

An impressionist painting of an interior scene. The room is filled with light, with yellow and green tones dominating the walls and floor. A large window in the center shows a view of a tall, reddish-brown tree against a blue sky. To the right, another window looks out onto a lush green landscape. In the foreground, a green chair is partially visible, and a red pitcher sits on a table. The brushwork is thick and textured, characteristic of Impressionism.

Annual Report
2018–19

The Art Gallery of New South Wales



ART
GALLERY
NSW

ART
GALLERY
OF NEW
SOUTH
WALES

**ANNUAL
REPORT
2018–19**

The Gadigal people of the Eora nation are the traditional custodians of the land on which the Art Gallery of New South Wales is located.

The Hon Don Harwin MLC
Minister for the Arts
Parliament of New South Wales
Macquarie Street
SYDNEY NSW 2000

Dear Minister,

It is our pleasure to forward to you for presentation to the NSW Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2019.

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

Yours sincerely,



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



Dr Michael Brand
Director
Art Gallery of New South Wales

12 October 2019

Contents

8	PRESIDENT'S FOREWORD
10	DIRECTOR'S STATEMENT
14	STRATEGIC GOAL 1: CAMPUS
16	STRATEGIC GOAL 2: ART
50	STRATEGIC GOAL 3: AUDIENCE
58	STRATEGIC GOAL 4: STRENGTH
68	STRATEGIC GOAL 5: PEOPLE
91	FINANCIAL REPORTS

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Designed by Trudi Fletcher
Edited by Lisa Girault

Art Gallery of New South Wales

ABN 24 934 492 575. Entity name: The Trustee for Art Gallery of NSW Trust.

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and, from 15 March 2017 to 30 June 2019, an executive agency related to the Department of Planning and Environment.



COVER: Grace Cossington Smith, *The window* 1956, oil on hardboard, 121.9 x 91.5 cm, Art Gallery of New South Wales, gift of Graham and Judy Martin 2014, assisted by the Australian Masterpiece Fund © Estate of Grace Cossington Smith, Photo: AGNSW

Highlights



1.5 million
visitors

came to the Gallery,
Brett Whiteley Studio
and attended our
touring exhibitions



298 794
visitors

attended our public and
education programs

– **90 767** students and
teachers participated in
education programs

– **59 258** visitors engaged
with family experiences

– **43 312** people
participated in other
public programs

– **67 180** visitors
attended a guided tour

– **38 277** film program
attendees



61%

of education program
participants were from
Western Sydney and
regional NSW



247
volunteer

guides and Task Force
members



21% growth

YouTube subscribers

24 262
volunteer hours



57 650

Art After Hours

attendees

26% growth

Instagram followers

61 669
ARTEXPRESS 2019

attendees

6% growth

Facebook fans



\$1.407

billion

total value of art collection



\$5.683

million

cash sponsorship



\$116.1

million

total Gallery revenue, including NSW Government's recurrent contribution of \$25.4 million

730 artworks

acquired

\$2.024

million

in-kind support

\$12.3 million

worth of artworks purchased and gifted to collection



\$103.5

million

pledged to Sydney Modern Project Capital Campaign

35 198

artworks

in collection



\$200 000+

to Australian artists in art prizes (2019)



919

Archibald Prize entries in 2019 – an all-time record

President's foreword

As we look forward to construction commencing on the new building, the reimagining of our art museum must be underpinned by a strategic framework that provides structure to our imaginings and insists on excellence in all we do.

This year, the Board of Trustees endorsed and adopted the Strategic Plan 2023, which supports the Gallery's continued transformation and expansion, not only in our physical premises but in how we consider, present and interpret art. The Plan sets a path for us to continue to go beyond 'business as usual' and to meet the commitments and aspirations of the new building. This includes almost doubling space for the display and enjoyment of art, a significant expansion of educational and public programming, and an expected increase in Gallery visitation to two million people a year.

