<tr>
<td><strong>Collection</strong> ($m)</td>
<td>603.8</td>
</tr>
<tr>
<td><strong>Land &amp; building</strong> ($m)</td>
<td>126.0</td>
</tr>
<tr>
<td><strong>Other</strong> ($m)</td>
<td>23.2</td>
</tr>
<tr>
<td><strong>Total assets</strong> ($m)</td>
<td>753.0</td>
</tr>
<tr>
<td><strong>Total liabilities</strong> ($m)</td>
<td>4.1</td>
</tr>
<tr>
<td><strong>Net assets as per financial statements</strong> ($m)</td>
<td>748.9</td>
</tr>
</tbody>
</table>

Data in this table has not been subject to audit.

### Notes

1. Equivalent full-time (EFT) staff numbers over a 12-month average. Increases from 2005–06 mainly reflect temporary exhibition-related casuals.
2. The Gallery is usually open to the public 363 days per year (closed Good Friday and Christmas Day). In 2007–08 it was also closed on 7 September 2007 APEC holiday.
3. Includes regional NSW, interstate and overseas tours; 2005–06 had four major shows that travelled to multiple venues – most years have only two shows travelling.
4. Late opening each Wednesday until 9pm commenced 8 January 2003.
6. Includes exhibitions, Gallery Shop and venue hire activities.
7. Includes Trust funds with controlled purpose, much of it for acquisition of works of art.
8. Special government capital funding received in 2007–08 for projects in later years.
9. The Gallery’s collections were externally valued in 2006–07.
10. The Gallery’s building was revalued in 2007–08.
**Principal objectives**
The Gallery's principal objectives as per the AGNSW Act 1980 are to:
• 'develop and maintain a collection of works of art'; and
• 'propogate and increase knowledge and appreciation of art'.

**Corporate goals**
In line with these principal objectives and our vision, the Gallery seeks to excel at what we do by continually improving our service to the public and thus maintaining our success as one of Sydney’s leading cultural institutions. In May 2003, the Board of Trustees endorsed a corporate plan for the five-year period 2003–08.

This plan contains six major objectives:
1. Enhance and conserve the state’s art collection and heritage building.
2. Operate a varied, exciting and active exhibition program to encourage visitors and expand appreciation of art.
3. Provide education and research programs and services to an ever-broadening audience.
4. Inspire and explore artistic attitude and aspiration.
5. Operate the Gallery in an efficient and effective manner that encourages an increasing level of public visitation.
6. Ensure effective funding sources for the Gallery to support its acquisition program and expansion of services.

During 2007–08, the Gallery reviewed its corporate plan and the new plan will be endorsed and effective for the five-year period commencing in 2008–09.

**Measuring our performance**
The 2003–08 corporate plan includes a number of annual performance measurement targets. The following table details a selection of the strategies, targets and performance outcomes achieved in 2007–08.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Key target</th>
<th>Performance outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase acquisitions of artworks – specifically 'icons' – and maintain high standards of curatorial work and conservation. (Objective 1)</td>
<td>Acquire suitable works for the Gallery. Major acquisitions include Sidney Nolan’s <em>Hare in trap</em> 1946; Jacques Blanchard’s <em>Mars and the vestal virgin</em>; David Hockney’s <em>A closer winter tunnel, February – March</em> 2006; Giorgio Morandi’s <em>Still life</em> 1947; Antony Gormley’s <em>Haft</em> 2007; a Qing painting titled <em>Embarking on the journey</em>; and a rare ancient Gandharan Reliquary stupa. Many other important works were acquired. In total, 467 works valued at $14.1 million were added to the collection. <em>Also see Collections page 18.</em></td>
<td></td>
</tr>
<tr>
<td>Maintain and refurbish the building in keeping with its heritage value and its significance as a public venue (including the Whiteley Studio). (Objective 1)</td>
<td>Ongoing building maintenance in accordance with the plan, including fire compliance. The three-year $3.6 million program of building works funded by a NSW government in late June 2007 has commenced and is currently tracking on time and on budget. The replacement of escalators over three floors will be completed in 2008–09. Additional CCTV cameras and other electronic security devices have also commenced roll-out and will be completed in 2008–09. A new five-year building maintenance program was developed for the Whiteley Studio and a $125 000 fire system upgrade was completed in April 2008. <em>Also see Building and environmental management page 54.</em></td>
<td></td>
</tr>
<tr>
<td>Resolve current storage issues with consolidation of off-site rental space.</td>
<td>Present major Gallery-curated exhibitions, with success measured by critical and visitor response, catalogues and financial viability. <em>Sidney Nolan retrospective</em> tracked the long career of one of Australia’s most revered artists. The exhibition of 116 works, many rarely before seen in public, contributed to a fresh experience for a younger generation and perhaps rediscovery for those who felt they were familiar with the artist. After three years of intensive research, the retrospective exhibition <em>Bertram Mackennal</em> was the first major show to focus on Australia’s most successful international sculptor. <em>Harold Cazneaux: artist in photography</em> featured a thematic arrangement of works that charted the visual and conceptual development of Cazneaux’s working life. <em>Also see Exhibitions and audiences p 30.</em></td>
<td></td>
</tr>
<tr>
<td>Strategy</td>
<td>Key target</td>
<td>Performance outcome</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Encourage loyalty and longer-term commitment among our visitors; broaden the visitor base. (Objectives 2, 3 and 4)</td>
<td>Continue to develop and improve children’s and family programs.</td>
<td>Gallerykids programs for 3–5 year olds continued their popularity in 2007–08, despite having no financial assistance from a sponsor for a third year running. New actors and performers were engaged, ensuring a fresh perspective and engagement with art for loyal followers of our family programs. Of particular note was an interactive show based on the exhibition Sidney Nolan retrospective, in which children could ‘shear sheep’, take part in a muster and play lagerphones as part of a bush band. During the year, 29 630 people watched and participated in the performances and tours. Although lower than in 2006–07 (an anomaly due to the extraordinary success of Goddess: divine energy collaborative programs), this is nonetheless an increase over 2005–06 numbers. Also see Educational, community and regional activities p 40.</td>
</tr>
<tr>
<td>Work with the AGNSW Foundation and the Art Gallery Society to grow the membership and donor base.</td>
<td>In 2007–08, the Gallery established the Masterpiece Fund, with many patrons each pledging a minimum of $100 000 for the acquisition in 2008–09 of Paul Cézanne’s Bords de la Marne. Also see Individual giving p 56.</td>
<td>The Art Gallery Society remains Australia’s largest arts support organisation, and the great majority of the Gallery’s 320 volunteers are members of the society. In 2007–08, the volunteer guides provided over 58 000 hours of guided tours to just under 70 000 visitors. Also see the Educational, community and regional activities p 40.</td>
</tr>
<tr>
<td>Expand the Gallery profile by establishing a ‘centre of excellence’ in Asian art without detracting from the Gallery’s objective of covering all categories of art. (Objective 1)</td>
<td>Further develop Asian exhibitions, lectures, acquisitions and other programs.</td>
<td>Art speaks Japanese is an education kit investigating key artworks from the collection relevant to the NSW Japanese language syllabus. This extensive resource highlights 16 key artworks from the collection with a CD-ROM containing task sheets for middle years and senior secondary Japanese language students; audio files; and a presentation of images to support the text. Produced in partnership with the Japan Foundation, Art speaks Japanese was launched at the Gallery in February 2008. A raft of innovative education programs and resources was developed in support of The arts of Islam exhibition, with a specific focus on Islamic schools and schools with large populations of Islamic students. Programs included children’s holiday workshops, exhibitions tours, study morning presentations and a K–12 teachers preview. A major online education kit incorporating visual arts and studies of religion was also produced, along with a children’s trail. These programs promoted investigations of the exhibition and further classroom study.</td>
</tr>
<tr>
<td>Land and borrow works of art; support regional galleries in their endeavours. (Objectives 2 and 4)</td>
<td>Regional program to be continued.</td>
<td>Significant loans from the Gallery’s permanent collections were made this year to the National Portrait Gallery, Penrith Regional Gallery, the National Gallery of Australia and Queensland Art Gallery, each staging major exhibitions on Australian artists John Brack, Peter Upward, Richard Larter and Kenneth Macqueen, respectively. Two touring exhibitions – Cuisine and country, commissioned by Orange Regional Gallery, and Harbourlife: Sydney Harbour from the 1940s to recent times, organised by Manly Regional Art Gallery and Museum – borrowed extensively from the Gallery’s collection of 20th-century Australian art. With funding provided by Visions of Australia, the 9 shades of Whiteley: regional tour has been in development over the past year. Beginning in July 2008, the exhibition will tour to six regional galleries across three states, including Lismore Regional Gallery, New England Regional Gallery, Maitland Regional Gallery and Bathurst Regional Gallery. Also see Educational, community and regional activities p 40.</td>
</tr>
</tbody>
</table>
Conduct public programs; disseminate information on art; and contribute to scholarship for further enjoyment and appreciation of art, particularly with young people. (Objective 3)

Enhance public and education programs for the community.

The overall participation of 103,505 people in our education audiences – kindergarten to tertiary students, teachers and lecturers – during 2007–08 was only slightly below last year’s record attendance of 104,482. However, during the year the Gallery did implement a capacity limit of 1,500 school students per day to ensure that sufficient resources were available to adequately support and manage these groups.

The 2007–08 education programs, held both at the Gallery and externally, once again focused on further developing the skills of gallery educators, volunteer guides, regional gallery staff, university trainee teachers and practising teachers in the classroom. A total of 24 professional development programs for more than 17,933 teachers and educators were delivered, a 49% increase over the previous year.

Inspire and explore artistic attitude and aspiration. (Objective 4)

Focus on quality of research, interpretation, publication, exhibition and events. (Produce at least two major collection-based publications.)

One sun one moon: Aboriginal art in Australia, perhaps the most ambitious publishing project ever undertaken by the Gallery, was published in July 2008 and provides the most comprehensive survey of Aboriginal art available.

The Gallery’s policy of publishing the collection in depth also continued with the Photography collection and Brett Whiteley: studio, bringing the number of collection-based handbooks published in recent years to five major titles.

Hardcopy education kits were produced to accompany the exhibitions Bertram Mackennal, Sidney Nolan retrospective and Harold Cazneaux. These kits are an important education resource and downloadable versions are freely available from the Gallery’s website.

A total of $157,800 in prizes, scholarships and awards was presented during 2007–08, with 10 tenancies in two Paris studios also granted. During 2007–08, the Archibald, Wynne and Sulman Prize money was generously increased by the sponsors.

Manage the Gallery operations effectively. (Objective 5)

Ensure visitor access and enjoyment; ensure no disruptions to service.

The Gallery was fully operational 363 days of the year, with no disruption to services. The Gallery was closed on 7 September 2007 for the APEC public holiday.

During 2007–08 the Gallery recorded just over 1.354 million visitations, which was 4% higher than last year’s attendance total. The Gallery presented 38 exhibitions during 2007–08, the same number as last year.

Meet customer needs by improving service levels. (Objectives 3 and 5)

Art After Hours (AAH) to be continued.

The AAH evenings attracted 61,840 visitors this year. Audience numbers attending the 6.30pm celebrity talks throughout the year were in excess of 14,600, while curatorial talks at 5.30pm engaged visitors directly with the Gallery’s collection.

Develop electronic educational programs.

In the last year, eight new education kits were presented solely online or in an extended format. These kits included The arts of Islam, August Sander, Living black, Adam Cullen, Taishō chic, Harold Cazneaux, The Brett Whiteley Travelling Art Scholarship exhibition and Archibald Prize 08: portraiture and the prize. During the year, 32,135 education kits were downloaded.

In 2007–08, iPod tours of the Gallery’s collection were under development. These programs will be launched in 2008–09 to coincide with the publication of the director’s highlights book.
**Strategy**  
Implement state-of-the-art technology and corporate systems.

**Key target**  
Digitisation of collection.

**Performance outcome**  
During 2007–08, further progress was made in digitising images of the Gallery’s collection works. More than 12,300 images (approximately 40% of the collections) are now available for viewing via the Gallery’s website. Text details of 100% of the Gallery’s collections are freely available online.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Key target</th>
<th>Performance outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. (Objective 5)</td>
<td>High morale and professionalism with minimal industrial issues and staff grievances.</td>
<td>Staff morale continues to be high. There were no major work disputes during the year and no time was lost to industrial disputation. At 5.68%, sick leave was only marginally higher than last year’s figure of 5%.</td>
</tr>
<tr>
<td>Effective use of government funding and improve government relations. (Objective 6)</td>
<td>Secure sustainable funding for core business operations via a three-year funding plan with agreed deliverables.</td>
<td>The Gallery’s core business continued to be a ‘deficit’ budget; however, the shortfall has been underpinned in 2007–08 by improved earnings from exhibitions and visitor services providing a net surplus overall.</td>
</tr>
<tr>
<td>Manage operations within budget.</td>
<td></td>
<td>The Gallery was successful in being granted significant capital funding for the off-site collection storage facility, the NSW government has yet to approve the essential recurrent allocation to operate this new facility. This matter is being pursued by the Gallery.</td>
</tr>
<tr>
<td>Increase funding from bequests, donations and sponsorships. (Objective 6)</td>
<td>Develop and grow benefaction and visitor services income. Strengthen funding base for acquisitions.</td>
<td>Total revenue, excluding NSW government contributions, was down from last year (mainly due to the extraordinary level of bequest in 2006–07), but still successfully underpinned core business operations as noted above. This provided a surplus result and contributed towards art acquisitions. The Gallery revenue from bequests was $10.1 million and donations, exhibitions, visitor services and other revenue totalled $13 million. Also see Financial commentary page 102.</td>
</tr>
<tr>
<td>Manage membership and structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whiteley Foundation, VisAsia and other fundraising programs). (Objective 6)</td>
<td>Maintain and increase membership of fundraising programs.</td>
<td>Fundraising entities – AGNSW Foundation, VisAsia and Brett Whiteley Foundation – all generated earnings and enhanced their capital base in 2007–08. The AGNSW Foundation capital base reached $28 million as at 30 June 2008 (up from $26 million last year). In 2007 the Art Gallery Society made its first ever $1 million surplus.</td>
</tr>
</tbody>
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*I have visited Australia every year for 12 years. The NSW Art Gallery is the most interesting, stimulating and relaxing place in all Australia. I love it.*

— Gallery visitor, 14 October 2007

Jacques Blanchard  
*Mars and the vestal virgin* 1638 (detail), oil on canvas, 130 x 110.4 cm. Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of NSW 2007
President’s foreword

I am pleased to report on what was another busy and productive year for the Gallery in all areas of its operations. But this year saw a particularly important development for the long-term future of the Gallery.

In a move that will ultimately benefit all those who visit the Gallery and the collection itself, the state government has agreed to provide funding to create a new storage facility. The implications of this development are difficult to overstate. At present, only a small percentage of our total collection is on display due to limited space within the gallery building. The new facility will free up space for the existing collection, as well as provide more room and flexibility in the staging of major exhibitions. In addition, without the commitment to a new storage facility it is doubtful that recent major bequests to the Gallery would have been possible. There is further information about this milestone development later in this report.

This year’s exhibition program continued the Gallery’s tradition of providing its audience with a diverse, engaging and high-quality range of works and more exciting exhibitions are planned for the year ahead.

Institutions like the Art Gallery of NSW depend on the goodwill and generosity of many in the community, from those who volunteer as guides through to those who make major financial contributions, or bequeath important works or collections to the Gallery. This has been a particularly important year in this respect.

Performance

Our outstanding exhibition program continued to produce successful results, especially the major exhibitions Sidney Nolan retrospective, Translucent world: Chinese jade from the Forbidden City and Taishō chic: Japanese modernity, nostalgia and deco. The annual Archibald, Wynne and Sulman prizes never fail to attract a strong following, with the Archibald this year reaching a record attendance of 151 900. The Gallery’s other audience activities all performed well – especially public and education programs, Art After Hours, and visitor facilities such as the shop and venue hire departments. Overall attendance for the year reached 1.35 million.

The Gallery has already commenced its 2008–09 exhibition program, with The Lost Buddhas in August and Monet and the Impressionists opening in mid October.

Benefaction, philanthropy and art acquisitions

The support of benefactors is integral to the Gallery’s ability to grow its collection. This year I am pleased to report that a major benefactor, former trustee and long-time friend of the Gallery, John Kaldor AM, pledged to donate his $30 million contemporary collection to the Gallery. About $10 million will be donated initially, with the balance of the works being loaned to the Gallery with a view to donation of the whole collection over the course of John’s lifetime or from his estate. To our knowledge, this is the single largest donation of artworks yet made to an Australian art museum and one which will materially improve the range and quality of our contemporary collection.

Some other major contributors this year included the late Florence Mae Crosby, Geoff and Vicki Ainsworth, the Belgiorno-Nettis family, the Nelson Meers Foundation, and Rob and Jenny Ferguson. The continuing generosity of people and organisations such as these is critical to providing the resources to grow our collections and support selected activities.

I’m pleased to say that with the help of our benefactors, the Gallery was successful in securing two major paintings – David Hockney’s six-panel A closer winter tunnel, February–March 2006 and Giorgio Morandi’s Still life 1947. These are among a total of 467 artworks, valued at $14.1 million, which were acquired during 2007–08.

The New South Wales Treasury Managed Fund reimbursed the Gallery for the value of the painting A cavalier (self portrait) stolen last year. These funds, together with a contribution from the Art Gallery Society of NSW and other benefactors, enabled the Gallery to purchase an excellent painting of the same genre by Jacques Blanchard, Mars and the vestal virgin 1638. The decision on the replacement work was taken in consultation with the original benefactor of the stolen painting, Mr James Fairfax AO.

As always, the Art Gallery of NSW Foundation and the Art Gallery Society of NSW continue to be major supporters of the Gallery, contributing $1.5 million and $600 000 respectively during 2007–08. These funds are devoted to improving the Gallery’s permanent collections. I would like to acknowledge the role of trustee Prof Janice Reid AM, chair of the Acquisitions and Loans Sub-Committee, for her contribution during the year.

Sponsorship and corporate support

The Gallery values the generous support it receives from the corporate sector through direct donations and sponsorships. In the past year we continued to receive support from principal sponsors, including Delta Electricity, Ernst & Young, JPMorgan, Macquarie Capital, Myer, Optimal Fund Management, Qantas and UBS. The Gallery’s longest-serving sponsor, Qantas, has renewed its commitment for a further three years, taking the partnership to its 16th consecutive year. The Gallery is very proud of its longstanding relationships and is most appreciative of the continuing support it receives from the corporate sector.

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 wonderful programs, in particular the exhibitions program. Council members also provide a vital source of business expertise and advice. I look forward to working with them to develop further their level of engagement with the Gallery.

NSW government contribution

During the year, the NSW government agreed to provide $27.6 million for the construction of an off-site collection storage facility at Lilyfield. The development plans for the off-site facility have been approved by council and building work will commence in 2009. This project will also involve an upgrade of the Gallery’s existing loading dock to help manage the traffic between these two major sites, as well as an extensive conservation and registration exercise in preparing and packing our collections for relocation to the new facility in 2010. As mentioned earlier, the storage facility will enable us to display more of our existing collection and, together with the generous donation by the Belgiorno-Nettis family which led to the creation of the contemporary galleries on level 2, will enable us to accept the gift by John Kaldor of his important contemporary collection, as well as other major gifts.
I would like to acknowledge the leadership of trustee Guido Belgiorno- Nettis AM and the great assistance that former trustee John Morschel has lent to this project.

**Security, risk management and governance**

The Gallery’s security technology and procedures were reviewed in detail during the year.

The security management structure was revised and a new team of highly qualified senior personnel was appointed. Other improvements have also been introduced, with additional access controls and procedural changes. Additional funding has been allocated to enable the upgrade of the technology of our security systems and will be carried out over the next 6–12 months.

There was also a renewed emphasis on risk management this year. Under the guidance of trustee David Baffsky AO, the Trust’s risk management committee has reviewed various aspects of the Gallery’s operations to ensure appropriate controls and policies are in place to address identified risks.

During the year, the Gallery redefined the roles of the general managers to create a new deputy director and two assistant director positions to better reflect the increased level of activity and complexity of Gallery operations, financial and other resource management.

**Cézanne acquisition 2008–09**

In September 2008 the Gallery announced the acquisition of Paul Cézanne’s *Bords de la Marne* c1888. A fundraising campaign led by the Art Gallery of NSW Foundation, without which such ambitious and worthy plans could not be contemplated. Many benefactors have already contributed to this purchase, including veteran supporter and friend of the Gallery, Margaret Olley AC, who has contributed $1 million. At $16.2 million, this purchase will be the largest single acquisition by the Gallery to date, perhaps the largest in Australia, and has been made to mark two important milestones in the history of the Gallery – the 30th anniversary of the appointment of Edmund Capon AM OBE as director and the 25th anniversary of the establishment of the Art Gallery of NSW Foundation, both of which the Gallery will be celebrating in the year ahead. I would like to acknowledge especially the chair of the foundation, Rowena Danziger AM, for the leadership role she has played in funding the acquisition of *Bords de la Marne*.

**Thanks**

This year the Gallery has put in place important building blocks for the long term. I would like to take this opportunity to acknowledge the support of the NSW government, and in particular the personal interest taken in our work by the former Premier, the Hon Morris Iemma, and the former Minister for the Arts, the Hon Frank Sartor AO, both of whom played a critical role in the plans for the Gallery’s new storage facility. I look forward to working with the new Premier and Minister for the Arts, the Hon Nathan Rees, MP.

Our benefactors, donors and volunteers all contribute magnificently to what is one of our state’s most treasured and popular institutions, and on behalf of the Board of Trustees I extend our gratitude.

I would like to commend the Director, Edmund Capon, and all members of the Gallery staff for their commitment and professionalism which, together with our excellent collection, create an exciting and vibrant environment at the Gallery.

My thanks are also extended to Carol Mills, the new Director-General of the Department of Arts, Sport and Recreation, for her keen interest in and support of the Gallery.

My fellow trustees again gave generously of their time and expertise, particularly the vice president, Sandra McPhee, and the chairman of the Finance Committee, Peter Young AM. I would also like to farewell and thank Irene Lee, whose term as trustee expired in December 2007, and welcome new trustee Eleonora Triguboff, who commenced her first term in August 2008.

I have truly enjoyed my first full year as president and I look forward to working with the trustees and the Gallery’s senior management team during what promises to be another successful and exciting year, in which we will celebrate Edmund Capon’s 30th year as Director and the 25th year of the Art Gallery of NSW Foundation.
In quite another context, I was recently writing of my ruminations on what seems to be the condition of perversity inherent in us humans. That context was one of proposing the great work of art as an immortal testament to our imagination and aspiration, and thus as an object of contemplation; and that we, as an art museum, should therefore be a place of contemplation. Then I go into the galleries on what we might describe as a ‘quiet day’ and feel that we must have failed to meet public expectation. We feel happier when the place is a throbbing mass of visitors; that is a circumstance in which the art of contemplation is much harder to fulfil. How contrary we are.

The John Kaldor collection

There was, however, much to contemplate at an event in the Gallery on Thursday 23 April 2008. On that day it was announced that the Gallery was to receive the most substantial private benefaction in its history: the international contemporary art collection of John Kaldor. Simply put, the Kaldor collection is by far the most significant assembly of late 20th-century avant-garde art in the country, and its impact upon the presence, vision, future and reputation of our Gallery is incalculable. But above all it is a collection comprising some 260 works by artists such as Christo, Jeff Koons, Bill Viola, Robert Rauschenberg, Sol LeWitt, Gilbert and George, Richard Long, Andreas Gursky, Thomas Demand, Nam Jun Paik and many others, and it reflects the vision, imagination and assured perspicacity of a single and extraordinary mind: that of John Kaldor.

It is indeed hard to quantify the effect that such vision and benefaction is bringing to our Gallery and its future. One certain consequence is the need for more public gallery space in which to display works from the Kaldor collection. This, too, is to happen, due to another display works from the Kaldor collection.

David Hockney acquisition

Perhaps surprisingly, acquisitions on the whole are seldom likely to arouse great public concern or controversy. This year I must acknowledge that one of our more contentious purchases was David Hockney’s A closer wind tunnel, February–March, a six-panel work of 2006 executed upon the artist’s return to his native Yorkshire after decades in the sunnier and hedonistic climes of California. There, on the dales, in the often doleful light of leaden skies, Hockney celebrated that sturdy landscape with colours of uncompromising confidence and brushstrokes of equal flair and certainty. The result: paintings that are in my view the most spirited, honest and open-hearted celebrations of the Yorkshire landscape that it is possible to imagine.

So why contentious? That, I suppose, is because of the lingering doubts about Hockney generated in 1999 by our National Gallery’s purchase of A bigger Grand Canyon, another multi-panelled and very large work of 1998. With its surprising – nay, startling – colours, it is, to be honest, more visually assaultive than it is visually satisfying. But one can become accustomed to such things, and while A closer wind tunnel may appear to have a not-dissimilar hint of bombast, it is altogether a more lyrical and harmonious work that, above all, resonates with authenticity. It is indicative of Hockney’s maturity and skill that this work is painted so vividly and freshly and with such emotional clarity; there are no detectable signs of revision or hesitation even though this, like others in the series, was painted not in the studio but out in the very landscape it depicts. I find it a hugely refreshing picture, one that lacks any kind of ideology; it is, blissfully, in no need of interpretation. We are indebted to Geoff and Vicki Ainsworth together with the Florence and Martin Crosby Bequest and the Art Gallery of NSW Foundation for making this acquisition possible.

Growing a vital collection

There have, of course, been many other notable acquisitions in the course of the year across all of the Gallery’s collecting interests, from Jacques Blanchard’s ravishing Mars and the vestal virgin to Antony Gormley’s intriguing manifestation of the ever-vulnerable and emotional human figure – not in the conventional, recognisable form but as a sublimely articulated inner spirit; from Giorgio Morandi’s quiet but endlessly absorbing Still life 1947, purchased with funds provided by Rob and Jenny Ferguson and Margaret Olley, which joins our other two Morandi still-life paintings in perfect harmony, to Sidney Nolan’s Hare in trap. Quizzical, autobiographical and anxious as ever, this Nolan work was purchased with the assistance of the Nelson Meers Foundation and Margaret Olley.

Among the Aboriginal works acquired, I want to make special mention of Makinti Napanangka’s work Untitled, not only because of its vigorous colours and staccato stripes that echo the dynamics of the land with such contemporary energy, but also because it was purchased for the Gallery in memory of one of our most dedicated and enthusiastic supporters, the late James Agapitos OAM, whose impish demeanour and eternal optimism brought a smile to all our faces. This is a painting that truly reflects James’s endless joy and goodwill.

Asia had, well, perhaps a more reflective year on the acquisition front. Two works demonstrate the increasing breadth of the Gallery’s varied representation of the arts of Asia. A very rare Gandharan reliquary stupa from the Kushan period, 1st-3rd century, fashioned in crystal and containing a small gold stupa, is a quiet but evocative relic and a work of art. It is amazing to think that this exquisite and delicate object should have survived more or less intact for some 1800 years and now joins a number of other works of Gandharan Buddhist sculpture in the Gallery collection. The second work is a stunning and oversized double-page spread in the form of traditional Persian miniature painting by the Pakistani-born artist Shanzia Sikander. Rendered in gouache, gold leaf and silk screen, it adheres to the traditional format and aesthetic, and indeed content, with its flower motifs, trees, birds, deer and those distinctively linear rocks, and in the gentle exuberance of its colours, yet is transported fully into the contemporary world. This purchase was funded by VisAsia and with the proceeds from The arts of Islam fundraising dinner. It was a most appropriate acquisition, which leads to addressing that spectacular and timely event in the Gallery’s calendar, The arts of Islam exhibition.
Makinti Napanangka

Untitled 2007, synthetic polymer paint on canvas, 183 x 153 cm. Purchased with funds donated in memory of James Agapitos OAM 2007 © Makinti Napanangka. Courtesy Aboriginal Artist Association
The arts of Islam

It has been a long-held ambition of mine to stage a substantial exhibition of the arts of Islam and I am much indebted, as we all are, to the remarkable David Khalili for allowing us to borrow the most beautiful, rare and fascinating works of Islamic art from his collection – the most renowned private collection of Islamic art in the world. It was a revelation to many people that a wealth of material culture, indeed art, that we had simply accepted into the universal annals of art was in fact created in the service of the Islamic faith. Among the splendid array of works from the 7th to the 19th centuries – the Qu’rans, calligraphies, miniatures, textiles, ceramics, lacquers and sumptuous Mughal jewellery – there were many unique works, and I still wonder if the many thousands of visitors who saw this exhibition realise quite how fortunate they were.

Among all those treasures, the one I kept returning to with absolute delight was the ten pages of the renowned ‘Houghton’ Shahnamah, created in Tabriz in the 1520s, and arguably the finest Persian manuscript ever made, with its meticulous detail, refined ornament, exquisite colours and sumptuous ornamentation. How could anybody not be entranced and enthralled by these
masterpieces of detail and composition, history, narrative and poetry? In retrospect I think this was one of the most significant exhibitions this Gallery has ever undertaken in allowing us and our audiences a glimpse into this immensely cultured, developed and articulate world of Islamic arts. Our thanks to Westfield and the National Australia Bank for generously supporting the exhibition.

A diverse program
The Gallery’s exhibition program was as active as ever and there is no doubt that the Ernst & Young-sponsored Sidney Nolan retrospective was a milestone. History has shown time and time again that Sid Nolan was a maverick and hard indeed to pin down. I put the challenge to our head curator of Australian art, Barry Pearce: ‘Let’s try to distil this productive, eloquent but mischievous genius into a simple exhibition experience’. It was a challenge and I certainly think the door is ever open to further exploration of Sidney Nolan but, having said that, I’m equally sure our Nolan retrospective was the most informative, concise and persuasive exploration of this definitive artist in the history of Australian art thus far.

I enjoy all our exhibitions; I enjoy the pace of our program which results in the ever-changing pattern of events in the Gallery, from the smaller but nonetheless lively and topical events such as Scott Redford and the ever-inspirational Bill Viola (this in conjunction with Kaldor Art Projects), to the more quietly absorbing shows such as August Sander and those compelling photographs. But I am fully aware that a program with this level of activity imposes great demands on our resources. It makes me realise and appreciate that all our wonderful works of art, our splendid building, our exhibitions and our activities could not happen without our people.

My thanks
So my thanks, as ever, go to the staff so ably led by our senior members: Tony Bond; Anne Flanagan; Rosemary Senn; Belinda Hannahan; the head curators of Australian and Asian art, Barry Pearce and Jackie Menzies; and Brian Ladd, head of Public Programs, among many others. Thank you as ever to our volunteer guides, task force, community ambassadors, and the president, board and staff of the Art Gallery Society, our greatest body of widely declared public support and belief. To our president of the Board of Trustees, Steven Lowy, and to our trustees, my special thanks. Few out there in the corporate world of business and finance are busier and in more demand than he, but Steven Lowy dedicates inordinate time, thought and concern for the Gallery and we all appreciate that support of our president and trustees greatly. My thanks of course to our former Minister for the Arts, Frank Sartor AM, to our director-general Carol Mills, and to then acting deputy director of Arts NSW, Hugo Leschen, for their courteous support and advocacy. We never, ever forget or overlook that. While we reckon we earn our keep and maintain our value to the community, it is the community at large to which we are beholden.

Masterpiece fund
There is much to look forward to in the immediate future, but it is never quite a case of plus ça change, plus c’est la même chose. First, our Cézanne painting, which was a prize target for the collection when we launched the Foundation 25 years ago. Bords de la Marne is an acquisition of immense significance and I record my thanks to all who have made this milestone acquisition possible. As I have said on occasion, every cent invested in this painting will be paid and repaid for years and decades to come, via the tens of thousands of people – indeed, hundreds of thousands – who will enjoy it year in, year out. Orchestrating the private benefaction through the new masterpiece fund which has supported this acquisition are our Foundation chairman, Rowena Danziger, and our Benefaction manager, Jane Wynter, who have worked with the greatest care, diplomacy and persuasive tact. I also look forward to the immediate prospect of the Lost Buddhas and the Monet and the Impressionists exhibitions, and more new escalators – seldom a dull moment but always time for contemplation.
The Gallery’s first principal objective is to ‘develop and maintain a collection of works of art’. In keeping with this goal, our collections were further developed in 2007–08 through purchases and donations across all of the collection departments, with the addition of 467 works of art valued at over $14.1 million.
The John Kaldor gift of his contemporary collection is a major highlight in the Gallery’s acquisition history. While most acquisitions this year were for existing areas of collecting, gifts of objects from the greater Asia sphere, such as Uzbekistan, have expanded the parameters of our Asian collections. This section of the report details some of the significant paintings, sculptures and works on paper acquired during the year which helped to build and enhance our permanent collections.

**John Kaldor Collection**

The outstanding contemporary art event of the year was the gift of John Kaldor’s collection to the Gallery. Our existing international contemporary collection began in 1984 with funds from the Mervyn Horton Bequest. At that time, the Gallery decided not to try to build a history of contemporary art, but rather to start collecting the most compelling works of the present. Various important precedents were therefore always notable by their absence, including minimalism and post-Duchampian material practices epitomised by artists such as Christo and Robert Rauschenberg. This is precisely the area in which the Kaldor collection is richest. The conjunction of the two very compatible collections will enable the Gallery to present a history of contemporary art since the late 1950s in a way not previously possible in Australia. This generous gift gave impetus to our negotiations with the NSW government to fund our off-site storage facility, allowing us to create within our building a new John Kaldor Gallery, in which this history of contemporary art can be adequately displayed.

**Sidney Nolan**

Nolan’s *Hare in trap* 1946 was purchased with support from the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust and the Art Gallery of NSW Foundation. Painted two years after the artist’s desertion from the army in 1944, *Hare in trap* is a unique, stand-alone masterpiece of powerful autobiographical connotation. Nolan himself suggested that the colour of the hare’s eye relates to his father, whom he took on a car trip to northern Victoria to see the background landscape of the Kelly series he had already begun. They saw a hare caught in a trap and, as the artist turned back to look at his father, the latter’s blue eyes struck him vividly. But of course Nolan had the same eyes, and this beautiful and enigmatic painting, revered by scholars and admirers as one of the artist’s finest works, can surely be read as a self-portrait. *Hare in trap* was offered for purchase following its selection for the Sidney Nolan retrospective exhibition, where it was hung together with a group of paintings from the legendary Ned Kelly series.

**Tom Roberts**

As a result of generous funding provided by the Gleeson O’Keefe Foundation, Tom Roberts’ *Fog, Thames embankment* 1884 joins three 9 by 5 panels by Roberts and fellow Australian impressionist painters Arthur Streeton and Charles Conder. Completed while the artist was studying in London, this exquisite work takes as its subject matter London’s great waterway, with Westminster Bridge and the Houses of Parliament faintly glimmering purplish blue through the fog – a scene which had been painted, from almost the exact same vantage point, by the great French master Claude Monet in 1871. This panel was among a group depicting views of the Thames which Roberts kept as a memento when he returned to Australia in 1885. It was included in one of the most crucial exhibitions in Australian art history, the *9 by 5 impressions exhibition*, held at Buxton’s Gallery in Melbourne in 1889. Roberts had gained significantly from his study abroad, in particular from the work of renowned American artist James McNeil Whistler. It was Whistler’s May 1880 exhibition in London, *Notes – harmonies – nocturnes*, which inspired Roberts and his fellow artists to stage the 9 by 5 show. This panel now joins its companions in a display case in the central old courts, where it has become part of our public heritage.

**Giorgio Morandi**

Another great Giorgio Morandi picture entered the Gallery’s collection this year. *Still life 1947* was purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust. This painting now brings our representation to three Morandi works, providing a very good representation of the subtle range of this artist’s work.

**Jacques Blanchard**

The major acquisition for the Gallery’s pre-1900 European art department was Jacques Blanchard’s painting *Mars and the vestal virgin*, which was purchased with insurance funds resulting from the theft last year of the Frans Van Mieris painting and supplemented by a substantial donation from the Art Gallery Society of NSW. This picture was selected after an extensive search for a suitable replacement to the lost 17th-century Dutch painting. It is one of the finest surviving works of the important French painter Jacques Blanchard (1600–38), who was partly responsible for modernising the French school of painting in the 17th century.

**David Hockney**

Geoff and Vicki Ainsworth, together with the Art Gallery of NSW Foundation and funds from the Florence and William Crosby Bequest, brought another major work to the Gallery this year. David Hockney’s *A closer winter tunnel, February–March* 2006 is one of the Yorkshire landscapes that the artist has begun to paint in recent years.

The Ainsworths also commissioned a beautiful new neon work, *Untitled*, 2007, by the Japanese artist Takehito Koganezawa on our behalf, and contributed substantially to the purchase of a work by Anton Henning, *Portrait no 236 2007*. Henning is an artist that Geoff Ainsworth has long sought to bring to the Gallery’s attention, and this work was selected from the artist’s recent exhibition in Berlin.

The Ainsworths also initiated a three-year project to acquire contemporary photography from southern California. The first acquisitions have been made and include major pieces by Sharon Lockhart, Ken Gonzales-Day, Catherine Opie, Alan Sekula and Shannon Ebner. With the exception of Sekula, none of these artists have been represented in the collection until now. This project will result in an important collection of contemporary American photography being exhibited in 2011.

**Reliquary stupa**

1st-3rd century CE, crystal; in 3 sections; with square gold parapet and 8 gold and pearl chains suspended from lowest parasol (chattra) of the six surmounting the drum; an additional cylindrical bronze container containing relics (one crystal drop; two gold rings; a gold stupa; and a finely wrought gilt six petal flower), height 28cm. Purchased 2007
Sidney Nolan
Hare in Trap 1946, Ripolin enamel on hardboard, 90.5 x 121.5 cm. Purchased with funds provided by the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust, and the Art Gallery of NSW Foundation 2007 © The Trustees of the Sidney Nolan Trust

Tom Roberts
Fog, Thames Embankment 1884, oil on paperboard, 13.1 x 21.7 cm
Purchased with funds provided by the Gleeson O’Keefe Foundation 2008
David Hockney
A closer winter tunnel, February–March 2006, oil on canvas, 6 panels, 190.5 x 381 cm overall. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of NSW Foundation 2007 © David Hockney

Giorgio Morandi
Still life 1947, oil on canvas, 36 x 45 cm. Purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah Olley Art Trust 2007 © Giorgio Morandi/SIAE. Licenced by Viscopy, Australia
Chinese Art Fund

The Gallery acquired two significant works for the Chinese collection through the Edward and Goldie Sternberg Chinese Art Purchase Fund. The first was a Qing painting, *Embarking on the journey*, by Huang Yi (1744–1801), a well-known painter and calligrapher renowned for reinvigorating calligraphic scripts and inscriptions such as those often found on bronzes of the Shang and Zhou dynasties. The hanging scroll depicts a lone hooded traveller walking through a dominating, mountainous landscape, with the calligraphy at the top left by Huang Yi making reference to his travels. The second acquisition was a celadon *Ram-shaped candle holder* of the Western Jin dynasty (265–316 CE). An excellent rendition of a watchful ram, its legs tucked underneath its body, with incised lines carefully outlining the muscular features of the hind legs, this piece exemplifies the lively animal forms popular at the famous Yue kilns of southern China.

Chinese textiles

The ongoing support of Chinese textiles by Judith and Ken Rutherford continued this year with their donation of four Chinese *Cheat’s handkerchiefs*, intriguing silk squares with excerpts from the Confucian classics closely written on both sides, as well as one example of lining with excerpts from the Confucian texts. Such rare and delicate pieces, minutely handwritten with tiny script texts that were required reading for anyone desirous of passing through China’s rigorous examination system, could be smuggled into the examination room and used for cheating in examinations.

Albert Tucker

As part of a promised gift by Albert Tucker’s widow, Barbara Tucker, the Gallery’s representation of the depth and diversity of Tucker’s robust vision has been greatly enhanced through the donation of the painting *Gift bearers* 1955. Tucker was a major figure in 20th-century Australian art and a key member of the Angry Penguins who associated with artists of the Antipodean generation of Melbourne figurative painters. Painted the year after Tucker and Sidney Nolan had exhibited together at the Foreign Press Club in Rome, *Gift bearers* represents a substantive shift from the works the painter had produced during WWII and until his departure from Australia in 1947.
David Aspden
This year the Gallery has also been the privileged recipient of a substantial group of paintings and works on paper by one of the leading figures of 1960s Sydney abstraction, David Aspden, who passed away in 2005. Through both purchase and donation by the artist's widow, Karen Aspden, the Gallery was fortunate to have secured 5 paintings and 53 works on paper in various media for the collection. The Gallery plans to produce an exhibition and related publication on the Aspden collection in 2010.

Rodney Pople
North south runway, Sydney airport 2008 by Rodney Pople, one of the outstanding finalists for this year's Wynne Prize, is a mysterious, spectral image of a rainy night at Sydney airport. The work is beautifully painted in a monochrome palette relieved by a horizontal slash of rich ochre and is the first work by this artist to be acquired for the collection.

Peter Kingston
A welcome addition to the collection is the donation by Sydney artist Peter Kingston of his whimsical sculptural assemblage Australia -v- England chess set 1976–78, which pits an assortment of cultural icons from Australia’s literary, musical and filmic history in opposition to the British Royal establishment. Already much beloved by the Gallery’s volunteer guides, the work has proven to be a captivating tour de force.

John Peter Russell
A major highlight in the area of prints and drawings this year was the purchase of John Peter Russell’s Study for ‘Lot’s wife’ 1886. Born in Sydney, expatriate John Russell was the only Australian artist to have worked in close association with some of the most important artists in France at the end of the 19th century, including Auguste Rodin, Claude Monet, Vincent van Gogh and Henri Matisse. This remarkable drawing is of Marianna Antonietta Mattiocco – an artist’s model, Russell’s lover and eventually his wife. Revealing a classic monumentality that the artist would have seen in the studio of Rodin (for whom Marianna also modelled), it is an intimate study of the woman he loved and makes a particularly fine addition to the Gallery’s collection of 19th-century drawings.
Martin Lewis
Martin Lewis was one of the few Australian-born artists to establish a serious reputation in America, excelling at urban images of life in the modern city. The Gallery acquired his drawing *Milson’s Point and Circular Quay* c1900, which was made prior to moving to America, when he was in Sydney around 1900. The product of close observation, it reveals the artist’s burgeoning interest in urban subject matter, as well as his precociously artistic eye. This is an exquisitely welcome addition to the collection for its strong links to Sydney and its connection with our early drawings of the city by Lloyd Rees and Sydney Ure Smith.

Tony Albert
A significant number of the acquisitions were supported by the Aboriginal Collection Benefactors Group, including a major installation work by emerging Girramay artist Tony Albert. *Headhunter* 2007 was hung in the exhibition *Living black* and proved immensely popular with audiences. The work features the word ‘hunter’ spelt out on a massive scale in vintage Aboriginal kitsch ephemera. *Yarintirri Jukurrpa (Star Dreaming)* 2007 by senior Warlpiri artist Paddy Japaljarri Sims, from the central Australian community of Yuendumu, is among the artist’s most significant recent works purchased by the Gallery.

Kresna Cameron
The experimental work of young artist Kresna Cameron, from the remote Aboriginal community of Warburton in Western Australia, was also acquired. The group of three digital print lightboxes from 2007, *No I never, Come and sniff and Help, help, help, help*, featured socially pertinent narrative episodes based on the artist’s personal experience. The acquisition of these works drew on funds provided by the Warawara Department of Indigenous Studies at Macquarie University as a result of the collaborative education programs run with the Gallery in previous years.

Lorraine Connelly-Northey
The acquisition of a group of four 2008 sculptures by Lorraine Connelly-Northey, from Swan Hill, was supported by the Women’s Art Group. The apparent delicacy of these woven objects belies their construction with rusting wire, mesh, an exhaust pipe and chimney flue – the found detritus of farming communities where the artist lives.

Christian Thompson
The photographic series *Emotional Striptease* 2003 by Melbourne-based artist Christian Thompson was also acquired for the Gallery by the Women’s Art Group. This group of 10 large-scale digital prints will feature in the forthcoming exhibition *Half light: portraits from black Australia*.

Destiny Deacon and Michael Riley
A number of acquisitions made this year acknowledged artists who have achieved international renown. The acquisition of Destiny Deacon and Michael Riley’s collaborative film *I don’t wanna be a bludger* 1999 was highly appropriate, given that the work was originally commissioned by the Gallery for *Living here now, Australian perspecta* 1999. This quirky Indigenous ‘sitcom’ has proved a popular work with audiences in the Yiribana Gallery.

Desert artists
*Kinyu* 2007 is one of the most ambitious works by another senior desert artist, Eubenana Napaltjijn, from the community of Wirrimanu (Balgo) in Western Australia. At almost three metres in length, this landmark painting is on par with the Gallery’s major work by the late Emily Kam Ngurray. Tjungu Palya Artists is an emergent Western Desert art centre and the Gallery was fortunate to acquire an impressive painting, *Minyma Tjuta Tjukurpa* 2007, by Wingu Tingima, one of its senior artist members, who was born in the 1930s.

Pintupi women
With the assistance of Papunya Tula Artists and Christopher Hodges, two paintings by Pintupi women artists were selected to honour the fondly remembered long-time Gallery supporter James Agapitos OAM. Makinti Napanangka and Doreen Reid Nakamarra represent the senior and younger generations, respectively, of Papunya Tula artists. The acquisition of these exceptional works, both *Untitled* 2007, was made possible by the generosity of Mr Agapitos’ close friends. The paintings were ‘welcomed’ to the Gallery by director Edmund Capon, senior curator Hetti Perkins and Ray Wilson OAM, who thanked the donors and warmly acknowledged Mr Agapitos’ support for the arts and his particular enthusiasm for Aboriginal art.

Utopia community
In the late 1980s, the painters of the Utopia community north-east of Mparntwe (Alice Springs) asserted their presence in the Australian art world. This year the Gallery was gifted an extraordinary collection of the distinctive sculptures that also played a role in bringing this community to national attention. The 18 figures that comprise the gift were collected by Christopher Hodges and Helen Eager, who were early supporters of the Utopia art movement during this period. Several of the works were exhibited at the Gallery in *Australian perspecta* 1991. A further gift was accepted from Margaret Tuckson, who offered Rosella Namok’s painting *That day* 1999 after a long-term loan. This work by one of the leading artists of the Lockhart River ‘gang’ is an important addition to the collection.
John Peter Russell
Study for ‘Lot’s wife’ 1886, pencil, white chalk highlights on laid paper on thin card, 52.2 x 36.1 cm. Purchased with funds provided by the Gil and Shay Docking Drawing Fund 2007

Christian Bumbarra Thompson
Untitled 2003, Pegasus digital print, 107.6 x 95.4 cm D G Wilson Bequest Fund 2008 © Christian Bumbarra Thompson

Paddy Japaljarri Sims
Yanjirlpirri Jukurrpa (Star Dreaming) 1961, 2007, synthetic polymer paint on canvas, 213 x 122 cm. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008 © Paddy Japaljarri Sims. Licensed by Viscopy, Australia
Colombian artists

Doris Salcedo’s *Untitled 2007* complements her work *Atrabiliarios*, first shown in the Biennale 1992 and then acquired in 1997. Both these works act as memorials for those who have disappeared in the ongoing civil strife in the artist’s native Colombia. Maria Elvira Escallón is another Colombian artist whose work has been added to the collection this year. *From the inside 2003*, her large photographic and video installation, documents the traces of people trying to escape a building that had been blown up by terrorists. The photos capture marks of their fingers on elevator doors and along stair rails as they groped their way in the dark sooted corridors.

Contemporary collection

The Contemporary Collection Benefactors program continued its exceptional support, enabling the Gallery to purchase many key works. These included, from a solo exhibition in the contemporary project space, *So she said 2007*, a ‘sculptural situation’ by Sydney artist Gail Hastings. Four photographs by Scott Redford greatly expanded our representation of this artist’s work and his investigations into queer politics, pop and art history. Brook Andrew’s *Ngaju ngaay ngninduugir (I see you) 1998*, a stunning neon and photographic piece, reveals ideas about identity and cultural memory. In this work, the blue/white neon text is in Wiradjuri, the language of the artist’s mother’s ancestors, and spells out ‘I see you’. The phrase refers to visibility and invisibility, suggesting an exchange of cultural gazes within the gallery space. Three screenprints by Neil Emmerson called *wood nymph triptych (the heart is a lonely hunter) 3 2006* explore the artist’s interest in masculinity and the military.

Adam Cullen’s *Comedic relief 2000* is a fine example of the artist’s reduced but powerful visual language, where graphic lines are coupled with expressive pours of paint.

Antony Gormley

Antony Gormley’s striking steel figure *Haft 2007* was a significant purchase by the Art Gallery of NSW Foundation. The Gallery acquired the first of Gormley’s famous ‘field’ works, which were made while he was an artist-in-residence at the Gallery in 1989. *Haft* represents another strand in his work that traces the artist’s
own body in ways that make us complete the figure in our imagination. In this case, the figure is made up of rectangular blocks of steel that hold together as if in a magnetic force field. In spite of its pixilated appearance, it is possible to detect very intimate and precise human gestures.

Bonita Ely

A substantial and important gift from artist Bonita Ely was her work *The Murray’s edge*. The Murray River as a subject has recurred in Ely’s practice since the 1970s, and this new body of work retraces her journeys along the river from 30 years ago. Recreating the small interventions she made on the banks at various points, this work documents the journey and the changing nature of the river.

Photography collection

The fundraising dinner of the Photography Collection Benefactors was a success, with acquisitions including works by many contemporary Australian artists who are now represented in the collection for the first time, including Jane Burton, Glen Sloggett and Rebecca Ann Hobbs. In addition, new works by Darren Sylvester and Simryn Gill were acquired.

Greg Leong

Contemporary Asian works were also acquired, including a work by Australian-Chinese artist Greg Leong, *Opera frock for a giant Chinese Australian warrior diva* 2003. This costume is reminiscent of traditional Qing garments but on closer inspection addresses issues pertaining to multiculturalism in Australian society. It makes reference not only to the local representations of Chinese culture, but also to a historical Chinese past, which makes for an interesting juxtaposition with the other works already in the Chinese collection.

Japanese screens

The Gallery was fortunate to acquire a pair of six-fold screens by the Iwasa Matabei school. Dating to the mid 17th century, *The tale of Genji* was purchased with the assistance of the D G Wilson Bequest Fund. Carved from wood, these anthropomorphised Shintō gods known as kami are represented as court nobles, the men in tall caps and sceptres and women coiffed in Tang style and robed. Furthermore, the growing screen collection was supplemented with the 18th-century work *Quails and pampas grass*, a single six-fold screen given by an anonymous donor.

Korean hanging scroll

The small holding of Korean works is gradually being enhanced. A hanging scroll painting, *Seven star spirits* (*ch’ilseungtaeng*) 1931 was purchased with the assistance of the Asian Collection Benefactors Fund and the D G Wilson Bequest Fund. Carved from wood, these anthropomorphised Shintō gods known as kami are represented as court nobles, the men in tall caps and sceptres and women coiffed in Tang style and robed. Furthermore, the growing screen collection was supplemented with the 18th-century work *Quails and pampas grass*, a single six-fold screen given by an anonymous donor.
Iwasa Matabei School
Tale of Genji mid 17th century, pair of six-fold screens; ink and colour on paper, 91.5 x 271.2 cm each
Purchased with the assistance of the Diana Dorothea Bennett Fund 2007

Utagawa KUNISADA, Andō/Utagawa HIROSHIGE
Yuki no niwa (Garden scene in snow) 1854, triptych; colour woodblock print, 36.4 x 76.2 cm
Yasuko Myer Bequest Fund 2007
Reliquary stupa

The importance of the growing South and Southeast Asian collection is readily seen in the number of rare and important works the Gallery acquired this year. One of the most important works purchased was the rare ancient Gandharan Reliquary stupa from the 1st-3rd century. The stupa, originally a funeral mound to commemorate a great person and their relics, became a symbol synonymous with the Buddha. This particular piece is a small votive stupa made of crystal with a hollowed-out internal chamber that holds a small bronze reliquary containing a small gold stupa, gold rings and a jewel. This stupa is a unique and valuable addition to the collection, most likely having survived intact only through being interred within another larger stupa.

Bhagavata Purana

Also purchased was the North Indian Folio from a dispersed series of the Bhagavata Purana, c1520-30. The Bhagavata Purana consists of 18,000 verses which were composed in 900 CE. This folio, relating to book 10 (which records the life of the blue-skinned Krishna), is in the bold colours and rich patterns characteristic of this early and important pre-Mughal Hindu style of painting. No Indian collection is considered complete without a piece from this series, and as such it is a very important addition to our Indian collection. The Rajasthan work The levels of hell, an early 19th-century concertina album, depicts imagery of the torments encountered in hell as envisaged in the Jain religion, one of the main faiths of India.

Other important purchases

With generous funds provided by the annual fundraising dinner, the Gallery was able to acquire an Indonesian Cloth with Islamic inscriptions from the 20th century. Made of batik, the cloth could be worn, or used as a temporary coffin cover or ceremonial banner. A contemporary painting/mixed-media piece by the well-known contemporary Pakistan/American artist Shahzia Sikander (b1969), The illustrated page (edition #2) 2005-07, was also purchased. This work plays around with Sikander’s ideas about the Persian miniature and her ideas of abstraction, yet on an extraordinarily large scale.

Other important purchases included two works by Kevin Lincoln, Still life with box 1989 and House by a canal S 2006, purchased with funds from the newly created Kathleen Buchanan May Bequest, which funds Australian still life in watercolour.

The Gallery also purchased the first major drawing by Wendy Sharpe to enter the collection, Red dress 2007, which was exhibited in the Dobell Prize for Drawing 2007.

From the bequest of the late Miss Dorothy Scharf of London, two important drawings entered the collection: John Constable’s Stoke-by-Nayland Church c1814, and Thomas Gainsborough’s Trees by a pool early 1750s. With funds made available by the Parramore Bequest, a significant example of French realism was purchased in the form of Jean-François Millet’s etching of The gleaners 1855-56. Also purchased was a rare drypoint by the German expressionist Rolf Nesch, Elbchaussee 1931, and an outstanding first state impression of The flight into Egypt 1855 by the French romantic printmaker Rodolphe Bresdin.

Younger Australian photographers have also made their way into the collection. Artists Paul Ogier and Tim Silver are now represented for the first time, with exemplary works which look at notions to do with landscape, its construction and decay. Also, young Sydney painter Nigel Milsom is now represented in our collections.

The Rudy Komon Fund enabled the purchase of Ruark Lewis’s sculptural installation Raft 1995, originally shown in the Gallery’s contemporary project space that year.

Other important gifts

In response to The arts of Islam exhibition, a number of generous donors gave works to enhance our very small holding of works from the Middle East, including a gift from Marea Gazzard of an Abbasid lustreware bowl of the 10th century. This rare bowl, decorated with distinct Islamic style designs, still has its lustre and is in fine condition.

Over the years, Dr John Yu and Dr George Soutter have continuously made a major contribution to our growing Indonesian textile collection. This year they assisted in introducing to the collection textiles from the Uzbekistan region. One of these pieces was given in fond memory of Dee Court, a well-known advocate of Asian art in Australia, who unexpectedly passed away while leading a tour to north-western India in January 2008. The piece, a Yellow ground woman’s coat c1900s, is a good example of a garment worn and produced by women of this region. In memory of Dee, the Dee Court Fund was established and with it several works were acquired, including attractive pieces of silver jewellery from the Miao people of Yunnan province in China and a rare complete baby carrier.

Dr John Yu and Dr George Soutter also donated a complete set of Acts of mercy 1831, engraved by F C Lewis after designs by John Flaxman. These very fine examples of English neoclassicism were presented together with a colour lithograph, Boy by a dingy 1949, by the leading English neo-romantic printmaker Keith Vaughan. Drs Yu and Soutter also donated a collection of Australian prints and drawings from their collection.

The Gallery also acquired a group of lithographs and related works by Lloyd Rees, given by the artist’s son and daughter-in-law, Alan and Jancis Rees; a substantial anonymous gift of three of Bill Henson’s 1992-93 ‘cut screens’; a number of works by Conrad Martens, Charles Conder, Adrian Feint and Ralph Trafford-Walker, given by Richard King; and generous gifts by artists Kevin Connor and Jan Riske of their own drawings.

Another generous supporter, Ms Nancy Lee, a descendant of the high-ranking scholar official Duan Fang (1861-1911), donated a number of calligraphy works by him and other scholar officials, along with some calligraphic rubbings from Han dynasty vessels.
Exhibitions and audiences

The Gallery’s second principle object is ‘to propagate and increase knowledge and appreciation of art’ which we successfully delivered through our exhibition and audience programs. This year the Gallery staged 45 exhibitions (38 new with 7 continued from 2006–07) of which only 5 had an admission charge, attracting over 318,800 visitations.
The scholarship of our curatorial staff has enabled many of the 2007–08 major exhibitions to be developed in-house, generally after many years of extensive research. The vital value of our key human resources is ably demonstrated as the Gallery continues to present exhibitions and supporting public programs of excellence, providing the people of New South Wales with many wonderful opportunities to engage with some of the finest visual art from across Australia and around the world.

The arts of Islam: treasures from the Nasser D Khalili Collection

The Gallery was the only Australian venue for this dazzling exhibition, which opened in late June and continued through late September 2007. The exhibition comprised 350 objects selected from the more than 20,000 works in the private collection of Professor David Khalili, which is reputedly the world’s largest collection of Islamic art. These works included illuminated manuscripts; minutely detailed and exquisitely coloured Persian and Ottoman paintings; blue and white ceramic wares; enamelled objects from Mughal India; and rugs and textiles from all periods of many diverse Muslim cultures. The objects were breathtakingly beautiful and astonishingly varied. Among several stunning highlights were 10 folios from the early 16th-century ‘Houghton’ Shahnamah (The book of kings), and the important early 14th-century Iranian Compendium of chronicles (Jami’ al-tawarikh).

The exhibition was particularly timely, as the non-Muslim world hungers to know more of the great histories and cultures of the countries that comprise the Muslim world. Volunteers from the Islamic community association Affinity Intercultural Foundation conducted a program titled ‘101 questions about Islam’, which provided a free information service on Wednesday nights and weekends for our visitors with questions about the Islamic faith. More than 75,000 visitors attended the exhibition and accompanying public events, demonstrating the relevance of the show as well as its quality.

Sidney Nolan retrospective

This exhibition tracked the long and successful career of one of Australia’s most revered artists. Consisting of 116 works, the retrospective underlined the evolution of Nolan’s vision, from its genesis in St Kilda during the late 1930s to the United Kingdom a half century later, when the artist finally realised his passion for large-scale spray-painted abstractions. Many of the paintings had rarely before been seen in public, thus contributing to a fresh experience for younger generations and perhaps rediscovery for those who may have felt they were already familiar with the artist’s work.

The paintings were displayed in strict chronology, representing each critical phase in the artist’s work, from the St Kilda and Wimmera themes through the first Ned Kelly series; central and northern Australian landscapes and explorer subjects; African, Antarctic and European paintings; and Chinese- and Australian-inspired abstractions. The epicentre of the retrospective was, however, the historic conjoining in two semicircles – echoing Monet’s famous waterlily murals in Paris – of the multi-panel paintings Riverbend 1964-65 and Riverbend II 1965-66, whereby the visitor became immersed in Nolan’s dreamlike return to the inner landscape of his childhood, made indelible long before he gained a reputation as one of Australia’s greatest artists.

The exhibition entrance was flanked on one side by a theatrette screening Nolan in his own words, a short film on the artist produced by Catherine Hunter, and on the other by a glass cabinet containing a collection of the artist’s painting tools from the 1950s. These tools came from Nolan’s deserted studio at Wahranga and were donated to the Gallery by his daughter, Jinx Nolan. Two of Nolan’s diaries from 1949 and 1952 were also displayed.

The Sidney Nolan Symposium, held on Saturday 3 November 2007, considered such themes as Nolan’s poetic and philosophical sources, his time at Heide in the company of the Reeds, and his relationships with the wider Australian avant-garde. The symposium provided a fascinating context for the deeper understanding of this remarkable exhibition, with speakers including Edmund Capon, director of the Gallery; Barry Pearce, head curator of Australian art and...
• Sidney Nolan retrospective (2 November 2007 – 3 February 2008)

Bertram Mackennal
Diana wounded 1907, marble, 147.3 x 81.9 x 62.2 cm. On loan from the Tate Gallery Presented by the Trustees of the Chantrey Bequest 1908. From the exhibition Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project (17 August – 4 November 2007)

Harold Cazneaux
The wheel of youth 1929, gelatin silver photograph, 34.6 x 28.3 cm. Gift of the Cazneaux family 1975. From the exhibition Harold Cazneaux: artist in photography (5 June – 10 August 2008)
exhibition curator; Dr Janine Burke, art historian; and Dr Richard Haese, senior lecturer in art history at La Trobe University.

An introductory lecture series titled ‘Dreamers: Australian painters and the poetic imagination’ drew together a diverse group of speakers – academics, curators, painters, poets and composers – to reveal the poetic sources and aspirations which have nourished individual creators in Australia. Beginning and ending with talks and performances devoted to the remarkable imagination of Sidney Nolan, each week brought a particular focus to the work of a different artist central to the rich and varied narrative landscape of modern Australian painting. Each session commenced with a keynote lecture and a diverse program of panel discussions, literary readings and musical recordings. The series was extremely well attended, with a performance of Barry Pearce’s opening lecture, ‘Planet Sid’, repeated due to popular demand.

The Gallery also conducted a diverse range of exhibition talks, celebrity presentations and lectures, which took place every Wednesday evening through the Art After Hours program. A children’s trail and a series of holiday workshops were available for family groups throughout the duration of the exhibition, and an interactive Australian Folklore Performance ran for a week in January, using stories and music to bring Australian legends and heroes to life.

The Westerns: outlaws and outsiders film series featured Westerns focusing on the lives of semi-nomadic wanderers, outlaws and outsiders, often depicting the discordance of the land, people, history and mythology. The series presented a rare opportunity to view Westerns as they were intended to be seen – on the big screen.

In Sydney the Nolan exhibition attracted almost 65 000 visitors before being toured to the National Gallery of Victoria, where 59 417 visitors welcomed this retrospective. The exhibition also travelled to the Queensland Art Gallery, where by the end of June 2008 another 23 000 visitors had experienced the retrospective.

Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project

After three years of intensive research, the retrospective ‘Bertram Mackennal’ was the first major exhibition to focus on Australia’s most successful international sculptor. This show was generously supported by the Neil and Diane Balnaves Foundation as the fifth Balnaves Foundation Sculpture Project. The exhibition featured 60 domestically scaled sculptures, along with extensive archival material and large-scale photographic documentation addressing Mackennal’s role as a sculptor of major public works within the British Empire.

Bertram Mackennal (1863–1931) was arguably the most successful of all artists who left Australia for Europe in the latter decades of the 19th century, seeking work opportunities and an international reputation. Indeed, Mackennal was the most internationally prominent of our artists until the extraordinary successes of Sidney Nolan from the 1950s. The high regard in which Mackennal was held in his day is reflected in the sculptor’s success as an exhibitor at the Royal Academy and the Paris Salon; his appointment as a Royal Sculptor under the patronage of George V; and his role as the first Australian artist elected a member of the Royal Academy, the first to have work purchased for the British nation and the first to be knighted.

A range of innovative and popular floor talks, lectures and education programs were presented in support of the exhibition, including Art After Hours lectures given by the Gallery’s exhibition curator, Deborah Edwards; British historian Roger Neill; Australian sculptor Noel Hutchinson; and New Zealand numismatist Mark Stocker. The exhibition was also accompanied by a comprehensive monograph on the artist published by the Gallery. This was the first publication of its kind: accompanying it was a CD-ROM containing a fully illustrated catalogue raisonné of Mackennal’s works, both domestic and civic.

The very popular Mackenral retrospective drew more than 30 000 visitors in Sydney. The exhibition subsequently travelled to the National Gallery of Victoria in the artist’s hometown of Melbourne, where at it attracted great interest, critical acclaim and similar attendance levels.

Translucent world: Chinese jade from the Forbidden City

This exhibition featured 185 jade works from the collection of the Palace Museum in Beijing. Focused on the theme of nature, the works in the exhibition reflected the reasons why an enduring reverence was paid to this ‘heavenly’ stone. The jade objects spanned China’s Neolithic period to the Qing dynasty and depicted subjects ranging from real and imagined creatures, such as turtles and dragons, to the flora and fauna gradually introduced after the Tang dynasty, to later depictions of complex landscapes carved on large jade pieces. An outstanding object, so important that it will probably never again be allowed to leave China, was the jade boulder commissioned by the Emperor Qianlong in 1787, which was skillfully carved in the round with a scene depicting the nine elders of Huichang. The exhibition extensively illustrated the many uses of jade, from ceremonial implements to treasured ornaments, while highlighting the techniques involved in its carving.

A highlight of this exhibition was the extraordinary interest it generated in the Chinese community. Chinese-language tours offered on Saturdays attracted an audience larger than the combined total of daily English-language tours. A one-day community event celebrating the Moon Festival in October 2007 included several performances by instrumental, choral, dance and tai chi groups, as well as hands-on training in tying Chinese knots. The VisAsia Hing Yiu Mok Mandarin-language lecture was presented by Zhang Guangwen and Zhang Rong from the Palace Museum in Beijing. The symposium held in conjunction with the exhibition was supported by the Australia-China Council and gathered a number of leading international scholars to explore the importance of jade in Chinese culture.

Harold Cazneaux: artist in photography

This photography exhibition was more than three years in development, involving extensive research in Australia and internationally. The exhibition provided an unprecedented opportunity to re-assess this Australian artist’s oeuvre, including for the first time a biography of the artist’s life and a comprehensive bibliography. Arranged within themes, the photographs in the
exhibition charted the visual and conceptual development of Cazneaux’s working life, revealing his creative flair for composition and subject, his fascination with light, and his passionate belief in photography as art. The display was supported by a public lecture presented by Robert McFarlane and an education kit produced by the Gallery. We also welcomed the benefaction of Dick and Pip Smith, as Dick is Cazneaux’s grandson.

Jan Senbergs: from screenprinter to painter

This Project Space exhibition comprised a generous selection of Jan Senbergs’ screenprints, presented within the context of his work as a whole. The presentation underlined the central importance of prints to the artist’s evolution into a remarkable, idiosyncratic and admired draughtsman and painter. Born in Latvia in 1939, Senbergs is one of Australia’s best-known contemporary artists. Showcased in the exhibition were screenprints reflecting the artist’s fascination with technology, along with a number of paintings related closely to the prints. Also on view was a group of Senbergs’ most powerful paintings, including works dating from the 1960s to the most recent.

Taisho- chic: Japanese modernity, nostalgia and deco

One of the most successful exhibitions of the year was Taisho- chic, which featured approximately 70 paintings, prints and textiles of the Taisho and Showa periods from 1912 to the 1930s. Most of the works were from the collection of the Honolulu Academy of Arts. The exhibition highlighted the influence of Western modernity on Japan, particularly through the role of women as the modern girl (modan gaaru) and the traditional girl (bijinga). Rare screens of celebrated people of the time – such as the film star Irie Takako in Nakamura Daizaburo’s Woman 1930, who is depicted on a Western-style chaise lounge wearing a red kimono – give a sense of the art deco and impressionistic influences of the times. The display also included other works reflecting the interest in art deco design of the time, including stunning kimonos with colourfully bold and abstract motifs, as well as decorative art objects, such as cup and saucer sets made of glass from the Mitsukoshi Department Store.

The exhibition was accompanied by

‘The combination of Taisho chic and the Cazneaux survey makes for a compelling reason to visit the AGNSW.’

John McDonald, art critic, Sydney Morning Herald 19 July 2008
a successful one-day symposium which included a presentation by Patricia Salmon, who originally collected most of the objects. During June 2008, eight fully subscribed Japanese tea ceremonies in the Gallery’s tea room were offered to members of the Art Gallery Society of New South Wales. While a staple feature of the school program, the tea ceremony had not been offered to the general public for several years.

Australian Collection Focus Room
An exciting future development for the Australian Collection Focus Room was the notification of the Susan Chandler Bequest. Some eight years ago, Ms Chandler was inspired by the curatorial concept of the Focus Room and advised the Gallery of her wish to support it financially. Her bequest of around $1.5 million will be realised in 2008–09 and will enable a new era of research, conservation, display and publication of the Gallery’s Australian art collections.

This year the Australian Collection Focus Room continued its successful program of displays with continuing support from Macquarie Bank. The following four exhibitions were presented, drawing on the diverse collections of the Australian Department and, on occasion, borrowing works from important private collections.

Boomalli: 20 years on
This exhibition celebrated the 20th anniversary of the establishment of Boomalli Aboriginal Artists Co-operative. The presentation brought together works from the Gallery’s collection by founding members of the co-operative, including photographs, films, paintings and works on paper by leading Indigenous artists Bronwyn Bancroft, Brenda L Croft, Fiona Foley, Arone Raymond Meeks, Tracey Moffatt, Michael Riley and Jeffrey Samuels. An online catalogue of the exhibition is available as a free download from the Gallery’s website.

Photographs by Axel Poignant
In a remarkable installation, and in conjunction with the Nolan retrospective, Indigenous connections: Nolan’s “Rite of spring” – photographs by Axel Poignant introduced visitors to another aspect of the genius of Sidney Nolan. In 1962 London’s Royal Ballet premiered a new production of Stravinsky’s Rite of spring, with décor and costumes designed by Nolan. This Focus Room show featured a selection of photographs by Axel Poignant taken during rehearsals, together with images he made in Arnhem Land in the 1950s. These photographs were inspirational to Nolan’s designs and to the overall production of the ballet, which was choreographed by Sir Kenneth Macmillan. The photographs, on loan from the Axel Poignant Archive in London, were complemented by four of Nolan’s magnificent original designs, which are held in a private collection. An online catalogue – featuring reproductions of all the exhibited works; an essay by the curator; and an interview with Poignant’s widow, Dr Roslyn Poignant – proved popular, with more than 700 downloads. A spectacular feature of this exhibition was a re-creation of Nolan’s Moonboy backcloth, magnificently installed by Gallery painters Michael Brown, Don Brown, Alan Hopkinson and Daniel Green. In a first for Focus Room exhibitions, the show travelled to the State Library of Queensland.

Charles Bayliss: landscape photographer
The Focus Room featured a selection of photographs by Charles Bayliss. Renowned for his pioneering work in panoramic and landscape photography, Bayliss is considered a leading figure in Australia’s photographic heritage. This display presented two substantial portfolios of the artist’s photographs that picturesquely document aspects of pastoral life and landscape along the Darling River and Riverina districts in the late 1880s.

Judy Cassab: landscapes from the collection
Finally, the work of émigré artist Judy Cassab, who arrived in Sydney in 1951, was featured in a display comprising a selection of drawings, watercolours and paintings. These works from the permanent collection spanned more than four decades, from 1959 to 2003. Born in Vienna in 1920, Cassab quickly established a reputation in Australia as a portrait painter. However, it was her experience of central Australia in the late 1950s that first made her feel fully at home in this country. Revealing the artist’s exultation in the forms and colours of the landscape, this exhibition placed Cassab as one of the leading artists of her generation painting in Australia today.
One sun one moon: Aboriginal art in Australia

One sun one moon was presented in conjunction with the launch of the Gallery’s major publication of the same name. The exhibition featured works from the collection that were featured in the book, demonstrating the diversity of Indigenous art practice. From a late 19th-century pen-and-ink drawing by Tommy McRae to recent works, One sun, one moon included art in a range of media by artists from across the country. Mawalan Marika and Munggurraruy Yunupingu’s acclaimed figurative sculptures of ancestral beings were displayed in the company of ceremonial objects from central Arnhem Land. Early Papunya boards and works by the celebrated artist Rover Thomas highlighted the extraordinary breadth of Aboriginal culture in Australia. Distinctive Balangujiyanal sculptures by the late Rembarrnga artist Paddy Fordham Wainburrranga paid tribute to the artist, who was the author of the phrase from which the exhibition and book took their title: ‘All over the world nobody different family, all the same family. One sun, one moon …’.

Living black

This exhibition took its title from the award-winning book of the same name by the late artist, playwright, poet and curator Kevin Gilbert. The exhibition explored different experiences of ‘living black’ in contemporary Australia. Several new acquisitions were on display, including major works by established artists such as Mabel Juli, Eubena Nampitjin, Destiny Deacon and Michael Riley. The work of emerging artists such as Tony Albert and Daniel Boyd demonstrates the rise of a younger generation of artists who are making an important contribution to the cultural diversity of Australian, and Indigenous, art.

9 shades of Whiteley

This exhibition, a mini-retrospective held at the Brett Whiteley Studio, traced the artist’s life and career from his earliest work in 1955 with Self portrait at 16, to just a few months before his death with Port Douglas, far north Queensland 1992.
Archibald Prize 08
The Archibald, Wynne and Sulman Prizes presented together this year attracted a record 151,900 visitors. The Archibald Prize, valued at $50,000, was won by Australian artist Del Kathryn Barton for her work entitled *You are what is most beautiful about me, a self portrait with Keil and Arella*. More information on all the prize winners, including the People’s Choice winner, can be found in this report’s ‘Art prizes and scholarships’ appendix. The Archibald Prize lends itself well to the celebrity speaker program, and this year we invited sitters and artists to be interviewed, along with famous faces with a passion for art. These speakers were invited to share their opinions of the Archibald finalists with the Art After Hours audiences. This year Casey Bennetto, the writer, director and performer who is best known as the creator of the Australian musical *Keating!*, wrote and performed two Archibald Prize songs for Art After Hours. Scientist, author, Australian of the Year 2007 and previous Archibald Prize sitter Tim Flannery gave a moving verbal portrait of Robert Hannaford, the artist who painted his portrait in 2006. Archibald finalists gave fascinating insights into the artistic process and the drama of submitting a work for this famous prize to big Wednesday-night crowds.

Modern British watercolours and drawings
Coinciding with the completion of major conservation work on those areas of the Gallery’s collections, this exhibition featured 40 drawings and watercolours. Many of these works were acquired early in our history but have rarely been displayed. The exhibition spanned 50 years of innovation in British art, with an emphasis on artists of the 1930s and ‘40s, and included works by Graham Sutherland, John Piper, Edward Burra, Ben Nicholson and Dame Barbara Hepworth.

Intimate encounters: Indian paintings from Australian collections
This beautiful exhibition featured more than 70 works from the Gallery’s collection of Indian art and from other public and private collections within Australia. The presentation included works from the Mughal dynasty (1526–1885) created amid strong Islamic influences; the Rajputs, with paintings produced for the Hindu rulers of independent kingdoms in Rajasthan; and the Rajput principalities in the Punjab Hills. Another section of the exhibition displayed works created during British colonial rule. Included in the exhibition were some of the Gallery’s more important recent acquisitions, including *Lotus-clad Radha and Krishna*, which portrays the Hindu god Krishna with his beloved Radha covered in lotus petals.

Biennale of Sydney 2008
The 2007–08 year culminated with the opening of the Biennale of Sydney 2008, *Revolutions: forms that turn*. The subtle and cunning deployment of historical avant-garde works with the very new made this one of the most interesting Biennales for some time. The Gallery acquired several works to lend to the Biennale and is considering acquiring other works that were featured in the exhibition. We also re-created for the Biennale our major Lawrence Weiner installation over the escalators leading to level 2. The Biennale always involves a hectic schedule of events and this year was no exception, with the Gallery developing a program of almost daily events, including artist talks, lectures, performances and a two-day symposium. The film program presented at the Gallery was undoubtedly a highlight of the Biennale.

Adam Cullen: let’s get lost
The first survey of the artist’s work ever held in a major gallery, this exhibition highlighted the significance of Adam Cullen’s work. Visitors gained a comprehensive perspective on the practice of this important Australian artist. While Cullen is best known for his paintings, this exhibition also included early ‘grunge’ sculptures to introduce key themes of Cullen’s work. Many public events supported the exhibition, including a series of floor talks; musical performances; stimulating and humorous discussions with several artists who have painted Adam for the Archibald Prize exhibition; curatorial talks with the artist himself; and an education kit produced by the Gallery, which is available as a free download from the Gallery’s website.

Contemporary art projects
The year's contemporary art series began with an ambitious project by Claire Healy and Sean Cordiero, which traced their ‘paper trail’ and its bureaucratic origins back to Mongol times. This show was followed by a beautiful installation by Gary Carsley of large-scale vinyl prints and moving imagery of parks and landscapes created in a wood-grain palette. Jon Rose and Hollis Taylor surprised us with a complex and groundbreaking interactive installation, *Sphere of influence*, an interactive ball game which included live performances and formed a passionate plea for the future of the planet. And Scott Redford impressed with a refined installation of surfboard paintings.

Bill Viola
In April 2008, John Kaldor Art Projects, in association with UBS and Andrew Cameron, sponsored a free public talk at the Gallery by the internationally acclaimed video artist Bill Viola. The talk was presented in conjunction with the artist’s *Tristan project*, which was shown in two parts – at the Gallery (where *The fall into paradise* was premiered) and at St Saviours Church in Redfern. Viola’s main presentation, an in-conversation with Gallery director Edmund Capon, was oversubscribed. Viola generously conducted a second session directed at tertiary students, which featured a question-and-answer session conducted by Viola and his creative partner, Kira Perov. These talks were filmed and posted on the Gallery’s website.

The photographs of August Sander
This remarkable exhibition of works by August Sander from the collection of the J Paul Getty Museum in Los Angeles was the first time Sander’s work had been seen in Australia in depth. The contemporary relevance of the artist’s photography project was well noted. The exhibition was supported by a series of talks and lectures on Sander’s work and this critical period in German cultural history, which were presented by Australian experts.
Mountains and streams: Chinese paintings from the NGV Asian collection

This exhibition of 40 works from the National Gallery of Victoria’s collection of Chinese art spanned the 14th century to the present. These paintings, many of which were by important Chinese painters, were poetic depictions of mountains, streams and uninhabited forests. The notion of searching for picturesque places first became popular with Daoist poets and painters, with pictorial representations of landscape becoming a mainstay of the Chinese artistic vision. The exhibition was the centre of free events in celebration of Chinese New Year in February 2008, with a day of lectures focused on the theme of Chinese landscape and contemporary artists, and including a brush-and-ink artist painting Year of the Rat images for visitors, a hip-hop performance by young Asian dancers, and storyteller Aditi and her rickshaw.

Kitty Kantilla

The National Gallery of Victoria’s survey exhibition highlighted the work of Kitty Kantilla (Kutuwalumi Purawarrumpatu), a leading Tiwi artist. Kantilla’s work in sculpture, painting and printmaking over the last decades of the 20th century brought her distinctive island culture to a national audience. Featuring a number of significant works from the Gallery’s own collection, and accompanied by exhibition films and a monograph, the exhibition proved extremely popular with Gallery audiences.

Michael Riley: sights unseen

In early 2008, the National Gallery of Australia’s travelling exhibition Michael Riley: sights unseen was displayed at our Gallery as the last venue of the national tour. The artist’s strong connection to Sydney is evident in his work as a photographer, filmmaker and founding member of Boomalli Aboriginal Artists Co-operative. Riley’s photographs include black-and-white portraits, large-scale conceptual works, and the critically acclaimed series Sacrifice 1993. The exhibition was accompanied by a comprehensive monograph, film program and archival material.

Australian bookbinders

The Gallery’s Research Library hosted this year’s Australian bookbinders exhibition. In the world of digital publishing, the artisan bookbinder could well be an endangered species. Annual exhibitions of the bookbinders’ art have been held since 1997, providing a showcase for the skill and creativity of practitioners. This was the first time the exhibition has been held at our Gallery.

Film at the Gallery

Film at the Gallery programs are screened in the Gallery’s Domain Theatre on Wednesdays and Sundays at 2pm, and on Wednesday nights at 7.15pm as part of Art After Hours. This year saw the continuing popularity of Film at the Gallery in its regular Wednesday and Sunday time slots, with additional screenings of experimental works on selected Saturdays achieving a new audience and a loyal following. The film program drew a substantial total of 30,863 attendances for the year.

Particularly popular with audiences was the series The Iranian new wave, which screened in conjunction with The arts of Islam: treasures from the Nasser D Khalili Collection. This series explored a decade of Iranian cinema (1997–2007) and highlighted the distinctive social and political concerns of these films, as well as their unique poetics and aesthetics. With 35mm prints imported from Iran, this was a rare opportunity for Gallery audiences to see some of Iran’s most recent and vital cinema. The series ran for three months and attracted 8100 viewers.

A special event was the rare screening of the Indian silent film Shiraz (directed by Franz Osten, 1928) during The arts of Islam. Screened in conjunction with the Art Gallery Society of NSW, this visually sumptuous historical romance played to a sell-out audience in the Domain Theatre. The Gallery presented the film in a new 35mm print recently made by the National Film and Sound Archive in Canberra. The internationally renowned musical duo Dva (Linsey Pollak and Tunji Beier) performed an original score on percussive and hybrid wind instruments.

The series The cinema of Yasujiro Ozu, presented in conjunction with Taishô chic, was the result of a collaboration between the Gallery and the Japan Foundation. Ozu is considered the Japanese master of lyric melodrama. Rare 35mm prints of some of his most
highly regarded works were lent to the Gallery by the Japan Foundation in Tokyo. The series included *Tokyo story* (1953), *Floating weeds* (1959) and *Early spring* (1956), attracting 2600 viewers during its four-week season.

**Exhibitions planned for 2008–09**

The exhibition *Monet and the Impressionists* is planned as the highlight of the Gallery’s 2008–09 program. This show, which will be one of the finest exhibitions of impressionist art ever held in Australia, will open at the Gallery in mid October 2008 and runs until 26 January 2009. Sydney will be the only Australian venue. Drawn from the permanent collection of the Museum of Fine Arts in Boston, the exhibition will include 29 works by Claude Monet alongside other masterpieces by Renoir, Pissarro, Cézanne, Degas, Sisley and other artists. Most of the paintings have never before been seen in Australia. The exhibition will be accompanied by an extensive public program of events, including art lectures, curatorial exhibition talks, guide tours, a film program and holiday activities for families.

Preparation is also underway for Australian Collection Focus Room exhibitions on Tom Arthur’s sculpture *The fertilization of Drako Vülen’s cheese pizza* 1975 and Sydney Long’s *Pan* 1898.

A major retrospective on expatriate artist Rupert Bunny (1864–1947) is scheduled to open at the Gallery in November 2009. This will be the first exhibition in two decades to focus on this artist. Bunny, who lived most of his artistic life in France, was the most cosmopolitan of all Australian artists to work overseas during an era when Australians made strenuous attempts to master European styles.

*Intensely Dutch*, a survey of mid to late 20th-century Dutch artists with some Australian connections, is also well into its final development stage. A major exhibition featuring the work of Tim Johnson is in development for 2009. Also in planning is an exhibition of work by contemporary Australian artists, presented in partnership with Asialink, which will tour Asia.

‘Robert Herbert – films are consistently terrific … well done’
Visitor’s compliment to the Gallery’s film program coordinator, 27 March 2008
Educational, community and regional activities

Further delivering against our principle object ‘to propagate and increase knowledge of art’ are our education, community and regional activities. During 2007–08 the Gallery had attendance of over 103,505 students; over 29,630 people enjoying our families programs and over 24,350 people attracted to the regional NSW tour of the Archibald Prize 07.
Educational programs and activities
The Gallery is recognised as a leader in innovative and high-quality education programs for teachers and students at all stages of the education continuum – in NSW, across Australia and, increasingly, internationally. A very high participation rate in Gallery education programs for primary, secondary and tertiary audiences (students, teachers and lecturers) was achieved in 2007–08, with 103 505 student visitors to the Gallery. Of these, 52 948 (51%) engaged with special exhibitions while 50 557 (49%) engaged with the permanent collection. Inventive and relevant programs and resources encourage these audiences to experience the Gallery as a major education site, and to maximise their time with us.

The Gallery’s education strategy emphasises the Visual Arts curriculum, focusing on our collections and exhibitions, but also encompasses the study of languages, history, science, English, religion, mathematics and Indigenous cultures. Other important education initiatives involve gifted and talented students, students with disabilities, and disadvantaged metropolitan and regional students in access programs.

Audiences by program
2007–08 programs % Visitors
Art After Hours – celebrity speakers 5 14 620
Exhibitions & collection talks, including AAH 1 3 420
Exhibitions lectures & symposia 1 4 238
Film 11 30 863
Sunday concerts 3 6 620
Children & family programs 10 29 630
Access 1 2 263
Adult tours by Volunteer Guides 18 52 098
Courses 9 25 317
K–6 Schools (incl 17 735 on tours given by Volunteer Children’s Guides) 11 32 519
7–12 schools 24 67 302
Tertiary 1 3 684
Brett Whiteley Studio 4 10 054
TOTAL 100 284 628

Primary, secondary and tertiary student participation

Special exhibitions and permanent collection engagement

Leadership in visual arts education, professional development and training
Again this year, the Gallery’s education coordinators delivered a diverse range of visual arts education training and professional development programs. These on-site and off-site programs helped to augment the skills of Gallery educators, volunteer guides, regional gallery staff, university trainee teachers and classroom teachers.

A total of 24 programs served more than 1793 teachers and educators in 2007–08, a 49% increase in participants over the previous year. Eighteen of these programs were initiated and presented by the Gallery, while the other six were hosted on-site and incorporated lectures by the Gallery’s education coordinators. Our education coordinators were also invited to participate in four externally organised programs for teachers and educators, where they gave presentations on the NSW visual arts syllabus and on the Gallery’s programs, resources and philosophy with regard to education.

Critical Friends: Teachers Advisory Groups
Our two Critical Friends Teachers Advisory Groups form a core component of the Gallery’s education programs. Together the groups comprise eight K–6 teachers and ten years 7–12 teachers selected from a range of schools, including public and private, co-educational and single-sex, metropolitan and regional. The groups met regularly throughout the year and provided invaluable feedback on Gallery education programs, resources and initiatives. Their professional insights into classroom issues, teaching practice and the Visual Arts curriculum helped in the development of new education programs.

Critical Friends also gave presentations at teacher professional development days, Operation Art teachers enrichment day, the biannual teacher-lecturer training course, and Focus Fest and other student programs. In addition, they provided content for a wide range of resources, including education kits and the education website.

Artside-In Metropolitan
Now in its fifth year, Artside-In is a unique three-stage outreach program designed to engage disadvantaged NSW senior secondary Visual Arts students (years 10–12) who would otherwise have limited opportunity to access the Gallery’s collection, exhibitions and services. Stage 1 is held at the participating schools and Stage 2 at the Gallery, while Stage 3 offers a mentorship placement at the Gallery for a selected student from each school.

The programs allows students who are disadvantaged by geographic, economic and cultural factors to participate in the culture of the Gallery and the wider art world, making valuable connections to the Visual Arts syllabus while discovering more about arts careers and potential professional pathways for their futures. Since its inception, Artside-In has been supported by the Caledonia Foundation. A total of 340 students and 18 teachers participated in the three stages of Artside-In during 2007–08, bringing the total participation since 2003 to 1324 students and 110 teachers. This year’s participants were from four schools, including Sarah Redfern High School (Minto), Strathfield South High School, Doonside Technology High School and Tempe High School.

Four students were accepted for this year’s Stage 3 mentorship program. This exciting and inspiring stage of the program incorporated visits to key Sydney art-world destinations, including the studios of artists Hitesh Natawalla and James Powditch, Sotheby’s Auction House, the National Art School, Brett • Chooky Dancers, a group of young men and boys from Elcho Island, perform their renowned interpretation of Zorba the Greek in the Gallery’s main court.
Whiteley Studio, and the home of Wendy Whiteley in Lavender Bay. A core component of Stage 3 is mentoring from Gallery staff in the curatorial, public programs, conservation and registration departments.

As part of the Gallery’s ongoing commitment to developing innovative and stimulating approaches to art education, we have undertaken a longitudinal assessment of Artside-In and its outcomes. An extensive analysis has been made of all pre- and post-visit evaluation data from participating teachers and students from 2003 to the present day, with the results to be published in late 2008.

Details about the regional extension program, Artside-In Moree, which took place in 2007, are included below under ‘Regional activities’.

International lecture series
This year the Gallery presented an important international lecture series featuring visiting artists and writers. These events attracted full houses.

On 30 July 2007, in association with the University of Technology, Sydney, controversial French performance artist Orlan gave a free public lecture in the Domain Theatre titled ‘This is my body, this is my software: between Western culture and non-Western culture’.

The award-winning Matisse biographer Hilary Spurling, who was touring Australia in collaboration with the National Portrait Gallery in Canberra, gave two very successful talks at the Gallery on 4 October 2007. The first, a ticketed event in the Domain Theatre under the aegis of the Art Gallery Society, took the form of an in-conversation with Professor Roger Benjamin of the University of Sydney. This was followed the next day by a free public lecture, ‘Matisse’s women’, in the Centenary Auditorium.