In striving for these goals, our biggest supporter is of course the NSW Government, which has made an unprecedented investment in our state art museum through the new building project as well as its recurrent operational funding. All of us at the Gallery are very grateful for this.

This support is complemented by the philanthropic community. Following the most successful capital campaign of its kind in Australia, in December 2018 we announced that the Gallery had secured \$103.5 million in private support for the expansion project, exceeding our original target of \$100 million. This is a measure of the community's strong support for our project as well as the stellar efforts of the Capital Campaign Committee, chaired by Dr Mark Nelson. On behalf of the Gallery's trustees and staff, the artists whose work will fill the new building, and the people who will enjoy this new cultural asset, my heartfelt thanks to the Campaign donors – listed on page 65 – whose generosity has set a new high-water mark for arts philanthropy in this country.

Beyond the success of the Capital Campaign, the Gallery is fortunate to enjoy a strong network of further supporters. The generosity of the Art Gallery of New South Wales Foundation and other benefactors enables us to grow our collection, while our corporate partners and sponsors make it possible for people from all walks of life to better access, experience and appreciate art.

Now in its ninth year, the Sydney International Art Series represents a rewarding partnership with Destination NSW which this year saw us showcasing modern masterpieces from The State Hermitage Museum in St Petersburg.

I note with appreciation the support during the year of our leadership partners ANZ and Macquarie University. Their investment with the Gallery has ranged from sponsorship of major exhibitions including the *Archibald, Wynne and Sulman prizes*, *John Russell: Australia's French impressionist*; and *The essential Duchamp*, to innovative investments in young emerging artists through ARTEXPRESS, in young creatives through the Youth Collective's FOMArt initiative, as well as in the Gallery's flagship free Wednesday evening program, Art After Hours.

In 2018–19, support from presenting sponsors allowed us to host outstanding exhibitions and a wide range of programming. Thanks to Aqualand for its continued support of a wide range of Gallery activities; Herbert Smith Freehills, our legal partner and supporter of our Asian Galleries; Macquarie Group, which supports the Australian collection; and UBS, which invests in modern and contemporary art, including *The National 2019: new Australian art* and *The essential Duchamp*. JP Morgan's support of the Brett Whiteley Studio and *Brett Whiteley: drawing is everything* continues the legacy of this important artist.

Presenting sponsor EY and principal donor Singapore Airlines enabled the Gallery to bring artworks from St Petersburg to Sydney for the major summer exhibition *Masters of modern art from the Hermitage*.

We are also most appreciative of our major partners Clemenger BBDO, Robert Oatley Wines, Sofitel Sydney Wentworth and the Woolmark Company, as well as our support partners Crestone, Glenfiddich and Hendrick's Gin, Paspaley Pearls and Porter's Original Paints. Thanks also to the City of Sydney and media partners The Sydney Morning Herald and JCDecaux.

The ongoing support of the President's Council and VisAsia Council in 2018–19 enabled us to stage two unique and important exhibitions, respectively *John Russell: Australia's French impressionist* and *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei*. We also continue to provide access to the arts in Western Sydney through Art Pathways, thanks to the major grants provided by the Crown Resorts Foundation and the Packer Family Foundation.

This year the Gallery was proud to launch the Fearless program, which raises funds for the conservation and display of works by women artists, while providing business development opportunities for female executives. Thanks to those companies and individuals who have embraced this important initiative for gender equity in the arts.

Our supporters' generosity is not only material. One of the greatest gifts we receive each year is the time and expertise of volunteers who enable us to share our collection and outstanding experiences with our visitors. I thank each of them for their personal commitment to our Gallery.

I recognise the extraordinary support of a few other individuals, including the Premier of New South Wales, the Hon Gladys Berejiklian MP and the Hon Don Harwin MLC, Minister for the Arts, who are ongoing champions of the Gallery. We also appreciate the support of NSW Treasurer, the Hon Dominic Perrottet MP and other members of cabinet who have engaged with and advocated for our expansion plans.