On 10 October 2007, in association with the College of Fine Arts (UNSW) and the University of Queensland, Dr James Meyer of Emory University in Atlanta presented a lecture in the Domain Theatre. Titled ‘Entropy as monument’, this presentation considered the legacy of Robert Smithson with regard to contemporary artistic practice.

John Kaldor continued his support of major international artist projects with the sponsorship of a free public talk by Christo and Jeanne-Claude, held at the

‘Elaine Russell was a wonderful storytelling experience. I come every holidays to the children’s programs and they just keep getting better and better.’
Visitor’s compliment to Aboriginal artist, author and storyteller, Elaine Russell, 14 April 2008
Gallery on 15 December 2007, in which the artist-duo discussed two of their current projects.

In April 2008, John Kaldor Art Projects, in association with UBS and Andrew Cameron, sponsored a free public talk at the Gallery given by internationally acclaimed video artist Bill Viola. This program was offered in conjunction with Viola’s Tristan project, which was exhibited in part on the Gallery’s lower level 2 and in part at St Saviours Church in Redfern. Correctly anticipating that his main presentation – an in-conversation in the Domain Theatre with Edmund Capon – would be oversubscribed, the artist generously offered to conduct a second session for tertiary students, which was held immediately after the advertised main event. This question-and-answer session, conducted by Viola and his creative partner, Kira Perov, also proved a great success. The talks were filmed, edited and posted on the Gallery’s website, providing an excellent educational resource.

Brett Whiteley Studio

During 2007–08, the Brett Whiteley Studio hosted 2302 school visitors. This is an outstanding result, representing an increase of 13% over the previous year and making it the most successful year for education audience attendance since the studio opened in 1995. New education audiences were gained from regional NSW and interstate schools, including in Victoria, South Australia and the Northern Territory. Discussion tours, drawing workshops and Studio Zoo, led by the Gallery’s teacher–lecturers, remain highly sought-after programs that allow primary, secondary and tertiary students to engage with Brett Whiteley’s work and studio.

A very successful open house and talk were held at Wendy Whiteley’s Lavender Bay home in March 2008. This talk was organised by the studio in consultation with the Newcastle Region Art Gallery and was attended by 60 people. The Gallery acknowledges with appreciation the continuing and significant support of Wendy Whiteley in the programming and promotion of the studio.

Prints, Drawings and Photography Study Room

For many visitors, the Prints, Drawings and Photography Study Room is a key destination and an integral component to the gallery experience. This year approximately 1250 visitors utilised the study room to access the Gallery’s large collection of works on paper. It continues as an essential facility, allowing artists, students, museum and gallery professionals, and interested members of the public to access and research these important collections. With weekly group visits from universities, TAFE colleges, art centres, and primary and secondary schools, the study room remains one of the Gallery’s central educational resources.
Community activities

The number of repeat visitors to our holiday and children’s programs is noteworthy. The progression of children from one program to another, as they grow older, was particularly evident this year and is a very pleasing result of our efforts to provide a continuum of engagement for visitors of all ages.

Tours for Tots

Tours for Tots is an innovative adventure tour for children aged 3–5 accompanied by an adult carer. Offered twice daily on the last Tuesday of every month, the program incorporates practical art-making activities and art appreciation as an interactive learning experience for both the child and the adult. The themed tours, which draw upon all aspects of the Gallery’s permanent collection as a stimulus, are continually reviewed and developed. We have tracked a few children who have participated in the program since its inception and who have now transitioned to independent participation in holiday workshop programs. It has been gratifying for Gallery staff to evaluate the skills these children have developed and their confidence in articulating ideas about art.

The Tours for Tots program has been sold out for every session since its inception and has continued to grow in popularity. A large number of people are on a waiting list in anticipation of the new program for 2008–09. Due to this popularity, we instituted a trial policy in 2007–08 that allowed participants to book only up to three sessions per year, so that as many children as possible could benefit from the program. No negative results were encountered in this trial and new participants have thrived as a result.

Tours for Tots has been noted during early childhood courses in TAFE institutions. The program coordinator gave a presentation to trainee students from Meadowbank TAFE in May 2008, discussing the merits of the program, how to source ideas and how to talk to children about art. This presentation will now be incorporated into the college’s early childhood course each year.

‘Absolutely fantastic choice to engage a range of children and adults. We always look out for your free performances in the school holidays because they are so good. My 13-year-old son likes to join in as much as his younger sister and brother. Well done and thank you.’ Gallery visitor, 18 April 2008
Gallerykids

Designed especially for 3–5-year-olds, the Gallerykids program is linked closely to our exhibitions. This year new actors and performers were engaged to provide a fresh perspective and promote engagement with art for loyal followers of our family programs. Of particular note was an interactive show based on the exhibition *Sidney Nolan retrospective*, in which children could ‘shear sheep’, take part in a muster and play lagerphones as part of a bush band.

Children’s trails

Four trails were produced in 2007–08, including for the temporary exhibitions *The arts of Islam: treasures from the Nasser D Khalili collection* and *Sidney Nolan retrospective*. Another trail was developed for the Yiribana Gallery collection in conjunction with the exhibition *Living black*, while the fourth, Cool Contemporary, focuses on the Gallery’s contemporary collection. Children’s trails combine looking at and interpreting art with practical drawing activities for children aged 5 and older. Ideas for at-home activities are included in every trail, encouraging children to extend their Gallery experience beyond the day of the visit. This year, interactive elements within the trails, such as Ned Kelly’s mask, have been included to encourage role-playing fun. All trails are made available on the Gallery’s website and mini-sites as downloadable A4 sheets. New trails will be developed across the Gallery’s permanent collection in 2008–09.

Australian Folklore

One of the biggest successes of 2007–08 was a special program called Australian Folklore. Musician and performer Gerard Cafe developed a special show for the exhibition *Sidney Nolan retrospective* and even designed his Ned Kelly costume to resemble the armour as depicted in Nolan’s painting. The performance also contextualised many of the scenes depicted in the Heidelberg paintings in the Gallery’s Old Courts. It was extremely popular with audiences of all ages, and children were able to participate actively through interactive singing, storytelling, games and music. Due to its popularity and relevance to the Gallery’s permanent collection, Australian Folklore will become a regular feature of the Sunday programs in the future.

‘The public access and equity is absolutely fantastic. I bring my child and nephew and nieces every holiday. What the gallery offers is so special, the standard consistently excellent. It is always thoughtful and engaging.’ Gallery visitor, 12 October 2007
Performers

The regular 2.30pm Sunday performers and the 1.30pm school holiday performers continued their popularity this year. The positive effect of themed programs is still evident in the collected statistics for this time period. A focus on exhibitions and their themes has provided performers with a positive framework in which to work and has enabled audiences to develop a greater understanding of the art on display while enjoying a holistic experience.

New performances were commissioned for the Gallerykids program to link directly with the Gallery's temporary exhibition program: Open Stage. Performed in September and October 2007, including a holiday season. A new performer was engaged to play Gert, a fruit bat, was revised and refreshed for Naidoc week in July 2008. This successful collaborative format will continue into 2008–09.

Art After Hours

Art After Hours attracted a total of 61,840 visitors to the Gallery during 2007–08, with people taking pleasure in the convenience and stimulation of these engaging programs and late night openings. The depth of the Gallery’s exhibition program prompted a broad community focus in the programming of the events with a diverse range of celebrity speakers from various community groups including the Islamic community for Arts of Islam and representatives from the Chinese community for Translucent World.

Volunteers

The enthusiasm and commitment of the volunteer guides, currently numbering 115, continues undiminished. During 2007–08, the guides provided a remarkable 5743 tours of the permanent collection and major temporary exhibitions to 69,833 Gallery visitors. This large number incorporates both 52,989 adults and 17,735 K–6 students on the ever-popular young children’s art adventure tours. Regular training offered by the Gallery to the volunteer guides ensures that they are up to date with information on new exhibitions, new acquisitions and related subjects, issues and events, while also honing their communication skills for our board audiences.

Children’s holiday workshops

Workshops were held in all four of the holiday periods in 2007–08 and were fully booked each time, with many more Gallery visitors hoping to fill any spaces left if someone was unable to attend on their booked day. The following programs were presented during the year: July 2007, Islamic treasure boxes linked to The arts of Islam: treasures from the Nasser D Khalili collection; Chinese acrobats and storyteller Bronwyn Vaughan developed performances for Translucent world: Chinese jade from the Forbidden City; the Et cetera Duo staged an illusion and magic show based on the Archibald Prize 08; and Aboriginal artist and author Elaine Russell gave readings and told stories to connect with the exhibition Michael Riley: sights unseen. All of these programs generated enthusiasm and excitement from the audience and brought to life the artworks in these exhibitions and throughout the Gallery.

Collection Character Tours

The Character Tours continued their appeal and attracted large audiences. The Queen of Sheba performed in July and August 2007 and the Tomb Guardian performed in September and October 2007, including a holiday season. A new performer was engaged to play Gert by Sea. Her tenure coincided with the exhibition Sidney Nolan retrospective and was particularly popular with Sydneysiders and tourists alike during the January 2008 school holidays. Unfortunately, due to a lack of sponsorship funding for the family programs, the Character Tours have been pared back until a new funding source becomes available. However, Ngununy, the cheeky fruit bat, was revised and refreshed for NAIDOC week in July 2008.

Gallerykids website

The web presence of the Gallerykids program continues with its own special mini-site, www.gallerykids.com.au, devoted to performances, tours, workshops and activities for young children and families. The website, which includes photographs and images of performers and characters, will continue to be updated regularly.

Sunday Concerts

The Sunday Concerts, presented by students from the Australian Institute of Music (AIM), were held over three series from July 2007 to June 2008. Inspired by the Gallery’s temporary exhibition program, the concerts attracted 8450 people in 2007–08. Each Sunday, an average of 300 people experienced the ambience of the Old Courts and enjoyed the free performances. Students, staff and associates of AIM also enjoyed performing in the Gallery. The opportunity to perform for large audiences on a regular basis is extremely beneficial to their development as musicians. This successful collaborative format will continue into 2008–09.
Art + Soul
Research for the proposed documentary series on Aboriginal and Torres Strait Islander art, Art + Soul, is continuing, with the writing of the series having begun this year. The series is being developed in association with Hibiscus Films and has been supported by the Australian Broadcasting Commission and the Australian Film Commission.

Whiteman got no dreaming 2008
The Gallery provided advice and support to artist Michael Rakowitz to realise Whiteman got no dreaming 2008. This work was installed at the Redfern Community Centre for one week in June 2008, prior to its installation in the Gallery’s vestibule as part of the Biennale of Sydney 2008 exhibition.

Australian Indigenous Artists Archive (AIAA)
Over the year, the Gallery has continued to build the resources of the AIAA. Work has begun on digitising the early records of the Papunya Tula artists company. Fourteen interviews were conducted with Half light exhibition artists and regular contributions of material are being received for the Michael Riley archive. The extensive film resources have been partly annotated and we plan to digitise the collection and catalogue.

Community events support
The Gallery regularly donates exhibition tickets to support events conducted by a variety of community organisations. This activity promotes awareness of the Gallery and reaches out to new audiences in under-served sectors of the community. Family tickets to exhibitions are donated for a range of purposes, including fundraising and prizes for organisations such as schools, TAFEs and colleges, parents and friends groups, hospitals, welfare groups, charities, sporting clubs, migrant centres and community groups. During 2007–08, more than 50 organisations were supported by the Gallery in this way.

‘Big thank you to Keith for opening our eyes to Aboriginal Art.’
Visitor’s compliment to Keith Potten, Art Gallery Society of NSW volunteer guide, June 2008
Artside-In Moree
Artside-In Moree was a unique outreach program targeting disadvantaged high school students in the Moree region of NSW. Many of the participating students were new to studying visual arts or had only limited exposure to it. Many students who were interested in visual art had not been to a gallery before and had never met an artist. Funded by the Arts NSW ConnectED program as a best practice model in visual arts education, the two-week program incorporated a teachers day and students art camp at the Moree Plains Gallery, followed by a week in the Sydney professional art world.

The program concluded back at the Moree Plains Gallery in November 2007 with curatorial workshops for the participating students, as well as an exhibition of artworks produced at the art camp. The exhibition was officially opened by the mayor of Moree and brought a large and diverse visitor audience to the Moree Plains Gallery. That gallery’s director was pleasantly surprised at the strong visitation and, as a result, extended the one-week exhibition to three weeks, allowing nearly 2000 people to attend.

A key component of Artside-In Moree was the production of a documentary film about the program and the experiences of those who participated in it. This film can be viewed in its entirety (35 minutes) or as an edited version (10 minutes) on the Artside-In website at www.artgallery.nsw.gov.au/ed/712/artsidein.

Several successful outcomes for students and some new initiatives have been achieved as a direct result of Artside-In Moree. Three students who participated in the program have made notable progress: one has transferred to Newtown Performing Arts High School to further pursue his focus on the visual and performing arts; another secured a highly competitive place on the Young Queensland Art Gallery. The Gallery also made extensive loans from its 20th-century Australian art collection to enrich the travelling exhibitions Cuisine and country, commissioned by Orange Regional Gallery, and Harbourlife: Sydney Harbour from the 1940s to recent times, organised by Manly Regional Art Gallery and Museum. Three iconic paintings – Arthur Streeton’s Fire’s on, W C Piguenit’s The flood in the Darling 1890 and Eugene von Guérard’s Milford Sound, New Zealand – were lent to the National Gallery of Australia for the exhibition Turner to Monet: the triumph of landscape.

All regional galleries in NSW are included in the libraries exchange program, whereby they receive copies of the Gallery’s publications free of charge.

HSC Study Days
This annual program involves year 11 students from schools in Western Sydney, South-western Sydney and the Hunter Valley/Central Coast. The program continued to be extremely popular, with 516 year 11 students and 40 teachers, drawn from 35 NSW high schools, participating in 2007–08. This represents an increase of 26% over the previous year, reinforcing the important contribution the Gallery makes towards HSC outcomes for senior Visual Arts students.

The HSC Study Days present an intensive one-day program targeting students who are disadvantaged in their preparation for the HSC Visual Arts written examination, due to their lack of access and proximity to direct experiences with art galleries, artists and works of art. One HSC Study Day was programmed for each of three targeted education regions: Western Sydney (195 students), South-western Sydney (151 students) and Hunter/Central Coast (170 students). Featuring workshops with the Gallery’s education officers, syllabus experts, the editor of Art & Australia and artist Ben Quilty, the program aimed to help students develop their critical, analytical and writing skills.

Regional exhibition tours
During 2007–08 the Archibald Prize 07 toured to Manning River, Grafton, Bega, Orange and Broken Hill, attracted over 24,350 people to these five NSW regional venues. Next year’s tour of the Archibald Prize 08 is planned for another five NSW regional venues being Goulburn, Bathurst, Lake Macquarie, Port Macquarie and Lismore.

With funding provided by Visions of Australia, the 9 shades of Whiteley: regional tour has been in development over the past year. This will be the first time that a Brett Whiteley Studio exhibition has toured to regional Australia since the studio opened in 1995. Beginning in July 2008, the exhibition will tour to six regional galleries across three states, including Lismore Regional Gallery, New England Regional Gallery, Maitland Regional Gallery and Bathurst Regional Gallery. The exhibition includes 20 key Whiteley works, including The balcony 2 and the Archibald-winning Self portrait in the studio.
The Gallery’s publications, particularly the collection series handbooks, are another key strategy to ensure we achieve our principle object ‘to propagate and increase knowledge and appreciation of art’.
The Gallery’s publications, especially the collection series handbooks, are another key strategy to ensure we achieve our principle object ‘to propagate and increase knowledge and appreciation of art’.

This year saw the publication of ten major new titles, including a landmark Aboriginal art title and several standout titles on Australian artists. The Gallery’s policy of publishing the collection in depth also continued with Photography collection and Brett Whiteley: studio bringing the total of collection-based handbooks published in recent years to five major titles.

One sun one moon: Aboriginal art in Australia is perhaps the largest publishing project ever undertaken by the Gallery, bringing together for the first time the most celebrated Aboriginal artists and their work. This magnificent and comprehensive publication has attracted strong distributed sales in both Europe and North America.

There was a strong focus this year on Australian art, with several Australian art titles published to support the exhibitions program. The largest of these was Sidney Nolan retrospective, published in both hard and soft covers, which provides the most accessible view yet of Nolan’s development and legacy as one of Australia’s most important artists.

Bertram Mackennal, published with a catalogue raisonné CD-ROM, continued the acclaimed monograph series which includes Robert Klippel and Margaret Preston. Harold Cazneaux: artist in photography is the only overview on Cazneaux’s work in print. Jan Senbergs: complete screenprints 1960–1988 is the only title available on this key aspect of Senbergs’ work. Adam Cullen: let’s get lost, which focuses on Cullen’s painting and sculpture work from the early 1990s until now, continues the Gallery’s commitment to publishing on contemporary Australian art. The Gallery also published the latest edition of the Archibald Prize catalogue, Archibald 08. This broke all sales records for previous years.

The Gallery continued its engagement with Asian art with the publication of Translucent world: Chinese jade from the Forbidden City, which provides a rich overview of the history and significance of jade carving in China.

Publication awards
The high quality of our publications was recognised during the year, with the Gallery being presented with the following awards.

ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND AWARDS
2007 AAANZ Melbourne University Prize for the Best Large Catalogue Winner
Jackie Menzies OAM, Goddess: divine energy, Art Gallery of NSW

Judges’ comments:
‘This magnificent catalogue is the product of an international collaboration spanning several years and involving scholars over many continents. Supported by the Australian Research Council and the Gordon Darling Foundation, this catalogue, and the exhibition that accompanied it, are outstanding examples of global scholary endeavour of the highest international standard. There are many exhibitions and catalogues involving collaboration on this scale but relatively few are the result of initiatives originating in Australia, driven by local initiative. The judges wish to congratulate Jackie Menzies for her role in the production of this fine exhibition and catalogue and the Art Gallery of New South Wales for their role in producing another outstanding major exhibition catalogue.’
**Titles published in 2007–08**

**Adam Cullen: let's get lost**
Wayne Tunnicliffe
2008, 108pp, pb, 45 colour images
Adam Cullen is a unique figure in contemporary Australian art, a larger-than-life artist whose abrasive yet expressive paintings are a confronting view of contemporary life. His often satirical works are a form of social allegory, a cutting portrait of our national psyche caught in a suspended state of development.

**Archibald 08**
2008, 54pp, pb, 40 colour images
This year’s Archibald Prize catalogue has been the most popular yet, reflecting the great interest from the public in this year’s entries.

**Bertram Mackennal**
Deborah Edwards
2007, 216pp, hb, 216 colour and black-and-white images
This is the only book currently available on Bertram Mackennal, one of Australia’s greatest sculptural artists. Lavishly illustrated, the monograph addresses Mackennal’s life and art. It includes essays by eminent scholars in Britain, America, Australia and New Zealand. A catalogue raisonné on CD-ROM accompanies the monograph, providing an inclusive and comprehensive resource on the artist and his work.

**Brett Whiteley: studio**
2007, 180pp, pb, 174 colour images
The fifth in the Gallery’s collection series focuses on Brett Whiteley, one of Australia’s most celebrated, enigmatic and controversial artists. Yet apart from a monograph, little has been published to provide insight into Whiteley and his work. This attractively designed and lavishly illustrated book captures the essence of the artist through extensive photography of him and his studio, giving direct and intimate insight into his artistic practice. The book brings into print for the first time a significant amount of previously unpublished primary source material, including photographs, interviews, thoughts, recollections, notebook entries and sketches.

**Harold Cazneaux: artist in photography**
Natasha Bullock
2008, 178pp, pb, 137 duotone images
This book is the only major overview of Harold Cazneaux currently in print. Cazneaux was a luminary in Australian photographic circles, a pioneer whose aesthetic style and impressive output had an indelible impact on photographic history in this country.

**Jan Senbergs: complete screenprints 1960–1988**
Hendrik Kolenberg
2008, 80pp, pb, 74 colour images
This book comprises a generous selection of Jan Senbergs’ screenprints, presented within the context of his work as a whole, underlining their central importance to his evolution into a remarkable, idiosyncratic and admired draughtsman and painter.

**One sun one moon: Aboriginal art in Australia**
Hetti Perkins
2007, 368pp, hb, 240 colour images
This landmark title, based on three major collections – the Art Gallery of NSW; the Holmes à Court Collection, Heytesbury; and the Museum and Art Gallery of the Northern Territory – provides the most comprehensive survey of Aboriginal art currently available.

**Photography collection**
Judy Annear
2007, 360pp, pb, 320 colour and black-and-white images
The fourth in the Gallery’s collection series, this book provides a superb introduction to the history of photography. The book presents a survey that focuses upon the very significant contribution that photographers have made to Australian social history and cultural expression. Included is a very useful further reading list.

**Sidney Nolan retrospective**
Barry Pearce
2007, 272pp, pb & hb, 178 colour images
This retrospective, consisting of approximately 116 paintings, presents Nolan’s work in chronological order, from its genesis in St Kilda during the late 1930s to the United Kingdom half a century later. The book provides a clear view of where the artist’s intentions took him, with quite startling logic, in his last years. Nolan needed to look backwards to move forward, pinpointing ideas that had always remained deeply imbedded in his painterly consciousness.

**Translucent world: Chinese jade from the Forbidden City**
Dr Yang Liu
2007, 229pp, pb, 225 colour images
Translucent world is a unique presentation of Chinese jade from the outstanding collection of the Palace Museum in Beijing. The catalogue focuses on jades in forms inspired by nature, with 80% of the works having never before been published. It is thoroughly representative of all periods of Chinese jade carving, from Neolithic times to the Qing dynasty (164–1912).
Education kits and online resources

The Gallery produced 12 new education kits in 2007–08. The strategic mix of hardcopy and online formats continued to prove popular and valuable to the education audience, with more than 10,000 copies of the kits taken up by our audience.

Hardcopy education kits were produced to accompany the exhibitions Bertram Mackennal, Sidney Nolan retrospective and Harold Cazneaux. These kits remain an important hands-on resource for education audiences, and are also made freely available to the general public for download from the Gallery’s website. This strategy ensures that the resources, and their related exhibitions, are accessible to all education audiences, especially those in regional NSW. Collectively, 4500 printed copies and 1945 downloads of the education kits were distributed in 2007–08.

During the year, eight new education kits were presented solely online or in an extended format: The arts of Islam, August Sander, Living black, Adam Cullen, Taishô chic, Harold Cazneaux, The Brett Whiteley Travelling Art Scholarship exhibition and Archibald Prize 08: portraiture and the prize. During the year, an amazing 32,135 education kits, both current and archived, were downloaded. This phenomenal success underscores the longevity, quality and value of these education resources, as well as reinforcing the importance of the internet in reaching audiences and promoting education.

The annual Archibald Prize: portraiture and the prize online education kit proved popular again with this year’s edition. The important contribution of leading teachers in the production of this education kit continued the Gallery’s ongoing strategy to incorporate the professional skills of classroom teachers in improving our education resources. This project also formed part of a continuing partnership between the Gallery and Museums & Galleries NSW, the agency that tours the Archibald Prize exhibition regionally. During this tour, the kit is used as a key resource at each venue throughout regional NSW and Victoria.

Education kits, both hardcopy and online, are also a key component of the Gallery’s other touring exhibitions. During the year, education kits accompanied the exhibitions Bertram Mackennal at the National Gallery of Victoria and Sidney Nolan retrospective at the National Gallery of Victoria and Queensland Art Gallery.

Language education kits

The Gallery’s collection education kits are an important visual arts resource. In 2007–08, two innovative new kits exploring Japanese and Italian works in the collection were produced for students studying Japanese and Italian languages in NSW schools.

Art speaks Japanese and Art speaks Italian are significant teaching resources. They comprise 16 A4 colour images of key artworks, with text in both English and the focus language. In a first for the Gallery’s education resources, the kits include a CD-ROM with printable language task sheets, support information related to each artwork and syllabus, audio files, a PowerPoint presentation of the key artworks for use in the classroom, and a short video introduction to the Gallery. These exciting resources were the result of successful partnerships with the NSW Department of Education and Training and other key organisations, including the Japan Foundation (Art speaks Japanese) and Co As It and the Consulate of the Italian Government (Art speaks Italian).

Online catalogue publications

This year the Gallery also extended its online publications with the production of two catalogues on Aboriginal art, Boomalli: 20 years on (14 pages) and Indigenous connections (35 pages). These new titles bring this category of free publication to a total of four catalogues, which are available on the ‘Collection’ section of our website. The titles are published as free downloadable PDF documents in a choice of either high or low resolution. The publications include introductory essays written by the Gallery’s assistant curators, illustrated entries on selected works of art, biographical notes on related artists, and suggested further reading. Also this year, the online link to Indigenous connection was made available on the State Library of Queensland’s official website when this Australian Collection Focus Room exhibition travelled to Brisbane.

• Japanese and Italian language education kits.
Building and environmental management

Major building projects

The NSW government has approved significant capital funding for several major building projects which will be undertaken by the Gallery over the next two to three years.

The largest project is a $27.6 million purpose-built off-site collection storage facility. At 5000 square metres, this critical facility will address the risks of damage to collection objects that are currently overcrowded in the Gallery’s on-site collection storage. Relocating the collection has the added benefit of freeing up space within our building for refurbishment as a new gallery, the John Kaldor Gallery for contemporary art, which will showcase the fastest growing area of our collection. With the new facility comes the need to upgrade our building’s loading dock to meet the increased traffic volume between the two main sites. This upgrade will also provide dual road access, with a separate pedestrian pathway and improved recycling management systems.

During the year, several major plant replacement and upgrade projects have commenced. These include the staged replacement of the escalators, which are essential for moving visitors throughout the four levels of our building. Another key project is the upgrade to our security technology, including electronic tagging of artworks, new CCTV cameras and improvements to the Security Control Room.

Careful planning has been undertaken so that disruptions are minimal and we can continue to present major exhibitions, such as Monet and the Impressionists, which is scheduled to open on 11 October 2008. The timetable for our building program is as follows:

- Escalator replacement: commenced stage 1 in April 2007 and complete stage 3 in February 2009.
- John Kaldor Gallery for contemporary art: commence design in August 2008 and complete construction in early 2011. (Note: the construction component of this project cannot begin until the collections stored on-site are transferred to the new off-site storage facility.)

The Gallery’s ongoing routine building maintenance program will also continue throughout this period.

Over the next three years, this building program will have a total cost in excess of $40 million. This program is being overseen by the Building Project Control Group (a subcommittee of the Trust), which reports regularly on progress to the bimonthly Board of Trustee meetings. We are confident that we will be able to delivery this ambitious program both on time and within budget.

The building program is large but manageable, and we do not anticipate any interruptions to our general opening hours during this period. However, access within the building will be limited on some floors for several weeks during the 2008–09 year: lower level 2 galleries will close to the general public from 12 November through to 23 December 2008; and visitor access to the Prints and Drawing Study Room on lower level 2 and the Domain Theatre and Art Gallery Society on lower level 3 will be via the lift and fire stairs as needed. The society’s lounge will close to members from 12 January to 8 February 2009 while the kiosk is upgraded, the parquetry flooring sanded and the lounge area painted. A temporary members lounge will be located adjacent to the Yiribana Gallery on lower level 3, operating with limited food service. As part of the building program, these facilities for visitors will be significantly enhanced.

Education entrance

The ongoing success of the Gallery’s education programs is due in part to our ability to overcome challenges related to working with large education audiences in the Gallery environment. For many years, the inadequate facilities for entry to the building and for cloaking have been problematic. In 2008, this issue was addressed by creating a specific education entrance, located on the eastern side of the building, on lower level 3. This facility, allowing students to enter via the Yiribana Gallery, was initially trialled between February and June 2008, the peak schools visitation time.

The new facility incorporates improved procedures for entering the building and cloaking, supported by education assistants. These new staff members are specifically trained to manage the education audience and the daily operations of the education entrance. While there are still important curatorial challenges to resolve within the Yiribana Gallery as a result of the increased volume of audience within the space, the education entrance has produced significant benefits for the Gallery as a whole. We have had positive feedback from teachers, students, the general public and Gallery staff alike. As a result, the trial has been extended until April 2009 to further assess the facility’s impact on the education audience, the Gallery and, in particular, the Yiribana Gallery over a full year’s cycle.

Brett Whiteley Studio

The studio, which is owned by Arts NSW and managed by the Gallery, was closed for three weeks in April and May 2007 while we installed a new fire suppression system that will help ensure the safety of the collection presented at the studio. Also, a new five-year building maintenance program for the studio has been developed for the period beginning 2008–09.
Energy management

During 2007–08, the Gallery’s heritage building attracted an average visitor rate of more than 3600 people per day. The use of energy, and especially water, very much reflects the volume of general public activity in the building throughout the year and has definite peaks linked directly to major exhibition periods.

This year, through its active management of utilities, the Building Services Department has achieved reductions in consumption across all utilities – water, electricity and gas. In view of the slightly increased visitor numbers during the year, this reduction is a pleasing achievement and one which has helped offset our increasing utilities costs.

The Gallery will commission external experts in 2008–09 to report on improvements to plant and equipment for mechanical and electrical services, including a chiller investigation report. We envisage that with critical plant replacement upgrades, further improvements in our energy efficiency may be achievable.

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. We anticipate that this green power percentage will be increased during 2008–09.

The average daily electricity consumption has been reduced from 23 417 kilowatt hours in 2006–07 to 22 840 kilowatt hours in 2007–08. During the year this equated to a reduction in the Gallery’s carbon footprint by over 230 tonnes – equivalent to eliminating the greenhouse gas emissions created by 53 large cars.

Gas

The average daily consumption of gas has been reduced from 107 gigajoules in 2006–07 to 103 gigajoules per day in 2007–08. This was a saving of 1460 gigajoules for the year – equivalent to a carbon emission reduction from planting six trees.

Water

The average kilolitre per day (kL/d) water usage fell from 102kL/d in 2006–07 to 93kL/d in 2007–08. This was a total volume of 3285 kilolitres of water saved during the year – enough to fill an Olympic swimming pool.

Motor vehicle fleet

The Gallery has a small fleet of motor vehicles – three sedans, one station wagon, a utility truck and a two-tonne truck. 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. From August 2007, all staff driving the fleet vehicles were directed to use E10 unleaded petrol when refuelling. Efficiency savings are applied against the constantly increasing cost of petrol. During 2007–08 there was a decrease in fuel usage of over 3%.

Reduced generation of waste

The development of the Gallery’s intranet to replace previously paper-based systems continued in 2007–08. New ‘log a job’ features were implemented, allowing staff to book work by, or report problems to, our Building Services and Audio Visual Services departments. The information available in the intranet’s policy and procedures section was also increased during the year, giving staff easy online access to information relevant to their work.

The Gallery’s eNewsletter, Arttrail, currently has more than 110 000 subscribers, up from 100 000 in 2006–07. This cost-effective electronic news system provides information to the general public and professional media sources.

Recycled content

In cooperation with our caterer, environmentally friendly takeaway cardboard cups were introduced to replace styrofoam cups. The Gallery continues to use other recycled paper products, including toilet rolls and paper towels. We also continue to use plain A4 paper with 50% recycled content, while all envelopes purchased are recycled stock. Toner cartridges purchased for printers have recycled components. The caterer ensures that soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes), and a number of suppliers are already using refillable containers to deliver products such as surface cleaners and detergents.

Without a doubt this is the most beautifully laid out art museum we have ever seen – and we have lived for years in New York City.'

Gallery visitor from Florida, USA, 21 January 2008
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.

Since inception, the foundation has contributed over $26 million to the Gallery’s collection (this has increased in value to over $56 million) and has accumulated over $28 million in funds under investment. This is an astounding $84 million in value brought to the Gallery as a result of the tireless efforts of foundation donors and benefactors – in particular, the Foundation Trustees, past and present. The foundation publishes its own annual report, where further details of its activities can be found. A copy of this report is available on the Gallery’s website in the ‘About us’ section (www.artgallery.nsw.gov.au/aboutus/annual_reports).

Centenary Fund
The Centenary Fund was established in 2000. Patrons of the fund have each pledged $100,000 to enhance the Gallery’s buildings. This amount is payable in cash over a nominated period of time, with the balance (if any) payable from the patron’s estate. The fund’s major project to date has been the building of the Gallery’s Centenary Auditorium.

A full list of Centenary Fund patrons can be found in the ‘Sponsorship and philanthropy’ appendix page 70.

Masterpiece Fund
The Masterpiece Fund was established in 2007 and its patrons have each pledged a minimum of $100,000. There are four levels of Masterpiece Fund patrons: $100,000; $250,000; $500,000 and $1 million. The first acquisition to be supported by the Masterpiece Fund will be Paul Cézanne’s Bords de la Marne c1888, which the Gallery will acquire in 2008.

A list of Masterpiece Fund patrons can be found in the ‘Sponsorship and philanthropy’ appendix page 70.

Collection benefactor and other support groups
Many departments within the Gallery have their own support groups to help raise funds either for their collections or, in the case of the Library and Conservation Department, for special projects. Members of all groups who pledge a minimum commitment of $1500 per year for four years are listed within the foundation. For a full list of members, please see the Art Gallery of NSW Foundation’s annual report.

The support groups are as follows:
- Aboriginal & Torres Strait Islander Art Department: Aboriginal Collection Benefactors (ACB)
- Asian Art Department: VisAsia/acquisitions
- Asian exhibition and education programs: VisAsia
- Australian Art Department
- Australian Contemporary Art Department: Contemporary Collection Benefactors (CCB)
- Australian Prints, Drawings & Watercolours Department (PDW)
- Conservation Department: Friends of Conservation
- Curatorial support: Women’s Art Group (WAG)
- Photography Department: Photography Collection Benefactors (PCB)
- Foundation: Art Gallery of NSW Foundation
- International Art Department
- Public Programs
- Research Library & Archive: Friends of the Library

Acquisitions made, or projects undertaken by, these groups are reported in the biannual foundation newsletter.

Jane Wynter BA LLB
Benefaction Manager
Email: janew@ag.nsw.gov.au
Telephone: (02) 9225 1818

For information about acknowledgement and opportunities for involvement with the Gallery, please contact the benefaction manager. Donations to the Gallery and foundation are tax deductible.
The past year has been a year of sponsorship consolidation and retention, with the continuation of several multi-year partnerships. The Gallery is tremendously grateful to our ongoing principal sponsors Ernst & Young, for their sponsorship of the national tour of Sidney Nolan retrospective; JPMorgan, for their second year as sponsors of the Brett Whiteley Studio; Macquarie Capital, who once again sponsored the Gallery’s Australian Art Focus Room; Myer, for their third year as principal sponsor of the Archibald, Wynne and Sulman Prize exhibitions; Qantas, who completed their 13th year as official airline and principal sponsor of the Yiribana Gallery; and UBS, for their second year supporting the level 2 contemporary galleries program. In addition, we thank our generous and loyal supporters City of Sydney, Clayton Utz, Delta Electricity, Host, JCDecaux, Johnson Pilton Walker, Optimal Fund Management, Porter’s Paints, SBS Radio, Sofitel Sydney Wentworth and The Sydney Morning Herald.

President’s Council
The President’s Council was established in 1995 to offer companies a personal association with the Gallery. The council furthers the tradition of corporate partnership and patronage, and aims to create a corporate network which attracts and retains the continuing support of the business community. Funds raised through membership fees are devoted exclusively to the sponsorship of exhibitions and public programs. In recent years, the President’s Council has greatly contributed to the success of the Gallery’s exhibition program and its ability to confidently plan extensive and stimulating exhibitions into the future.

During the past financial year, Glenn Poswell from Ellerston Capital Limited joined the President’s Council.

The President’s Council is chaired by Steven Lowy, president of the Art Gallery of NSW Board of Trustees. At 30 June 2008, there were 35 President’s Council members.

A list of President’s Council members can be found in the ‘Sponsorship and philanthropy’ appendix page 70.

VisAsia Council
Building on the success model of the President’s Council, the VisAsia Council was established in 2001 to connect companies with Asian art and culture. This Gallery has the largest specialist Asian art department of any museum in Australia. The establishment of the VisAsia Council is an acknowledgement of Australia’s proximity to and growing involvement with the cultures of Asia. VisAsia assists the Gallery with its commitment to promote and cultivate a better understanding and enjoyment of Asian art and culture within Australia. During the past financial year, Professor Jeffrey Riegel from the University of Sydney joined the VisAsia Council.

The VisAsia Council is chaired by John Yu AC. At 30 June 2008, there were 18 VisAsia Council members. A full list of VisAsia members can be found in the ‘Sponsorship and philanthropy’ appendix page 70.

‘Thank you for putting on the free performances – storytelling that brings such life into the paintings … I am so grateful to the sponsors who have allowed the community to engage our children with such joy in a place of significance.’

Gallery visitor, 10 July 2007

The Art Gallery of NSW offers unique opportunities to align the corporate community with an iconic national institution, 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 staff and clients 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 entertaining and corporate relations requirements.

Throughout each sponsorship, the Gallery’s Business Development team continues to evaluate the benefits provided to ensure that sponsors are receiving maximum value from their investment.

With all the amazing changes to the building and the exciting program of upcoming exhibitions, there has never been a better time to be involved with the Art Gallery of NSW.

For more information, please contact:

Leith Brooke
Head of Business Development
Email: leithb@ag.nsw.gov.au
Telephone: (02) 9225 1829
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 that currently fulfil this requirement are Australian artists Lindy Lee and Imants Tillers.

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
B Comm (Hons)
Steven Lowy was appointed managing director of Westfield Holdings in 1997 and currently serves as group managing director of the Westfield Group. 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 January 2006; expiry of current term 31 December 2008.

VICE PRESIDENT
Ms Sandra McPhee
Dip Ed, FACD
Sandra McPhee has extensive experience as a non-executive director and senior executive in a range of consumer-oriented industries, including retail, tourism and aviation, most recently with Qantas Airways Limited. Ms McPhee is a director of AGL Energy Limited, Australia Post and St Vincents and Mater Health; a former deputy chairman of South Australian Water; and a former director of Coles Group Limited, Perpetual Limited, Primelife Corporation, Tourism Council Australia and CARE Australia.
Initial date of appointment 1 January 2004; expiry of current term 31 December 2010.

MEMBERS
Mr David Baffsky
AO
David Baffsky is honorary chairman of Accor Asia Pacific, which is the largest hotel management company in the Asia Pacific; a director and life member of the Tourism Task Force; and a director of Tourism Asset Holdings, the Indigenous Land Corporation, Ariadne Australia Ltd and Singapore Airport Terminal Services P/L. 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 awarded 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 January 2006; expiry of current term 31 December 2008.

Mr Guido Belgiorno-Nettis
AM
B Eng (Civil), MBA
Guido Belgiorno-Nettis is the joint managing director of Transfield Holdings Pty Ltd and Associated Companies; a director of Transfield Services Limited and Middle Harbour Yacht Club; and chairman of the Australian Chamber Orchestra. 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.
Initial date of appointment 1 January 2007; expiry of current term 31 December 2009.
Ms Anne Fulwood
Anne Fulwood established her career in television journalism before moving into corporate and media consultancy. She has previously served on the Council for Australian Honours, the Film and Literature Board of Review, the National Film and Sound Archive (ScreenSound Australia) and the Luna Park Reserve Trust. Ms Fulwood is a current board member of The Eye Foundation, a research funding initiative within the Royal College of Ophthalmologists. Her most recent appointment was by the prime minister to the role of Commonwealth spokesperson for the APEC 2007 Taskforce in July 2007.

Initial date of appointment 1 January 2002; expiry of current term 31 December 2010.

Ms Irene Lee
until 31 December 2007
BA (History of Art), barrister-at-law
Irene Lee has held senior positions in investment banking and funds management over the past 20 years. She is executive chairman of Mariner Bridge Investments Limited and a non-executive director of TEN Network Holdings Limited, QBE Insurance Group Limited and ING Bank (Australia). Ms Lee is also a member of the Takeovers Panel, the Advisory Council of JPMorgan Australia and the Executive Council of the UTS Faculty of Business.

Initial date of appointment 1 January 2002; expiry of term 31 December 2007.

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. Ms Lee has been 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 January 2006; expiry of term 31 December 2008.

Professor Janice Reid
AM FASSA, B Sc, MA, MA, PhD
Janice Reid is vice-chancellor of the University of Western Sydney. She is a member of the board of UniSuper Ltd, the Salvation Army Greater Western Sydney Advisory Board, the Non Clinical Excellence Commission, the governing board of the OECD program on Institutional Management in Higher Education and the Kedumba Drawing Award Trust. She is a former member of the board of Integral Energy and the Federal Council on Australia–Latin American Relations; a former chair of the Australian Institute of Health and Welfare; a former trustee of the Queensland Museum; a former deputy chair of the Queensland Institute of Medical Research; and a former chair of the National Review of Nursing Education. Ms Reid is a recipient of the Wellcome Medal and Centenary Medal, and a fellow of the Australian Academy of Social Sciences.

Initial date of appointment 1 January 2004; expiry of term 31 December 2009.

Mr Imants Tillers
B Sc (Arch), D Litt (honoris causa)
Imants Tillers is a visual artist, writer and curator. Since 1973 he has had solo exhibitions in Australia, Germany, Finland, Italy, Latvia, Mexico, New Zealand, Spain, Switzerland, the UK and the USA. In 2006 a major survey of his work, Imants Tillers: one world many visions, was held at the National Gallery of Australia. His public commissions include the dome of the Federation Pavilion in Centennial Park, Sydney; the Founding Donors commission at the Museum of Contemporary Art, Sydney; and The attractor and Eight women sculptures at Overflow Park, Sydney Olympic Park. Awards and international prizes include the Gold Prize at the Osaka Painting Triennale in 1993 and a Doctor of Letters honoris causa from the University of New South Wales in 2005 for ‘his long and distinguished contribution to the field of arts’.

Initial date of appointment 1 January 2001; expiry of term 31 December 2009.

Mr Peter Francis Young
B Sc, MBA
Peter Young is senior advisor to ABN AMRO Group (Australia and New Zealand); chairman of Delta Electricity, Export Finance and Insurance Corporation, Transfield Services Infrastructure Fund and AIDA Fund Ltd (London); and a director of Fairfax Media, the Australian Business Arts Foundation, the Sydney Theatre Company and the Great Barrier Reef Research Foundation. He is a former chairman of National Rail Corporation; a former director of the New South Wales State Transit Authority and the New South Wales Maritime Services Board; and a former member of the Takeovers Panel.

Initial date of appointment 13 August 2001; expiry of term 31 December 2009.
Trustee meetings

ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2007 to June 2008. Trustee attendances were as follows: Steven Lowy, chair (6/6); Sandra McPhee (5/6); David Baffsky (4/6); Guido Belgiorno-Nettis (6/6); Edmund Capon (6/6); Anthony Bond (4/6); Donna Brett (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 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); Anne Fulwood; Irene Lee (until December 2007); Lindy Lee; John Schaeffer; Imants Tillers. External member: John Yu, former Art Gallery of NSW Trust vice president. Staff: Edmund Capon, director; Anthony Bond, assistant director, Curatorial Services; Donna Brett, project officer, Curatorial Services.

There were six meetings of the Acquisitions and Loans Sub-Committee during 2007–08. Attendances were as follows: Janice Reid (6/6); Anne Fulwood (3/6); Irene Lee (2/3 to December 2007); Lindy Lee (6/6); John Schaeffer (5/6); Imants Tillers (5/6); John Yu (6/6); Edmund Capon (6/6); Anthony Bond (6/6); Donna Brett (6/6).

FINANCE AND AUDIT SUB-COMMITTEE

The Finance and Audit Sub-Committee oversees all financial aspects of the Gallery, including budgeting, monitoring performance and ensuring stewardship of the assets. All audit matters are also tabled with the sub-committee.

Trust members: Peter Young (chair); Irene Lee (until December 2007); Steven Lowy. External members: Bruce Cutler, partner, Freehills; Jillian Broadbent, former Art Gallery of NSW trustee and current chair, Art Gallery of NSW Foundation Finance Committee (until December 2007); Dr Mark Nelson (from January 2008). Staff: Edmund Capon, director; Rosemary Senn, assistant director, Finance and Resources.

There were six meetings of the Finance and Audit Sub-Committee during 2007–08. Attendances were as follows: Peter Young (6/6); Irene Lee (2/3 until December 2007); Steven Lowy (4/6); Bruce Cutler (3/6); Jillian Broadbent (1/3 to December 2007); Mark Nelson (3/3 from January 2008); Edmund Capon (6/6); Rosemary Senn (6/6).

RISK MANAGEMENT SUB-COMMITTEE

The Risk Management Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters and submitting reports and recommendations to the main board to enable it to discharge its responsibilities in this regard.