Between March and June 2019, the Gallery and its fellow cultural institutions began the process of transition to the Department of Premier and Cabinet. We appreciate the support of our former Secretary Carolyn McNally and Deputy Secretary Alex O'Mara, and we are pleased to embark on a new working relationship with the team at Premier and Cabinet led by Secretary Tim Reardon and Deputy Secretary, Community Engagement, Kate Foy.

I note with gratitude the dedicated efforts of the Gallery's director Michael Brand. It is a rare skill to deliver an artistic vision for an institution while managing the practicalities of a major expansion and transformation. Michael continues to balance both tasks with great energy, dedication and consideration. Through his leadership, ably supported by the Executive team and staff, the Gallery provides an increasing depth and diversity of art experiences. I thank the entire staff for their exceptional talents and commitment to the Gallery and its audiences.

While acknowledging the present Gallery staff, I want to note my sadness at the loss this year of Edmund Capon AM OBE, who served at the Gallery from 1978 to 2011 and whose passing we mourned in March. In his 33 years at the Gallery, Edmund led this institution as it grew its attendance, expanded its collection and blossomed into a cultural landmark. He undoubtedly built the foundations upon which we are operating today. It was a privilege to work with him in my previous tenure as president, and my thoughts remain with his wife Joanna and their family.

Finally, I acknowledge with gratitude the invaluable contributions of my fellow trustees. In January we welcomed two exceptional new trustees – Sally Herman and John Borghetti AO – while Ben Quilty and I were reappointed for another term. I particularly note the leadership of vice president Gretel Packer and sub-committee chairs Samantha Meers and Sally Herman. I would also like to acknowledge Catherine Brenner, who resigned from the Trust in October 2018 and remains a member of our Finance, Audit and Risk Committee.

December 2018 marked the end of the terms of two long-serving and very hardworking trustees, Mark Nelson and Geoff Ainsworth. Their contributions were immense and they each deserve special thanks.



David Gonski AC
President
Art Gallery of New South Wales Trust
12 October 2019

Director's statement

This year's Annual Report outlines a highly successful year for the Gallery, which has seen us reach several key milestones as we move ever closer to our transformative expansion.

Strategic Plan 2023

The Gallery has adopted a new Strategic Plan 2023 which underpins our vision to deliver a rich and diverse range of art experiences for visitors of all ages and backgrounds, presenting art from around the world from an Australian perspective on our magnificent site in Sydney. The Plan outlines five key strategic goals overlying sixteen priority activities. In summary:

Campus

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

Art

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

Audience

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

Strength

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

People

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

I thank our Trustees, staff and others who contributed to the new Plan, and look forward to continued collaboration in its implementation.

Campus

In November 2018, the NSW Minister for Planning announced approval of the State Significant Development Application for the Sydney Modern Project expansion. Over the following months, we made refinements to the magnificent design with our Pritzker Prize-winning architects SANAA, as part of the conditions of consent, while Infrastructure NSW conducted the independent tender process. We look forward to construction starting very soon, for expected completion in 2022.

In December, we celebrated another crucial milestone, reaching over \$100 million in private contributions to the Sydney Modern Project Capital Campaign. Our thanks to the supporters who have made such a magnificent contribution to the arts in this country and especially Capital Campaign Chair Dr Mark Nelson.

We are also proud to be the first art museum in Australia to achieve a six-star Green Star design rating from the Green Building Council of Australia – reflecting our commitment to creating a new standard for accessible public space that responds to our unique setting between the harbour and gardens. We appreciate the ongoing support and collaboration provided by Royal Botanic Gardens and Domain Trust, and our other neighbours, to enrich our precinct.

Art

The Gallery's art collection now stands at 35 198 works, worth \$1.407 billion, and remains one of the most significant cultural assets of our state. With no government funding for acquisitions, we are dependent on the munificence of our benefactors, who donate funds, provide gifts and bequest works to our collection. This year the Gallery acquired 730 artworks worth \$12.3 million.

Major acquisitions included **Brook Andrew**, *What's left behind* 2018, purchased with funds donated by Geoff Ainsworth AM and Johanna Featherstone 2018; **Mike Parr**, *KINDNESS IS SO GANGSTER* 2018, purchased with funds provided by the Art Gallery of New South Wales Foundation 2019; **Maria Vorobieff-Stebelska (Marevna)**, *Deux personages assis (Intimité)* c1915–17, purchased in 2018 with funds raised from the Foundation Gala Dinner, the Mollie and Jim Gowing Bequest and the Keith Potten Bequest; and **I Nyoman Masriadi**, *untitled book* February 2019, purchased with funds from the Mollie and Jim Gowing Bequest Fund (General) 2019. Other acquisition highlights have been outlined in the 'Art collection' pages of this report.

The Gallery's exhibitions program presented major works of art and objects and defining moments in cultural history, as well as spotlighting the abundant contemporary talent in Australia.

Over 482 000 visitors attended seven major ticketed exhibitions, which ranged from new perspectives on an Australian master in *Brett Whiteley: drawing is everything* to the Asia-Pacific's most in-depth survey of Marcel Duchamp in *The essential Duchamp*.

Masters of modern art from the Hermitage, our Sydney International Art Series exhibition for 2018–19, was well attended and reflected our Gallery's continuing strong working relationships with some of the world's best art institutions. The scholarship that underpins our exhibition program was evident in the major surveys *John Russell: Australia's French impressionist*, *Tuckson: the abstract sublime* and *Nongjirrrja Marawili: from my heart and mind*.

The exhibition *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* showcased masterpieces which rarely leave Taipei and had never come to the southern hemisphere. Coinciding with Lunar New Year, the exhibition drew new audiences to the Gallery, reflecting Australia's unique position in Asia and our growing engagement with increasingly diverse communities across Sydney and the state.

Due to timing across financial years, we again presented portions of both the 2018 and 2019 *Archibald, Wynne and Sulman prizes* exhibitions here at the Domain, while the 2018 Archibald Prize toured throughout regional NSW and at one venue in regional Victoria. In 2019 we received 919 Archibald Prize entries – an all-time record for this much-loved art prize highlighting portraiture's continuing relevance for both artists and audiences.

Our partnership with Carriageworks and the Museum of Contemporary Art Australia continued with *The National 2019: new Australian art*, the second of three biennial exhibitions featuring work by Australian artists of widely varying ages, locations and cultures.

Audience

Following extraordinary growth in visitation over the past two years, the Gallery continued to enjoy solid attendance. We have easily exceeded the 2014 NSW State Priority target of increasing visitation by 15% by 2019 – meeting the target in 2017 and growing by 29% over the past five years. In 2018–19, 1.5 million people attended the Gallery's main Domain site, Brett Whiteley Studio in Sydney and our regional touring exhibitions.

The Gallery continued to make our collection accessible to those living outside Sydney, loaning many works to regional galleries and touring five major exhibitions to nine venues across New South Wales and Victoria. The touring exhibition program also provides regional galleries with a full complement of public and educational programming, growing their capacity to provide outstanding art experiences in their communities.

Of our education program participants, 61% hailed from regional NSW and Western Sydney. Our strong engagement with regional and Western Sydney communities will continue to develop as our expansion allows us not only to host more students and teachers – from preschool to postgraduate – but to explore new ways of delivering art beyond our physical location in the Domain.

In August 2018, we marked the 15th anniversary of Art After Hours, one of the world's first late-night art programs which has been widely emulated around the world since. It remains a mid-week highlight for art lovers.