Trust members: David Baffsky (chair); Guido Belgiorno-Nettis. External member: Bruce Cutler, partner, Freehills. Staff: Edmund Capon, director; Anne Flanagan, deputy director; Rosemary Senn, assistant director, finance and resources; Trish Kernahan, manager, Administration and Strategy; Tony Morris, head of Security (ex-officio from February 2008).

There were four meetings of the Risk Management Sub-Committee during 2007–08. Attendances were as follows: David Baffsky (4/4); Guido Belgiorno-Nettis (3/4); Bruce Cutler (3/4); Edmund Capon (4/4); Anne Flanagan (4/4); Rosemary Senn (4/4); Trish Kernahan (4/4); Tony Morris (2/2).

STRATEGY AND DEVELOPMENT SUB-COMMITTEE

The Strategy and Development Sub-Committee considers strategies for the long-term objectives of the Gallery as a major New South Wales cultural institution into the 21st century.

Trust members: Guido Belgiorno-Nettis (chair); Steven Lowy; David Baffsky. Staff: Edmund Capon, director; Anne Flanagan, deputy director.

There were three meetings of the Strategy Development Sub-Committee in 2007–08. Attendances were as follows: Guido Belgiorno-Nettis (3/3); Steven Lowy (3/3); David Baffsky (3/3); Edmund Capon (3/3); Anne Flanagan (3/3).

SPONSORSHIP SUB-COMMITTEE

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

Trust members: Anne Fulwood; Sandra McPhee; John Schaeffer; Peter Young. External members: David Gonski, partner, Freehills and former Art Gallery of NSW Trust president; Deeta Colvin, director, corporate relations and events, PBL Media; Daniel Gauchat, former vice president, Korn Ferry International; Scott Walters, financial advice leader, Mercer Wealth Solutions. Staff: Edmund Capon, director; Belinda Hanrahan, marketing director; Leith Brooke, head of Business Development. There were no meetings of the Sponsorship Sub-Committee held during the 2007–08 period.
Other Gallery entities

The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of NSW Foundation, the Brett Whiteley Foundation and the VisAsia Council. 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 NSW 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.

Art Gallery of NSW Trust

President: Steven Lowy
Director: Edmund Capon
Staff: 211 (FTE)
Net assets: $998.2 million as at 30 June 2008

- Bequest and Special Funds
- The Centenary Fund
- The President’s Council
- Collection Benefactor Groups: Photography Collection Benefactors (PCB), Contemporary Collection Benefactors (CCB), Conservation Benefactors, Aboriginal Collection Benefactors (ACB), Australian Prints, Drawings & Watercolours Benefactors (PWD), Research Library and Archive

Non controlled entity.
Enabling legislation: Art Gallery of NSW Foundation 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. Since inception, the foundation has contributed over $24 million to the Gallery’s collection and has accumulated over $30 million in funds under investment.
Board of trustees comprises:
- Art Gallery of NSW representatives: Rowena Danziger (chair); Jillian Broadbent (deputy chair); Michael Feneley; Julien Playoust; Denyse Spice; one vacant position.
- Donor representatives: Geoff Ainsworth; Brian France; Catriona Mordant; Reg Richardson; Susan Rothwell; Isaac Wakil; Peter Weiss.
- Finance Sub-Committee: Jillian Broadbent (chair); Geoff Ainsworth; Brian France; Mark Nelson; Julien Playoust.

Art Gallery of NSW Foundation

Chairman: Rowena Danziger
Value: $30 million as at 30 June 2008
Established in 1983
6 AGNSW representatives on the Board

Controlled entity.
ABN/Gift Deductible status.
Purpose: To acquire major artworks for the Gallery.
Board of directors comprises:
- Art Gallery of NSW representatives: John Yu (chair), former Art Gallery of NSW trustee; Edmund Capon, director; Jackie Menzies, head curator of Asian art; Sabrina Snow, three vacant positions.
- Director/member representatives: Steve Burdon; Philip Coo; Stephen Menzies; Judith Rutherford; Vicki Liberman.
- VisAsia has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC). Being a controlled entity, it is also consolidated into the financial statements of the Art Gallery of NSW.

VisAsia

Controlled Entity
VisAsia Council
Chairman: John Yu
Value: $1.1 million as at 30 June 2008
Established in 1999
7 AGNSW representatives on the Board

Controlled entity.
Enabling legislation: VisAsia Constitution 1999; 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).
- Art Gallery of NSW representatives: Brian Ladd, head of Public Programs; Jane Wynter, Benefaction manager.
- Brett Whiteley Estate members: Wendy Whiteley; Anna Schwartz.

Brett Whiteley Foundation

Chairman: John Meacock
Value: $0.1 million as at 30 June 2008
Established in 1994
2 AGNSW representatives on the Board

Non controlled 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).
- Art Gallery of NSW representatives: Brian Ladd, head of Public Programs; Jane Wynter, Benefaction manager.
- Brett Whiteley Estate members: Wendy Whiteley; Anna Schwartz.

The Brett Whiteley Foundation has its own audited financial statements, which are lodged with the Australian Securities and Investments Commission (ASIC).
Edmund Capon  
AM, OBE, M Phil  
Director and Chief curator

Edmund Capon took up his appointment as director of the Art Gallery of NSW in November 1978 following his arrival from London, where, for the previous five years, he held the position of assistant keeper, Far Eastern Section, Victoria & Albert Museum. Mr Capon attained a Master of Philosophy degree in Chinese art and archaeology (including language) from the London University (Department of Oriental and African Studies) with his thesis ‘The interdependence of Chinese Buddhist sculpture in bronze and stone from AD 386 to 581’. He is a recognised world expert in his particular field.

In 1994 Mr Capon was made a member of the Order of Australia and in 2000 he was awarded a Doctor of Letters honoris causa from the University of New South Wales and a Chevalier of Arts and Letters from the French government. In 2004 he was appointed adjunct professor in the Department of Chinese and Indonesian Studies at the University of New South Wales.

Anne Flanagan  
Dip Int Design, Dip Ed, Dip Vis Arts  
Deputy director

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For the last 23 years she has worked within arts organisations, including the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and Historic Houses Trust of New South Wales.

Ms Flanagan is responsible for three key areas: building and facility management, including building services, mechanical and off-site storage planning; exhibitions, including exhibition management, exhibitions registration, installation, audio visual, workshop, stores, graphics and multimedia design, information and ticketing; and security and gallery services.

Anthony Bond  
B Ed (Hons)  
Assistant director, Curatorial Services

Anthony Bond joined the Gallery in 1984 as curator of contemporary art. In January 1995 he was appointed to the senior management team. Mr Bond is responsible for curatorial services. He currently oversees the Gallery’s curatorial departments: conservation, registration, public programs, research library and archive, photography studio/digitisation and copyright. He is also the Gallery’s head curator, Western Art, with special responsibility for 20th-century and contemporary international collections.

He was formerly director of Wollongong City Gallery and assistant director of the Art Gallery of Western Australia.

Mr Bond’s curatorial specialisation is in 20th-century and contemporary international art. His recent major projects include curating Trace, the inaugural Liverpool Biennial in England (1999); Body, an exhibition tracing aspects of realism in art from the mid 19th century (1997); and the Self portrait exhibition in conjunction with the London Portrait Gallery (2006).

Rosemary Senn  
B Comm, FCPA, MAICD Dip  
Assistant director, Finance and Resources

Rosemary Senn joined the Gallery in 1998. She is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Commerce from the University of Melbourne. She also holds qualifications in company directorship and taxation matters and spent several years in the commercial sector.

Ms Senn is the chief financial officer and company secretary for the Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. She is also responsible for human resources; strategic planning; legal services; government relations and records management; information communication technology; and visitor services, which includes the Gallery Shop, venue hire and management of the catering contract.

Belinda Hanrahan  
B Comm  
Director, Marketing

Belinda Hanrahan joined the Gallery in November 1992. Prior to this she worked in marketing management for Unilever and Johnson & Johnson for 10 years, later forming her own marketing training consultancy. She holds a Bachelor of Commerce from the University of New South Wales.

Ms Hanrahan is responsible for the Gallery’s Marketing Department, which encompasses marketing, tourism and media relations.
Jackie Menzies
OAM, BA (Hons), MA
Head curator, Asian Art

Jackie Menzies was appointed the Gallery’s first curator of Asian Art in 1990. She is now the head curator of one of the three main curatorial departments into which the Gallery’s collections are streamed. Ms Menzies is responsible for the Asian art exhibitions and related programs within the Gallery. She is a director of VisAsia and a member of the Gallery’s exhibitions and publications committees.

Her most recently curated large exhibition was Goddess: divine energy in 2006, the catalogue for which was awarded the Art Association of Australia and New Zealand 2007 prize for best large catalogue with the citation (in part) ‘… this catalogue, and the exhibition that accompanied it, are outstanding examples of global scholarly endeavour of the highest international standard’. In 2008 Ms Menzies was awarded the Medal of the Order of Australia for ‘the study, preservation and promotion of Asian art in Australia, particularly through curatorial roles at the Art Gallery of NSW’.

Barry Pearce
Dip Art Ed
Head curator, Australian Art

Barry Pearce is the head curator of one of the Gallery’s three main curatorial departments. He is responsible for exhibitions of Australian art and for related programs. Before coming to the Gallery in 1978, he began his art museum career at the Art Gallery of South Australia, then lived for four years in London, where he was a Harold Wright scholar at the British Museum’s Department of Prints and Drawings. He then served as curator of prints and drawings at the Art Gallery of South Australia and as curator of paintings at the Art Gallery of Western Australia. He is a former director of the Brett Whiteley Foundation and the current manager of the Brett Whiteley Studio. Mr Pearce also acts as a curatorial advisor to the New England Regional Art Museum in Armidale, the S H Ervin Gallery in Sydney and the Lismore Regional Gallery.

Since joining the Gallery staff, Mr Pearce has curated many Australian exhibitions, including definitive retrospectives of some of Australia’s most significant artists. Most recently, he curated the 2007–08 exhibition Sidney Nolan retrospective, which also toured to the National Gallery of Victoria and the Queensland Art Gallery. He is the author of major catalogue publications accompanying these exhibitions and several important books across the range of Australian art, in particular monographs of 20th-century painters, and an accomplished lecturer in his field.

Summary senior officer positions

<table>
<thead>
<tr>
<th>Position level</th>
<th>No of senior positions</th>
<th>Positions held by women</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006–07</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior officer 3</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior officer 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Senior officer 1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2007–08</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior executive service 3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 1</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>
### Organisation structure

The Gallery’s senior management team comprises the director, deputy director and two assistant directors.

The head of each of these divisions reports to the director. Within the divisions, activities are divided into departments, which are the responsibility of the relevant department head.

#### Executive and curatorial support

<table>
<thead>
<tr>
<th>Director and Chief curator</th>
<th>Marketing director</th>
<th>Head of business development</th>
<th>Benefaction manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing</td>
<td>Tourism</td>
<td>Media relations</td>
<td></td>
</tr>
</tbody>
</table>

#### Deputy director

#### Building and facilities management

<table>
<thead>
<tr>
<th>Building</th>
<th>Mechanical</th>
<th>Off-site storage planning group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition management</td>
<td>Exhibitions registration</td>
<td>Installation</td>
</tr>
<tr>
<td>Audio visual</td>
<td>Workshop and stores</td>
<td>Graphics and multimedia design</td>
</tr>
<tr>
<td>Information and ticketing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Exhibitions

<table>
<thead>
<tr>
<th>Exhibition management</th>
<th>Exhibitions registration</th>
<th>Installation</th>
<th>Audio visual</th>
<th>Workshop and stores</th>
<th>Graphics and multimedia design</th>
<th>Information and ticketing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Security and Gallery services

<table>
<thead>
<tr>
<th>Security</th>
<th>Gallery services</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Assistant director, curatorial

<table>
<thead>
<tr>
<th>Australian art</th>
<th>Asian art</th>
<th>Western art</th>
<th>Curator special exhibitions</th>
<th>Public programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting and sculpture</td>
<td>China</td>
<td>Pre 1900</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prints, drawings and watercolours</td>
<td>India</td>
<td>Modern and contemporary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander art</td>
<td>Japan</td>
<td>Photography</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>South East Asia</td>
<td>Prints, drawings and watercolours</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Assistant director, finance and resources

<table>
<thead>
<tr>
<th>Information communication technology</th>
<th>Venue management</th>
<th>Government relations including records management</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finance</td>
<td>Gallery shop</td>
<td>Corporate secretariat and legal</td>
</tr>
<tr>
<td>Human resources</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Senior management restructure
A review was undertaken of the Gallery’s senior management. Two new positions have been created: deputy director (replacing the former position of general manager, Exhibitions and Building); and assistant director, Finance and Resources (replacing the former position of general manager, Finance and Management Services). With the creation of these two positions, a core management group has been formed to determine and drive the strategic direction of the Gallery. The core management group consists of the director; deputy director; assistant director, Curatorial Services; and assistant director, Finance and Resources.

Management committees
GENERAL GALLERY MANAGEMENT COMMITTEE
The General Gallery Management Committee oversees the operations of the Gallery and is charged with ensuring all gallery responsibilities and activities are properly fulfilled. Members of this committee are to ensure that information from the committee’s deliberations is delivered to all staff. This committee meets six times per year.

Members: Director; Deputy director; Assistant director Curatorial; Assistant director Finance & Resources; representatives of the 3 curatorial departments (as nominated by the Head Curators); Director, Marketing; Head of Public Programs; Head of Security; Head of Conservation; Senior manager, Exhibitions; Art Gallery Society Executive Director; Manager, Retailing and Publishing; Senior registrar, Collections; Benefaction manager; and a minute secretary.

CURATORIAL COMMITTEE
The Curatorial Committee is a broadly based forum for more general discussion and debates covering all curatorial matters, with special reference to exhibition performance and priorities; also acquisitions, programming and conservation. This committee meets four times per year.

Members: Director; Deputy director; Assistant Director Curatorial; Head Curator, Australian art; Senior curator, Australian Prints, Drawings and Watercolours; Senior Curator, Aboriginal and Torres Strait Islander art; Senior curator, Australian art; Curator, Australian prints; Senior curator, European art; Senior curator Photography; Senior curator, Contemporary art; Curator, European Prints, Drawings and Watercolours; Curator, Contemporary art; Head curator, Asian art; Curator, Chinese art; Curator, South and Southeast Asian art; Curator, Japanese art; Head of Public Programs; Curator, Special Exhibitions, and a minute secretary.

Restructure of the Security and Gallery Services Division
The Gallery also reviewed the structure and operations of the Security and Gallery Services departments with a view to improving the relationship and performance of these two sections. It was determined that the two departments would be combined. A new divisional management structure was created to drive cultural change through the integration of the two sections.

The implementation of the restructure commenced with the appointment of Anthony Morris as head, Security and Gallery Services in early February 2008.

Mr Morris has a strong background in the management of security and visitor service roles, with experience in managing operations at a number of Westfield Shopping sites. He has been charged with strengthening the security services of the Gallery, including the introduction of upgrades to electronic security and a suite of training programs to enhance the skills of existing staff.

The next appointment was to the new role of deputy, Gallery Services. Benjamin Goodwin was appointed to this role in April 2008. Mr Goodwin has a solid background in managing operational staff through his experience at Rail Corp.

The division’s restructure was completed in 2007–08 with the appointment of four team leaders overseeing the operation of Gallery Services.

Staff profile

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Building services, security and Gallery officers</td>
<td>60</td>
<td>59</td>
<td>60</td>
<td>60</td>
<td>63</td>
</tr>
<tr>
<td>Curatorial services</td>
<td>54</td>
<td>50</td>
<td>48</td>
<td>48</td>
<td>56</td>
</tr>
<tr>
<td>Curatorial</td>
<td>22</td>
<td>24</td>
<td>27</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>Exhibition/display</td>
<td>23</td>
<td>23</td>
<td>25</td>
<td>23</td>
<td>25</td>
</tr>
<tr>
<td>Finance and management services</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>Visitor services</td>
<td>14</td>
<td>15</td>
<td>14</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Marketing and business development</td>
<td>13</td>
<td>14</td>
<td>16</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>204</td>
<td>203</td>
<td>210</td>
<td>208</td>
<td>220</td>
</tr>
</tbody>
</table>

This table shows full-time equivalent (FTE) staff numbers for employees working at the Art Gallery of NSW and the Brett Whiteley Studio.

Over the last 12 months, the Gallery’s staff numbers have increased for a number of strategic reasons, including:

- Gallery officer department staff numbers have been maintained at maximum levels throughout the full financial year;
- an increase in staff employed temporarily to plan the off-site collection storage facility and to commence packing of the collections for relocation to this new facility;
- a number of staff in key operational positions being replaced while on paid maternity leave, resulting in a number of cases where two employees are being paid to fill one position; and
- an increase in staff employed temporarily on specific curatorial or conservation projects paid from non-government funding.
**Risk management**

During 2007–08, the board’s Risk Management Sub-Committee reviewed risk analysis of occupational health and safety; operations of the Brett Whiteley Studio; and access to the Gallery for people with disabilities. The Risk Management Sub-Committee also played a major role in overseeing the security review (see below). In addition, the committee reviewed the procedures for external contractors, and approved the investment policy and Finance and Audit Sub-Committee charter.

**Security review**

During the year, a major security review was undertaken by Business Risks International (BRI). Their recommendations included security technology upgrades and a review of operational procedures. The Gallery implemented as many of these recommendations as was feasible with existing resources during 2007–08. In addition, the Gallery implemented a restructure of the Security and Gallery Officers division, which resulted in a new senior security management team being appointed. An extensive security staff awareness training program has also been developed, with training commencing in July 2008. This program will be fully rolled out to all front-of-house staff over the next 12 to 18 months. In June 2008, the Gallery was granted $1.8 million, which will be used to complete the recommended BRI security technology upgrades. Work on this major project has already commenced and is scheduled to be completed by December 2009.

**Audits**

Internal audit reviews were conducted during the year on the Public Programs department; the Gallery Shop; building maintenance; and compliance with legislation and policy requirements. The audit findings were generally positive, with ratings of adequate controls or better.

The above reviews were conducted by Deloitte, with the cost of the program being borne by Arts NSW of behalf of all New South Wales arts portfolio agencies.

During the year, the internal auditors undertook a business-wide risk analysis of the Gallery, with a view to the findings being used to develop the audit program for the next two years. Areas to be audited in 2008–09 include occupational health and safety, collection acquisition and disposal management, security and workforce planning.

**Insurance**

As a New South Wales statutory authority, the Gallery is covered under the Treasury Managed Fund (TMF), a government self-insurance scheme. The $1.3 million claim for a stolen artwork was finalised during 2007–08, with a replacement painting purchased. There were no new major claims.

**Legal**

There were no legal matters or legislative changes during 2007–08 which impacted the Gallery’s operations.

### EEO statistics

**Parliamentary annual report tables**

**A Trends in the representation of EEO groups**

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>53%</td>
<td>51%</td>
<td>53%</td>
<td>53%</td>
</tr>
<tr>
<td>Aboriginal people and Torres Strait Islanders</td>
<td>2%</td>
<td>2.5%</td>
<td>1.8%</td>
<td>2.2%</td>
<td>1.7%</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>20%</td>
<td>19%</td>
<td>20%</td>
<td>19%</td>
<td>24%</td>
</tr>
<tr>
<td>People with a disability</td>
<td>12%</td>
<td>3%</td>
<td>2%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>7%</td>
<td>1.1%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
</tr>
</tbody>
</table>

**B Trends in the distribution of EEO groups**

<table>
<thead>
<tr>
<th>EEO Group</th>
<th>Benchmark or target</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>113</td>
<td>117</td>
<td>117</td>
<td>100</td>
</tr>
<tr>
<td>Aboriginal people and Torres Strait Islanders</td>
<td>100</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>100</td>
<td>93</td>
<td>90</td>
<td>90</td>
<td>98</td>
</tr>
<tr>
<td>People with a disability</td>
<td>100</td>
<td>n/a</td>
<td>n/a</td>
<td>114</td>
<td>na</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>100</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**Notes:**

1. Staff numbers are as at 30 June.
2. Excludes casual staff.
3. 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. The distribution index is automatically calculated by the software provided by ODEOPE from the NSW Department of Premier and Cabinet.
4. The distribution index is not calculated where EEO group or non-EEO group numbers are less than 20.
Policy development
During the year, a new corporate plan was drafted and will be finalised in 2008–09. The new corporate plan will cover the next five-year period from 2008–09 to 2012–13 and reflects the major building program to be undertaken during this period.

Employee remuneration and staff benefits
The final pay increase of 4% from the Public Sector Salaries Award was paid to all staff in July 2007. This award expired in June 2008. Negotiations are currently being undertaken between the NSW Department of Premier and Cabinet and related unions to produce an updated Crown Employees Award, which is anticipated to be effective from 1 July 2008.

The Gallery offers employees the opportunity to salary sacrifice selected items as part of their salary packaging in line with NSW government guidelines. Discounts are available for staff at retail outlets in the Gallery. The Domain car park offers special rates for Gallery staff and visitors.

The Gallery offers employees a confidential external counselling service. The service is available to all staff and their immediate family. It 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 the OSA Group.

Industrial relations
There were no industrial disputes during 2007–08. The Gallery’s Joint Consultative Committee (JCC), comprising management and staff representatives, continued to meet on a regular basis to address staff related issues.

Privacy management
During 2007–08, 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) 9226 1622

Occupational health and safety
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, thereby minimising time lost. Preventative measures, such as winter flu injections and exercise classes, are made available to all staff. We actively implement injury management by maintaining contact with injured workers, treating doctors and insurers.

The AGNSW Occupational Health and Safety (OH&S) Committee is an internal advisory body that undertakes workplace inspections; reviews procedures and practices; and, where appropriate, makes recommendations to management for improvements to minimise OH&S workplace risks. Bimonthly reports on the incidence of accidents, workers compensation claims, and workplace inspection reports and associated recommendations are reviewed by the committee and the Trust’s risk management committee before being forwarded to the board.

Four-year OH&S comparative data

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of work-related injuries resulting in workers compensation claims</td>
<td>12</td>
<td>8</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>Number of work-related illnesses</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Prosecutions under the Occupational Health and Safety Act 2000</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
The levels of Hell
early 19th century, concertina album, gouache on paper; 62 folios comprising 58 full page illustrations in red, blue, green, yellow, black and white + 4 fly leaves, Prakrit in black Devanagari script; bound in beige canvas cover with scalloped flap and tie, 16 x 30.5 cm (overall). Purchased 2008
## Principal sponsors

- Ernst & Young
- J.P. Morgan
- Macquarie
- Myer
- NAB
- Qantas
- UBS
- Westfield

## Exhibition program partners

- ART GALLERY NSW
- PRESIDENT’S COUNCIL
- VisAsia

## Ongoing support sponsors

- Clayton Utz
- Delta
- Host
- Johnson Pilton Walker
- Optimal Fund Management
- Parsons Paints
- SBS
- Sofitel
- Luxury Hotels

## Media partners

- 702 ABC Sydney
- Alliance
- JCDecaux
- The Sydney Morning Herald
  - smh.com.au

## Government partners

- City of Sydney
- Arts NSW
- An Australian Government Initiative
- Visa
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Financial performance
The Gallery has had another good year, with most of its programs yielding good results. The financial surplus for the year was $17.7 million, reflecting mixed results due to some abnormal events as noted below, in order of importance.

• An abnormally high capital contribution ($11.8 million) from the NSW government for construction of an off-site storage facility and a security upgrade. For accounting purposes, this capital contribution is classified as revenue in this financial year, although the work will be undertaken over future years.

• A one-off payment ($4.3 million) to the Art Gallery of NSW Foundation in 2007–08, being the proceeds from the sale of a property bequeathed to the Gallery by Mrs Yvonne Buchanan May in the prior year. It was a condition of the bequest that the proceeds be transferred to the foundation. This resulted in a higher than normal expense in 2007–08, but was offset by a higher than normal bequest income in the prior year when the bequest was received.

• Improved earnings ($2.5 million) overall for our exhibitions and visitor services. This assisted in offsetting the core business deficit, which had budget cuts and cost pressures, and left a surplus which will be put towards the purchase of artworks.

• Negative investment income which arose from a downturn in the equity markets. The Gallery holds some of its bequests and special funds in the NSW government TCorp medium- and long-term investment facilities. The returns were negative this year, but still performed better than benchmarks.

Government contribution
The NSW government’s recurrent contribution comprised 47% of our operating revenues in 2007–08. However, the inclusion of the government’s capital contribution for the proposed off-site storage facility and other building works increased the government contribution to 60% of total revenues.

Donations and bequests/taxation incentives
During the year, the Gallery acquired over $14 million of artworks, of which $1.7 million was gifts of artworks. This is made possible by the substantial contribution each year from donors and benefactors. This year the Art Gallery of NSW Foundation and the Ainsworth family contributed over $2 million towards David Hockney’s six-panel painting A closer winter tunnel, February–March 2006. The final instalment, due next year, will be funded from the Florence Mae Crosby bequest. Other donations were received in support of various initiatives, such as scholarships, prizes and research. The Taxation Incentives for the Arts Scheme (TIAS) has created a major incentive for artists and donors to provide gifts of artworks to the Gallery. These contributions are a significant resource for the acquisition of artworks and for special projects which would not otherwise have been feasible.

Subject to the conditions of individual bequests, a component of the donations may be preserved as a capital base. At the end of June 2008, the total amount of bequests and special funds amounted to $23.1 million, much of which was given to the Gallery for specific purposes (primarily art acquisitions and other projects, such as art prizes and awards). These consist of more than 90 bequests and special funds.

Financial stewardship
The Gallery applies rigorous budgetary and expenditure control to ensure stewardship of assets, cash flow management and revenue enhancement. Our 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 punctual and effective way. The Gallery prides itself in providing its monthly results within five working days of the close of the month. This year we are in the process of implementing a new budgeting module on our SunSystems accounting package, which will improve the efficiency and effectiveness of our budgeting process in the coming year.

Fixed assets
The Gallery has over $998.2 million worth of net assets, comprising $795.0 million in artworks and the library collection, $160.6 million in land and building and $49.3 million in other minor assets, offset by $6.7 million of liabilities. During the year the building was valued at fair value by a senior quantity surveyor from the Department of Commerce, resulting in an increase of $26.6 million, which was recorded in the asset revaluation reserve.

Investments
The Gallery’s policy is to invest its bequests and special funds in a portfolio comprising term deposits and TCorp’s Hour Glass facilities – in particular, the medium- and long-term growth facilities. These investments are in accordance with NSW Treasury requirements under the Public Authorities (Financial Arrangements) Act 1987, which confines investments to

Value of art acquisitions
Over $50 million worth in the past 5 years

Bequests & special income
$70.7 million received over 5 years

- $10m
- $20m
- $30m
- $40m
- $50m

03–04 04–05 05–06 06–07 07–08
term deposits with approved banks and financial institutions and TCorp, the government investment facility.

A large proportion of our funds ($35.3 million, 78% as at 30 June 2008) is held in cash, which enabled us to achieve 7.40% pa (weighted average) on bank deposits (compared with the benchmark of 7.34%). However, the equity investment returns during 2007–08 reflected the decline suffered by the global market, resulting in a return of –0.57% on TCorp’s medium-term facility (compared with the benchmark of –0.79%) and –10.27% on TCorp’s long-term facility (compared with the benchmark of –10.51%). The benchmarks quoted are sourced from the TCorp Hour Glass Facility Performance Summary for June 2008.

The Gallery also manages investments on behalf of its related entities, primarily the Art Gallery of NSW Foundation ($28.6 million), with smaller amounts for the Brett Whiteley Foundation ($179 400) and the VisAsia Council ($1.1 million). The investment returns on the Art Gallery of NSW Foundation funds were negative this year with the downturn in equity markets.

Visitor services

Our visitors continue to enjoy the facilities of the Gallery, including the Gallery Shop, our food and beverage services in the cafe and restaurant, and venue hire functions, which complement their experience at the Gallery.

The shop provides high-quality art books, catalogues and art-inspired merchandise, such as prints and posters, relating to the Gallery’s collection and temporary exhibitions. The largest art museum bookstore in Australia, the shop saw close to $4.5 million in sales this year.

The food and beverage services provided for visitors include a café, a restaurant and a kiosk in the members lounge. The Gallery also makes its function spaces available for hire by corporate guests, with more than 300 events held in 2007–08. We are pleased to say that our caterer, Trippas White Catering Ltd, has won the National Restaurant & Catering Award for Site Contract Caterer in October 2007. At the time of writing this report, we are also pleased to announce that Trippas White Catering Ltd won the competitive market tender to continue to provide catering contract services commencing on 1 August 2008 for a five-year term, with an option for a further three years.

Looking forward

The next and following years will see a major capital building program, the key component of which will be the off-site facility for which the NSW government allocated funding of $27.6 million (the first capital funding instalment of $10 million was received in 2007–08). Other works include special projects to upgrade escalators, security and the loading dock, among many smaller projects. We anticipate a patchy year ahead with building works which may limit the level of activity in the Gallery but this will be offset by good visitor support for the Monet exhibition and related activities.

In September 2008, the Gallery made a major acquisition Paul Cezanne’s Bords de la Marne at a cost of $16.2 million. The finance committees of the AGNSW Trust and AGNSW Foundation worked together to put forward a funding package and lock in exchanges rates to limit the foreign currency variation exposure.

The NSW government announced in October 2008, the salary award increases of 4% per annum over the next three years, backdated to July 2008. The increase which will be only partially funded by government will require some major savings to be made over the next few years. Nevertheless, the Gallery continues to be committed to maintaining a high level of performance and will work towards improving the delivery of cultural services to the NSW community and beyond.

The budget summary below is in accordance with the New South Wales government’s 2008–09 budget. This differs slightly from the internal budgets, which have more stringent targets.

Budget summary for 2008–09

<table>
<thead>
<tr>
<th>Revenue</th>
<th>$m</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSW government funding – recurrent</td>
<td>20.5</td>
</tr>
<tr>
<td>NSW government funding – capital</td>
<td>5.8</td>
</tr>
<tr>
<td>Other revenue</td>
<td>17.5</td>
</tr>
<tr>
<td></td>
<td>43.8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenditure</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel</td>
<td>19.5</td>
</tr>
<tr>
<td>Insurance</td>
<td>0.6</td>
</tr>
<tr>
<td>Depreciation</td>
<td>2.3</td>
</tr>
<tr>
<td>Other operating</td>
<td>17.2</td>
</tr>
<tr>
<td></td>
<td>39.6</td>
</tr>
<tr>
<td>Surplus</td>
<td>4.2</td>
</tr>
</tbody>
</table>

Note: The figures quoted in the financial commentary have not been subject to audit.
## Financial Summary

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total visitors – incl touring/Studio (million)</td>
<td>1.51</td>
<td>1.35</td>
<td>1.69</td>
<td>1.30</td>
<td>1.35</td>
<td>7.21</td>
<td>1.44</td>
</tr>
<tr>
<td>Artworks purchased (’m)</td>
<td>$5.2</td>
<td>$9.0</td>
<td>$7.7</td>
<td>$4.7</td>
<td>$12.4</td>
<td>$39.1</td>
<td>$7.8</td>
</tr>
<tr>
<td>Donations of artworks (’m)</td>
<td>$2.8</td>
<td>$2.2</td>
<td>$2.2</td>
<td>$2.7</td>
<td>$1.7</td>
<td>$11.6</td>
<td>$2.3</td>
</tr>
<tr>
<td>Total works of art acquired (’m)</td>
<td>$8.1</td>
<td>$11.2</td>
<td>$9.9</td>
<td>$7.4</td>
<td>$14.1</td>
<td>$50.7</td>
<td>$10.1</td>
</tr>
<tr>
<td>Exhibition admission revenue (’m)</td>
<td>$2.9</td>
<td>$1.6</td>
<td>$3.8</td>
<td>$1.9</td>
<td>$2.6</td>
<td>$12.8</td>
<td>$2.6</td>
</tr>
<tr>
<td>Merchandise, books &amp; publications sales (’m)</td>
<td>$4.0</td>
<td>$3.6</td>
<td>$5.2</td>
<td>$4.0</td>
<td>$4.5</td>
<td>$21.3</td>
<td>$4.3</td>
</tr>
<tr>
<td>Other services/activities (’m)</td>
<td>$3.3</td>
<td>$1.6</td>
<td>$2.7</td>
<td>$1.9</td>
<td>$2.4</td>
<td>$11.9</td>
<td>$2.4</td>
</tr>
<tr>
<td>Bequests &amp; special funds (’m)</td>
<td>$7.6</td>
<td>$12.4</td>
<td>$11.3</td>
<td>$16.0</td>
<td>$10.1</td>
<td>$57.4</td>
<td>$11.5</td>
</tr>
<tr>
<td>Other grants &amp; contributions/other misc (’m)</td>
<td>$3.4</td>
<td>$3.2</td>
<td>$4.6</td>
<td>$5.7</td>
<td>$3.4</td>
<td>$20.4</td>
<td>$4.1</td>
</tr>
<tr>
<td>Total revenue from exhibitions, visitor services and benefaction (’m)</td>
<td>$21.2</td>
<td>$22.4</td>
<td>$27.5</td>
<td>$29.5</td>
<td>$23.1</td>
<td>$123.7</td>
<td>$24.7</td>
</tr>
<tr>
<td>Personnel expenses (’m)</td>
<td>$16.0</td>
<td>$16.8</td>
<td>$17.9</td>
<td>$17.3</td>
<td>$19.1</td>
<td>$87.1</td>
<td>$17.4</td>
</tr>
<tr>
<td>Depreciation (’m)</td>
<td>$2.3</td>
<td>$2.3</td>
<td>$2.2</td>
<td>$2.1</td>
<td>$2.1</td>
<td>$11.0</td>
<td>$2.2</td>
</tr>
<tr>
<td>Insurance (’m)</td>
<td>$2.3</td>
<td>$1.1</td>
<td>$1.7</td>
<td>$3.3</td>
<td>$0.5</td>
<td>$8.8</td>
<td>$1.8</td>
</tr>
<tr>
<td>Other operating expenses (’m)</td>
<td>$12.7</td>
<td>$10.1</td>
<td>$12.5</td>
<td>$14.2</td>
<td>$17.8</td>
<td>$67.3</td>
<td>$13.5</td>
</tr>
<tr>
<td>Total operating expenses (’m)</td>
<td>$33.3</td>
<td>$30.2</td>
<td>$34.3</td>
<td>$36.9</td>
<td>$39.5</td>
<td>$174.2</td>
<td>$34.8</td>
</tr>
<tr>
<td>Recurrent appropriation (’m)</td>
<td>$16.9</td>
<td>$15.8</td>
<td>$18.3</td>
<td>$21.4</td>
<td>$19.6</td>
<td>$92.0</td>
<td>$18.4</td>
</tr>
<tr>
<td>Liabilities assumed by government (’m)</td>
<td>$1.9</td>
<td>$2.1</td>
<td>$0.8</td>
<td>$1.1</td>
<td>$1.0</td>
<td>$6.8</td>
<td>$1.4</td>
</tr>
<tr>
<td>Capital appropriation/other (’m)</td>
<td>$2.8</td>
<td>$2.8</td>
<td>$1.8</td>
<td>$5.4</td>
<td>$13.6</td>
<td>$26.3</td>
<td>$5.3</td>
</tr>
<tr>
<td>Total government grants (’m)</td>
<td>$21.6</td>
<td>$20.7</td>
<td>$20.8</td>
<td>$27.9</td>
<td>$34.2</td>
<td>$125.1</td>
<td>$25.0</td>
</tr>
<tr>
<td>Total revenue (’m)</td>
<td>$42.8</td>
<td>$43.1</td>
<td>$48.4</td>
<td>$57.4</td>
<td>$57.3</td>
<td>$248.9</td>
<td>$49.8</td>
</tr>
<tr>
<td>Government’s recurrent contribution as % of operating revenue</td>
<td>47%</td>
<td>44%</td>
<td>41%</td>
<td>43%</td>
<td>47%</td>
<td>44%</td>
<td>44%</td>
</tr>
<tr>
<td>Government contribution as % of total revenue</td>
<td>50%</td>
<td>48%</td>
<td>43%</td>
<td>49%</td>
<td>60%</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Net surplus (’m)</td>
<td>$9.5</td>
<td>$12.8</td>
<td>$14.1</td>
<td>$20.5</td>
<td>$17.7</td>
<td>$74.7</td>
<td>$14.9</td>
</tr>
<tr>
<td>Employees – effective full-time (EFT) (number)</td>
<td>200</td>
<td>203</td>
<td>210</td>
<td>208</td>
<td>220</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average salary per head (EFT) ($)</td>
<td>$80</td>
<td>$83</td>
<td>$85</td>
<td>$83</td>
<td>$87</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash flows (’m)</td>
<td>$1.3</td>
<td>$0.9</td>
<td>$5.5</td>
<td>$4.6</td>
<td>$13.8</td>
<td>$7.4</td>
<td>$14.9</td>
</tr>
<tr>
<td>NET ASSETS (’m)</td>
<td>$748.9</td>
<td>$768.2</td>
<td>$786.4</td>
<td>$953.8</td>
<td>$998.2</td>
<td>$4,088.9</td>
<td>$798.2</td>
</tr>
</tbody>
</table>

Data in this table has not been subject to audit.
INDEPENDENT AUDITOR’S REPORT

The Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

I have audited the accompanying financial report of The Art Gallery of New South Wales Trust (the Trust), which comprises the balance sheet as at 30 June 2008, the income statement, statement of changes in equity and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor’s Opinion

In my opinion, the financial report:

• presents fairly, in all material respects, the financial position of the Trust as at 30 June 2008 and its financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)

• is in accordance with section 41B of the Public Finance and Audit Act 1983 (the PF&A Act) and the Public Finance and Audit Regulation 2005

My opinion should be read in conjunction with the rest of this report.

The Trustee’s Responsibility for the Financial Report

The members of the Trust are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the PF&A Act. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor’s Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the Trust’s preparation and fair presentation of the financial report 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 Trust’s internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the members of the Trust as well as evaluating the overall presentation of the financial report.

I believe that 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,
- that it has carried out its activities effectively, efficiently and economically, or
- about the effectiveness of its internal controls.

Independence

In conducting this audit, the Audit Office of New South Wales has complied with the independence requirements of the Australian Auditing Standards and other relevant ethical requirements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General, and
- 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.

Peter Carr, FCPA
Director, Financial Audit Services

20 October 2008
SYDNEY
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 Regulation 2005, applicable Australian Accounting Standards and the Treasurer’s Directions;

(b) In our opinion, the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2008 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.

Dated: 14 October 2008
## Income statement

For the year ended 30 June 2008

<table>
<thead>
<tr>
<th>Income</th>
<th>2008</th>
<th>2007</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods and services</td>
<td>9,168</td>
<td>7,819</td>
<td>2(a)</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>47,708</td>
<td>47,164</td>
<td>2(b)</td>
</tr>
<tr>
<td>Investment and other income</td>
<td>379</td>
<td>2,432</td>
<td>2(c)</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td>57,255</td>
<td>57,415</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2008</th>
<th>2007</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating expenses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel services costs</td>
<td>19,136</td>
<td>17,293</td>
<td>3(a)</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>18,268</td>
<td>17,493</td>
<td>3(b)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>2,115</td>
<td>2,148</td>
<td>3(c)</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>39,519</td>
<td>36,934</td>
<td></td>
</tr>
</tbody>
</table>

**SURPLUS FOR THE YEAR**

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>17,736</td>
<td>20,481</td>
</tr>
</tbody>
</table>

## Statement of recognised income and expense

For the year ended 30 June 2008

<table>
<thead>
<tr>
<th>Net increase in property, plant and equipment asset revaluation reserve</th>
<th>2008</th>
<th>2007</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>26,608</td>
<td>146,982</td>
<td>12</td>
</tr>
</tbody>
</table>

**TOTAL INCOME AND EXPENSE RECOGNISED DIRECTLY IN EQUITY**

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>26,608</td>
<td>146,982</td>
</tr>
</tbody>
</table>

**Surplus for the year**

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>17,736</td>
<td>20,481</td>
</tr>
</tbody>
</table>

**TOTAL INCOME AND EXPENSE RECOGNISED FOR THE YEAR**

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>44,344</td>
<td>167,463</td>
<td>12</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements
## Balance sheet

**As at 30 June 2008**

<table>
<thead>
<tr>
<th>Notes</th>
<th>Group</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASSETS</td>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>4</td>
<td>35,383</td>
<td>21,547</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>5</td>
<td>1,537</td>
<td>2,843</td>
</tr>
<tr>
<td>Inventories</td>
<td>6</td>
<td>1,243</td>
<td>1,492</td>
</tr>
<tr>
<td>Land and buildings held for sale</td>
<td>7</td>
<td>–</td>
<td>4,932</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td><strong>38,163</strong></td>
<td><strong>30,814</strong></td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assets at fair value through profit and loss</td>
<td>8</td>
<td>9,617</td>
<td>10,242</td>
</tr>
<tr>
<td>Property plant and equipment</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land</td>
<td></td>
<td>17,250</td>
<td>17,250</td>
</tr>
<tr>
<td>Buildings</td>
<td></td>
<td>143,355</td>
<td>116,208</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td></td>
<td>1,501</td>
<td>1,354</td>
</tr>
<tr>
<td>Collection assets</td>
<td></td>
<td>795,023</td>
<td>781,740</td>
</tr>
<tr>
<td><strong>Total property, plant and equipment</strong></td>
<td></td>
<td><strong>957,129</strong></td>
<td><strong>916,552</strong></td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td><strong>966,746</strong></td>
<td><strong>926,794</strong></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td><strong>1,004,909</strong></td>
<td><strong>957,608</strong></td>
</tr>
</tbody>
</table>

| LIABILITIES | | | |
| Current liabilities | | | |
| Trade and other payables | 10 | 6,707 | 3,749 |
| **Total current liabilities** | | **6,707** | **3,749** |
| Non-current liabilities | | | |
| Trade and other payables | 10 | 14 | 15 |
| **Total non-current liabilities** | | **14** | **15** |
| **Total liabilities** | | **6,721** | **3,764** |
| **Net assets** | | **998,188** | **953,844** |

| EQUITY | | | |
| Reserves | 12 | 326,067 | 299,715 |
| Accumulated funds | 12 | 672,121 | 654,129 |
| **Total equity** | | **998,188** | **953,844** |

The accompanying notes form part of these financial statements.
Cash flow statement
For the year ended 30 June 2008

<table>
<thead>
<tr>
<th>Notes</th>
<th>2008 $'000</th>
<th>2007 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CASH FLOWS FROM OPERATING ACTIVITIES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel services</td>
<td>(17,954)</td>
<td>(16,211)</td>
</tr>
<tr>
<td>Other</td>
<td>(19,094)</td>
<td>(18,648)</td>
</tr>
<tr>
<td>Total payments</td>
<td>(37,048)</td>
<td>(34,859)</td>
</tr>
<tr>
<td>Receipts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>9,363</td>
<td>7,940</td>
</tr>
<tr>
<td>Interest received</td>
<td>2,479</td>
<td>2,264</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>43,106</td>
<td>36,307</td>
</tr>
<tr>
<td>Other</td>
<td>5,031</td>
<td>3,094</td>
</tr>
<tr>
<td>Total receipts</td>
<td>59,979</td>
<td>49,605</td>
</tr>
</tbody>
</table>

NET CASH FLOWS FROM OPERATING ACTIVITIES 14 22,931 14,746

CASH FLOWS FROM INVESTING ACTIVITIES

Proceeds from sale of property, plant and equipment | 4,893 | 83 |
Purchases of property, plant and equipment | (13,308) | (7,515) |
Purchases of investments | (680) | (2,755) |

NET CASH FLOWS FROM INVESTING ACTIVITIES (9,095) (10,187)

NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS 13,836 4,559

Opening cash and cash equivalents | 21,547 | 16,988 |

CLOSING CASH AND CASH EQUIVALENTS 4 35,383 21,547

The accompanying notes form part of these financial statements
1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
(a) Reporting entity
The Art Gallery of New South Wales Trust (the Gallery) and its controlled entity, as a reporting entity, (together, the Group), 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 its controlled entity, the Australian Institute of Asian Culture and Visual Arts (VisAsia).

Other entities associated with the Gallery but not controlled by the Gallery and hence not consolidated include the Art Gallery of New South Wales Foundation and the Brett Whiteley Foundation.

In the process of preparing the consolidated financial statements for the economic entity consisting of the controlling and controlled entities, all inter-entity transactions and balances have been eliminated. The presentation adopted does not include a separate column for the parent entity in view of the immateriality of the controlled entity. The financial statements of VisAsia are disclosed separately under note 13.