Strength

The Gallery continued to absorb government efficiency dividends and experienced higher exhibition costs in 2018–19, due to loan fees for specific major exhibitions, as well as increased security expenditure due to contractual rate increases. However, through careful management we were able to control discretionary costs and grow self-generated commercial income – from retail, catering and venue hire – as well as increasing our ticketing revenue. This enabled the Gallery to reach a positive result for 2018–19.

People

The Gallery's evolution and achievements are underpinned by the contributions of many. We appreciate our principal supporter, the NSW Government, and our generous corporate partners and benefactors, who provide the financial and in-kind support for so many elements of our activities that would otherwise be out of reach.

I thank my colleagues working in our other state cultural institutions for their professional camaraderie; it is an honour to work with them to promote the arts in this state.

I am also privileged to work with a skilled and collegial Executive team, comprising the Gallery's Deputy Director and Director of Collections Maud Page; Chief Operating Officer Hakan Harman, who joined the Gallery in October 2018; Director of Development John Richardson; and Director of Public Engagement Miranda Carroll, who joined us from Los Angeles in February 2019. Following a period of renewal, we are energised and eager to realise our vision for the future of our art museum.

Most importantly, I thank my Gallery colleagues. Our curatorial, conservation, registration, photographic and archives team members not only are the loving caretakers of our wonderful art collection but also present exceptional scholarship and exhibitions, supported by our exhibitions department. The outstanding experiences we offer our audiences are thanks to our public engagement, digital and educational engagement teams and front of house staff. Partnerships formed by our development team provide the funding needed for these experiences – as well as adding to our collection. The work of our marketing, communications and

publishing teams enables us to reach more diverse and wider audiences. Our Sydney Modern Project team's handling of each stage of this major project continues to be exemplary and praised by our stakeholders. Finally, our finance, administration and human resources, building services, IT and security professionals provide invaluable infrastructure and support to present more art to more people.

Our staff are supported by a committed group of some 250 volunteer guides, Community Ambassadors and Task Force volunteers. Thanks also to Art Gallery Society members for their enthusiastic support of the Gallery, led by executive director Ron Ramsay.

I sincerely thank Gallery president David Gonski AC and the board of trustees for their vision and counsel, and their commitment to the Gallery's future as a truly global art museum. I am grateful for their generous support for me as director.

In closing, I wish to pay tribute to my predecessor as Gallery director, Edmund Capon AM OBE. In June, thousands of members of the public joined with Gallery staff, artists and writers, as well as a clutch of past prime ministers, premiers and ministers, to mark his unique and remarkable legacy. He built the successful public platform from which our Sydney Modern Project will now develop. Edmund was proud of today's Gallery and the exciting future that is ahead for us all.



Dr Michael Brand
Director
12 October 2019

CAMPUS

ART

AUDIENCE

STRENGTH

PEOPLE

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

Strategic goal 1: Campus

- The Gallery's expansion, known as and referred to in this document as the Sydney Modern Project, received planning approval in November 2018. Together with Infrastructure NSW's initiation of the competitive tender process to appoint a contractor, the State Significant Development Approval marked a significant milestone in the realisation of the project, paving the way for construction of the new building to commence in 2019.
- The Gallery became the first public art museum in Australia to achieve the highest environmental standard for design with the award of a six-star Green Star design rating for the Sydney Modern Project by the Green Building Council of Australia. This exceeded the Gallery's original five-star Green Star goal and is also setting a new benchmark for art museum design nationally and internationally.
- The Gallery surpassed its \$100 million Capital Campaign target to support construction of the Sydney Modern Project. Together with the NSW Government's \$244 million in funding, the \$103.5 million raised from private donors represents the largest public-private partnership of its kind to be successfully achieved in the Australian arts sector.
- The reopening of the Lowy Gonski Gallery in September 2018 enabled the public to again access this beautiful nineteenth-century exhibition space, designed by Walter Vernon (1846–1914).