The Art Gallery of New South Wales Trust is a statutory body of the New South Wales 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 Group is consolidated as part of the NSW Total State Sector Accounts.

These consolidated financial statements have been authorised for issue by the Board of Trustees on 14 October 2008.

(b) Basis of preparation
The Gallery’s financial report is a general purpose financial report, which has been prepared in accordance with:
• applicable Australian Accounting Standards and interpretation;
• the requirements for the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2005; and
• the Treasurer’s Directions.

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.

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 consolidated financial statements and notes comply with Australian Accounting Standards and interpretation.

The Group has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period.

(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) 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.

(ii) 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.
(iii) Investment income
Interest income 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 income’.

(iv) Grants and contributions
Grants and contributions include donations and grants from Department of Arts, Sports and Recreation. They are generally recognised as income when the Gallery obtains control over the assets comprising the grants and 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.

(f) Personnel services and other provisions
(i) Personnel services arrangements
The Gallery and the Department of Arts, Sports and Recreation (DASR) entered into a memorandum of understanding effective from 1 July 2006 which sets out the arrangements for employment and payment of staff working at the Gallery which are considered employees of the DASR. All payments to personnel and related obligations are done in the DASR 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
Based on the memorandum of understanding with DASR, liabilities for personnel services are stated as liabilities to the service provider DASR. 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 DASR, 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 DASR, 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 by NSW Treasury to employees with 5 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 08-3. The expense for certain superannuation schemes (ie Basic Benefit and First State Super) is calculated as a percentage of the employees’ salary. For other superannuation schemes (ie State Superannuation Scheme and State Authorities Superannuation Scheme) the expense is calculated as a multiple of the employees’ superannuation contributions.
(g) 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.

(h) 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.

GST is included on a gross basis in the cash flow statement as operating cash flows. The GST component of cash flows arising from investing and financing activities are also classified as operating cash flows.

(i) 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 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 ie the deferred payment amount is effectively discounted at an asset-specific rate.

(j) 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.

(k) Revaluation of property, plant and equipment

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 and AASB 140 Investment Property.

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 11 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 reserve 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 surplus/deficit, the increment is recognised immediately as revenue in the surplus/deficit.
Revaluation decrements are recognised immediately as expenses in the surplus/deficit, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve. 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 reserve in respect of that asset is transferred to accumulated funds.

(l) 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.

(m) Assets not able to be reliably measured

The Gallery does not hold any assets other than those recognised in the balance sheet.

(n) Depreciation of property, plant and equipment

Except for certain heritage 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. 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: 3–7%

These rates are reviewed annually to ensure they reflect the assets’ current useful life and residual values.

(o) 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.

(p) Leased assets

The Gallery does not have any assets subject to finance leases. Operating lease payments are charged to the Income Statement in the periods in which they are incurred.

(q) 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 or ‘first in first out’ 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.
(f) 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 this financial report.

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 for speculative purposes and does not use financial derivatives.

(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 each year.

(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 income statement 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.

*Fair value through profit or loss* – 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 balance sheet 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 income’.

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 & 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.

(ii) Risk management
The Gallery's Risk Management 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 and Audit Committee and reviewed by the Risk Management Committee on a periodic basis.

The Gallery’s Investment Policy and its Financial Management Risk Analysis were endorsed by the Finance and Audit Committee, the Risk Management Committee and the Board of Trustees during 2007 and 2008.

The risk management analysis reviewed the major risks associated with the financial instruments ie 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. The Gallery has not granted any financial guarantees.

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 20% of the Gallery’s funds or $6 million (whichever is the smaller) to be invested in any one institution. The Finance and Audit Committee during 2007/08 resolved to confine the deposits to the major banks as an added precaution in the current economic climate.

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.

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 the NSW Treasurer’s Direction 219.01. 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
Currency risk is managed by taking out forward cover on foreign currency contracts 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 income statement 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 derecognised when the obligation specified in the contract is discharged or cancelled or expired.

(s) 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.

(t) Bequests and special 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 Funds’ Revenue and Expenditure Statement in note 12(b). 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.

(u) Trustee benefits
No trustee of the Gallery has entered into a material contract with the Gallery or the consolidated entity since the end of the previous financial period and there are no material contracts involving trustees’ interests existing at the end of the period.

(v) 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.

(w) 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 15.
## 2 INCOME

### (a) Sale of goods and services

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$’000</td>
<td>$’000</td>
</tr>
<tr>
<td>Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sale of goods</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandise, book and publication sales</td>
<td>4,510</td>
<td>3,989</td>
</tr>
<tr>
<td><strong>Rendering of services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admission fees</td>
<td>2,634</td>
<td>1,944</td>
</tr>
<tr>
<td>Venue hire and catering</td>
<td>1,182</td>
<td>1,021</td>
</tr>
<tr>
<td>Other</td>
<td>842</td>
<td>865</td>
</tr>
<tr>
<td><strong>Total Sale of goods and services</strong></td>
<td>4,658</td>
<td>3,830</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>9,168</td>
<td>7,819</td>
</tr>
</tbody>
</table>

### (b) Grants and contributions

**From DASR:**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$’000</td>
<td>$’000</td>
</tr>
<tr>
<td>Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recurrent grants</td>
<td>19,632</td>
<td>21,440</td>
</tr>
<tr>
<td>Capital grants</td>
<td>13,570</td>
<td>5,370</td>
</tr>
<tr>
<td>Personnel services benefits and liabilities provided free of charge by DASR</td>
<td>967</td>
<td>1,102</td>
</tr>
<tr>
<td><strong>Total Grants from DASR</strong></td>
<td>34,169</td>
<td>27,912</td>
</tr>
</tbody>
</table>

**From other institutions and individuals:**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$’000</td>
<td>$’000</td>
</tr>
<tr>
<td>Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donations – cash</td>
<td>8,521</td>
<td>7,446</td>
</tr>
<tr>
<td>Sponsorship – cash</td>
<td>1,161</td>
<td>1,666</td>
</tr>
<tr>
<td>Grants – other</td>
<td>222</td>
<td>385</td>
</tr>
<tr>
<td>Sponsorship – in kind</td>
<td>353</td>
<td>539</td>
</tr>
<tr>
<td>Donations works of art</td>
<td>1,666</td>
<td>2,706</td>
</tr>
<tr>
<td>Other donations – in kind</td>
<td>–</td>
<td>4,932</td>
</tr>
<tr>
<td>Value of services provided by volunteers – note 3(b)</td>
<td>1,616</td>
<td>1,578</td>
</tr>
<tr>
<td><strong>Total Grants from other institutions and individuals</strong></td>
<td>13,539</td>
<td>19,252</td>
</tr>
</tbody>
</table>

**Total Grants** | 47,708 | 47,164 |

---

* Included in other donations in 2007, is the value of a block of units, bequeathed to the Gallery by the late Ms Yvonne Diana Buchanan May on 14 June 2007. Refer also note 7.

### (c) Investment and other income

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$’000</td>
<td>$’000</td>
</tr>
<tr>
<td>Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TCorp Hour-Glass investment facilities</td>
<td>(592)</td>
<td>1,094</td>
</tr>
<tr>
<td>Interest</td>
<td>1,763</td>
<td>1,045</td>
</tr>
<tr>
<td>Rental income</td>
<td>–</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total Investment income</strong></td>
<td>1,171</td>
<td>2,147</td>
</tr>
</tbody>
</table>

**Insurance recoveries** | – | 1,647 |

**Workers compensation recovery** | 40 | 45 |

**Total Investment and other income** | 40 | 1,692 |

### Gain/(loss) on disposal of non-current assets

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$’000</td>
<td>$’000</td>
</tr>
<tr>
<td>Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from disposal</td>
<td>4,893</td>
<td>41</td>
</tr>
<tr>
<td>Written down value of assets disposed</td>
<td>(5,725)</td>
<td>(1,448)</td>
</tr>
<tr>
<td><strong>Gain/(Loss) on disposal of non-current assets</strong></td>
<td>(832)</td>
<td>(1,407)</td>
</tr>
</tbody>
</table>

**Total Gain/(Loss)** | 379 | 2,432 |
3  EXPENSES

(a)  Personnel services costs

<table>
<thead>
<tr>
<th>Description</th>
<th>2008 ($’000)</th>
<th>2007 ($’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages (including recreation leave)</td>
<td>15,637</td>
<td>13,969</td>
</tr>
<tr>
<td>Superannuation – defined benefit plans *</td>
<td>452</td>
<td>531</td>
</tr>
<tr>
<td>Superannuation – defined contribution plans</td>
<td>1,107</td>
<td>990</td>
</tr>
<tr>
<td>Long service leave *</td>
<td>488</td>
<td>539</td>
</tr>
<tr>
<td>Workers’ compensation insurance</td>
<td>386</td>
<td>298</td>
</tr>
<tr>
<td>Payroll tax on superannuation *</td>
<td>27</td>
<td>32</td>
</tr>
<tr>
<td>Other payroll tax and fringe benefit tax</td>
<td>1,039</td>
<td>934</td>
</tr>
<tr>
<td></td>
<td><strong>19,136</strong></td>
<td><strong>17,293</strong></td>
</tr>
</tbody>
</table>

* These are provided free of charge by DASR and a corresponding amount is also shown as grants and contributions. There were no personnel services costs capitalised and excluded from above.

(b)  Other operating expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>2008 ($’000)</th>
<th>2007 ($’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditor’s remuneration – audit or review of the financial statements</td>
<td>67</td>
<td>61</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>2,756</td>
<td>2,278</td>
</tr>
<tr>
<td>Travel and accommodation</td>
<td>771</td>
<td>769</td>
</tr>
<tr>
<td>Operating lease rental expense – minimum lease payments</td>
<td>188</td>
<td>178</td>
</tr>
<tr>
<td>Maintenance (refer reconciliation below)</td>
<td>552</td>
<td>524</td>
</tr>
<tr>
<td>Insurance</td>
<td>506</td>
<td>3,305</td>
</tr>
<tr>
<td>Consumables</td>
<td>758</td>
<td>662</td>
</tr>
<tr>
<td>Exhibition fees and related costs</td>
<td>927</td>
<td>1,570</td>
</tr>
<tr>
<td>Fees – general professional</td>
<td>670</td>
<td>597</td>
</tr>
<tr>
<td>Freight, packing and storage</td>
<td>960</td>
<td>1,577</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>860</td>
<td>1,262</td>
</tr>
<tr>
<td>Printing/graphics</td>
<td>361</td>
<td>295</td>
</tr>
<tr>
<td>Property expenses</td>
<td>1,542</td>
<td>1,532</td>
</tr>
<tr>
<td>Value of services provided by volunteers – note 2(c)</td>
<td>1,616</td>
<td>1,578</td>
</tr>
<tr>
<td>Donation to AGNSW Foundation *</td>
<td>4,343</td>
<td>–</td>
</tr>
<tr>
<td>Other</td>
<td>1,391</td>
<td>1,305</td>
</tr>
<tr>
<td></td>
<td><strong>18,268</strong></td>
<td><strong>17,493</strong></td>
</tr>
</tbody>
</table>

* This is the proceeds from the sale of the block of units bequeathed by the late Ms Yvonne Diana Buchanan May.

Reconciliation – total maintenance

<table>
<thead>
<tr>
<th>Description</th>
<th>2008 ($’000)</th>
<th>2007 ($’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintenance expense as above</td>
<td>552</td>
<td>524</td>
</tr>
<tr>
<td>Employee related maintenance expense included in note 3(a)</td>
<td>374</td>
<td>354</td>
</tr>
<tr>
<td>Total maintenance expenses included in note 3(a) &amp; 3(b)</td>
<td><strong>926</strong></td>
<td><strong>878</strong></td>
</tr>
</tbody>
</table>

(c)  Depreciation expense

<table>
<thead>
<tr>
<th>Description</th>
<th>2008 ($’000)</th>
<th>2007 ($’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>1,545</td>
<td>1,568</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>570</td>
<td>580</td>
</tr>
<tr>
<td></td>
<td><strong>2,115</strong></td>
<td><strong>2,148</strong></td>
</tr>
</tbody>
</table>
## 4 CURRENT ASSETS – CASH AND CASH EQUIVALENTS

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>619</td>
<td>3,656</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>34,764</td>
<td>17,891</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>35,383</strong></td>
<td><strong>21,547</strong></td>
</tr>
</tbody>
</table>

For the purpose of the cash flow statement, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the balance sheet are reconciled at end of the financial year to the cash flow statement as follows:

- Cash and cash equivalents (per balance sheet) 35,383 $'000
- Closing cash and cash equivalents (per cash flow statement) 35,383 $'000

Refer note 1(r) for details regarding credit risk, liquidity risk and market risk arising from financial instrument.

## 5 CURRENT ASSETS – TRADE AND OTHER RECEIVABLES

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors (sale of goods and services)</td>
<td>173</td>
<td>373</td>
</tr>
<tr>
<td>Less: allowance for impairment</td>
<td>–</td>
<td>(10)</td>
</tr>
<tr>
<td>Accrued income</td>
<td>412</td>
<td>2,025</td>
</tr>
<tr>
<td>Other debtors</td>
<td>281</td>
<td>207</td>
</tr>
<tr>
<td>Prepayments</td>
<td>671</td>
<td>248</td>
</tr>
<tr>
<td><strong>Total trade and other receivables</strong></td>
<td><strong>1,537</strong></td>
<td><strong>2,843</strong></td>
</tr>
</tbody>
</table>

### Movement in the allowance for impairment

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 July</td>
<td>(10)</td>
<td>(11)</td>
</tr>
<tr>
<td>(Increase) / decrease in allowance recognised in income statement</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Balance at 30 June</td>
<td>–</td>
<td>(10)</td>
</tr>
</tbody>
</table>

## 6 CURRENT ASSETS – INVENTORIES

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Held for resale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock on hand – at cost</td>
<td>1,243</td>
<td>1,492</td>
</tr>
</tbody>
</table>

## 7 CURRENT ASSETS – LAND AND BUILDINGS HELD FOR SALE

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land and buildings at valuation</td>
<td>–</td>
<td>4,932</td>
</tr>
</tbody>
</table>

The block of units bequeathed to the Gallery by the late Ms Yvonne Diana Buchanan May in June 2007 was sold during the financial year 2007-08.

## 8 NON-CURRENT ASSETS – FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>TCorp Hour-Glass investment – medium term and long term facilities</td>
<td>9,617</td>
<td>10,242</td>
</tr>
</tbody>
</table>
### 9 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 – refer also note 12(b):

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bequest and special fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land and buildings at valuation</td>
<td>–</td>
<td>4,932</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>13,571</td>
<td>12,249</td>
</tr>
<tr>
<td>TCorp Hour-Glass investment – medium term and long term facilities</td>
<td>9,617</td>
<td>10,242</td>
</tr>
<tr>
<td></td>
<td>23,188</td>
<td>27,423</td>
</tr>
</tbody>
</table>

### 10 CURRENT / NON-CURRENT LIABILITIES – TRADE AND OTHER PAYABLES

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>2,884</td>
<td>2,040</td>
</tr>
<tr>
<td>Capital creditors</td>
<td>1,903</td>
<td>–</td>
</tr>
<tr>
<td>Creditors personnel services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued salaries and wages</td>
<td>308</td>
<td>127</td>
</tr>
<tr>
<td>Recreation leave</td>
<td>1,335</td>
<td>1,306</td>
</tr>
<tr>
<td>Long service leave on-costs</td>
<td>291</td>
<td>291</td>
</tr>
<tr>
<td>Current</td>
<td>6,707</td>
<td>3,749</td>
</tr>
<tr>
<td>Non-current</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td>6,721</td>
<td>3,764</td>
</tr>
</tbody>
</table>
11 NON CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th>Land</th>
<th>Buildings</th>
<th>Plant and equipment</th>
<th>Collection assets</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>At 1 July 2006</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross carrying amount</td>
<td>17,250</td>
<td>137,404</td>
<td>9,211</td>
<td>628,742</td>
<td>792,607</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>–</td>
<td>21,207</td>
<td>7,689</td>
<td>–</td>
<td>28,896</td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>17,250</td>
<td>116,197</td>
<td>1,522</td>
<td>628,742</td>
<td>763,711</td>
</tr>
<tr>
<td>At 30 June 2007</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross carrying amount</td>
<td>17,250</td>
<td>138,983</td>
<td>8,408</td>
<td>781,740</td>
<td>946,381</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>–</td>
<td>22,775</td>
<td>7,054</td>
<td>–</td>
<td>29,829</td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>17,250</td>
<td>116,208</td>
<td>1,354</td>
<td>781,740</td>
<td>916,552</td>
</tr>
<tr>
<td>At 30 June 2008</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross carrying amount</td>
<td>17,250</td>
<td>168,785</td>
<td>9,005</td>
<td>795,023</td>
<td>990,063</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>–</td>
<td>25,430</td>
<td>7,504</td>
<td>–</td>
<td>32,934</td>
</tr>
<tr>
<td>Net carrying amount</td>
<td>17,250</td>
<td>143,355</td>
<td>1,501</td>
<td>795,023</td>
<td>957,129</td>
</tr>
</tbody>
</table>

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 2007

<table>
<thead>
<tr>
<th></th>
<th>Land</th>
<th>Buildings</th>
<th>Plant and equipment</th>
<th>Collection assets</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Fair value at 1 July 2006</td>
<td>17,250</td>
<td>116,197</td>
<td>1,522</td>
<td>628,742</td>
<td>763,711</td>
</tr>
<tr>
<td>Additions/transfers</td>
<td>–</td>
<td>1,579</td>
<td>433</td>
<td>7,443</td>
<td>9,455</td>
</tr>
<tr>
<td>Disposals</td>
<td>–</td>
<td>–</td>
<td>(21)</td>
<td>(1,427)</td>
<td>(1,448)</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>–</td>
<td>(1,568)</td>
<td>(580)</td>
<td>–</td>
<td>(2,148)</td>
</tr>
<tr>
<td>Net revaluation increments less revaluation decrements</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>146,982</td>
<td>146,982</td>
</tr>
<tr>
<td>Net carrying amount at 30 June 2007</td>
<td>17,250</td>
<td>116,208</td>
<td>1,354</td>
<td>781,740</td>
<td>916,552</td>
</tr>
</tbody>
</table>
12 CHANGES IN EQUITY

<table>
<thead>
<tr>
<th>Asset</th>
<th>Accumulated funds total $'000</th>
<th>Asset revaluation reserve $'000</th>
<th>Total equity $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance as at 1 July 2006</td>
<td>632,910</td>
<td>153,471</td>
<td>786,381</td>
</tr>
<tr>
<td>Changes in equity – other than transactions with owners as owners</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>20,481</td>
<td>–</td>
<td>20,481</td>
</tr>
<tr>
<td>Increment on revaluation of non-current assets</td>
<td>–</td>
<td>146,982</td>
<td>146,982</td>
</tr>
<tr>
<td>Total</td>
<td>20,481</td>
<td>146,982</td>
<td>167,463</td>
</tr>
<tr>
<td>Transfers within equity</td>
<td>738</td>
<td>(738)</td>
<td>–</td>
</tr>
<tr>
<td>Balance as at 30 June 2007</td>
<td>654,129</td>
<td>299,715</td>
<td>953,844</td>
</tr>
<tr>
<td>Changes in equity – other than transactions with owners as owners</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>17,736</td>
<td>–</td>
<td>17,736</td>
</tr>
<tr>
<td>Increment on revaluation of non-current assets</td>
<td>–</td>
<td>26,608</td>
<td>26,608</td>
</tr>
<tr>
<td>Total</td>
<td>17,736</td>
<td>26,608</td>
<td>44,344</td>
</tr>
<tr>
<td>Transfers within equity</td>
<td>256</td>
<td>(256)</td>
<td>–</td>
</tr>
<tr>
<td>Balance as at 30 June 2008</td>
<td>672,121</td>
<td>326,067</td>
<td>998,188</td>
</tr>
</tbody>
</table>

Asset Revaluation Reserve
The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery’s policy on the ‘Revaluation of Property, Plant and Equipment’ as discussed in note 1(k).

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Group</td>
<td>Group</td>
</tr>
</tbody>
</table>

(b) Bequests and special purpose funds
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 | 6 | 7 |
| Investment income | 229 | 1,706 |
| Grants and contributions | 9,732 | 14,305 |
| Other income | 139 | – |
| **Total** | **10,106** | **16,018** |

Expenditure

| Personnel services costs | 214 | 241 |
| Other | 4,863 | 392 |
| **Total** | **5,077** | **633** |

Surplus for the year

| 5,029 | 15,385 |

Equity

| Opening balance | 27,423 | 17,885 |
| Transfers | 1 | 749 |
| Art acquisitions | (9,265) | (6,596) |
| Surplus for the year | 5,029 | 15,385 |
| **Closing balance** | **23,188** | **27,423** |
13 CONTROLLED ENTITIES

The Australian Institute of Asian Culture and Visual Arts Ltd (VisAsia)

The principal activities of VisAsia is the raising of funds for the promotion of an understanding and appreciation of Asian culture through the arts.

As a controlled entity of the Art Gallery of New South Wales Trust, the operating result, assets and liabilities have been incorporated into the Trust’s financial statements.

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest income</td>
<td>74</td>
<td>68</td>
</tr>
<tr>
<td>Donations</td>
<td>261</td>
<td>295</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>335</td>
<td>363</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance sheet</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>1,161</td>
<td>1,128</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>(5)</td>
<td>(5)</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td>1,168</td>
<td>1,148</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td>1,168</td>
<td>1,148</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td>1,168</td>
<td>1,148</td>
</tr>
</tbody>
</table>

These amounts, net of inter-entity transactions and balances, have been included within the financial statements of the Group under the corresponding classifications.

14 RECONCILIATION OF THE SURPLUS FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus for the year</td>
<td>17,736</td>
<td>20,481</td>
</tr>
<tr>
<td>Net (gain)/loss on sale of non-current assets</td>
<td>832</td>
<td>(240)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>2,115</td>
<td>2,148</td>
</tr>
<tr>
<td>(Increase)/decrease – other financial assets</td>
<td>1,305</td>
<td>294</td>
</tr>
<tr>
<td>Gifts of works of art</td>
<td>(1,666)</td>
<td>(2,706)</td>
</tr>
<tr>
<td>Bequest of property</td>
<td>–</td>
<td>(4,932)</td>
</tr>
<tr>
<td>Increase/(decrease) in trade and other payables</td>
<td>1,054</td>
<td>230</td>
</tr>
<tr>
<td>(Increase)/decrease in trade and other receivables</td>
<td>1,306</td>
<td>(207)</td>
</tr>
<tr>
<td>(Increase)/decrease in inventories</td>
<td>249</td>
<td>(322)</td>
</tr>
<tr>
<td><strong>Net cash flows from operating activities</strong></td>
<td>22,931</td>
<td>14,746</td>
</tr>
</tbody>
</table>
15 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

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of art</td>
<td>1,666</td>
<td>2,706</td>
</tr>
<tr>
<td>Other property</td>
<td>4,932</td>
<td></td>
</tr>
</tbody>
</table>

The following items are brought to account as expenses in the income statement and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge:

<table>
<thead>
<tr>
<th>Expense Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Services provided by volunteers</td>
<td>1,616</td>
<td>1,578</td>
</tr>
<tr>
<td>Advertising, freight, accommodation, travel, legal fees and similar expenses</td>
<td>353</td>
<td>539</td>
</tr>
</tbody>
</table>

16 FINANCIAL INSTRUMENTS

The Gallery’s principal financial instruments are outlined below.

(a) Financial instrument categories

<table>
<thead>
<tr>
<th>Financial assets</th>
<th>Note</th>
<th>Category</th>
<th>Carrying amount</th>
<th>Carrying amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td></td>
<td>Not past due</td>
<td>165</td>
<td>350</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Past due &lt; 3 months</td>
<td>8</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Total</td>
<td>173</td>
<td>373</td>
</tr>
</tbody>
</table>

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. There are no impaired debtors as at 30 June 2008.

Financial assets at fair value

<table>
<thead>
<tr>
<th>Financial assets at fair value</th>
<th>8</th>
<th>At fair value through profit or loss designated as such upon initial recognition</th>
<th>Carrying amount</th>
<th>Carrying amount</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>9,617</td>
<td>10,242</td>
</tr>
</tbody>
</table>

Term deposits

The securities at balance date were earning an average interest rate of 7.8% (2007 6.6%) and over the year the weighted average interest rate was 7.4% (2007 6.8%) on a weighted average balance of $23,758,000 (2007 $15,482,000).

Hour-Glass Investment facilities

The Gallery has investments in the following TCorp Hour-Glass Investment facilities. The Gallery’s investments are represented by a number of units in managed investments within the facilities.

<table>
<thead>
<tr>
<th>Facility</th>
<th>Investment sectors</th>
<th>Investment horizon</th>
<th>2008 $</th>
<th>2007 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium term growth facility</td>
<td>cash</td>
<td>4 years to 7 years</td>
<td>4,374</td>
<td>4,399</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>cash</td>
<td>7 years and over</td>
<td>5,243</td>
<td>5,843</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>9,617</td>
<td>10,242</td>
</tr>
</tbody>
</table>

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) Sensitivity analysis

<table>
<thead>
<tr>
<th>Change in unit price %</th>
<th>Impact on profit/loss</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium term growth facility</td>
<td>+/- 7.50</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>+/- 15.00</td>
</tr>
</tbody>
</table>

Returns

<table>
<thead>
<tr>
<th>%</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium term growth facility</td>
<td>Achieved (0.57)</td>
</tr>
<tr>
<td>Benchmark</td>
<td>(0.79)</td>
</tr>
<tr>
<td>Long term growth facility</td>
<td>Achieved (10.27)</td>
</tr>
<tr>
<td>Benchmark</td>
<td>(10.51)</td>
</tr>
</tbody>
</table>

Payables

Financial liabilities
Trade and other payables – non-interest bearing 6,721 3,764

The table below summarises the maturity profile of the Gallery’s financial liabilities.

<table>
<thead>
<tr>
<th>Maturity dates</th>
<th>&lt; 1 yr</th>
<th>1–5 yr</th>
<th>&gt; 5 yrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008 payables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued salaries</td>
<td>308</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Wages and on costs</td>
<td>1,612</td>
<td>14</td>
<td>–</td>
</tr>
<tr>
<td>Creditors</td>
<td>3,340</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>5,260</td>
<td>14</td>
<td>–</td>
</tr>
<tr>
<td>2007 payables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued salaries</td>
<td>127</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Wages and on costs</td>
<td>1,582</td>
<td>15</td>
<td>–</td>
</tr>
<tr>
<td>Creditors</td>
<td>1,046</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>2,755</td>
<td>15</td>
<td>–</td>
</tr>
</tbody>
</table>

17 POST BALANCE DATE EVENTS

In September 2008, the Gallery acquired a major iconic work of art by Paul Cézanne *Bords de la Marne* c1888 (A$16.2m) funded by a fundraising campaign and contributions from the AGNSW Foundation, the Art Gallery Society and other benefactors.

18 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. However in regard to workers compensation the final adjustment calculations are in arrears. There are no other contingent liabilities (2007 nil).
19 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments

There are no material capital commitments outstanding as at 30 June 2008 (2007 $5.3m).

(b) Other expenditure commitments

There are no material other expenditure commitments outstanding as at 30 June 2008 (2007 nil).

(c) Operating lease commitments

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>166</td>
<td>161</td>
</tr>
<tr>
<td>Later than one year and not later than 5 years</td>
<td>394</td>
<td>546</td>
</tr>
<tr>
<td>Total (including GST)</td>
<td>560</td>
<td>707</td>
</tr>
</tbody>
</table>

The total operating lease commitments above include input tax credits of $50,900 (2007 $64,200) that are expected to be recovered from the Australian Taxation Office. There were no other contingents assets as at 30 June 2008.

The Gallery leases a number of industrial units for off site storage. Lease rentals (including GST) are payable to the lessors monthly in advance. Bank guarantees have been taken in lieu of security deposits.

20 RESULTS OF FUNDRAISING APPEALS

The Gallery receives many donations of cash and artworks as a result of its day to day activities. In addition, fundraising dinners and other special fundraising events were conducted during the year and the results are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donation – in cash</td>
<td>280</td>
<td>504</td>
</tr>
<tr>
<td>Sponsorship – in cash</td>
<td>25</td>
<td>32</td>
</tr>
<tr>
<td>Sponsorship – in kind</td>
<td>–</td>
<td>3</td>
</tr>
<tr>
<td>Other fundraising</td>
<td>198</td>
<td>138</td>
</tr>
<tr>
<td>Gross income from fundraising</td>
<td>A</td>
<td>503</td>
</tr>
<tr>
<td>Cost of fundraising</td>
<td>166</td>
<td>97</td>
</tr>
<tr>
<td>Net surplus from fundraising</td>
<td>C</td>
<td>337</td>
</tr>
<tr>
<td>Cost of services provided</td>
<td>130</td>
<td>208</td>
</tr>
<tr>
<td>Transferred to/(from) accumulated funds</td>
<td>D</td>
<td>207</td>
</tr>
<tr>
<td>Total</td>
<td>337</td>
<td>580</td>
</tr>
</tbody>
</table>

The following ratios are provided:

<table>
<thead>
<tr>
<th>Ratio</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of fundraising to gross income from fundraising</td>
<td>B/A</td>
<td>33%</td>
</tr>
<tr>
<td>Net surplus from fundraising to gross income from fundraising</td>
<td>C/A</td>
<td>67%</td>
</tr>
<tr>
<td>Cost of services provided to total expenditure</td>
<td>D/(B+D)</td>
<td>44%</td>
</tr>
<tr>
<td>Cost of services provided to gross income from fundraising</td>
<td>D/A</td>
<td>26%</td>
</tr>
</tbody>
</table>
21 ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE

The Gallery did not early adopt any new accounting standards and interpretations that are not yet effective. At the date of authorisation of the financial statements, the following Standards and Interpretations were on issue and applicable to the Gallery, but not yet effective:

AASB 8 ‘Operating Segments’ that is operative for 31 December 2009 and 30 June 2010 year ends
AASB 101 ‘Presentation of Financial Statements’, that is operative for 31 December 2009 and 30 June 2010 year ends
AASB 123 ‘Borrowing Costs’ that is operative for 31 December 2009 and 30 June 2010 year ends
AASB 127 ‘Consolidate and Separate Financial Statements’ (Revised), that is operative for 31 December 2009 and 30 June 2010 year ends
AASB 1004 ‘Contributions’ that is operative for 30 June 2009 and 31 December 2010 year ends
AASB 1049 ‘Whole of Government and General Government Sector Financial Reporting’ that is operative for 30 June 2009 and 31 December 2010 year ends
AASB 1050 ‘Administered Items’ that is operative for 30 June 2009 and 31 December 2010 year ends
AASB 1052 ‘Disaggregated Disclosures’ that is operative for 30 June 2009 and 31 December 2010 year ends
Interpretation 14 ‘The Limits on a Defined Benefit Asset, Minimum Funding Requirements and their Interaction’ that is operative for 30 December 2008 and 30 June 2009 year ends

The Gallery has assessed the impact of these new standards and interpretations and considers the impact to be insignificant.

END OF AUDITED FINANCIAL STATEMENTS
General information

Access
The Gallery is open every day except Easter Friday and Christmas Day between the hours of 10am and 5pm. The Gallery is open late each Wednesday night until 9pm. As a one-off during APEC, the Gallery was closed for the public holiday on Friday, 7 September 2007. General admission is free. Entry fees may apply to a limited number of major temporary exhibitions.

Guided tours
Volunteer guides offer a range of free guided tours of the collection and major exhibitions.

General tours: daily one-hour tours revealing highlights of the collection and the Gallery, Monday, 1pm and 2pm; Tuesday to Sunday, 11am, 1pm and 2pm.

Yiribana tours: of the Aboriginal and Torres Strait Islander gallery. Tuesday to Sunday, 11am.

Asian galleries tours: daily, 12 noon.

Community Ambassador tours: Asian-language tours of the permanent collection. Japanese – Fridays, 11am; Mandarin – Tuesdays and Thursdays, 10.30am; Vietnamese – first Saturday of each month, 11am.

Signing Art: Auslan-interpreted tours. Last Sunday of each month (excluding December/January), 1.30pm.

In Touch at the Gallery: sensory exploration tours for the blind and vision impaired. Available for booked groups or individuals at any time during Gallery opening hours. Two weeks’ notice required.

Private groups: tours tailored to the needs of groups. During Gallery hours or with private evening functions. Inquiries phone (02) 9225 1800.

Exhibitions and events information
The free regular publication Exhibitions and Events is available from the Gallery. This booklet details current exhibitions and public program events, including films, lectures and performances. An email newsletter covering exhibitions, courses, lectures, special events, films and workshops is published monthly. Register for this information service on our website (www.artgallery.nsw.gov.au/aboutus/artmail) or email us at artmail@ag.nsw.gov.au and let us know you want to subscribe.

Research library and archive
The Gallery’s Research Library and Archive is open Monday to Friday between 10am and 4pm (excluding public holidays) and until 8.45pm each Wednesday night. The Library is located on the ground floor level and has the most comprehensive collection of fine art books in NSW. Inquiries phone (02) 9225 1785.

The Library provides a free Opinion, Conservation and Identification Service (excluding valuations) every Thursday, 10am to 12 noon.

Study room for prints, drawings and photography
The Study Room for Prints, Drawings and Photography, located on level 2, is open to the public weekdays, 10am to 4pm, excluding public holidays. The Study Room assistant will attend to and supervise visitors. Appointments are advisable but not essential. School groups are welcome. Inquiries phone (02) 9225 1758.

Brett Whiteley Studio
Located at 2 Raper Street, Surry Hills, the Brett Whiteley Studio is open Saturdays and Sundays, 10am to 5pm, except Christmas Day. On Thursday the studio is open by appointment for education groups. Admission is free. Inquiries phone (02) 9225 1740.

Photography
Photography of the permanent collection, with the exception of works in the Yiribana Gallery, is allowed by members of the public providing no flash or tripods are used. Quality photographs of the collection, including works from the Yiribana Gallery, can be obtained from the Gallery’s image reproduction officer. Photography for publication or other commercial purposes is allowed only after written application to the Gallery. Inquiries phone (02) 9225 1796.

Inquiries phone (02) 9225 1775. The Domain Theatre and Centenary Auditorium are fitted with audio induction-loop systems and an FM-transmitter system is used for guided tours if requested. Signing Art tours conducted for deaf people, using Auslan, are held on the last Sunday of every month at 1.30pm (excluding December/January). The service is free apart from exhibition entry fees, if applicable.

Cafe and restaurant
The cafe is situated on lower level 1 and is open daily, 10am to 4.30pm, Wednesday night until 8.45pm. For restaurant bookings phone (02) 9225 1878.

Open daily, 10am to 5pm, Wednesday night until 8.45pm, the Gallery Shop offers the finest range of art books in Australia and also specialises in school and library supply. The shop stocks an extensive range of art posters, cards, replicas and giftware. Inquiries phone (02) 9225 1718.

A range of merchandise is also available online (www.artgallery.nsw.gov.au/shop).

Memberships and event information
Stay informed about what’s on in the Gallery, choose from over 200 special events and enjoy membership privileges and priorities all year long. Inquiries phone (02) 9225 1836.

Membership
You are invited to join the Art Gallery Society of NSW and share in the many pleasures of membership. Stay informed about what’s on in the Gallery, choose from over 200 special events and enjoy membership privileges and priorities all year long. Inquiries phone (02) 9225 1878.

2008 Annual report
Report coordinator – Trish Kernahan
Text editor – Michelle Nichols
Designer – Mark Boxshall
Photography – Jenni Carter, Diana Panuccio, Mim Stirling, Chilin Gieng, Carley Wright
Copyright – Michelle Andringa
Public transport

Buses: the 441 bus route stops at the Gallery en route to the Queen Victoria Building. The service runs every 20 minutes on weekdays and every 30 minutes on weekends. Call the STA on 131 500 or visit www.131500.info for more details.

Art After Hours bus: a free courtesy minibus operates 7pm to 9.30pm every Wednesday night. It makes its final run from the Gallery at 9.15pm. The bus loops down past Mrs Macquarie’s Chair, then on to the Domain Parking Station, Wilson Parking Station (Sydney Hospital) and Martin Place train station.

Trains: closest train stations are St James and Martin Place.

Parking

There is limited metered parking outside the Gallery and additional metered parking in Mrs Macquarie’s Road. The Domain Parking Station is open daily with a special discount rate of $12 for 3 hours (weekdays only) for visitors to major exhibitions with admission charges. Just have your parking ticket stamped by our staff at the information desk on the ground floor.

Contact information

Physical and postal address:
Art Gallery of New South Wales
Art Gallery Road
The Domain NSW 2000

Telephone:
Administration switchboard
(02) 9225 1700
Information desk (02) 9225 1744
Recorded ‘What’s on’ information (02) 9225 1790
TTY (02) 9225 1808
General facsimile (02) 9225 1701

Email:
artmail@ag.nsw.gov.au

Website:
www.artgallery.nsw.gov.au
SPONSORSHIP AND PHILANTHROPY

Sponsors

at 30 June 2008
Avant Card: Support sponsor: general
City of Sydney: Support sponsor: Archibald 08; Sidney Nolan retrospective
Clayton Utz: disability access programs partner
Delta Electricity: Support sponsor: Sidney Nolan retrospective, Harold Cazneaux
Ernst & Young: Principal sponsor: Sidney Nolan retrospective
Host: Support sponsor: general
JCDecaux: Media sponsor: The arts of Islam, Sidney Nolan retrospective
Johnson Pilton Walker: Exhibition design partner: The arts of Islam
JPMorgan: Principal sponsor: Brett Whiteley Studio
Macquarie Capital: Principal sponsor: Australian Collection Focus Room
Myer: Principal sponsor: Archibald, Wynne and Sulman Prizes
National Australia Bank: Principal sponsor: The arts of Islam
Porter’s Original Paints: Official paint supplier
President’s Council of the Art Gallery of NSW: Major exhibitions program partner
Qantas Airways: Principal sponsor: Yiribana Aboriginal and Torres Strait Islander Gallery, Official airline:
RGB: The arts of Islam, Sidney Nolan retrospective
Softel Sydney Wentworth: Support sponsor: Archibald, Wynne and Sulman Prizes, Sidney Nolan retrospective
The Sydney Morning Herald: Media sponsor: Sidney Nolan retrospective
UBS: Contemporary galleries program partner
VisAsia Council: Asian exhibition program sponsor
Westfield: Principal sponsor: The arts of Islam

AO & Frank O’Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowling; Shousuke Idemitsu; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; Max Sandow AM; John Schaeffer AC; Julie Schaeffer; Goldie and Edward Sternberg AM; Fred Street AM; Diana Walder OAM; Neville Wan AC QC; and John Yu AC.

Centenary Fund
Patrons of the Centenary Fund as at 30 June 2008:
Claire Armstrong; Alex & Vera Boyarsky; Jillian Broadbent AO & Olek Rahn; Joanna Capon OAM; Judy Cassab AO CBE; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orli Wargon; In memory of Aida Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter & Sharon Ilett; Nettie & Peter Joseph OAM; Anne Landa; Michelle & John Landener CBE AM; Geoffrey & Deborah Lewy; Elizabeth Longes; David Lowy; John & Jane Morschel; Roslyn Packer AO; Bridget Pirrie & Stephen Grant; Steven & Lisa Pongrass; John L Sharp; Brian Sherman AM; Dr Gene Sherman; Geoffrey Susskind; Michael & Eleonora Triguboff; Malcolm & Lucy Turnbull; and Phillip Wolanski AM.

Masterpiece Fund
Patrons of the Masterpiece Fund as at 30 June 2008:
Geoff & Vicki Ainsworth; Antoinette Albert; Neil & Diane Bainsaves; Richard A Blair; Jillian Broadbent AO; The Chifley Foundation; Rowena Danziger AM & Ken Coles AM; Brian & Philippa France; Chris & Judy Fullerton; The Greatorex Foundation; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy Paynter; Playoust Family Foundation; Susan & Gary Rothwell; John Schaeffer AO; Max & Nola Tegel; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM.

President’s Council
Members of the President’s Council as at 30 June 2008:
Steven Lowy, President.
Peter Young, ABN AMRO; David Baffsky AO, Accor Asia Pacific; Roger Allen, Allen & Buckendige; The Hon Warwick Smith, ANZ Banking Group; John Symond AM, Aussie Home Loans; Bruce Fink, Bickham Court Group; Michael Ihlein, Brambles; Danny Goldberg, Dakota Corporation; Giam Swiegers, Deloitte Touche; Tohmatu; Chum Darvall, Deutsche Bank AG; Glenn Poswell, Elerston Capital Limited; James Miliar, Ernst & Young; David Kirk, Fairfax; Bruce K Cutler, Freehills; Clark Perkins, Goldman Sachs JBWere; Emmanuel Pohl, Hyperion Asset Management; David Gonski AC, Investec; Peter Ivany AM, Ivanco Investment Group; Sir John O’Connor, JCDecaux Australia; Damian Roche, J.P. Morgan; Chris Jordan AO, KPMG; Gary Reidy, Korn/Ferry; John Conde AO, MBF Australia; Scott Walters, Mercer Wealth Solutions; Bill Wavish, Myer; Paul O’Sullivan, Optus; Tony Harrington, PricewaterhouseCoopers; Geoff Dixon, Qantas Airways; Paul Fegan, St. George Bank; Justin Miller, Sotheby’s; Luca Belgiojorno-Nettis, Transfield Holdings; Philip Coleman, UBS AG Australia; Ilana Atlas, Westpac Banking Corporation; and Bruce McComish.

VisAsia Council
Members of the VisAsia Business Council as at 30 June 2008:
John Yu AC, Chairman.
Mark Warren, Australia Post; Bill Ferris AC, CHAMP Private Equity; Philip Cox AO, Cox Richardson; Penny Bingham-Hall, Leighton Holdings; Nick Curtis, Lysan Corporation; Matthew Banks, Macquarie Bank; Seng-Huang Lee, Mulpha Australia; Stephen Knight, NSW TCorp; Warwick Johnson, Optimal Fund Management; Terry Ferr, Petsec Energy; Robyn Norton & Stephen MacMahon, The George Institute; John Saunders, The Linden Group; Jeffrey Riegel, The University of Sydney; David Goodman, University Technology Sydney; Michael Sternberg, Valiant Hire; William Clark; and Michael Hawker.

Grants
During the year the following grants were received:
Gordon Darling Foundation – travelling expenses for the head curator, Asian Art, to visit Indonesia to scope collection loans for an exhibition of Southeast Asian art: $7000
Department of Foreign Affairs and Trade – visit to Australia of Jens Hoffmann to attend the Biennale of Sydney under the International Cultural Visits Program: $20,000
Department of Immigration and Citizenship – The arts of Islam schools project in New South Wales: $10,000
US Embassy – August Sander exhibition: $4576

Bequests
The following bequests were received and/or notified during the financial year:
Susan Chandler’s bequest is estimated at $1.6 million and is intended to support the Australian Collection Focus Room; Thelma Jean Hill bequeathed artworks which will be assessed as potential acquisitions for the permanent collections; the Florence May Crosby bequest left the Gallery almost $1.1 million, which has been received; and the Gallery has been notified by the Estate of the late Margaret Mary Jones, but distribution of the bequest has not yet been finalised. The Estate of the late Yvonne Diana Buchanan May last year bequeathed a property in Rose Bay to the Gallery, with the condition that should it be sold, proceeds are to go to the AGNSW Foundation and a $10,000 annual art prize is to be established. The property was sold and the funds of $4 million were transferred to the AGNSW Foundation this year.

Life Governors
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 AC; Ken Cowley AO; James Fairfax AO; James Gleeson almost $1.1 million, which has been received; and the Gallery has been notified by the Estate of the late Margaret Mary Jones, but distribution of the bequest has not yet been finalised. The Estate of the late Yvonne Diana Buchanan May last year bequeathed a property in Rose Bay to the Gallery, with the condition that should it be sold, proceeds are to go to the AGNSW Foundation and a $10,000 annual art prize is to be established. The property was sold and the funds of $4 million were transferred to the AGNSW Foundation this year.

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ART PRIZES AND SCHOLARSHIPS

Art prizes
The Archibald, Wynne and Sulman Prize competitions, sponsored by Myer, were held in February 2006. In 2007–08, the winner’s prize money was generously increased: Archibald from $35 000 to $50 000; Wynne from $15 000 to $25 000; and Sulman from $10 000 to $20 000. A total of 1973 entries were received, 100 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in September 2007. Of the 515 entries received, 45 were selected for display.