CAMPUS

ART

AUDIENCE

STRENGTH

PEOPLE

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

Strategic goal 2:

Art

- The Gallery continued to create major exhibitions that establish the Gallery as a cultural destination, including the announcement of *Japan supernatural: ghosts, goblins and monsters 1700s to now*, which has wide national and international appeal as well as drawing on the Gallery's strong research base across historical and contemporary art.
- The Gallery drew substantial new audiences at exhibitions including *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* in 2019. This exhibition exemplified successful conversion of audiences from the popular free film programs to ticketed exhibition purchases.
- The Gallery's commitment to new scholarship in Australian art was evident in intensively researched, multi-lender exhibitions with publications *Tuckson, the abstract sublime*, *Nonggirrnga Marawili, from my heart and mind* and *John Russell: Australia's French impressionist*. The latter included loans from the Van Gogh Museum, Musée d'Orsay, Musée Rodin, Philadelphia Museum of Art, Harvard Art Museums and public and private collections in Australia, Hong Kong and the United Kingdom.
- *The National 2019: new Australian art* was the second iteration of the biennial exhibition partnership initiated by the Gallery with the Museum of Contemporary Art Australia and Carriageworks to survey the latest developments in contemporary Australian art. This year it presented new and recent work by 70 artists across the three venues, with 24 artists at the Gallery. The accompanying publication included new texts by 59 authors.
- A new partnership with the National Library of Australia was initiated to curate the exhibition *Picturing a nation: the artists of the picturesque atlas of Australasia* to be presented at the National Library in 2020. This partnership draws on both institutions' resources to undertake new research and source and display artworks associated with Australia's most lavish late nineteenth-century pictorial publication.
- The Gallery established a partnership with the Heide Museum of Modern Art to present a survey exhibition of the Australian modernist sculptor Margel Hinder and to produce the accompanying publication in 2020.
- The Gallery appointed Australia's first time-based art conservator, allowing us to provide state-of-the-art care for innovative contemporary art forms. Our conservation department also hosted a successful and acclaimed expert workshop and symposium on time-based media art, representing a Gallery-wide commitment to innovation and leadership in this evolving sector.
- Investment in new analytical technology – a Fourier Transform Infrared Spectrometer – has enabled the Gallery to better conserve its collection by identifying artist's materials in artworks.
- A new digital preservation policy established principles for the management of all digital collections and assets at the Gallery to ensure their long-term preservation.
- The Gallery established a research partnership with the University of New South Wales collaborating on two projects relating to art history and conservation and audience engagement; the first a ground-breaking technical investigation of a sixteenth-century painting in the Gallery collection, the second the development of sound art and audio portraiture as part of the future presentation of the Archibald Prize.
- The Gallery is actively working with a wide range of artists on new art commissions for the opening of the Sydney Modern Project.
- Work began on a new five-year plan for touring exhibitions including scoping opportunities for international touring while continuing to build a comprehensive offer for regional and metropolitan galleries in NSW and across Australia, including the Archibald Prize and its centenary celebrations in 2021.
- Additional Aboriginal and Torres Strait Islander staffing resources were identified, for allocation in the 2019–20 financial year, to enable the Gallery to deliver the Aboriginal and Torres Strait Islander Sydney Modern Project Plan.

Art collection

Broadly divided into Australian and international art, the Gallery collection continues to grow. It is the Gallery's greatest asset, as well as a significant cultural asset of New South Wales and the country. The total number of objects in the art collection is currently 35 198 works, valued at \$1 407 405 644.

Over this financial year, the Gallery acquired 730 artworks from 56 Australian artists, 27 Indigenous artists and 91 international artists. Of these, 219 artworks (valued at \$4 570 738) were purchased and 511 artworks (valued at \$7 730 209) were gifted, adding a total value of \$12 300 947 to the collection.