ARCHIBALD PRIZE
The prize of $50 000 for portraiture was awarded to artist Dal Kathryn Barton for her work *You are what is most beautiful about me*, a self portrait with Kell and Arella. The Archibald Prize: People’s Choice competition, which asks the viewing public to vote for their favourite entry, was won by artist Vincent Fantauzzo for his work *Heath*. Fantauzzo received $2500 and a $10000 Myer gift card, as did the Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast for the winning artist.

WYNNE PRIZE
The prize of $25 000 for an Australian landscape or figure sculpture was awarded to artist Joanne Currie Nalingu for her work *The river is calm*.

SIR JOHN SULMAN PRIZE
The prize of $20 000 judged by artist Robert Owen was awarded to artist Rodney Pople for his work *Stage fright*.

DOBELL PRIZE FOR DRAWING
The $20 000 prize, judged by Colin Lanceley, was awarded to artist Ana Pollak for her work *Mullet Creek*.

ANNE LANDA AWARD
This award has been established in honour of Anne Landa, a trustee of the Art Gallery of NSW, who died in 2002. The award is made through a biennial series of exhibitions for moving image and new media work, each offering an acquisitive award of $25 000. The exhibition is by invitation only and is not open to applications. The next exhibition will open in May 2009.

Scholarships
The BASIL AND MURIEL HOOPER SCHOLARSHIP
These scholarships, valued at $4000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. One scholarship was awarded to Alexandra Byrne.

THE ELOIHY GRUNER PRIZE
The 2007 prize of $1000 for the best landscape in oil by an art student was awarded to Catherine Moore.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE
This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2007 prize of $800 was awarded to Nicole Kelly.

DYASON BEQUEST
Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of $5000 to Australian art students who have already won travelling scholarships, to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. An award of $5000 was made to collaborative artists Wendy Wilkins and Wesley Hill.

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. The scholarship includes a financial award and access to the Art Gallery’s Paris Studio for a period of three months. It is a memorial to the late Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, the artist’s mother, for providing the generous donation to fund the scholarship. The 2007 scholarship of $25 000 was awarded to artist Nathan Hawkes.

STUDIOS IN PARIS
The Gallery allocated tenancy to two art studios, the Moya Dying Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Chîte Internationale des Art in Paris. The studios were occupied during the year by Peter Wegner, Elizabeth Gower, Michael Bell, Wendy Sharpe, Stephen Cramb, Maria Frasier, Madeline Donovan, Petrina Hicks, Craig Waddell and Lisa Coleman.

AGNSW PUBLICATIONS FOR SALE

- **Adam Cullen: let’s get lost.** Tunnicliffe, pb $30
- **Adventures with form in space: the fourth Balnaves Foundation Sculpture Prize.** Tunnicliffe, pb $35
- **An incomplete world: works from the UBS Art Collection.** Tunnicliffe, pb $45
- **Anne Landa Award 2006.** Tunnicliffe, pb $25
- **Archibald 05.** pb $16
- **Archibald 06.** pb $16
- **Archibald 07.** pb $16
- **Archibald 08.** pb $16
- **Asian collections.** Menzies, pb $45
- **Australian drawings.** Kolenberg, pb $40
- **Bertram Mackennal.** Edwards, pb $80
- **Brett Whiteley: studio.** Pellow, pb $45
- **Caravaggio: darkness and light.** Capon, pb $40
- **Celebral silks: Chinese religious and court textiles.** Rutherford & Menzies, pb $35
- **Charles Conder.** Gabbally, pb $45
- **Contemporary: Art Gallery of New South Wales contemporary collection.** Tunnicliffe, hb $45
- **Crossing country: the alchemy of western Arnhem Land art.** Perkins, pb $50
- **Crossing country: the alchemy of western Arnhem Land art.** DVD, $30
- **Dancing to the flute.** Menzies, pb $44
- **Dobell Drawing Prize, 2nd edition.** Kolenberg, pb $22
- **Giacometti: sculptures, prints and drawings.** Capon, pb $45
- **Gifted: Mollie Gowing Collection.** Perkins, pb $12
- **Godness: divine energy.** Menzies, pb $30
- **Harold Cazneaux: artist in photography.** Bullock, pb $45
- **Jeffrey Smart, Capon & Pearce.** pb $45, hb $66
- **Let’s face it: history of the Archibald Prize.** Ross, pb $50

- **Man Ray.** Anear, pb $30
- **Margaret Olley, revised edition.** Pearce, hb $60
- **Nineteenth century Australian watercolours drawings & pastels.** Kolenberg, pb $45
- **One sun one moon: Aboriginal art in Australia.** Perkins, pb $120
- **Orientalism: Delacroix to Klee, Benjamin (ed), pb $45
- **Photography collection.** Annear, pb $45
- **Poetic Mandarin.** Liu, pb $20
- **Pre-Raphaelites and Olympians.** Beresford, pb $20
- **Rayner Hoff: this vital flesh.** Edwards, pb $30.80
- **Robert Klippel.** Edwards, pb $50
- **Sidney Nolan.** Pearce, hb $80, pb $50
- **Self portrait: Renaissance to contemporary.** Bond, pb $45
- **Still life.** Tunnicliffe, pb $25
- **Tradition today: Indigenous art in Australia.** Perkins, pb $40
- **Translucent world: Chinese jade from the Forbidden City.** Liu, pb $45
- **True stories: artists of the East Kimberley.** DVD $30
- **What colour is that? , Keeler-Mine.** pb $18.95
- **What number is that? , Keeler-Mine.** pb $18.95

Bold denotes new titles in 2007–08.
## VISITOR NUMBERS

### Monthly visitors

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<tr>
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<td>96 690</td>
<td>113 979</td>
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<td>82 506</td>
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<td>145 393</td>
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<td>April</td>
<td>183 494</td>
<td>88 190</td>
<td>196 936</td>
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<td>May</td>
<td>181 84</td>
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<td>157 541</td>
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<td>YTD TOTAL</td>
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### Average daily Domain 07–08

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<th>Domain 2007–08</th>
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<th>Average daily Domain 07–08</th>
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<tr>
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<td>62 874</td>
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### Paid exhibition program

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<tr>
<th>Exhibition</th>
<th>Months</th>
<th>Visitors</th>
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<tbody>
<tr>
<td>The arts of Islam</td>
<td>July–Sept</td>
<td>69 630</td>
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<tr>
<td>Translucent world</td>
<td>Aug–Nov</td>
<td>13 080</td>
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<tr>
<td>Sidney Nolan</td>
<td>Nov–Feb</td>
<td>64 776</td>
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<tr>
<td>Archibald, Wynne &amp; Sulman prizes</td>
<td>March–May</td>
<td>151 900</td>
</tr>
<tr>
<td>Taishō chic</td>
<td>May–June</td>
<td>13 285</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>312 671</td>
</tr>
</tbody>
</table>

### Annual total visitor numbers 1999 to 2008

#### KPI for 2007–08

- Combined AGNSW
- Total visitations: 6.6 million
- 1.35 million
- Total attendance at exhibitions by the museums: 1.3 million
- 196 097
- Total attendance at exhibitions held at major galleries: 3 million
- 312 671
- Most popular paid exhibitions:
  - Andy Warhol, QLD: 232 389
  - Turner to Monet, VIC: 180 173
  - Archibald Prize 08, NSW: 151 900
- Total value of acquisitions added to collections: $64 million
- $14.1 million

* CAAMD is the peak body for the state and national art galleries and comprises the National Gallery of Australia, National Portrait Gallery, National Gallery of Victoria, Art Gallery of NSW, Art Gallery of South Australia, Art Gallery of Western Australia, Queensland Art Gallery, Museum of Contemporary Art, Tasmanian Museum and Art Gallery, and Art Gallery of the Northern Territory.
EXHIBITIONS LISTING

<table>
<thead>
<tr>
<th>Dates</th>
<th>Department</th>
<th>Exhibition</th>
<th>AGNSW</th>
<th>AGNSW</th>
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<tbody>
<tr>
<td>03.07.07–02.12.07</td>
<td>Australian: Indigenous</td>
<td>One sun one moon</td>
<td>•</td>
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<tr>
<td>07.07.07–14.10.07</td>
<td>Western</td>
<td>Pop prints</td>
<td></td>
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<tr>
<td>16.07.07–27.09.07</td>
<td>Library</td>
<td>Australian bookbinders</td>
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<tr>
<td>28.07.07–14.10.07</td>
<td>Western Photography</td>
<td>The surreal aesthetic</td>
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<td>28.07.07–14.10.07</td>
<td>Western: Works on Paper</td>
<td>Modern British watercolours and drawings</td>
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<td>16.08.07–14.10.07</td>
<td>Western: Contemporary</td>
<td>Claire Healy &amp; Sean Cordeiro, the paper trail</td>
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<td>17.08.07–04.11.07</td>
<td>Australian</td>
<td>Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project</td>
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<td>23.08.07–04.11.07</td>
<td>Australian</td>
<td>Dobell Prize for Drawing 2007</td>
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<tr>
<td>29.08.07–11.11.07</td>
<td>Asian</td>
<td>Translucent world: Chinese jade from the Forbidden City</td>
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<tr>
<td>01.09.07–28.10.07</td>
<td>Australian: Indigenous</td>
<td>Boomali: 20 years on</td>
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<tr>
<td>03.10.07–07.12.07</td>
<td>Library</td>
<td>Peter Lysiotis: ‘Outside of a dog …’ a survey exhibition – 25 years of book arts</td>
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<tr>
<td>09.10.07–28.10.07</td>
<td>Public Programs</td>
<td>Operation art 2007</td>
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<td>23.10.07–09.12.07</td>
<td>Australian: Contemporary</td>
<td>Gary Carsey: scenic root</td>
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<tr>
<td>02.11.07–03.02.08</td>
<td>Australian</td>
<td>Sidney Nolan retrospective</td>
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<td>02.11.07–03.02.08</td>
<td>Australian</td>
<td>Indigenous connections: Nolan's “Rite of spring” – photographs by Axel Poignant</td>
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<td>17.11.07–03.02.08</td>
<td>Western: Contemporary</td>
<td>Extraordinary images of ordinary people: the photographs of August Sander</td>
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<td>22.11.07–25.11.07</td>
<td>Western: Contemporary</td>
<td>Jon Rose: sphere of influence – an interactive ball game</td>
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<td>24.11.07–09.03.08</td>
<td>Western: Photography</td>
<td>Yasumasa Morimura: seasons of passion/a requiem: Mishima</td>
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<td>29.11.07–10.02.08</td>
<td>Asian</td>
<td>Mountains and streams: Chinese paintings from the National Gallery of Victoria Collection</td>
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<td>07.12.07–20.01.08</td>
<td>Australian: Indigenous</td>
<td>Kitty Kantilla</td>
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<td>13.12.07–24.03.08</td>
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<td>Scott Redford: blood disco</td>
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<td>Living black</td>
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<td>02.02.08–30.03.08</td>
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<td>Artexpress 08</td>
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<td>09.02.08–25.05.08</td>
<td>Australian</td>
<td>Charles Bayliss: landscape photographer</td>
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<td>13.02.08–07.03.08</td>
<td>Library</td>
<td>The artist in the director: the art of directors of the Art Gallery of New South Wales</td>
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<td>22.02.08–04.05.08</td>
<td>Asian</td>
<td>Intimate encounters: Indian paintings from Australian collections</td>
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<td>22.02.08–27.04.08</td>
<td>Australian: Indigenous</td>
<td>Michael Riley: sights unseen</td>
<td>•</td>
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<tr>
<td>06.03.08–18.05.08</td>
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<td>Searching for Asphodels: artists in the Mediterranean</td>
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<td>A focus on contemporary</td>
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<td>10.04.08–27.07.08</td>
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<td>29.05.08–31.08.08</td>
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<td>Judy Cassab: landscapes from the collection</td>
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<td>06.06.08–10.08.08</td>
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Touring exhibitions

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<td>Melbourne, VIC</td>
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<td>Bendigo Art Gallery</td>
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<td>Queensland Art Gallery</td>
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# Tour organised in association with Museums & Galleries NSW. * Exhibitions continued until 28 September 2008.
Visitors who are deaf and hearing impaired
The Gallery engages sign language interpreters for the regular advertised guided tours and in association with Deaf Awareness Week.
Groups of visitors who are deaf and who make bookings are provided with sign language interpreters free of charge.
The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory.
The Gallery provides free monthly Auslan guided tours. The Gallery conducts Signing Art, Auslan-interpreted free performances which incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment. During the year, four of the Art After Hours 6.30pm celebrity talks were supported with Auslan interpreters.
The Domain Theatre is equipped with audio-induction loop facilities for all lectures and films.
An FM microphone system for hearing aid users is available on request for guided tours.

Children with an intellectual disability
The Gallery’s Da Vinci Program is an initiative involving a specially designed program for students with mild to moderate intellectual disabilities. This program provides students with the opportunity to experience art through stimulating and fun-filled workshops which include discussion, role-play and the use of sensory materials.

Visitors with a physical disability
There are four dedicated disabled parking spaces available at the front of the Gallery and two at the rear. 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 rear of the Gallery, access to all exhibitions, displays, and public and administrative areas is by way of ramps and lifts and is signposted.
A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Telephone 13 15 00 or visit www.131500.info for timetable details.
The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users.
The Gallery provides wheelchairs, which are available from Security. All exhibition spaces are accessible by lift.
Toilets for visitors with disabilities are located throughout the building on the upper level, level 1 and level 3.

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Visitors who are visually impaired
The In Touch at the Gallery program provides people who are visually impaired the opportunity to explore works through touch. Specially trained volunteer guides help visitors experience the tactile qualities of marble, bronze and stone and discover the stories and ideas surrounding these unique objects.
The touch tour program will include a component of audio description, to be used in conjunction with existing tours and to complement selected temporary exhibitions.
These tours can include art-making workshops to expand the experience of enjoying art. The Gallery has developed a sensory trolley, which includes tactile materials and props that complement the In Touch tours of the Gallery.
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.

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General Communications
The Gallery’s official website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information.
The website incorporates myVirtualGallery, which enables the public to create their own online exhibition using works from the Gallery’s collections. This website provides people with limited mobility the opportunity to have an interactive arts experience.

Staff training
Information and awareness sessions are held for staff and volunteer guides, with particular reference to servicing visitors with special needs. Some volunteer guides and staff have undertaken introductory courses in sign language.
A designated education officer manages the Gallery’s accessible arts programs and facilities for people with disabilities.

Helpers
General entry to the Gallery is free to all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free of charge.

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 0.4% require some form of adjustment to the workplace.

Supported employment
The Gallery engages people with disabilities for paid positions. People with disabilities are admitted free of charge.

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 rear of the Gallery, access to all exhibitions, displays, and public and administrative areas is by way of ramps and lifts and is signposted.

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ABORIGINAL AND
TORRES STRAIT
ISLANDER
PROGRAMS AND
SERVICES

The Gallery organises many activities which are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of Indigenous peoples of Australia, including temporary exhibitions, public program events and the permanent collection on view in the Yiribana Gallery, the largest display focused on Aboriginal art in the Southern Hemisphere.

This year the Gallery mounted a significant number of exhibitions which celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia.

**Boomalli** (1 September – 28 October 2007); to celebrate the 20th anniversary of the establishment of Boomalli Aboriginal Artists Co-operative, this exhibition brought together works from the Gallery’s collection by founding members of the co-operative.

**One sun one moon** (3 July – 2 December 2007); this exhibition celebrated a complex and intriguing heritage, and one which is continually responsive to historical change and social circumstance.

**Kitty Kantilla** (7 December 2007 – 20 January 2008); this major retrospective from the National Gallery of Victoria paid tribute to the renowned Tiwi artist Kitty Kantilla (Kutuwalumi Purawarrumpatu) and highlighted her extraordinary artistic vision, from works on paper and canvas to bark paintings and sculptures.

**Living black** (20 December 2007 – 16 November 2008); taking its title from the award-winning book of the same name by the late artist, playwright, poet and curator Kevin Gilbert, this exhibition explored the different experiences of ‘living black’ in contemporary Australia and featured new major acquisitions. The Gallery conducted daily guided tours in conjunction with the Living black exhibition.

**Michael Riley: sights unseen** (22 February – 27 April 2008); this exhibition revealed the prolific talents of a quiet observer whose photomedia – including black-and-white portraiture, video, digital media and film – continues to have a profound effect on Australia’s contemporary representation and comprehension of Indigenous Australia. In conjunction with the exhibition, the Gallery screened a series of films dedicated to Aboriginal trackers and their relationship to early settlers and pioneers in Australia. This series was called Trackers, and films included *The proposition* (directed by John Hilcoate, 2006), *The tracker* (directed by Rolf de Heer, 2002), *Wind* (directed by Ivan Sen, 1999) and *One night the moon* (directed by Rachel Perkins, 2001).

**Selected highlights of staff and public activities**

The year 2008 has been particularly significant for the profile of Indigenous culture. On 13 February 2008, Gallery staff attended a live screening of the National Apology to the Stolen Generations, held in the Centenary Auditorium.

On 3 April 2008, the Aboriginal flag was raised in front of the Gallery. It is now permanently flown in that prominent position.

Aboriginal and Torres Strait Islanders represent 1.7% of the Gallery’s workforce, which is just under the NSW government’s Two Ways Together public sector employment target of 2%.

One of the most remarkable events to have happened recently at the Gallery took place on Saturday, 14 June 2006, in association with Reconciliation Week and Living black. The Aboriginal dance troupe the Chookey Danzers (Indigenous men from Echo Island in the Northern Territory) gave two performances of a collection of their dances, including a world-famous version of ‘Zorba the Greek’.

Sixteen hundred people crowded into the central court to watch the Chookey Danzers, and film of the event has been made available via the Gallery website and YouTube.

**Resources**

Last year the Gallery launched the Manioo workshop. ‘Manioo’ is an Eora word meaning ‘to pick up anything’. This free workshop has been designed by the Gallery specifically to support and encourage underachieving gifted K–6 students in an effort to meet their intellectual, artistic, social and emotional needs using the Gallery’s permanent collection as a key resource within this ‘special environment’. The workshop is designed for disadvantaged children from differing backgrounds, with a focus on Indigenous children. Indigenous artists who have works in the Gallery’s permanent collection talked to students about their work and assisted them with art making.

Children’s Art Trails are an innovative and interactive education resource, combining looking at and interpreting specific artworks with drawing and writing activities. This year an art trail was designed in conjunction with the Living black exhibition.

A major Aboriginal art publication, *One sun one moon*, was launched in July 2007. More information about this wonderful book can be found in the ‘Publications’ section of this report.

Three Indigenous teacher–lecturers successfully completed the biannual Gallery Educators Course, joining the Gallery’s Education team and adding an important dimension to education program delivery related to the Yiribana Gallery and Aboriginal and Torres Strait Islander art.

Throughout the year, the volunteer guides received ongoing training that specifically focused on the Aboriginal and Torres Strait Islander art collection. This important training goes beyond the artwork in the Gallery, introducing guides to the many social and political issues surrounding the production of Indigenous art in Australia. The training aims to continue the development of the volunteer guides, ensuring they are up to date with the dynamic nature of Indigenous art and culture.

One-hour educational tours of the Yiribana Gallery designed for kindergarten to secondary school children, for tertiary students and for special needs groups are conducted regularly.

Throughout the year, guided tours were conducted for Aboriginal people to assist in strengthening their appreciation of Aboriginal art and artists.

Several years ago, as part of Collection Character Tours, the character of Ngununya, the cheeky fruit bat, was created to take visitors on a lively tour of Aboriginal art, creating a greater understanding of key artworks from the collection. Unfortunately, due to lack of sponsorship funding for family programs, the character tours felt the pinch and have been pared back until a new funding source can be made available. However, Ngununya was revised and refreshed for NAIDOC Week in July 2008.

Strengthening our archive of Indigenous art, the Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists, as well as collect documentary materials on Indigenous art.

And, finally, the Aboriginal Collection Benefactors Group continued to raise funds specifically for the acquisition of Indigenous art.
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 which are listed in the outcomes below.

Ethnic affairs priority outcomes 2007–08

EXHIBITIONS

The following exhibitions included in the 2007–08 exhibitions program reflected and promoted cultural diversity.

The arts of Islam: treasures from the Nasser D Khalili collection (22 June – 27 September 2007) was a major exhibition consisting of more than 250 rare and beautiful pieces of Islamic art from the Khalili Collection, including illuminated manuscripts and Qur’ans, colourful ceramics and enameled objects. This significant exhibition, the finest display of the arts of the Islamic world ever seen in Australia, offered a rare opportunity to experience the rich and diverse artistic achievements of the 7th to the early 20th centuries.

The photographs of August Sander (17 November 2007 – 3 February 2008) featured 158 photographs documenting Sander’s interest in typologies and his aim to produce a definitive ‘atlas’ of the German people. The exhibition was shown only in Sydney.

Ishiuchi Miyako: mother’s (24 May – 5 August 2007) showcased photographs by noted artist Ishiuchi Miyako, reconstructing the show she presented at the Japan Pavilion at the Venice Biennale in 2005. One of the Biennale’s highlights, it contained a series of moving photos of the artist’s deceased mother’s personal belongings.

Translucent world: Chinese jade from the Forbidden City (29 August – 11 November 2007) was a unique presentation of Chinese jade from the outstanding collection of the Palace Museum, Beijing. The exhibition included more than 180 works representing all periods of Chinese jade carving, from Neolithic times to the Qing dynasty. The key object was a marvellous carved jade mountain, more than one metre high, depicting the nine elixers of Huichang, commissioned by the Emperor Qianlong in 1787.

Intimate encounters: Indian paintings from Australian collections (22 February – 4 May 2008) was drawn from collections throughout Australia, both public and private. The exhibition of approximately 70 objects surveyed the major schools of Indian painting, highlighting the rich interactions that inspired each tradition.

Taishô chic: Japanese modernity, nostalgia and deco (22 May – 3 August 2008) captured the balance between modernity and nostalgia, the clash and the embrace. The exhibition featured paintings, prints, textiles and decorative arts from the period, ranging from prints of coolly sophisticated young women, to bold kimonos with abstract patterns that reinterpreted traditional motifs, to sleek glassware that represented the latest in art deco chic.

EDUCATIONAL AND ENTERTAINING PUBLIC PROGRAMS

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

• Art After Hours: special programs held every Wednesday night include performances, talks, films and music, with many of these events highlighting and exploring cultural diversity.

• Arts of Asia: this lunchtime lecture series invited leading curators and scholars to explore the inspiration and influence of the word in the arts of China and Japan.

• Decoding the Baroque: this sold-out lecture series continued to explore the development of Western culture through the examination of works by artists such as Benini, Caravaggio and Velázquez.

• Education kits and language worksheets: this year the printed education kits included Adventures in Asia and the new language worksheet series Art speaks: Japanese and Art speaks: Italian. The rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There are now 34 online education kits freely available for download from the Gallery’s website at www.artgallery.nsw.gov.au/ed/ resources/ed_kits

• Children’s Art Trails: this innovative development in interactive education for children combines looking at and interpreting specific artworks with drawing and writing activities. Current art trails for children include The arts of Islam, Goddess: divine energy, Giacometti and Pissarro.

• Film: special film series were devised and presented in association with major exhibitions, including Translucent world: Chinese jade from the Forbidden City and Intimate encounters: Indian paintings from Australian collections. Particularly popular was the film series The Iranian new wave, which screened in conjunction with The arts of Islam exhibition.

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, including Indian Link and Oziran. The Gallery regularly advertises on SBS in various languages, including Mandarin, French, Arabic, Hindi, Punjabi and Vietnamese.

The Gallery continues to provide management services support to ViaAsia, which promotes and cultivates a better understanding and enjoyment of Asian arts and culture.

The Gallery’s guide maps were updated during the year and are available in Japanese, Mandarin and Korean, Italian, French, Spanish and German. This year the Gallery released an Arabic guide map in conjunction with The arts of Islam exhibition, which attracted a lot of first-time visitors to the Gallery.

GALLERY EMPLOYEES

This year, 27% of the Gallery’s employees identified as coming from non-English-speaking backgrounds, which exceeds the NSW government target of 20%. A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance.

As at 30 June 2008, the Gallery had staff officially designated as able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees’ commitments to meet their religious obligations.

Ethnic affairs priority goals for 2008–09

The Gallery’s 2008–09 program of major exhibitions and associated education programs will continue to reflect and promote cultural diversity and harmony.

• The lost Buddhas features superb stone sculptures, some dating to the 6th century. The discovery of these Buddhist figures at the site of a long-destroyed temple in China is considered an archaeological find on par with the First Emperor’s terracotta soldiers. Lost for over 800 years and on display for the first time outside of China, the sculptures will be on view only at the Gallery.

• Monet and the Impressionists includes 29 works by Claude Monet, alongside masterpieces by Cézanne, Degas, Pissarro, Renoir, Sisley and other artists. The Gallery will be the only Australian venue for this extraordinary exhibition of impressionist paintings from the Museum of Fine Arts, Boston.

• Genji: the world of the Shining Prince celebrates the 1000th anniversary in 2008 of Japan’s oldest novel, the Tale of Genji. This exhibition will feature more than 70 works displaying the imaginative power of Japanese artists in adapting and translating this timeless and popular tale.

The Gallery will present public and education programs supporting both exhibitions and associated events in 2008–09, including the lecture series Arts of Asia: literature and legend 2, Monet’s world and Decoding the Baroque I as individual lunchtime and evening lectures. Art adventure tours will be conducted in conjunction with various exhibitions focusing on people and their cultural beliefs. The Gallery will continue to present a culturally diverse range of films.

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

Donna Brett, project officer, Curatorial Services Europe, 27 July and 3–4 September 2007 Meetings to discuss exhibition loans and collections management.

Sun Yu, conservator, Asian Art China, 6–16 August 2007 Condition report on works from the Translucent world exhibition on return to the Palace Museum.

Brian Ladd, head, Public Programs Europe, 19–24 August 2007 Invited to speak at ICOM General Conference.

Natasha Bullock, curator, Contemporary Art UK and Europe, 19 August to 14 September 2007 Courier return of Untitled (old woman in bed) and undertake exhibition research.

Terence Maloon, senior curator, Special Exhibitions USA and Europe, 1 September to 9 November 2007 Research for Abstraction and Claude Monet exhibitions.

Kristel Smits, conservator, Paintings UK, 11–22 September 2007 Courier two Millais paintings to Tate, London and courier to Sydney of works by Nolan for Nolan exhibition.

Liu Yang, curator, Chinese Art Honolulu, 13–19 September 2007 Present research paper at international symposium on 19th- and 20th-century Chinese painting and calligraphy.

Tristan Sharp, senior coordinator, Education Programs USA and Europe, 16 September to 2 October and 9–15 October 2007 Research leading art museum and school partnerships.

Charlotte Cox, registrar, Exhibitions Abu Dhabi, 2–7 October 2007 Courier works from The arts of Islam exhibition.

Alan Lloyd, head, Conservation Abu Dhabi, 7–14 October 2007 Courier works from The arts of Islam exhibition.

Charlotte Davy, senior registrar, Exhibitions Abu Dhabi, 8–14 October 2007 Courier for works from The arts of Islam exhibition.


Judy Annear, senior curator, Photography Korea, 28 October to 7 November 2007 Courier Sander work.

Jacqueline Strecker, curator, Special Exhibitions Germany, 2–24 November 2007 Research and develop an exhibition on the art of the Weimar Republic.

Charlotte Cox, registrar, Exhibitions USA, 7–16 November 2007 Attend Australasian Registrars Symposium in Chicago.

Richard Beresford, senior curator, European Art UK, 10 November to 3 December 2007 Inspect and, if satisfactory, courier proposed acquisition to Sydney; continue research on collection and research catalogue entries for proposed Devotion exhibition.

Karen Hancock, graphic designer Hong Kong and China, 15–24 November 2007 Supervise printing of Brett Whiteley: studio handbook.

Sun Yu, conservator, Asian Art China, 16–29 November 2007 Condition report on works from the Translucent world exhibition on return to the Palace Museum.


Peter Raisiss, curator, European Paints, Drawings and Watercolours Europe, 11–28 February 2008 Courier Vlaminck’s The red roofs to Palais de Luxembourg, Paris and undertake research for two exhibitions.

Stewart Laidler, senior conservator, Paintings Italy, 19–29 February 2008 Courier Francis Bacon’s Study for self-portrait to Palazzo Reale and Skira Editore.

Anthony Bond, head curator, International Art Europe, 27 February to 20 March 2008 Research and development of two major exhibitions for 2011 and beyond.

Anne Flanagan, general manager, Exhibitions and Building Europe, 15–28 April 2008 Present paper at the International Exhibition Conference in Bonn.

Terence Maloon, senior curator, Special Exhibitions Europe and UK, 24 April to 29 May and 18–28 June 2008 Research, identify and negotiate loans for Paths to abstraction and conduct a tour for AGS.

Richard Beresford, senior curator, European Art UK and The Netherlands, 4–23 May 2008 Courier return of painting by Sir John Everett Millais and continue research on collection.

Jacqueline Strecker, curator, Special Exhibitions USA, 25 May to 13 June 2008 Research and develop an exhibition on the art of the Weimar Republic.

Denise Faulkner, book buyer, Gallery Shop USA, 28 May to 4 June 2008 Attend Book Expo America and visit key museum stores in Los Angeles.

Belinda Hanrahan, director, Marketing UK, Europe and USA, 20 June to 8 July 2008 Attend marketing conference in Venice and meet with heads of marketing in major galleries.

Chaya Chandrasekhar, curator, South and Southeast Asian Art India, 23 June to 25 July 2008 Develop and research three exhibitions for the AGNSW.
COLLECTION – PURCHASES

Dates of works given in brackets are estimates. Titles in brackets are descriptions rather than titles assigned by artists.

Australian art


Judy Cassab (Australia, b1920), Anandamai Ghat (1935–2005), 1 painting and 8 drawings: Dancer (1946–2004), I don’t wanna be a bludger 1999, colour DVD, sound, 30 minutes. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Kevina Carlin (Australia, b1941), 1 drawing and 1 watercolour: Still life with box 1989, watercolour, charcoal, pastel on white Johannot paper; House by a canal 5 2006, watercolour on paper. Kathleen Buchanan May Bequest Fund 2008

Sidney Nolan (Australia; United Kingdom, 1917–92), Hare in trap 1946, Ripolin enamel on hardboard. Purchased with funds provided by the Nelson Meers Foundation, the Margaret Hannah Oley Art Trust and the Art Gallery of New South Wales Foundation 2007


Tom Roberts (Australia, 1856–1931), Fog, Thames embankment 1884, oil on paperboard. Purchased with funds provided by the Gleeson O’Keefe Foundation 2008

Cian Rodda (Australia, b1935), 2 drawings: Dancer 2005, pencil on off-white cartridge paper; Male dancer 2005, pencil on white laid paper. Thea Proctor Memorial Fund 2008

John Peter Russell (Australia, 1858–1930), Study for ‘Lot’s wife’ 1886, pencil, white chalk highlights on laid paper on thin cardboard. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2007


SUB TOTAL 23 WORKS

Aboriginal and Torres Strait Islander art

Tony Albert (Australia, b1981), Headhunter 2007, synthetic polymer paint and vintage Aboriginal ephemera. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2007


Kresna Cameron (Australia, b1982), 3 photographs: No i never 2007, digital print lightbox; Come and sniff 2007, digital print lightbox; Help help help help 2007, digital print lightbox. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2007

Lorraine Connelly-Northey (Australia, b1962), 4 woven string bags: Nambong (string bag) 2008, rusted mesh fencing wire; Nambong (string bag) 2007, rusted chicken-coupe tie wire; Nambong (string bag) 2007, rusted exhaust pipe and fencing wire. Purchased with funds provided by the Women’s Art Group 2008

Destiny Deacon (Australia, b1957), Michael Riley (Australia, 1960–2004), I don’t wanna be a bludger 1999, colour DVD, sound, 30 minutes. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Jack Maranbuma (Australia, born c1932), Hollow log bone coffin, natural pigments on bark. Purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2007


Eubena Nampijinpa (Australia, born c1925), Kinyu 2007, synthetic polymer paint on canvas. Purchased with funds provided by the Patricia Bernard Bequest Fund and the Don Mitchell Bequest Fund 2007

Makinti Napangarna (Australia, born c1930), Untitled 2007, synthetic polymer paint on canvas. Purchased with funds donated in memory of James Agapitos OAM 2007

Marie Orsto (Australia, b1962), Miyinga jilamara 2008, dyptich: natural ochres on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Paddy Japaliari Sims (Australia, born c1917), Yanipirri Jukurpa (Star Dreaming) 1961, 2007, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008


Wingu Tingima (Australia, b1930s), Minyma Tjuta Tjukurpa 2007, synthetic polymer paint on canvas. Purchased 2007

SUB TOTAL 27 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 50 WORKS

Asian art

Greg Leong (Australia; Hong Kong, b1948), Opera frock for a giant Chinese Australian warrior diva 2003, various brocades and fabrics, heat transfer prints. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

CHINA


Miao people, 4 pieces of jewellery, 5 textiles and 2 tools for batik making: Dragon ball necklace 1900s, silver; Embossed headdress comb 1900s, silver; Large silver dress fastener hook with ornamentation 1900s, silver; Layered rounds of necklace 1900s, silver; Dark blue and purple embroidered baby carrier complete with original long straps 1900s, silk embroidery on cotton; Baby carrier embroidered with orange butterfly design 1900s, silk embroidery on cotton; Yellow embroidered cape 1900s, silk embroidery on cotton; Red diamond checks belt 1900s, silk embroidery; Shanman or leader’s robe with blue and white designs 1900s, silk embroidered on cotton; Pen for batik designs 1900s, wood, metal; Pen for batik designs 1900s, wood, metal. Roger Pietri Fund 2008


SUB TOTAL 13 WORKS

INDONESIA

Java, Cloth with Islamic inscriptions 1900s, blue ground cotton batik. Purchased with funds provided by the VisAsia Dinner Fund to commemorate The arts of Islam exhibition 2008

SUB TOTAL 1 WORK
**JAPAN**  
Male and female Shintō deities 900s–1000s, Heian period 794–1185, cypress wood with traces of polychromy. Asian Collection Benefactors Fund 2008  
Iwasa Mатаbe  School, Tale of Genji mid 1600s, Edo (Tokugawa period) 1615–1868, pair of six-fold screens, ink and colour on paper. Purchased with the assistance of the Diana Dorothea Bennett Fund 2007  
Utagawa KUNISADA (Japan, 1786–1864), Andō/Utagawa HIROSHIGE (Japan, 1797–1858), *Yuki no niwa* (Garden scene in snow) from the series *Azuma Genji* 1854, Edo (Tokugawa period) 1615–1868, triptych, colour woodblock print. Yasuko Myer Bequest Fund 2007  
SUB TOTAL 5 WORKS

**KOREA**  
Seven star spirits (*chilspeungtaejang*) 1931, hanging scroll, ink and mineral colour on cloth. Purchased with the assistance of the Asian Collection Benefactors Fund 2008  
SUB TOTAL 1 WORK

**INDIA**  
North India, probably Uttar Pradesh, *Folio from a dispersed series of the Bhagavata Purana* c1520–30, opaque watercolour on paper. Purchased 1931  
Rajasthan, The levels of hell early 1800s, concertina album, gouache on paper; 62 folios comprising 58 full-page illustrations in red, blue, green, yellow, black and white plus 4 fly leaves, Prahant in black  
Devangari script; bound in beige canvas cover with scalloped flap and tie. Purchased 2008  
SUB TOTAL 2 WORKS

**PAKISTAN**  
Swat Valley, ancient Gandhara, *Reliquary stupa* 1–200s, Kushan period c50 – early 400s, crystal, in 3 sections, with square gold parapet and 8 gold and pearl chains  
suspended from lowest parasol (chattrá) of the six surmounting the drum, an additional cylindrical bronze container containing relics (one crystal drop, two gold rings, a gold stupa and a finely wrought gilt six-petal flower). Purchased 2007  
SUB TOTAL 2 WORKS

**THAILAND**  
Northern Thailand, *Black water bottle* 1900s, earthenware. Roger Piетri Fund 2008  
SUB TOTAL 1 WORK

**VIETNAM**  
Yao people, 2 textiles: Woman’s embroidered cross stitch garment with leaf pattern 1900s, cotton, beads; Embroidered Yao magician’s robe with numerous symbols 1900s, silk embroidered on cotton. Roger Piетri Fund 2008  
SUB TOTAL 2 WORKS

**VIETNAM/LAO S**  
Border of Vietnam and Laos, *Co’tu area, Metal beaded woven textile* 1900s, metal. Roger Piетri Fund 2008  
SUB TOTAL 1 WORK

**TOTAL ASIAN ART DEPARTMENT 29 WORKS**

**European art pre-1900**

**JACQUES BIANCHARD** (France, 1600–38), *Maris and the vestal virgin*, oil on canvas. Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of NSW 2007  
**RODOLPHE BRESLIN** (France, 1822–85), *The right into Egypt* 1855, lithograph. Purchased 2008  
SUB TOTAL 3 WORKS

**Modern and contemporary art**

**JOHN BEARD** (Wales; Australia, b1943), *Janet Laurence 2007*, oil and wax on linen. Purchased 2007  
**IAN BURN** (Australia; United States of America, 1939–93), *Artists think … no 1 1993*, oil, card, wood (three parts). Rudy Komon Memorial Fund 2007  
**NEIL EMMERSON** (Australia, b1969), *Wood nymph triptych (the heart is a lonely hunter) 3 2006*, colour screenprint on Dutch etching paper. Contemporary Collection Benefactors 2008  
**VALIE EXPORT** (United States of America, b1940), *Touch cinema 1969*, black and white single-channel video, sound, 1:08 minutes. Mervyn Horton Bequest Fund 2007  
**GAIL HASTINGS** (Australia, b1965), So she said 2007, enamel on plywood, acrylic on linen and canvas, framed watercolour and pencil on paper. Contemporary Collection Benefactors 2007  
**ANTON HENNING** (Germany, b1964), *Portrait no 236 2007*, oil on canvas with lightframe. Purchased with funds provided by Geoff and Vicki Ainsworth and the Mervyn Horton Bequest Fund 2008  
**ROGER HILTON** (England, 1911–75), *Figure 1970*, charcoal. Purchased under the terms of the Florence Turner Blake Bequest 2007  
**DAVID HOCKNEY** (England, b1937), *A closer winter tunnel, Feb–Mar 2006*, oil on canvas, 6 panels. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of New South Wales Foundation 2007  
**RUARK LEWIS** (Australia, b1960), *Paul Carter (Australia, b1951)*, *Raid 1995*, stencilled hexaglot text in pencil graphite on chalk gesso ground inscribed on rafters with underframes (28 sets, each 120cm square), silk drapes and audio soundtrack (42 minutes). Rudy Komon Memorial Fund 2008  
**NIGEL MİLSOM** (Australia, b1975), *2 paintings: untilted (the incident) 2007–08*, oil on linen; untilted (the incident) 2007–08, oil on linen. Contemporary Collection Benefactors 2008  
**GIORGIO MORANDI** (Italy, 1890–1964), *Still life 1947*, oil on canvas. Purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah O’ley Art Trust 2007  
**BRUCE NAUMAN** (United States of America, b1941), *2 DVs: Revealing upside down 1969, black and white single-channel video, sound, 61 minutes; Lip sync 1969, black and white single-channel video, sound, 57 minutes. Mervyn Horton Bequest Fund 2007  
**ROLF NESCH** (Germany, 1893–1975), *Eichbausee 1931*, drypoint. Purchased 2007  
Julie Rrap (Australia, b1950), Body double 2007, DVD, silicon rubber and electronic components. Contemporary Collection Benefactors and Rudy Komon Memorial Fund 2007

Doris Salcedo (Colombia, b1958), Untitled 2007, wood, concrete, metal and fabric. Purchased 2007

Carolee Schneemann (United States of America, b1939), Meat joy 1964, single-channel video of 16mm colour film, sound, 6 minutes. Mervyn Horton Bequest Fund 2007

William Sharp (United States of America, b1936), Joseph Beuys (Germany, 1921–86), Joseph Beuys’ public dialogue 1974, black and white single-channel video, sound, 2 hours and 15 minutes. Mervyn Horton Bequest Fund 2007

KOGANEZAWA Takehito (Japan; Germany, b1974), Untitled 2007, neon, chair. Gift of Geoff and Vicki Ainsworth 2008

SUB TOTAL 27 WORKS

Photography

Jane Burton (Australia, b1966), Wormwood #2 from the series Wormwood 2006–07, type C photograph. Purchased with funds provided by John Armati, Robert & Vassily Slimny and Suzanne Steigrad 2008

Jane Burton (Australia, b1996), Wormwood #10 from the series Wormwood 2006–07, type C photograph. Purchased with funds provided by John Armati, Rex Irwin Art Dealer, Tara Mackay, and Andrew Rothery 2008

Olive Cotton (Australia, 1911–2003), Gwynneth Stone 1942, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2007


Maria Elvira Escallón (England; Colombia, b1954), 7 photographs and 1 DVD from the series From the inside 2003, printed 2008: From the inside #1 2003, printed 2008, type C photograph; From the inside #2 2003, printed 2008, type C photograph; From the inside #3 2003, printed 2008, type C photograph; From the inside #4 2003, printed 2008, type C photograph; From the inside #7 2003, printed 2008, type C photograph; From the inside #10 2003, printed 2008, type C photograph; From the inside #11 2003, printed 2008, type C photograph; From the inside 2003, colour video, sound, 12 hours. Mervyn Horton Bequest Fund 2008

Merilyn Fairskye (Australia, b1950), Aqua/Bay #7 from the series Aqua 2007, pigment print. Purchased with funds provided by the Photography Collection Benefactors Program 2007

Simryn Gill (Singapore; Malaysia; Australia, b1969), Run 2006, printed 2008, 6 gelatin silver photographs and 3 type C photographs. Purchased with funds provided by the Mordant family and the Photography Collection Benefactors Program 2008


Rebecca Ann Hobbs (Australia, b1978), High from the series Up with the fall, down on the diagonal 2006, printed 2008, lightjet print. Purchased with funds provided by the Photography Collection Benefactors Program 2008

Rebecca Ann Hobbs (Australia, b1978), Slip ‘n slide from the series Up with the fall, down on the diagonal 2007, printed 2008, lightjet print. Purchased with funds provided by Cameron Williams 2008


Paul Ogier (New Zealand; Australia, b1974), Haupbahnhof, Berlin 2007, archival pigment ink on cotton rag paper. Purchased with funds provided by the Photography Collection Benefactors Program 2008

Catherine Opie (United States of America, b1961), Justin Bond 1993, Chromogenic photograph. Gift of Geoff and Vicki Ainsworth 2008

Franz Roh (Germany, 1890–1965), Untitled c1930, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2007

Allan Sekula (United States of America, b1951), Mother and premature baby, Kassel 2006–07, type C photograph. Gift of Geoff and Vicki Ainsworth 2008

Tim Silver (Australia, b1974), untitled (tuvaluan triptych) 2007, 3 type C photographs, unique prints. Purchased with funds provided by the Photography Collection Benefactors Program 2008

Glenn Sloggett (Australia, b1964), Roadworker blues from the series Decrepit 2006, printed 2007, type C photograph. Purchased with funds provided by King St Gallery, Jane Whiston and the Photography Collection Benefactors Program 2008

Glenn Sloggett (Australia, b1964), Dolphin from the series Decrepit 2005, printed 2007, type C photograph. Purchased with funds provided by Sandra Ferman and the Photography Collection Benefactors Program 2008

Darren Sylvester (Australia, b1974), All you need to know you knew 2007, lightjet print. Purchased with funds provided by Bronwyn Doubreband, Egil Paulsen, Russell Skelton & Virginia Trioli, Sullivan & Strumpf and the Photography Collection Benefactors Program 2008

SUB TOTAL 26 WORKS

TOTAL WESTERN ART DEPARTMENT 56 WORKS

TOTAL ALL DEPARTMENTS 135 WORKS PURCHASED
COLLECTION – GIFTS

Australian art

KAREN ASPDEN


David Aspden (Australia, 1935–2005), 3 paintings: Brown flag jazz 1968, synthetic polymer paint on canvas; Black music 2003, oil on canvas; Reef 1984, oil on canvas; Mountain scenery (1973), synthetic polymer paint on canvas.


BEQUEST OF EVELYN EDITH CARR

Ellis Rowan (Australia, 1848–1922), untitled (flannel flowers) 1879, watercolour, gouache on paper.

JUDY CASSAB

Judy Cassab (Australia, b1920), Madras, India 2002, pencil, watercolour on white wove paper.

NEILTON CLARKE

Neilton Clarke (Japan; Australia, b1955), Jumping Jack 1986, colour screenprint on cream wove paper.

KEVIN CONNOR

Kevin Connor (Australia, b1932), 31 drawings from the portfolio Andalustrian drawings, c1967–69; Sand mirror of the moon and the house at Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Dawn before the

children play c1967–69, pen, brush, black and dark blue ink on ivory wove paper; Andalustrian night c1967–69, pen and black ink, wash on ivory wove paper; Almajay Bajo c1967–69, pen and black ink, wash on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; The peasants city c1967–69, brush and black ink on ivory wove paper; Night sea – Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo night c1967–69, pen, brush and black ink, wash on ivory wove paper; Witches’ tale – Alhambra c1967–69, pen, brush and black ink on ivory wove paper; Man on a donkey c1967–69, pen, brush and black ink on ivory wove paper; Portrait of the fisherman of Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Witch’s tale, Guada 2 c1967–69, pen, brush and black ink on ivory wove paper; Almajay Bajo c1967–69, pen, brush and black ink on ivory wove paper; Cómptas c1967–69, pen, brush and black ink on ivory wove paper; Cycle c1967–69, pen and black ink on ivory wove paper; Portrait – Vélaz de Málaga c1967–69, pen, brush and black ink on ivory wove paper; Witches’ tales Guada 1 c1967–69, pen, brush and black ink on ivory wove paper; Gypsy dancer c1967–69, pen and black ink on ivory wove paper; Gypsy dancers c1967–69, pen, brush and black ink on ivory wove paper; Rainbow harvest c1967–69, pen, brush and black ink on ivory wove paper; Blind man – Cómptas 1969, pencil, pen, brush and black ink on ivory wove paper; Mother and child, two nudes in background 1974, gouache on paper.

THE WILLIAM FLETCHER FOUNDATION

William Fletcher (Australia, 1924–83), 1 painting and 1 drawing: Cleopatra (c1969), oil on hardboard; Lambertia (in dappled sunlight) 1974, gouache on paper.

JOHN KEIGHTLEY

Lyndon Dasswell (Australia, 1908–65), Figure studies 1960, pen, blue, black and brown ink and wash on lined exercise book page.

RICHARD KING

Charles Conder (Australia; England, 1868–1909), 4 prints: La fille aux yeux d’or (1899), transfer lithograph, black ink on Japanese paper; La peau de chagrin (c1903), transfer lithograph, sanguine ink on ivory laid paper; A pastoral fantasy from Carnival set (1904, printed 1906), transfer lithograph, sanguine ink on ivory laid paper; The maypole (c1905), lithograph, black ink on ivory laid paper.

Adrian Feint (Australia, 1894–1971), 12 prints from a portfolio of 12 prints (1923–25, printed 1982): The balcony (1922, printed 1982), etching, brown ink on cream Arches paper; The three pines (1925, printed 1982), etching, brown/ink on ivory Arches paper; La surprise (1923, printed 1982), etching, brown ink on cream Arches paper; The south wind (1923, printed 1982), etching, black ink on ivory Arches paper; Rendezvous (1923, printed 1982), etching, brown ink on cream Arches paper; The bathers (1922, printed 1982), etching, black ink on ivory Arches paper; The scarf dance (1924, printed 1982), etching, black ink on ivory Arches paper; The sonnet (1922, printed 1982), etching, brown ink on cream Arches paper; The dancer (c1925, printed 1982), etching, black ink on ivory Arches paper; Mother and child, two nudes in background 1974, pencil, watercolour on white wove paper; Basket willows (1922, printed 1982), etching, black ink on ivory wove paper; The dancer (c1925, printed 1982), etching, black ink on ivory wove paper; The Collector (1925, printed 1982), etching, black ink on ivory Arches paper.

Conrad Martens (Australia, 1801–78), Study of a tree fern (mid 1850s, printed 1920), etching, black ink on ivory wove paper; Mother and child, two nudes in background 1974, pencil, watercolour on white wove paper.

Ralph Trafford Walker (Australia, 1912–2003), 2 watercolours and 3 drawings: five female nudes 1974, pencil, watercolour on white wove paper; mother and child, two nudes in background 1974, pencil,
watercolour on white wove paper; two female nudes 1971, pen and black ink, wash on ivory wove paper; two female nudes 1973, pen and black ink, wash on ivory laid paper; two nudes – woman and girl 1974, pen and black ink, wash on ivory wove paper

PETER KINGSTON


LUCY LOANE

Yvonne Boag (Scotland; Australia, b1954), Urban landscape II (2000), colour sugarlift and open bite etching on white Somerset paper

JULIET LOCKHART IN MEMORY OF JOHN LOCKHART AO QC

Hector Gilliland (Australia, 1911–2002), Gravel works, Richmond NSW (1937), pencil, watercolour on ivory wove paper

JENNY POLLACK

David Barker (Australia, 1888–1946), 8 prints: Jerusalem (c1923), etching, black ink with plate tone on cream laid paper; Untitled (kookaburra), etching, brown/black ink on thick ivory wove paper; Untitled (sailing ships and seagull), drypoint, black ink with plate tone on thick white wove paper; The fig tree (c1923), etching, black ink with plate tone on thick, dark cream wove paper; The mill, Sussex (c1929), etching, foltis, black ink on ivory wove paper; Untitled (trams in street) (c1929), drypoint, black ink on ivory wove paper; (Martin Place) (c1929), pencil, drypoint, black ink on cream wove paper; Bridge Street (1930), drypoint, black ink on ivory wove paper

GARRY PURSELL

Dick Watkins (Australia, b1937), October 1967, dipthych: synthetic polymer paint on canvas

ALAN AND JANOS REES

Lloyd Rees (Australia, 1895–1988), 21 prints and 1 drawing: The distant Derwent II (1953), transfer lithograph, black ink on ivory wove paper; Sunrise at Sandy Bay 1985, transfer lithograph, black ink with watercolour on white wove paper; white Velin Arches paper; The little boat 1983, transfer lithograph, black ink on ivory laid paper; Untitled (The Derwent, Hobart) 1983, transfer lithograph, black ink on ivory wove paper; Untitled (The Derwent, Hobart) 1984, transfer lithograph, black ink on white Velouve paper; Untitled 1983, transfer lithograph, black ink on white Velouve paper; Untitled (Sunset, The Derwent, Hobart) 1984, transfer lithograph, black ink on white Velouve paper; Untitled (The Derwent, Hobart) 1983, transfer lithograph, black ink on ivory Velin Arches paper; untitled (The Derwent, towards the Tasman Bridge, Hobart) 1984, transfer lithograph, black ink on white Velin Arches paper; Untitled (The Derwent, Hobart) 1984, transfer lithograph, black ink, hand-coloured with watercolour on white Velin Arches paper; Untitled (The Derwent, Hobart) 1983, transfer lithograph, black ink on white Velin Arches paper; Untitled (The Derwent, Hobart) 1983, transfer lithograph, black ink on ivory Velin Arches paper; untitled (third version of Veteran tree) (c1988), transfer lithograph, black ink, hand-coloured with watercolour on white Velin Arches paper; untitled (Tasmania 1987), transfer lithograph, black ink on ivory Velin Arches paper; Untitled (Balls Head, Sydney) 1987, transfer lithograph, black ink on white Velin Arches paper; Rainforest (1988), transfer lithograph, black ink on ivory Velin Arches paper; Untitled (c1988), lithographic crayon on transfer paper

JAN RISKE

Jan Riske (Australia, b1932), 12 drawings: Untitled 1990, pen and black ink on ivory wove paper, 12 all of the same name

HANS AND PAMELA SCHUTTLER

Chris Denton (Australia, b1960), Beyond the hyperdrome 4 1992, photo-etching, aquatint, dark green/ black ink on white wove paper

Euan Heng (Scotland; Australia, b1945), Neverday 1991, linocut, black ink and hand-coloured with watercolour on white wove paper

Timothy Ralph (Australia, b1959), Goodbye Chiko 1989, drypoint, black ink on ivory wove paper

GEORGE SOUTTER AND JOHN YU

Ailsa Lee Brown (Australia, 1896–1943), untitled (cranes by harbour) (c1937), wood engraving, black ink on cream Japanese paper

Noel Counihan (Australia, 1913–86), Mexican girl 1970, linocut, black ink on white Japanese paper

Gladys Gibbons (Australia, 1903–69), Daisies (c1933), linocut, black ink on ivory Japanese paper

Weaver Hawkins (United Kingdom; Australia, 1983–1977), 1 print and 1 watercolour: Maltese cart (1930), woodcut on ivory (Japanese?) paper; Untitled 1940, pencil, watercolour on white wove paper

Frank Hinder (Australia, 1906–92), End at mealtime 1957, black conte on ivory paper

attrib. Adelaide Ironside (Australia, 1831–67), untitled (figure with sheaf of wheat – Ruth?) (c1853), watercolour on ivory wove paper on card

Bea Maddock (Australia, b1934), Male I (1967), woodcut, black ink on ivory Japanese paper

Eileen Mayo (Australia; New Zealand; United Kingdom, 1906–84), 2 prints: Mantis (c1968), colour linocut, colotyope; Mantis in the sun (c1968), colour linocut, colotyope on white paper on cardboard

Adelaide Perry (Australia, 1881–1973), The Bridge, October 1929–1930, linocut, black ink on thin cream paper on cardboard

Algirdas Simkunas (Latvia; Australia, 1927–72), 2 drawings: (Figure on horse), charcoal on ivory wove paper; (Cubist figure), charcoal on ivory wove paper

Peter Upward (Australia, 1932–83), 8 prints from the Sandureka suite 1974–75, Sadewa’s servants are frightened by the presence of evil spirits 1974, colour screenprint on ivory wove paper; Garuda bird 1974, colour screenprint on ivory wove paper; Jungle near the Elephant Caves 1974, colour screenprint on ivory wove paper; Gamelan orchestra 1974, colour screenprint on ivory wove paper; Monkey savouring the moment before eating the louse found on the Barong 1974, colour screenprint on ivory wove paper; My old black big 1974, colour screenprint on ivory wove paper; Lahu deé dah 1974, colour screenprint on ivory wove paper; Bronte 1975, colour screenprint on ivory wove paper

MEREDITH STOKES

Nora Heysen (Australia, 1911–2003), Portrait of Evie Stokes 1935, brown conté on ivory wove paper

BARRA TUCKER

Albert Tucker (Australia, 1914–99), Gift bearers 1965, oil on hardboard

ANNE WENHOLT

Godfrey Miller (Australia, 1893–1964), 2 drawings: Nude study, pencil on ivory machine-wove paper; Nude study, pencil on ivory machine-wove paper

STAFF OF THE ART GALLERY OF NSW

Michael Kempson (Australia, b1961), Regret 2002, colour etching, aquatint, open bite, deep etch on cream Arches paper

SUB TOTAL 184 WORKS

Aboriginal and Torres Strait Islander art

CHRISTOPHER HODGES AND HELEN EAGER

Casey Kemarre (Australia), Head c1990, synthetic polymer paint on wood

Queenie Kemarre (Australia, born c1963), 2 paintings: Bird c1990, synthetic polymer paint on wood; Figure c1990, synthetic polymer paint on wood

Janice Kngwarreye (Australia, born c1968), 2 paintings: untitled (first man) 1989, natural pigments on wood; Untitled c1990, synthetic polymer paint on wood

Lucky Kngwarreye (Australia, born c1962), 2 paintings: Untitled c1992, synthetic polymer paint on wood; Dog c1990, synthetic polymer paint on wood

Ruby Kngwarreye (Australia, b1968), Lizard c1990, synthetic polymer paint on wood

Mary Morton Kemarre (Australia, born c1925), Torso 1992, synthetic polymer paint on wood

Billy Morton Petyarre (Australia, born c1930), 2 paintings: Dog c1989, synthetic polymer paint on wood; Man figure c1980, synthetic polymer paint on wood
Louie Pwerle (Australia, born c1979), Kangaroo 1989, synthetic polymer paint on wood
Wally Pwerle (Australia, born c1962), Female figure c1990, synthetic polymer paint on wood
Unknown (Australia), Small figure 1989, synthetic polymer paint on wood
Unknown (Australia), Eagle c1990, synthetic polymer paint on wood
Unknown (Australia), Echidna c1990, synthetic polymer paint on wood
Unknown (Australia), Untitled c1990, wood
Unknown (Australia), Bird 1988, synthetic polymer paint on wood

MARGARET TUCKSON
Rosella Namok (Australia, b1979), That day 1999, synthetic polymer paint on canvas

SUB TOTAL 19 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 203 WORKS

Asian art

CHINA
RENA BRIAND
Export ware, Dish with two birds, blue and white porcelain

MRS H DRESNEDER
Bi disc decorated with dragons Qing dynasty 1644–1911, jade

MARY AND HENRY FUNG
3 sculptures and 1 ceramic: Rectangular bead ornamented with dragon motif Han dynasty 206 BCE – 220 CE, yellowish jade altered to brown in some areas; Tongue amulet of a cicada Han dynasty 206 BCE – 220 CE, greyish-white jade with stains of red pigment; A pair of ornaments 1800s, Qing dynasty 1644–1911, light green jadeite; A pair of bowls with floral design 1920s, Republican period 1912–49, porcelain with underglaze blue decoration

DR SINCLAIR GILLIES
Oriental cup early 1800s, porcelain
Export ware, 28 ceramic: Teapot 1700s, stoneware with gift and enamel decoration; Jug with raised floral and butterfly pattern 1700s, porcelain

MS NANCY LEE
LIANG Dingfen (China, 1859–1919), Poem in running script, ink on paper
Duanyang (China, 1861–1911), 2 rubbings: Ink rubbing taken from a Western Han dynasty (206–25 BCE) tile with an inscription 1900s, ink on paper and silk; Ink rubbing of the inscription cast on the lid of a "gu" vessel of the late Western Zhou dynasty (c1000s–771 BCE), ink on paper and silk
TANG Hengwen (China, late 1800s–early 1900s), Ouyang Xiu’s ‘On the elite’ in regular script, ink on silk
DUAN Xu (China, 1864–1906), Poem in running script, ink on silk
SHANG Yanliu (China, 1875–1963), Huang Jundt (China, Taiwan, 1899–1991), Fan with ’Comment on painting’ in running script 1941, 1942, ink and colour on paper
YU Youren (China, 1878–1964), Poem in cursive script, ink on paper

FROM THE COLLECTION OF THE LATE AUDREY QUIGLEY, A GIFT FROM HER LOVING HUSBAND BARRY QUIGLEY
Water pipe c1900, brass with cotton tassel

JUDITH AND KEN RUTHERFORD
5 textiles: Double-sided cheat’s handkerchief, calligraphy on silk; Cheat’s handkerchief, calligraphy on silk; Cheat’s handkerchief, calligraphy on cotton; Cheat’s handkerchief, calligraphy on paper; Cheat’s handkerchief, calligraphy on paper

THE STORCH FAMILY IN LOVING MEMORY OF FREDDIE STORCH
Armchair with stone panel set on split early 1900s, wood (huali), stone

BEQUEST OF FREDDIE STORCH
1 ceramic and 1 sculpture: Covered bowl with plum blossom and magpie design Guangxu 1875–1908, Qing dynasty 1644–1911, porcelain with yellow, blue, black enamel decoration Hebei Province, Bodhisattva dynasty 618–907, white marble, standing on a black base

JOHN YU AND GEORGE SOUTTER
Changsha ware, 2 ceramics: Kendi with straight spout Tang dynasty 618–907, earthenware decorated in yellow glaze; Kendi Tang dynasty 618–907, stoneware with yue-like glaze decorated with brown splashes

INDIA
ZENOBIA BOYCE
Krishnaji Howlaji Ara (India, 1914–85), untitled (still life) c1945, gouache on paper
Shivash Chavda (India, 1914–90), 1 drawing and 1 painting: Manipuri drummer 1963, ink and pencil on paper; Dancer 1961, acrylic on canvas
Sayed Haider Raza (India, b1922), untitled (village landscape) 1948, watercolour on paper

DR AND MRS D HODGKINSON
North India, Dagger (khanjar) Mughal c1526–c1857, steel with bone handle, pigment, blue scabbard
J A AND H D SPERLING
Double-handled punch-dagger (‘katar’) with cover, metal with gilt pattern on handle

INDONESIA
PETER COURT AND FAMILY IN MEMORY OF DEE COURT
East Timor, Granary door c1940s, carved wood

THOMAS MURRAY
Kalimantan, Bead panel, glass beads on cloth

JOHN YU AND GEORGE SOUTTER
5 textiles: Batik with rusak design c1900s, cotton, dyest; Batik with rusak design c1900s, cotton, dyest; Batik – kain panjang, cotton decorated with rusak pattern; Batik – kain panjang c1940s, machine-woven cotton; Batik hanging, cotton
Aoeih, Batik head cloth with stylised Islamic calligraphy design early 1900s, cotton, dyest
Cirebon, 3 textiles: Batik man’s head piece or Kepala mid 1900s, machine-woven cotton; Batik – kain panjang mid 1900s, machine-woven cotton, synthetic dyest; Batik – kain panjang 1950s–70s, machine-woven cotton, synthetic dyest
Eliza van Zuylen workshop (Indonesia, est. 1925, closed 1975), Batik – kain panjang, cotton
Oek Kek Hwa II (Indonesia), Eliza van Zuylen workshop (Indonesia, estab. 1925, closed 1975), Batik – kain panjang 1960s, cotton
Jambi, Sumatra, 4 textiles: Batik coffin cover with stylised Islamic calligraphy design mid 1900s, cotton, dyest; Batik cloth with traditional Jambi stamped floral design early 1900s, cotton, dyest; Batik early 1900s, cotton; Batik early 1900s, cotton
Java, 3 ceramics and 4 textiles: Large kendji, terracotta with silver alloy spout and later wooden stopper; Kendji, terracotta with silver alloy spout; Kendji, terracotta with surface polished by burning; Batik – selimat or breast wrapper; cotton; Batik – kain panjang, cotton with traditional repeat geometric pattern; Batik – kain panjang, cotton; Batik – selimat (scarf) or breast wrapper; cotton
Java or Bali, Block-printed textile – kain panjang c1975–2000, cotton Java, probably Pekalongan, Batik – kain panjang (long cloth), cotton
Liem Wat Beng workshop (Indonesia), Batik – kain panjang mid 1900s, cotton
Pekalongan, Java, Batik altar cloth c1930, tulis design on cotton
Toraja, Sulawesi, Toraja banner early 1900s, machine-woven cotton and colourful design with tie-dying plangi technique

SUB TOTAL 29 WORKS

IRAN
MIRANDA WORSLEY
Persia, Jug c1150–1200, earthenware decorated in black slip under turquoise glaze

SUB TOTAL 1 WORK

IRAQ
MAREA GAZZARD
Abbasid lustrewear bowl 900s, earthenware painted in lustre on an opaque white glaze

SUB TOTAL 1 WORK

JAPAN
REV JOHN ADAMS
Shrine procession of the Tôshô-gû post 1850, Edo (Tokugawa) period 1615–1868, Meiji period 1866–1912, illustrated book

ANONYMOUS GIFT
Tosa School, Quails and pampas grass 1700s, Edo (Tokugawa) period 1615–1868, single six-fold screen, ink and colour on gold ground

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Rev Muneharu Kurozumi

YaGI Isso (Japan, 1894–1973), Flower vase, stoneware with dark green glaze

Stephen Menzies

Utagawa Kuniyoshi (Japan, 1786–1864), Chapter 2 Harakageki from the series Romantic reminiscences of Genji 1857, woodblock print

Jean Frances Michaelides

Satsuma ware, Hodota (Japan, est. 1887), Plate with design of three women playing musical instruments early 1900s, earthenware, gilding, enamel

Klaus Naumann

Sureyoshi Gueki (Japan, 1631–1705), Chapter Usugumo from the Tale of Genji with accompanying poem late 1600s, Erdo (Tokugawa) period 1615–1688, 2 album leaves, mounted in a frame, illustration: ink, colour and gold on silk, calligraphy: ink on decorated paper

John Yu and George Soutter

Akivama Iwao (Japan, b1921), On the evil soldiers – the graphic table of fighting December 1966, paper collage, gauze and carbon ink

Saitō Kyosho (Japan, 1901–97), Signal (A) 1962, woodblock print, colour on paper

Rōsen (active 1900s), Daruma 1924, Taishō period 1912–26, hanging scroll; ink on paper

Yamawaki Köhō (Japan, active 1900s), Daruma and calligraphy 1900–50, hanging scroll; ink and colour on paper

SUB TOTAL 10 WORKS

Uzbekistan

John Yu and George Soutter

15 textiles: Trapping, cotton or wool tapestry weave on lined cotton support; Pouch, silk embroidered on cotton support, metal threads; Pouch, silk embroidered on cotton support, couched metal threads; Pouch, silk embroidered on silk support; Pouch, silk embroidered on cotton, mirrors; Pouch, silk embroidered on cotton; Kant wall hanging c1900s, old silk ikat panel mounted on a plain silk red ground base cloth; Pair of tasselled animal trappings early 1900s, embroidered silk, tarnished metal threads, 3 tiered tassels; Pair of animal trappings early 1900s, silk tapestry weave using Memling gul pattern; Hat with long tail, embroidered silk; Woman’s coat or jupon 1900–25, cotton with elaborate traditional embroidered design; Man’s silk ikat coat c1900s, silk ikat with cotton lining; Wall hanging, silk thread embroidery on cotton with niche and plain white cotton ground; Wall hanging c1900s, old silk ikat panel mounted on a plain silk red ground base cloth; Tent pole bag, embroidered silk on wool or silk backing

John Yu and George Soutter

In Memory of Dee Court

Yellow ground woman’s coat c1900s, embroidered yellow silk with woven tasselled edging, cotton lining

SUB TOTAL 16 WORKS

Vietnam

Renata Briand

1 piece of metalwork and 1 lacquerware: Cham bêtel, bronze; Lacquer tray, wood, mother of pearl inlays

From the collection of the late Audrey Quigley, a gift from her loving husband Barry Quigley

Cylindrical betel nut container c1900, mother of pearl inlay into Chinese hardwood, with metal rims

SUB TOTAL 3 WORKS

Total Asian art department 93 Works

European art pre-1900

Bequest of Miss Dorothy Scharf

John Constable (England, 1776–1837), Stoke-by-Nayland Church c1814, pencil

Thomas Gainsborough (England, 1727–88), Trees by a pool early 1750s, pencil

George Soutter and John Yu

Frederick Christian Lewis (England, 1779–1856), after John Flaxman (England, 1755–1826), 8 prints and 5 duplicate prints from Acts of mercy 1831: instruct the ignorant 1831, engraving; Feed the hungry 1831, engraving; Clothe the naked 1831, engraving; Visit the sick 1831, engraving; Comfort the afflicted 1831, engraving; Go to the house of mourning 1831, engraving; Comfort the fatherless and widow 1831, engraving; Deliver the captive 1831, engraving

SUB TOTAL 15 WORKS

Modern and contemporary

Anonymous Gift

Adam Cullen (Australia, b1965), JohnTravros 2003, synthetic polymer paint on canvas

State of Stephen Birch

Stephen Birch (Australia, 1961–2007), 1 installation and 1 sculpture: Civic minded 1999, polyurethane, fibreglass, rubber, acrylic and oil; Untitled 2005, polyurethane, fibreglass, acrylic and oil

Janet Burchill and Jennifer McCamley

Janet Burchill (Australia, b1955), Jennifer McCamley (Australia, b1957), Temptation to exist (untitled) 1986, 6 type C photographs on aluminium

Denise Green

Denise Green (Australia; United States of America, b1948), Curlew 1976, black ink on paper

Mike Parr

Mike Parr (Australia, b1945), 1 sculpture, 1 DVD and 2 photographs from the mixed-media installation AMERIKA the ice is melting … 2006: AMERIKA, bride dress vitrine 2006, truncated wedge vitrine containing gold leaf casting of the artist’s left arm and bride dress; AMERIKA, performance for as long as possible, 9–12 May 2006, videostream, 74 hours; Best man 2006, type C photograph; Primitive gifts 2006, type C photograph

Robbie and Mary Rudkin

Denise Green (Australia; United States of America, b1948), Tulipidendron #1 1977, oil on canvas

George Soutter and John Yu

Keith Vaughan (England, 1912–77), Boy by a dingy 1949, colour lithograph

SUB TOTAL 11 WORKS

Photography

Bonita Ely


Richard Woldendorp

Richard Woldendorp (Netherlands; Australia, b1927), 4833 Seaswater leaching into Lake Macleod, north of Carnarvon, Western Australia 2006, inkjet print

SUB TOTAL 10 WORKS

Total Western art department 36 WORKS

Total all departments 332 WORKS GIFTED

Total works purchased and gifted in 2007–08: 467
COLLECTION – LOANS

*Renewed loans

Works lent to the Gallery
The Gallery received a long-term loan of two major works by Bertram Mackennal from Tate Britain. Mackennal’s Earth and the elements 1907 and life-size marble Diana wounded 1907–08 were purchased from Mackennal for the British nation in the early 20th century and will become permanent features of our Gallery’s colonial display courts.

A work by the young Sydney-based Indigenous artist Daniel Boyd, Sir no beard 2007, has been offered to the Gallery on long-term loan from a private collector. Boyd will be the subject of a Sunday arts documentary for ABC Television in the coming year.

Colin McDonald has continued to provide the Gallery with a rotating loan of different Japanese swords, which have a permanent display cabinet in the Japanese gallery. This is one of the only permanent displays of such unique pieces in an Australian Gallery.

JOY FLEISCHMANN
Arthur Fleischmann, Bali woman with scarf (1940s), terracotta; Masked dancer (c1939), terracotta

COLIN MCDONALD
Sword: echizen kanenaka katana (plus koshirae) 1681; Sword: kashu ikebana cl (plus koshirae) 1661; Sword: hozu masatsugu wakizashi 1716; Sword: kaimihara masako katana 1532; Sword: monju naginata-raocho (plus koshirae) 1624; Sword: chu mihara tachi 1394; Sword: tachi-goshirae 1668–1912; Sword furniture: shibuchi o-kozuka; Sword guard: sentoku tomoiyoshi (Mito school); Sword guard: iron sendai (dragons); Sword furniture: iron shigeharu (fuchi-gashira); Sword furniture: skahoku menuki (shishi) mid-late Edo (Yanagawa); Sword furniture: shibuchi kozuka (cormorant); Sword furniture: sentoku (waves); Sword furniture: shakudo kogai (saddle); Sword furniture: iron fuchi-gashira (herons)

S MENZIES
Nakajima Shunkô, Beauties of modern day 1895, 12 woodblock prints bound in a concertina album

MICHAEL RILEY FOUNDATION
Michael Riley, Tracey 1985, hand-coloured gelatin silver photograph

PRIVATE COLLECTION
Daniel Boyd, Sir no beard 2007, oil on canvas
Sidney Nolan, Woman in lagoon 1957, polyvinyl acetate on hardboard

JOHN OLSEN
John Olsen, Loopy rivers, Cape York 2007, oil on canvas

TATE BRITAIN
Bertram Mackennal, Diana wounded 1907, marble; The Earth and the elements 1907, marble on onyx base

LAURENCE FULLER
Lucian Freud, Reclining figure 1994, etching

TRUSTEES OF THE MINNAMURRA FOUNDATION
Maxime Maufra, Le Port de Saumon, Belle-île-en-Mer 1905, oil on canvas

*ANONYMOUS
Circle of Raphael, A Franciscan saint, tempera on poplar panel
Sebastiono Ricci, The rest on the flight into Egypt c1710-11, oil on canvas
Pierre Paul Prud’hon, Portrait of a woman, oil on canvas
Arle de Vois, Portrait of a young man, oil on copper
Louis Léopold Boilly, Portrait of a man, oil on canvas

*PRIVATE COLLECTION, SYDNEY
Michael Riley, Untitled 2000, printed later, pigment print
Oskar Kokoschka, Landscape at Ulungapool 1945, oil on canvas
Jean Bellette, Greek girl 1975–76, oil on canvas
Ben Nicholson, Wharfesdale 1972, pencil and brown wash; Wharfesdale no 2 1972, pencil and blue wash

*PRIVATE COLLECTION, SOUTH AUSTRALIA
Horace Treenny, Pines, Aldinga c1945, oil on board

*BRUCE AND JOY REID FOUNDATION
Karel Dujardin, A fresh morning 1657, oil on canvas

*POWERHOUSE MUSEUM, SYDNEY
Jingdezhen ware, Armorial plate bearing the arms of Booth impaling Irvine of Drum c1723, porcelain with ‘rouge de fer’ enamel, gilt Altar vase (2un) 1796–1820, porcelain, monochrome blue enamel glaze
Needle jar, 3000 BCE–1700 BCE, earthenware decorated in iron-rich pigments of red-brown and black
YOSHINORI, Pair of stirrups, iron with gold and silver inlay
Seto ware tea caddy 18th century, stoneware
Seto ware tea caddy 18th century, stoneware
Seto ware tea caddy 18th century, stoneware
Cup, Tang dynasty, earthenware with sancai (three-colour) glaze

**WORKS LENT BY THE GALLERY**
Significant loans from the Gallery’s permanent collections were made this year to the National Portrait Gallery, Parrh Regional Gallery, the National Gallery of Australia and Queensland Art Gallery, each staging major exhibitions on Australian artists John Brack, Peter Upward, Richard Larter and Kenneth Macqueen, respectively. Two touring exhibitions, Cuisine and country, commissioned by Orange Regional Gallery, and Harbourlife: Sydney Harbour form the 1940s to recent times, organised by Manly Regional Art Gallery and Museum, borrowed extensively from the Gallery’s 20th-century Australian art collections, requiring significant rearranging of the modern courts and providing an opportunity for the public to discover seldom-seen works from this collection. Three iconic paintings from the 19th-century courts – Arthur Streeton’s Fire’s on, W C Piguenit’s The Flood in the Darling 1890 1895 and Eugene von Guérard’s Milford Sound, New Zealand 1877–79 – were lent to the National Gallery of Australia for the exhibition Turner to Monet: the triumph of landscape.

QUEENSLAND UNIVERSITY OF TECHNOLOGY ART MUSEUM, QLD
Breaking new ground: Brisbane women artists of the mid-twentieth century 27.07.07 to 30.09.07
William Dobell, Margaret Olley 1945, oil on hardboard
Margaret Olley, Portrait in the mirror 1948, oil on cardboard

BALLARAT FINE ART GALLERY, VIC
Eye to I: the self in recent art 01.08.07 to 28.10.07

HAWKESBURY REGIONAL GALLERY, NSW
BloodLines: art and the horse 02.08.07 to 14.10.07
Harold Cazneaux, Black horses 1920–30, bromoil photograph; Untitled (dray horses in lane) c1908, gelatin silver photograph
Ken Whisson, Australian light 1984, coloured crayons
Ethel Spowers, The plough 1929, wood engraving, black ink on thin ivory laid tissue paper
David Moore, Fairground horses c1953, printed 1997, gelatin silver photograph 1997

NATIONAL PORTRAIT GALLERY, ACT
John Brack portraits 24.08.07 to 18.11.07
John Brack, Barry Humphries in the character of Mrs Everage 1969, oil on canvas; Portrait of Fred Williams 1979–80, oil on canvas; Head and arms (Barbara Blackman) 1954, black conté on ivory wove paper

NEWCASTLE REGION ART GALLERY, NSW
Lucian Freud: about men Newcastle Region Art Gallery, NSW 25.08.07 to 14.10.07
Bendigo Art Gallery, VIC 20.10.07 to 18.11.07
Lucian Freud, Self portrait: reflection 1996, etching on Somerset textured white paper; Man posing 1986, etching on Somerset Satin white paper; Man resting 1938, etching on Somerset Satin white paper

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THE DRILL HALL GALLERY, AUSTRALIAN NATIONAL UNIVERSITY, ACT
Creative fellows
The Drill Hall Gallery, Australian National University
09.08.07 to 16.09.07
Sidney Nolan, Desert storm 1966, synthetic polymer paint on hardboard

MUSEUM OF CONTEMPORARY ART, NSW
Julie Rrap
30.08.07 to 28.01.08
Julie Rrap, Harline crack 1992, Perspex and hair

CAMPBELLTOWN ARTS CENTRE, NSW
News from islands
01.09.07 to 28.10.07
Simryn Gill, Wonderlust 1996–98, Lee Weng Choy's shoes balanced on a pair of coconuts

CITY MUSEUM AT OLD TREASURY, VIC
Melbourne bohemia: inside Melbourne artists' studios 05.09.07 to 25.11.07
A D Colquhoun, Annale S Colquhoun 1948, oil on canvas
Norman Carter, The private view (1905), oil on canvas

MANLY REGIONAL ART GALLERY AND MUSEUM, NSW
Artists as social commentators and activists 1946–2006
Manly Regional Art Gallery and Museum, NSW
06.09.07 to 28.10.07
Hawkesbury Regional Gallery, NSW
08.02.08 to 30.03.08
Weaver Hawkins, Atomic power 1947, oil on hardboard
Grace Cossington Smith, Signin 1945, oil on paperboard
Roy Dalgarro, Young miner and the old workings 1984, synthetic polymer paint on canvas
Graeme Inson, Roderick Shaw 1956, oil on hardboard
Herbert McClintock, Dismantlers 1939, oil on canvas on hardboard; Street scene 1944, oil on paperboard
Hal Missingham, The barn, Essex (1935), oil on canvas on hardboard
Roderick Shaw, Cable layers 1946, oil on plywood
Roy Dalgarro, Miner drilling 1945, pen and ink on blue paper; The ‘Mie West’ c1948, pen and ink, wash; Steel worker c1948, pen and ink, wash

Herbert McClintock, Seated worker 1957, pen and black ink, watercolour on light grey laid paper
Michiel Dolk, Woolloomooloo mural project. Documentation of community art project 1982, 8 Cibachrome photographs; Woolloomooloo mural project. Documentation of community art project 1982, Cibachrome photograph
Merlyn Fairskye, Woolloomooloo mural project. Documentation of community art project 1982, 8 Cibachrome photographs
Merlyn Fairskye, Michiel Dolk, Woolloomooloo mural project. Documentation of community art project 1982

NATIONAL GALLERY OF AUSTRALIA, ACT
Black robe, white mist: art of the Japanese Buddhist nun Rengetsu 08.09.07 to 27.01.08
Otakaki RENGETSU, Calligraphy: (poem) 19th century, hanging scroll, ink on paper; Teabowl 18th century, stoneware with underglaze blue and black pigment on white slip

NATIONAL GALLERY OF VICTORIA, VIC
Gordon Bennett, a survey Ian Potter Centre: NGV Australia, VIC 24.08.07 to 03.01.08
Queensland Art Gallery, QLD 10.05.08 to 03.08.08
Art Gallery of Western Australia, WA 20.12.08 to 22.03.09
Gordon Bennett, Myth of the Western man (white man’s burden) 1952, synthetic polymer paint on canvas

TATE BRITAIN, UK
Millsia Tate Britain, UK 26.09.07 to 13.01.08
Van Gogh Museum, Amsterdam, Netherlands 15.02.08 to 18.05.08
Sir John Everett Millais, The captive 1882, oil on canvas

LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY, NSW
Frozen gestures: the art and philosophy of Peter Upward 20.10.07 to 02.12.07
Peter Upward, Surry Hills green 1960, oil, synthetic polymer paint on hardboard; (Abstract) 1960, oil on hardboard; New reality 1961, synthetic polymer paint on hardboard

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM, VIC
Centenary celebration: first Australian exhibition of women’s work 1907 21.10.07 to 09.12.07
Eirene Mort, Tablecloth with waratah design c1910, hand-stencilled and embroidered organdy
Elizabeth Söderberg, Tankard with flared lizard, insect and gumleaf design c1906–c1908, beaten copper with chased and repousse decoration; Candlestick with dolphin design c1910, brass with repoussé and chased decoration
Edith Cusack, Aline (1890s), pastel on linen
Constance Roth, Apples 1890, oil on cedar panel
Susan Gather, Wall panel with swan and landscape design c1908, handwoven wool

QUEENSLAND ART GALLERY, QLD
Kenneth Macqueen retrospective 01.11.07 to 05.05.08
Kenneth Macqueen, The boat builders c1948, pencil, watercolour; Sandhill and sea (c1945), pencil, watercolour on white watercolour paper; Twin hills 1935, pencil, watercolour on white watercolour paper; Cultivation paddocks on Mt Emlyn (c1953), pencil, watercolour; Mt Dorrin (1945), pencil, watercolour

WHITNEY MUSEUM OF AMERICAN ART, USA
Lawrence Weiner: AS FAR AS THE EYE CAN SEE Whitney Museum of American Art, USA 15.11.07 to 10.02.08
Museum of Contemporary Art, Los Angeles, USA 13.04.08 to 14.07.08
K21 Kunstsammlung Nordrhein-Westfalen, Germany 27.09.08 to 04.01.09
Lawrence Weiner, (THIS AND THAT) PUT (HERE AND THERE) OUT OF SIGHT OF POLARIS 1990, synthetic polymer paint

NATIONAL GALLERY OF VICTORIA, VIC
Modern Britain 1900–1960 NGV: International, VIC 15.11.07 to 10.02.08
Sir Stanley Spencer, The scrapheap 1944, oil on canvas; Wheatfield at Starlings 1947, oil on canvas
Graham Sutherland, Devastation: burnt out offices 1941, watercolour, black, white and yellow chalks, over pencil
John Tunnard, Abstract 1944, watercolour and gouache
Percy Wyndham Lewis, Figure composition (man and woman with two bulldogs) 1912–13, pen and ink, watercolour, gouache

Edward Burra, Holy Week: Seville 1937, watercolour over pencil and black chalk
Merlyn Evans, The trial 1949, tempera on duck; Stone axe found in Scotland 1933, chalk (conté)
Spencer Gore, The Icknield Way 1912, oil on canvas
Tristram Hillier, Careening 1939, oil on canvas; Criotetot – ‘Esneval’ 1945, oil on canvas
Ivon Hitchens, Evening pool 1947, oil on canvas
Augustus John, Reverie c1914, oil on wood panel
David Jones, Self-portrait 1928, oil on canvas
Henry Moore, Sculptural ideas, hollow form 1938, pencil, pen and red and black ink, red and grey wash
Paul Nash, Mimosa wood 1926, oil on canvas; Sunflower and sun 1942, oil on canvas
Ben Nicholson, Still life (Alice through the looking glass) 1946, oil and pencil on canvas
Samuel Peploe, Melon c1906, oil on canvas; Still life: apples and jar 1912–16?, oil on canvas
Glyn Philpot, The draughtsmen 1923, oil on canvas, mounted on hardboard
William Roberts, The interval before round ten 1919–20, oil on canvas; Study for ‘The Prodigal sets out’ 1926–27, watercolour, pencil
William Scott, Frying pan and eggs 1949, oil on canvas
Walter Richard Sickert, Sketch for ‘The raising of Lazarus’ 1929–32, oil on canvas
Sir Stanley Spencer, Christ in Cookham 1931–62, oil on canvas; Cookham Lock 1935, oil on canvas; The scrapheap 1944, oil on canvas; Wheatfield at Starlings 1947, oil on canvas
Graham Sutherland, Devastation: burnt out offices 1941, watercolour, black, white and yellow chalks, over pencil

THE DRILL HALL GALLERY, AUSTRALIAN NATIONAL UNIVERSITY, ACT
Smile of the Buddha: image of enlightenment 02.11.07 to 17.12.07
Unknown, Seated Buddha 18th century, gilt bronze
Unknown, Portrait of Khuda-Banda Khan, son of Amir-ul-umara c1720–50, opaque watercolour on paper
Unknown, Portrait of a nobleman c1966, natural painting on paper
Unknown, Portrait of a Mughal courtier c1770, opaque watercolour on paper
Unknown, Kabir tending his loom c1740, opaque watercolour on paper
Unknown, Figure of a woman late 18th century, opaque watercolour with gold on paper
Unknown, Study for a portrait of a nobleman c1800, ink on paper
Unknown, Girl with flowers c1720–50, opaque watercolour on paper
Unknown, A rajah of Jodhpur in ceremonial procession c1820, opaque watercolour with gold on paper

MANLY REGIONAL ART GALLERY AND MUSEUM, NSW
Harbourlife: Sydney Harbour from the 1940s to recent times
Manly Regional Art Gallery and Museum, NSW 30.11.07 to 13.01.08
Macquarie University Art Gallery, NSW 23.01.08 to 08.03.08
Kevin Connor, Night road to the Harbour Bridge 1987, oil
Sali Herman, Sydney 1942 1981, oil on canvas
Fred Leist, Falling tide (1940s), oil on canvas on paperboard
John Olsen, Entrance to the seaport of desire 1964, synthetic polymer paint on canvas
John Passmore, Miller’s Point, morning (1952), oil on hardboard: If you don’t believe me, ask the old bloke (1953), oil on hardboard
Lloyd Rees, The blue bay c1935–45, oil on canvas; The harbour from McMahon’s Point 1950, oil on canvas
Roland Wakelin, The bridge 1958, oil on hardboard

John Firth-Smith, Seaway 1988, oil on linen
Peter Kingston, Morning star 2002, hand-coloured sugarlift aquatint, black ink and gouache on white BFK Rives paper; Friday night at Kookaburra’s 2003, colour linocut printed in blue and black irks, hand-coloured in yellow and white gouache on cream laid tissue
Margaret Preston, Manly Harbour beach 1943, oil on canvas
Donald Friend, A view of the harbour (1981), pen and black and red ink, watercolour, gouache, pasted on buff wove paper
Brett Whiteley, Big orange (sunset) 1974, oil and collage on wood

NATIONAL MUSEUM OF AUSTRALIA, ACT
Emily Kame Kngwarreye National Museum of Art, Osaka, Japan 26.02.08 to 13.04.08
National Art Centre, Tokyo, Japan 30.05.08 to 28.07.08
National Museum of Australia, ACT 22.08.08 to 12.10.08
Emily Kam Ngwarray, Untitled (Alkahere) 1992, synthetic polymer paint on canvas (not displayed at NMA); Untitled (Awelye) 1994, triptych; synthetic polymer paint on paper laminated to canvas
Louie Pwerle, Kangaroo 1989, synthetic polymer paint on wood

SOUTH AUSTRALIAN MUSEUM, SA
A travelling exhibition on frogs in Australia, mixing cultural and zoological knowledge 03.12.07 to 10.02.08
Yanggarniny Wunungmurra, Barama and Lany ‘Yung: Yintita creation story c1968, natural pigments on bark

NEWCASTLE REGION ART GALLERY, NSW
Tracing the meridian: the drawings of William Dobell 15.12.07 to 10.02.08
William Dobell, Study for ‘Emergency landing at night’ c1944, pen and black ink, white gouache; Study of a barrowman c1943, white gouache on black paper; Soldier’s uniform study (London genre) pencil, pen and ink; (Head of an old woman with earing) (gouaches), gouache; (Horse in landscape) (gouaches), gouache on dark brown paper; (Landscape) (gouaches), wash, gouache; (Landscape with figure) (gouaches), wash; (Untitled – abstract study), blue ballpoint pen on cream wove paper; (Untitled – abstract study), blue ballpoint pen on cream wove paper; Love song (1952), oil on hardboard; Nude 1931, oil on canvas on wood; Village scene, Mount Hogan (1953), oil on hardboard; The night of the pigs 1970, oil on hardboard
Eric Wilson, The artist and William Dobell, c1937, carbon pencil

PERTH INSTITUTE OF CONTEMPORARY ARTS, WA
Gail Hastings sculptural situations 07.02.08 to 30.03.08
Gail Hastings, So she said 2007, enamel on plywood, acrylic on linen and canvas, framed watercolour and pencil on paper

NEWCASTLE REGION ART GALLERY, NSW
Whitley’s gardens 16.02.08 to 04.05.08
Brett Whiteley, Garden in Rome 1982, etching, aquatint, sugarlift, chine colle on ivory wave paper; Lindfield gardens II 1984, pen and brown ink on cream wave paper; Garden in Sarur, Bali (1980), colour screenplay on white wave paper

PALAZZO REALE, MILAN, ITALY
Francis Bacon 04.03.08 to 24.08.08
Francis Bacon, Study for self-portrait 1976, oil and pastel on canvas

MUSEUM OF CONTEMPORARY ART, NSW
Fiona Hall: force field City Gallery Wellington, NZ 28.06.08 to 19.10.08
Christchurch Art Gallery, NZ 04.12.08 to 01.03.09
Museum of Contemporary Art, NSW 06.03.08 to 01.06.08
Fiona Hall, Cash crop 1998, 80 carved soap, painted bank notes in a vitrine;Untitled 1984, gelatin silver photograph, toned

THE IAN POTTER MUSEUM OF ART, VIC
Vivienne Shark Lewitt survey show 03.05.08 to 20.07.08
Vivienne Shark LeWitt, The omen, ‘That wassally wabbit’ 1987, oil on linen

DUNEDIN PUBLIC ART GALLERY, NZ
The colour of every day; the European watercolours of Frances Hodgkins 28.04.08 to 08.03.09
Frances Hodgkins, The window seat 1907, watercolour

BIENNALE OF SYDNEY LTD, NSW
Revolutions – forms that turn: 2008 Biennale of Sydney Museum of Contemporary Art, NSW Cockatoo Island, NSW 18.06.08 to 07.09.08
László Moholy-Nagy, An outline of the universe 1933, gelatin silver photograph, vintage
Baccarat Glasshouse, Glass 1862, engraved glass
Pownall and Pilsbury, Frank Webb, The Carrington Jug c1880, engraved glass
Unknown, Tazzi c1850, blown glass
Thomas Woodall, Thomas Webb & Sons, The Aurora vase c1880, cameo cut glass
Unknown, Saucer 1850–99, clear glass, enamelled
Unknown, Saucer 1850–99, clear glass, enamelled
Unknown, Tazzi c1850–99, clear glass, enamelled
Thomas Webb & Sons, Vase – bird design c1880, engraved glass
Wedgwood, Jug with a monogram c1800, cream coloured earthenware
Derby, Vase 1810–15, porcelain with glaze, gilt
Derby, Scuryer 1785, porcelain with glaze, decorated blue, gilded
Unknown, Tea bowl and saucer c1785, porcelain with glaze, decorated blue, gilded
Unknown, Tazzi c1850–99, blown glass
Unknown, Jug mid 19th century, porcelain
Michael Cardew, Teapot 1969, glazed stoneware
John Chappell, Tea bowl 1931–64, stoneware

Furnishing loans

*INDUSTRIAL RELATIONS COMMISSION
Sir Amensby Brown, August morning 1920, oil on canvas
Frederick McCubbin, Landscape 1914, oil on canvas
Roland Wakelin, Richmond landscape, Tasmania 1944, oil on paperboard
Marion Borgelt, Fire, wind and water 1989, triptych, oil on canvas
Michael Shannon, Autumn landscape, Heathcote no 1 1985, oil on canvas
Sydney Ball, Sabbath night 1982, oil, collage on paper

*OFFICE OF THE HON NICK GREINER
Kenneth Green, Fallen tree 1966, oil on hardboard
H Enslin Du Plessis, Snow in Highgate, oil on canvas
George Lawrence, River suburb 1948, oil on cardboard

*GOVERNMENT HOUSE, HISTORIC HOUSES TRUST OF NSW
Will Ashton, Building the bridge 1932, oil on canvas
Rupert Bunny, Flowers c1927–c1930, oil on canvas
Douglas Dundas, The towers of San Gimignano, oil on canvas
Adrian Feint, (Flowers) 1949, oil on canvas
Eloith Gruner, New England (1921), oil on canvas
Hans Heyes, A bowl of roses 1924, oil on canvas
Robert Johnson, Macleay River (1958), oil on canvas; Out west, oil on canvas
Clifton Pugh, Acacia and bush 1957, oil on hardboard; The eagle and the babub trees 1957, oil on hardboard
Tom Roberts, Harrow Hill c1910–c1912, oil on canvas on plywood
Albert Sherman, Gordonias (1945), oil on canvas

*PREMIER’S OFFICE, GOVERNOR MACQUARIE TOWER
Paul Partos, Untitled (black-grey) 1990, oil on canvas

*CHIEF JUSTICE SPIGELMAN, SUPREME COURT OF NSW
Justin O’Brien, Little boy in costume (1967), oil on hardboard
Jean Appleton, Landscape (c1955), oil on hardboard; Bush landscape with rocks (1952), oil on hardboard
Will Ashton, Pont Philippe IV, Paris, oil on canvas
Robert Campbell, Avenue du Maine, Paris c1930, oil on canvas
Douglas Dundas, Chianti country (1929), oil on canvas
George Lawrence, Autumn morning, Hyde Park 1948, oil on paperboard
Seymour Lucas, The Gordon Riots, 1780 1879, oil on canvas
Sidney Nolan, Ned Kelly at the river bank 1964, oil on hardboard; Policeman floating in the river 1964, oil on hardboard; Kelly and policeman 1964, oil on hardboard
Justin O’Brien, Supper at Emmaus, oil on hardboard
Desiderius Orban, Village church in Hungary (c1925–c1926), oil on canvas on paperboard on plywood

Lloyd Rees, Dusk at North Ryde 1948, oil on canvas
Jeffrey Smart, Alma Mahler feeding the birds (1968), oil on canvas
Tony Tuckson, Interior with figures (1964), oil on canvas
Fred Williams, Lal-Lal Falls 1976, oil on canvas

*LOWY INSTITUTE
Lance Solomon, Country lane 1947, oil on canvas on hardboard
Dora Meeson, Thames at Chelsea Reach, oil on canvas
Michael Knit, Woman and girl 1957, oil on hardboard
Charles Lloyd Jones, Afternoon light 1941, oil on canvas on paperboard
Max Ragless, Second valley 1964, oil on canvas
Douglas Pratt, The old toll house, Rushcutters Bay 1959, oil on canvas
Albert Rydge, Morning in Neutral Bay 1955, oil on hardboard
Eugene Claux, Street scene, oil on canvas
Sal Herman, Lane at the Cross 1946, oil on canvas on plywood
Howard Ashton, Jamieson Valley 1931, oil on canvas
John Brack, In the corner 1973, oil on canvas
Russell Drysdale, Rocky landscape (early 1960s), oil on hardboard
Sidney Nolan, Ant hills, Australia 1950, synthetic polymer paint on hardboard
Jeffrey Smart, Parkland 1950, oil on canvas
Kevin Connor, Man on stairs 1963, oil on hardboard
Will Ashton, Kosciusko, oil on canvas

Lawrence Daws, Poinciana tree I 1991, oil on hardboard
Will Ashton, The Cornish coast 1932, oil on canvas
Charles Bryant, Quayside, St Ives, Cornwall, oil on canvas on paperboard; Low tide, St Ives, oil on canvas
Charles Bush, Landscape near Tarquinia, Italy 1952, oil on hardboard
Alun Leach-Jones, Monsoon 1979, synthetic polymer paint on canvas
Paquita Sabrafen, Australian wildflowers 1990, oil on canvas
Jan Senbergs, Structure with black peaks 1973, oil, screenprint on canvas

Cris Canning, Waratah in a green jug (1999), oil on canvas

*LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE
George Bell, Lady in black (c1923), oil on canvas
François Bossuet, La Place de la constitution 1880, oil on paper over masonite
J Browne, Landscape with view of Salisbury Cathedral 18th century, oil on canvas
Nora Heyes, Petunias 1930, oil on canvas
James R Jackson, The timber schooner, oil on canvas; The old road, South Coast, oil on canvas
James Ken-Lawson, Refugees returning to Cambrail under protection of an Australian trooper, oil on canvas
George W Lambert, The three kimonos (1905), oil on canvas
John Longstaff, Sir George Reid, oil on canvas
William Marlow, San Giorgio Maggiore, oil on canvas, relined; The Rialto Bridge, Venice, oil on canvas
John Masquerier, Warren Hastings (1732–1818) 1810, oil on canvas
Gion Pentei Molnar, Pears, oil on canvas
Tom Roberts, Sir Henry Parkes, c1894, oil on canvas
Arthur Streton, Beneath the peaks, Grampians 1921, oil on canvas
Dorothy Thornhill, Morning at Cremorne 1939, oil on canvas
Dora Toovey, How does your garden grow (1939), oil on canvas on paperboard
Charles Wheeler, The Upper Murray, oil on plywood

*OFFICE OF THE SPEAKER, NSW PARLIAMENT HOUSE
Arthur Boyd, Landscape at Murrumbeena c1968, oil on canvas
Sir William Dargie, La Perouse 1947, oil on canvas
H A Hanke, Low tide, Balmoral 1947, oil on canvas

*ROYAL ALEXANDRA HOSPITAL FOR CHILDREN, WESTMEAD
Sam Byrne, Mt Robe, highest peak, Barrier Range, oil on hardboard
Lawrence Daws, Summer landscape 1954, oil on canvas
Sam Fulbrook, Ford on the Condamine with Jacaranda (c1985),

ART GALLERY OF NSW APPENDICES 07–08
**STAFF, VOLUNTEERS AND INTERNS**

**Staff**
as at 30 June 2008

**Director**
Edmund Capon AM, OBE, M Phil

**Executive personal assistant to the director**
Lisa Franey BA (Hons)

**Curator, Special Exhibitions**
Terence Maloney BA (Hons), Dip Art & Design

**Benefaction manager**
Jane Wynter BA, LLB

**Development coordinators**
Lesley Anderson
Fiona Barbouttis BA, Dip Ed

**Head, Business Development**
Leith Brooke BA (Communications)

**Business Development executive**
Penny Cooper BA (Art History)

**Assistant director, Curatorial Services**
Head curator, Western Art
Curator, Twentieth Century International Art
Anthony Bond B Ed (Hons)

**Registrar, Collections System Integration**
Josmond Calleja BA

**Coordinators, Study Room**
Matt Cox BA (Indonesian Studies), MA (Art History and Theory)
Deborah Jones BA Grad Dip (Museum Studies) (on leave)

**Project officer, Curatorial Services**
Donna Brett BA (Visual Arts), MA (Art History and Theory)

**Rights & Image sales coordinator**
Michelle Andringa BA (Art History), MA (Fine Arts)

**Senior curator, European Art, pre-1900**
Richard Beresford BA (Hons), MBA, PhD

**Curator, European Prints, Drawings and Watercolours**
Peter Raisis BA (Hons)

**Senior curator, Contemporary Art**
Natasha Bullock BA (Hons), Postgrad Dip (Art Curatorship & Museum Management), MA

**Assistant curator**
Naomi Flatt BA

**Coordinator, Contemporary Collection Benefactor and Aboriginal Collection Benefactor**
Bambi Blumberg B Econ, Dip Ed, Cert Teach English

**Senior curator, Photography**
Judy Annear BA

**Assistant curator**
Elizabeth Maloney BFA, Grad Dip Mus Studies

**Head curator, Asian Art**
Jackie Menzies OAM, BA (Hons), MA
Curator, Chinese Art
Yang Liu BA, MA, PhD

**Curator, Japanese Art**
Khann Trinh Pompili BA, MA, PhD
Curator, South and Southeast Asian Art
Chaya Chandrasekhar BA, MA, PhD

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

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

**Head curator, Australian Art**
Barry Pearce Dip Art Ed
Senior curator, Australian Art
Deborah Edmonds BA (Hons), M Phil

**Assistant curators, Australian Art**
Helen Campbell BA (Hons), Grad Dip (Museum Studies)
Caroline Geraghty

**Correction registrar (curatorial), Australian Art**
Emma Collierton BA (Visual Arts), M Mus Studies

**Senior curator, Australian Prints, Drawings and Watercolours**
Hendrik Kolenberg
Curator, Australian Prints
Anne Ryan BA (Hons), M Art Admin (on leave)

**Senior curator, Aboriginal and Torres Strait Islander Art**
Hetti Perkins BA
Curator, Aboriginal and Torres Strait Islander Art
Cara Pinchbeck BA (Visual Arts), MA (Visual Arts) (on leave)

**Coordinator, Aboriginal Programs**
Jonathan Jones BA (Fine Arts)
Head librarian
Susan Schnoeker BA, Dip Lib
Senior librarian/technical services
Kay Truelove BA, Dip Lib

**Librarians**
Richard Goodwin
Robyn Louey BL Arch, Grad Dip IM (Lib) (on leave)

**Manager**
John Tse
Valerie Tring

**Library technician**
Vivian Huang B App Sc, LIM Assoc Dip Arts

**Archivists**
Eniko Hidasi BA (Fine Arts), EVA, Dip Lib Tech

**Senior registrar**
Steven Miller BA (Hons), B Theol, Grad Dip IM (Arch) (on leave)

**Head, Public Programs**
Brian Ladd Dip Fine Art, Dip Ed
Senior coordinator, Public Programs and Art After Hours
Sheona White BA, Postgrad Prof Art Studies & Visual Arts
Public Programs coordinator
Jethro Lyne BA (Hons), MA
Art After Hours assistant
Ashlie Pellow

**Senior coordinator, Education Programs**
Tristan Sharp BA MA (Arts Admin), Dip Art Ed (Secondary)
Manager, Information
Jonathan Cooper Dip Art Ed

**Information assistant**
Olivia Prunster

**Administrative assistant**
Naomi Morris

**Museum educator, Contemporary Art**
George Alexander BA (Hons)
Coordinator, K-6 Schools and Family Programs
Victoria Collings BA, MA (Hons), PGCE, Nat Dip

**Museum educator**
Danielle Guiltotta

**Coordinator, Gifted and Talented Programs**
Sherryl Ryan M Ed (Gifted & Talented), PGD, FA, B Ed
Coordinator, Access Programs
Amanda Peacock BA Dip Ed

**Coordinator, Secondary and Asian Education Programs**
Leanne Carr B Ed V Arts

**Clerical manager**
Liliana Torresan

**Bookings officers**
Sienna Brown
Peta Pattinson

**Image librarians**
Dot Kolentis Dip Visual Arts, Grad Dip Visual Arts
Meredith Robinson BA (on leave)

**Coordinator, Brett Whiteley Studio**
Alec George Dip Ed

**Administrative assistant, Brett Whiteley Studio**
Zoe Cooper

**Manager, AV Services**
Laurence Hall BA (Com)

**Coordinators, AV Services**
Brian Blackwell
Simon Branthwaite

**Coordinator, Film Program**
Robert Herbert

**Head, Conservation**
Alan Lloyd

**Senior conservators, Paintings**
Paula Dredge B App Sc (Cons), BA (Fine Arts)
Stewart Laidler Dip Cons

**Senior conservator, Works on Paper**
Carolyn Murphy BA, Grad Dip (Museum Studies), B App Sc (Cons), MA (Writing)

**Conservator, Works on Paper**
Analeise Treacy BA (Hons), MA (Cons Fine Art)

**Senior conservator, Objects**
Donna Hinton MA Applied Science (Cons), Dip Museum Tech
Conservator, Objects

**Kerry Head**
Assistant conservator, Objects
Kristel Smita B App Sc (Cons), MA (Fine Arts)

**Senior conservator, Frames**
Malgorzata (Margaret) Sawicki BA (Cons), MA Applied Science (Materials Conservation)
Conservator
Lisa Charlestone

**Conservators, Frames**
David Butler
Barbara (Basia) Dabrowa MA (Cons)

**Senior conservator, Asian Art**
Sun Yu BA (Art History)
Conservator, Asian Art
Yang Yan Dong

**Senior registrar, Collections**
Emma Smith BA, Grad Dip Decorative Arts

**Assistant registrars**
Clare Germaine BA, MA (Arts Admin) (on leave)
Amanda Green BA, Dip (Prehistoric and Historical Archaeology), Grad Dip (Museum Studies)
Paul Sally
Nick Strike BA (Visual Arts)
Brent Williamson BA (Visual Arts)
Volunteers

VOLUNTEER GUIDES
Pat Kreutzer, Guides Coordinator 2008

Dale Amir; Jan Angus; Margaret Anthony; June Armitage; Philippa Baird; Pamela Barr; Robyn Bathurst; Annabel Baxter; Janet Bell; Carolyn Bethwaite; Dale Bird; Jenny Birt; Rosalie Blackshaw; Vicki Brown; Cathy Cameron; Lisa Campbell; Norma Castaldii; Lucia Cattani; Valerie Chidgey; Bella Church; Susie Clark; Anne Cohen; Ann Cole; Liz Creigh; Sally Cullen; Achech Dan; Lorraine Davids; Jackie De Diana; Mary De Mestre; Ro Dermond; Sue Dominguez; Jill Dunlop; Patricia Elliott; Diane Everett; Louise Fennell; Owen Ferguson; Betty Floyd; Judy Friend; Pam Fuller; Carolinne Furniss; Jennifer Gardiner; Mary-Lou Gilbert; Deirdre Greatorex; Janet-Maryke Grey; Joan Grimes; Alison Gross; Callie Guinness; Jennifer Harrison; Annie Herron; Shirley Hillman; Helen Holmes; Roslyn Hunyor; Marie Huxtable;Margaret Johnston; Diane Kempson; Jill Klister; Kay Knight; Dorothea Labone; Sharon Lane; Meri Lane; Jenny Latham; Shirley Lilenthal; Sue Lowes; Fiona Loxton; Angela Luessi; Susan Ma; Wendy Matthews; Romola McConachie; Juliet McConochie; Frances McNally; Cherry McWilliam; Serena Miles; Lesley Millar; Norma Mine; Gwyneth Morgan; Janet Morse; Les Moseley; Maureen Murphy; Diana Northedge; Virginia Osborne; Dianne Ottley; Mandy Palmer; Wendy Payne; Philippa Penman; Carolyn Penn; Keith Potten; Caroline Presland; Dilyis Renham; Pamela Rex; Margaret Rich; Pam Rogers; Alison Ross; Christine Rustamzadeh; Louise Sarnier; Ruth Same; Pauline Sayle; Lili Scott; Beverley Shea; Patricia Smith; Beatrice Sochan; Denyse Spicce; Fiona Still; Caroline Storch; Dorinda Sullivan; Jennifer Sutton; Susan Swan; Jill Thompson; Pru Todd; Lee Tredinnick; Jan Tydd; Patricia Wilson; Mary Woodburne; Brenda Woods; Linda Zurnamer

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VOLUNTEERS – CONTEMPO COMMITTEE
Mark Andrews, president
Lynn McColl, senior vice president
Renee Siros, vice president
Kirby Weston, secretary/treasurer
Julie Flowers, volunteers coordinator
Members: James Edmondson; Simone Esami; Melanie Goldwater; Martin Katzer; Chelli Kover; Emily Lees; Valerie Marteau; Alison McDonald; Lynleigh McPherson; Michael O’Neill; Yaeli Ohana; Alicia Popeett; Kate Steel; Jacqui Tosi

Internships

Gallery internships took place across a range of departments, including Education and Public Programs, Curatorial, Exhibitions, Library and Archives, Registration, Conservation and Marketing.

Eighteen internship placements for undergraduate and post-graduate students from Australia and overseas took place in 2007–08, from faculties such as Museum Studies, Arts Administration, Art History and Theory, Visual Arts Education and Conservation Management. Participating Australian institutions included the College of Fine Arts, University of New South Wales, University of Sydney, University of Western Sydney, University of Technology Sydney, University of Newcastle, Australian Catholic University and Academy of Performing Arts WA. Participating international universities included the British School of Athens (Greece), University of Bochum (Ruhr, Germany) and Northumbria University (UK).
STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Unless otherwise stated, all lectures and presentations were held at the AGNSW.

Abbreviations:
AAANZ: Art Association of Australia and New Zealand
AHC: Art After Hours
AGNSW: Art Gallery of NSW
AGS: Art Gallery Society of NSW
BoS: Biennale of Sydney
CoFA: College of Fine Arts, UNSW
MCA: Museum of Contemporary Art
NAS: National Art School
NGA: National Gallery of Art
NOV: National Gallery of Victoria
QAG: Queensland Art Gallery
SCA: Sydney College of the Arts
U Syd: University of Sydney
UTS: University of Technology, NSW
USyd: University of Sydney
VV: Volunteer guides
Woolongong

George Alexander (Coordinator, Contemporary Programs)
Principal writer: Anselm Kiefer
educational kit
Principal writer: Adam Cullen, educational kit
Article: ‘Cue the sun’ (Peter Hill/Gail Hastings), ArtAsiaPacific, no 54, July/Aug 2007
Article: ‘Text messages’ (Zina Kaye/Stilla), ArtAsiaPacific, no 56, Nov/Dec 2007
Article: ‘Text appeal’ (María Cruz/Adam Cullen), ArtAsiaPacific, no 58, May/June 2008
Australian desk editor: ArtAsiaPacific (Hong Kong/New York)
Book launch: John Conomos, Mutant media, Glebebooks, 1 Apr 2008
Bloomsday reading: Liverpool Library, 16 June 2007
Judy Annear (Senior curatorial, Photography)
Richard Beresford (Senior curator, European Art pre-1900)
Jesmond Calleja (Senior registrar, Collections Systems Integration)
Leanne Carr (Coordinator, Secondary School and Asian Education Programs)
Lectures and workshop: ‘Guiding for children’, Woolongong City Gallery, new guide intake,
19 Mar 2008
Lecture: Japanese Language Teachers Conference (introducing the Art speaks Japanese education kit), 4 Apr 2008

Dr Chaya Chandrasekar (Curator, South and Southeast Asian Art)
Curator: Intimate encounters: Indian paintings from Australian collections, 22 Feb – 4 May 2008

Victoria Collings (Coordinator, K–6 School and Family Programs)
FloorTalk: AAH (on ARTEXPRESS), 6 Feb 2008

Jonathan Cooper (Manager, Information)
Lecture: ‘Unwrapping the world of art’, Seniors Network, Gosford, June 2008

Barbara Dabrowa (Conservator, Frames)
Lecture: ‘Pink lady’, conservation procedures, Queens Club, Sydney, Mar 2008
Articles: ‘History of Archibald Prize’, Parts 1 and 2 (in Polish), ‘Archibald, Wynne and Sulman 2008’ (in English), Puls Polonii, online magazine

Charlotte Davy (Senior registrar, Exhibitions)

Alec George (Coordinator, Brett Whiteley Studio)
Essay and publication coordination: Brett Whiteley Studio, AGNSW, Sydney 2007

Hendrik Kolenberg (Senior curator, Australian Prints, Drawings and Watercolours)
Curator: Jan Senbergs: from screenprinter to printer, 5 Apr – 25 May 2008
Curator: Dobell Prize for Drawing, August 2007
Author: ‘Bernard Visser, figuur en materie schilder’ in Bernard Visser, grondtoon Weert, TGV 2007 (Dutch and English text)
Author: Jan Senbergs: complete screenprints 1960–88, AGNSW, Sydney 2008

Brian Ladd (Head, Public Programs)
Chair: ‘Partnerships and collaborations’ session at Sites of Communication 3: Art Museums Symposium, AGNSW, June 2007
Chair: ‘Public art in Sydney’, panel discussion at Sculpture by the Sea conference, 1 Nov 2007
Judge: Operation Art, Penrith Regional Art Gallery, July 2007
Director: Brett Whiteley Foundation, Sydney
Member: Editorial Advisory Panel, Art & Australia, Sydney
Art Advisor: William Fletcher Foundation, Sydney
Member: Curatorial Panel for Headland Sculpture Park, Sydney
Member: Steering Committee for Sites of Communication: Art Museums Symposia

Yang Liu (Curator, Chinese Art)
Curator: Mountains and streams: Chinese paintings from the National Gallery of Victoria Collection, 29 Nov 2007 – 10 Feb 2008
Curator: Translucent world: Chinese jade from the Forbidden City, 29 Aug – 11 Nov 2007
Author (with Edmund Capon): Translucent World: Chinese Jade from the Forbidden City, 2007

Jethro Lynne (Coordinator, Public Programs)
Lecture: ‘The silver age of Hong Kong’, 13 Nov 2007
Lecture: ‘Gary Deirmendjian’
a life’, presentation and panel discussion, Sculpture by the Sea conference, 1 Nov 2007
Launch: Jaroslav Prochazka, Headland Park, Middle Head, 18 Oct 2007
Launch: Layers, Flinders Street Project Space, Paddington, 19 Oct 2007
Lecturer: Department of Art History, NAS, tl June 2008
Research: doctoral research, French medieval sculpture, USyd, ongoing

Elizabeth Maloney (Assistant curator, Photography)

Terence Maloon (Curator, Special Exhibitions)
Member: Société Paul Cézanne Member: Alliance Française of Sydney (vice president)

Jackie Menzies (Head curator, Asian Art)
Launch: Gallery 4A, Sydney, 31 Aug 2007
Honorary associate: School of Languages and Cultures, USyd, 2008
Director: VisAsia (Australian Institute of Asian Culture and Visual Arts)
Member: Morrissey Bequest Committee, USyd
Member: Vice-Chancellor’s Advisory Committee for the Nicholson Museum, USyd
Award: Medal of the Order of Australia, for ‘the study, preservation and promotion of Asian art in Australia, particularly through curatorial roles at the AGNSW’, 2008

Denise Mimmacchi (Assistant curator, Australian Art)

Carolyn Murphy
Article: ‘Framing works on paper for the exhibition Modern British Watercolours and Drawings at the Art Gallery of NSW’, AICCM National Newsletter, no 104, Sept 2007, pp 14–16

Barry Pearce (Head curator, Australian Art)
Author: Sidney Nolan, AGNSW, Sydney 2007
Author: Margaret Oliphant, Philip Bacon Gallery, Birubane 2007
Lectures and talks relating to Sidney Nolan retrospective: VG lecture, NGV, 19 Feb 2008; NGV staff guided tour, 20 Feb 2008; ‘In conversation: Frances Lindsay and Barry Pearce’, NGV, 23 Feb 2008; lecture for The Australia Club, Melbourne, 28 Feb 2008; media tour, QAG, 5 June 2008; QAG Foundation address, 6 June 2008; ‘In conversation: Frances Lindsay and Barry Pearce’, QAG, 7 June 2008
Advisor: forthcoming opera based on Sidney Nolan’s life, to be written by librettist Jason Prague
Advisor: forthcoming feature film on Brett Whiteley, produced by Prima Productions, Sydney
Advisor: New England Regional Art Museum, Armidale
Advisor: S H Ervin Gallery, Sydney
Advisor: Lismore Regional Gallery Opened: Sidney Nolan retrospective, QAG, 5 June 2008
Judge: Gosford Art Prize, Aug 2007
Judge: Portia Geach Memorial Award, Sept 2007
Judge: Paris Studio Scholarships, NAS, Oct 2007
Judge: Inaugural NSW Parliament Plein Air Painting Prize, May 2008

Hetti Perkins (Curator, Aboriginal and Torres Strait Islander Art)
Curator: One sun, one moon: Aboriginal art in Australia, 3 July – 2 Dec 2007
Curator: Boomall: 20 years on, Project Gallery, 1 Sept – 20 Sept 2007
Curator: Revolution: Reforms – forms that turn, BoS, assistance to Michael Rakowitz
Author: One sun, one moon: Aboriginal art in Australia, AGNSW, Sydney 2007
Essay: ‘Something borrowed, something new’ in Australian graffiti: Christian Thompson, Gallery
"Gabriele Pizzi, Melbourne 2008
Book launch: Beyond sacred: recent paintings from Australia’s remote Aboriginal communities, June 2008
Lines in the sand: Botany Bay stories from 1770, Hazelhurst Regional Gallery and Art Centre, Mar 2008
Launch: Walungurru Community Pool, Walungurru, Northern Territory, Feb 2008
Book launch: Macquarie PEN Anthology of Aboriginal literature, Macquarie University City Campus, May 2008
Launch: James Agapitos OAM Memorial Fund acquisitions, Dec 2007
Panel discussion: Michael Riley; sights unseen, Museum of Brisbane, July 2007
Delegate: 2020 Summit, Parliament House, Canberra, Apr 2008
Interview: Michael Riley: sights unseen, documentary, Message Stick, ABC Television, Sydney
Interview: Songlines to the Seine, documentary, SBSi and Arte, France
Interview: Indigenous Art Centre Operations Resource (IACOR) project
Director: Arts Law Centre of Australia Board, Sydney
Member: Artists in the Black reference group, Arts Law Centre of Australia, Sydney
Member: Public Art Advisory Panel, City of Sydney
Member: Sustainable Sydney 2050, City of Sydney
Member: Australian International Cultural Committee, Department of Foreign Affairs and Trade, Canberra
Member: Papunya Tula Reference Group, Maritime and Movables Heritage Section, Heritage Division, Department of the Environment, Water, Heritage and the Arts, Canberra
Trustee: Charlie Perkins Children’s Trust
Director: Michael Riley Foundation

Peter Raissis (Curator, European Prints, Drawings and Watercolours)
Curator: Modern British watercolours and drawings, 28 July – 14 Oct 2007
Curator: Käthe Kollwitz and contemporaries, Mar–June 2007
Course: Royal Collection Studies, Windsor, UK, 2–11 Sept 2007
Interview: ‘Drawings from the Hinton Collection at NERAM’, Armidale, Jan 2008

Anne Ryan (Curator, Australian Prints)
Curator: Judy Cassab, landscape watercolours from the collection, 29 May – 31 Aug 2008
Curator: Australian etchings and engravings 1880s to 1930s from the Gallery’s collection, 5 May – 22 July 2007
Curator: Australian etchings and engravings 1880s to 1930s from the Gallery’s collection, AGNSW, Sydney 2007
Article: ‘Preview – Australian etchings and engravings 1880s to 1930s from the Gallery’s collection’ Impprint, vol 42, no 2, winter 2007, pp 4–9
Catalogue essay: ‘Andrew Antoniou’ in Andrew Antoniou, a rolling narrative, Wollongong City Art Gallery, 2008
Launch: Polarieties in print (Sydney Print Circle exhibition), Mosman Art Gallery, 1 June 2007
Curatorial advisor, committee member: NSW Parliament Plein Air Painting Prize 2008
Member: Dictionary of Australian Artists Online, chief investigator, 2005–present; editorial committee, 2007–present

Malgorzata Sawicki (Senior conservator, Frames)
Research: doctoral research, UWS – ‘Research into non-traditional gilding techniques as a substitute for traditional matte watergilding’, finalising
Susan Schmocker (Head librarian)
Lecture: ‘Role and function of the Gallery’s research library and archive’, Information Management students, Charles Sturt University, 19 Sept 2007
Talk: Introduction to ‘Online resources at the research library and archive’, Master of Art Administration students, CoFA, 9 Apr 2008
Treasurer: AFRILS/ANZ NSW Chapter, 1993–present
Member: Dictionary of Australian Artists Online advisory committee, Jan 2004 – June 2008
Natalie Seiz (Assistant registrar (curatorial), Asian Art)
Guest editor (with Leong Chan): TAASA Review, vol 17, no 1, Mar 2008
Seminar paper: ‘Making a space of one’s own: the Taiwan Women’s Art Association and its impact on contemporary Taiwan’, London–Taiwan Seminar Program, London School of Economics, Asia Research Centre, London, 6 Mar 2008
Management Committee member: The Asian Arts Society of Australia Research: PhD candidate, ‘Contemporary women artists in Taiwan’, School of Art History and Theory, LiSyd
Tristan Sharp (Senior coordinator, Education Programs)
Paper: ‘Sustainability within the arts: developing tomorrow’s audiences and artists’, Sydney Arts Management Group, Opera Centre, Sydney, May 2008
Launch: Artside-In Moree Student Exhibition, Moree Plains Gallery, Nov 2007
Launch: Art Show, Knox Grammar School, Aug 2007
Launch: Senior Art Exhibition, Kuring-Gai Creative Arts High School, Aug 2007
Judge: The Emanual Archies, The Emanuel School Archibald Prize, Apr 2008
Judge: A central vision: student award and exhibition, Gosford Regional Art Gallery, Dec 2007
Scholarship: International Research into Innovative Gallery Programs for Youth and Teens, AGS Travelling Scholarship, Oct 2007
Member: Visual Arts Reference Committee, Museum and Galleries NSW, Sydney
Member: Sydney Arts Management Group Committee, Sydney Arts Management Advisory Group, Sydney
Emma Smith (Senior registrar, Collections)
Paper: ‘I’ll show you mine if you show me yours: dealing with international outward loans’, Sharing Collections: The Ins and Outs of Loans, Australasian Registrar’s Committee annual conference, Sydney, Mar 2008
Dr Jacqueline Strecker (Curator, Special Exhibitions)
Article: ‘The Mad Square’, Kultur, Goethe-Institut Australia, no 16, Apr 2008, p 11
Catalogue essay: ‘German expressionism 1913–1930’ in German expressionist prints, Rex Irwin Art Dealer, Sydney, June 2008
Launch: German expressionist prints 1898–1930, Rex Irwin Art Dealer, Sydney, June 2008
Valerie Tring (Librarian)
Khanh Trinh Pompili
Wayne Tunnicliffe (Curator, Contemporary Australian Art)
Co-curator: contemporary collection: History and memory, 10 May – 26 Oct 2008
Curator and editor: Adam Cullen: let’s get lost, 15 May – 27 July 2008
Entries: ‘Yasumasa Morimura’, ‘Andreas Gursky’, ‘Walter Niedermayr’ and ‘Thomas Struth’ in Mami Kataoka (ed), Art is for the spirit: works from The UBS Art Collection, Mori Art Museum, Tokyo 2008
Launch speech: Planet Craft Gallery, Nov 2007
Advisor: Capp St residency, Watts Institute, San Francisco, Feb 2008
Sheona White (Senior coordinator, Public Programs)
Judge: Paris Studio Scholarships 2009
Natalie Wilson (Assistant curator, Australian Art)
Author: Indigenous connections, online exhibition catalogue, Australian Collection Focus Room, AGNSW, Sydney 2007
Member: Oceanic Art Society, Sydney
CUSTOMER COMPLAINTS

In accordance with our Pledge of Service, visitors are invited to leave praise, complaints and suggestions in the Gallery’s visitor comments book. During 2007–08, there were 446 comments recorded (109 compliments, 206 complaints and 131 suggestions). The comments book is regularly reviewed by the Gallery’s senior management for appropriate response and further action, if appropriate. The majority of praise comments are thanks for the wonderful volunteer guide services, which are provided free every day to highlight works from the Gallery’s collections, as well as the major temporary exhibitions. Also popular and well appreciated are the various public programs on offer, again many for free, especially on weekends and during school holidays.

The major areas of complaint reflect the high-volume activity of the Gallery’s business and heritage building. And, while all complaints are considered critically, the very small volume of complaints in relation to the total number of visitors – over one million annually – reflects the generally high rating of visitor enjoyment.

General areas of visitor concerns during 2007–08 include:

Chalk on outside of heritage building
As part of the Biennale of Sydney exhibition, one artwork was chalked drawings on the front of our heritage building. This particular temporary contemporary work was not popular with some of our visitors. However, the Gallery ensured that the chalk material used in the work would not cause any damage to the sandstone prior to permitting the work to be included in the exhibition, and it was promptly removed following the end of the exhibition.

Signage – too small; badly placed
The placement of labels and the size and font of text are considered for each new major exhibition. However, the low lighting often required for the conservation of artworks on display, especially for works on paper, makes reading labels more difficult for some people. The Gallery produces a free printed exhibition guide, which includes details of all works in each of the major temporary exhibitions.

Inadequate cloaking facilities
The Gallery has limited cloaking facilities and an ever-increasing visitor population. At the present time, we cannot accommodate the cloaking of heavy winter coats. Unfortunately, because we have a single front door, permanently expanding the cloaking facilities would require conversion of our heritage front foyer. However, during major exhibitions for which we anticipate high attendance, we installed temporary cloaking facilities that expanded into the heritage vestibule area. These additional facilities were available for the Sidney Nolan retrospective exhibition (our major 2007–08 summer show) and for the popular annual Archibald Prize.

Food services
The majority of visitor concerns are about the timeliness of service, or belief that prices are too high. Fast service is sometimes difficult to achieve during the Gallery’s busiest months, even with additional staff engaged for peak periods – especially during the Archibald Prize exhibition, when more than 262 000 visitors came to the Gallery in March and April 2008. In response to demand, the Gallery placed additional tables to temporarily expand the cafe area during this peak period; arranged for the caterer to operate dual cashiers; and introduced partial table services, whereby customers ordered at the counter and were given a table number to which their order was delivered. These complaints and the ones relating to prices are forwarded to our contract caterers to assist them in planning future staff requirements and to consider their pricing points.

Lack of adequate disabled access and seating
This area of concern also includes complaints about lack of adequate pram access at the front of the heritage building, as well as seating throughout the building. The Gallery continues to explore better ways for disabled and pram entry into the building and has developed building plans for a second entrance on the northern side of the building. Unfortunately, lack of the significant capital funding required for implementation means that this issue remains problematic.

Transferring the entry by school groups to the back of the building via the new education entrance has provided some relief to the congestion at the front door.
ELECTRONIC SERVICE DELIVERY

Our main website and its many subsites continue to grow in sophistication and richness of content, resulting in more people from throughout New South Wales, across Australia and around the world accessing information and interacting with the Gallery.

Overall visitation

The total number of actual visits for the year (to all Gallery websites) was 1,799,248 (over 454,000 more than in 2006–07), an average of 4,929 visits per day, peaking at 7,984 per day in March 2008.

The Gallery’s main website accounted for three-quarters of the overall visitation, followed by the Archibald Prize (10%), the Brett Whiteley Studio (4%) and the other five websites (between 1% and 3% each, a total of 11%). ‘Exhibitions’ was the most visited section of the website (26%), followed by ‘Press office’ (17%), ‘About us’ (11%), ‘Events’ (10%) and ‘Education’ (8%).

E-commerce

A total of 114,111 transactions (representing a turnover of more than $768,000) have been made with the Gallery’s online shop, an increase of approximately $30,000 from 2006–07. Exhibition tickets represented approximately 9% of the overall orders and 4% of the turnover.

Messaging via the websites

The ‘contact us’ form on the main website was used for 523 messages from the general public. Over one-third of all messages were for curators and 19% were general enquiries. The Research Library enquiry form was used for 227 messages, 45% for ‘general interest’, 31% for ‘professional research’ and the rest by students. The ‘frequently asked questions’ form for submitting new questions was used for 88 messages, while the website feedback form was used for 66 messages.

Website upgrade

The process of upgrading the main website to the next-generation content management system, MySource Matrix, continues. The basic design has been created, the site structure has been determined and more than 95% of the new content has been edited or rewritten. To reduce the amount of manual labour required to build the new site, a software tool that automatically copies across the structure and text content of selected portions of the existing site has been created.

myVirtualGallery

This interactive educational tool allows anyone to create their own virtual exhibitions using artworks from the Gallery’s permanent collections. The tool continues to grow in popularity and usage. There are now 2475 people who have registered as exhibition creators and there are 1352 exhibitions (504 newly created during 2007–08). Over half of the 151,525 page-views in 2007–08 were from people logging in to edit their own exhibitions. In 2008, during the first seminar, myVirtualGallery was used as an assessment tool for the University of Newcastle.

New website content

Apart from regular updates to the principal website (particularly in the ‘Events’, ‘Exhibitions’ and ‘Press office’ sections), the following significant developments have occurred:

• Videos of key events, mostly Art After Hours celebrity talks and performances, have been posted to a new ‘videos and podcasts’ area of the main site, as well as the Art After Hours site. Selected videos have also been posted on YouTube.
• New ‘encapsulated mini-websites’ have been created for the exhibitions Bertram Mackennal and The photographs of August Sander, as well as the contemporary collection reinstallation. These are located within the ‘Exhibitions’ section of the main website, but also have their own internal navigation menus. The Bertram Mackennal mini-website has its own URL (www.mackennal.com.au).
• The website for The arts of Islam exhibition (www.artsofislam.com.au) was launched in late June 2007 and features images of the exhibition, which was on view through to September 2007. It also has interactive educational content on the history of Islam and Islamic art. This website was visited 17,161 times during 2007–08.
• A new website for the Sidney Nolan retrospective exhibition (www.sidneynolan.com.au) was launched in November 2007, complete with videos of the artist at work, commentary by the curator and an introduction by the director. It was visited 20,016 times during 2007–08.
• Inside ARTEXPRESS 08 (www.insideartexpress.com.au), celebrating 25 years of ARTEXPRESS at the Gallery, was launched in February 2008. In addition to the usual features (such as an interactive virtual walkthrough, downloadable process diaries and connections with the Gallery’s collection for six works), the site also includes 14 complete videos from the exhibition, viewable online. The site and its predecessor, Inside ARTEXPRESS 07, were visited 56,871 times during 2007–08.

Social media

In April 2008, the Gallery created a presence, in two different forms, on the popular social networking site Facebook. The Gallery’s own page is located at www.facebook.com/ Art-Gallery-of-New-South-Wales/ home.php#/pages/Sydney-Australia/ Art-Gallery-of-New-South-Wales/ 25274327104. Members of the public can register as ‘fans’ and receive automatic notification of updates, including news, events and videos.

The Gallery also participates, with 15 other art institutions (including the Tate Museum), in ArtShare: apps.facebook.com/artshare.
### Major capital works

<table>
<thead>
<tr>
<th>Capital works project</th>
<th>Costs 2007–08</th>
<th>Completion date</th>
<th>Overrun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworks purchased</td>
<td>12 390</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Building works</td>
<td>2373</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Plant &amp; equipment replacement</td>
<td>446</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15 209</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Payment performance

Aged creditor analysis at the end of each quarter 2007–08

<table>
<thead>
<tr>
<th>Quarter ended</th>
<th>Current (due date)</th>
<th>Less than 30 days overdue</th>
<th>Less than 60 days overdue</th>
<th>Less than 90 days overdue</th>
<th>More than 90 days overdue</th>
<th><strong>Total</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 2007</td>
<td>164 482</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td></td>
</tr>
<tr>
<td>Dec 2007</td>
<td>431 151</td>
<td>102 158</td>
<td>109 162</td>
<td>3 890</td>
<td>–</td>
<td></td>
</tr>
<tr>
<td>Mar 2008</td>
<td>384 958</td>
<td>17 225</td>
<td>5 464</td>
<td>–</td>
<td>–</td>
<td></td>
</tr>
<tr>
<td>June 2008</td>
<td>384 958</td>
<td>42 165</td>
<td>3 107</td>
<td>7 734</td>
<td>–</td>
<td></td>
</tr>
</tbody>
</table>

### Accounts paid on time each quarter 2007–08

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Target %</th>
<th>Actual %</th>
<th>Amount $</th>
<th>Total paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 2007</td>
<td>90.00</td>
<td>99.92</td>
<td>7 912 979</td>
<td>7 919 172</td>
</tr>
<tr>
<td>Dec 2007</td>
<td>90.00</td>
<td>97.00</td>
<td>7 036 957</td>
<td>7 254 503</td>
</tr>
<tr>
<td>Mar 2008</td>
<td>90.00</td>
<td>99.54</td>
<td>6 030 243</td>
<td>6 058 357</td>
</tr>
<tr>
<td>June 2008</td>
<td>90.00</td>
<td>99.29</td>
<td>7 820 762</td>
<td>7 876 383</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>90.00</td>
<td>98.94</td>
<td>28 800 941</td>
<td>29 108 415</td>
</tr>
</tbody>
</table>

### Freedom of information procedures

Application for access to Gallery documents under the Freedom of Information Act 1989 should be accompanied by a $30 application fee and directed in writing to:

- Human Resources Manager (FOI Coordinator)
- Art Gallery of NSW
- Art Gallery Road
- The Domain, Sydney NSW 2000

We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

Documents held by the Gallery:
- Art Gallery of New South Wales Act 1980; accounts manual; administrative policies and procedures; agendas and minute of meetings; collection management policy and procedures; annual reports; EEO annual report; film and photography policy; strategic plan 2005–2008; financial reports; and human resources policies and procedures.

Documents available for purchase:
- The Gallery publishes a range of catalogues and art books (see appendix – AGNSW publications for sale). Publications prices are regularly reviewed by the Gallery Shop. Selected items are available from our website (www.artgallery.nsw.gov.au/shop).
- The Gallery publishes regular exhibitions and events bulletins.

The following table shows details of freedom of information (FOI) requests received by the Gallery:

<table>
<thead>
<tr>
<th>Year</th>
<th>2007–08</th>
<th>2006–07</th>
</tr>
</thead>
<tbody>
<tr>
<td>New applications</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Completed</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total processed</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Unfinished (carried forward)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Results of FOI request</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Granted in full</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Completed</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Request details – Nil</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Fees of requests processed</td>
<td>0</td>
<td>$90</td>
</tr>
<tr>
<td>Fees received</td>
<td>0</td>
<td>$90</td>
</tr>
<tr>
<td>Type of discounts allowed – Nil</td>
<td>0</td>
<td>$30</td>
</tr>
<tr>
<td>Days to process</td>
<td>0–21</td>
<td>0</td>
</tr>
<tr>
<td>22–35 days</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Processing time</td>
<td>0–10 hours</td>
<td>0</td>
</tr>
<tr>
<td>Review of appeals – Nil</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Basis of internal review grounds on which requested access reviewed – Nil</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

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