Acquisition highlights

Helen Maudsley (Australia, b1927), *Barbara Blackman* 1960, watercolour, gouache on paper. Edward Hamilton Stinson Fund 2019

Lesley Dumbrell (Australia, b1941), *Solstice* 1974, Liquitex on canvas. Patrick White Bequest Fund 2019

Salote Tawale (Fiji; Australia, b1976), *Burebasaga Maramas* 2016–17, mixed media. Contemporary Collection Benefactors 2018

Dale Harding (Australia, b1982), *Body of objects* 2017, silicone, steel, nails. Contemporary Collection Benefactors and Aboriginal Collection Benefactors 2018

Brook Andrew (Australia, b1970), *What's left behind* 2018, mixed media installation. Purchased with funds donated by Geoff Ainsworth AM and Johanna Featherstone 2018

Locust Jones (New Zealand; Australia, b1963), *The end of the beginning, New Year's Eve to April fools* 2018, ink, pencil, ArtGraf and watercolour on 300 gsm Saunders Waterford paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund and The Dobell Biennial Acquisition Fund 2018

Mike Parr (Australia, b1945), *KINDNESS IS SO GANGSTER* 2018, 22 glass sculptures, 2 dual-channel performance documentation digital videos, wall drawing. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

Justene Williams (Australia, b1970), *Insight* 2018, fibreglass mannequins, acrylic, plastic VR mask, LED tube lights, rubber glove. Contemporary Collection Benefactors 2019

Patju Presley (Australia, b1945), *Ilpilyi* 2018, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2019

Judith Inkamala (Australia, b1947), *Thepa Mapa* 2018, terracotta pinch pot and underglazes. Mollie Douglas Bequest Fund 2018

I Nyoman Masriadi (Indonesia, b1973), *untitled book* February 2019, acrylic and marker pen on canvas. Purchased with funds from the Mollie and Jim Gowing Bequest Fund (General) 2019

Maria Vorobieff-Stebelska (Marevna) (Russia; France; England, 1892–1984), *Deux personnages assis (Intimité)* c1915–17, oil enamel on plywood. Purchased 2018 with funds raised from the Foundation Gala Dinner, the Mollie and Jim Gowing Bequest and the Keith Potten Bequest

Albrecht Dürer (Germany, 1471–1528), *St Jerome in his study* 1514, engraving. The Estate of James O Fairfax AC

Francisco de Goya (Spain, 1746–1828), *Disasters of war* 1810–20, printed 1863, complete set of 80 etchings bound in 8 volumes. Purchased 2019

Kazuko Miyamoto (Japan; United States of America, b1942), *Untitled II* 1971, industrial cotton string and nails. Roger Pietri Fund and the Mervyn Horton Bequest Fund 2019

Damian Ortega (Mexico, b1967), *Calendario* 2018, Oaxacan mud, glazed; and Banak timber display case. Purchased with funds provided by Mary Ann Rolfe and the 2018 Foundation Tour to United States of America and Mexico

Betty Woodman (United States of America, 1930–2018), *The yellow room* 2015, glazed earthenware, epoxy resin, lacquer, acrylic paint, canvas. Mollie Douglas Bequest Fund 2018

Zarina (India, b1937), *Letters from home* 2004, set of 8 woodcut and metalcut prints on handmade kozo paper and mounted on Somerset paper. David George Wilson Fund 2018

Gordon Parks (United States of America, 1912–2006), *untitled (Harlem, New York)* 1963, printed c1963, gelatin silver photograph. Purchased with funds provided by The Russell Mills Foundation 2018

Guerrilla Girls (United States of America, 1985), *Advantages of owning your own art museum* 2016, digital print on semi-gloss premium photo paper. Mervyn Horton Bequest Fund 2019

Collection purchases

Australian art

Dorrit Black (Australia, 1891–1951), 1 print and 1 drawing: *Hillside* c1933, linocut, printed in black ink on white paper; *Seated nude with hair in a neck bun* c1933, pencil on paper. David George Wilson Fund 2018

Dorrit Black (Australia, 1891–1951), *Study for linocut 'Elizabeth Street, Sydney'* c1939, pencil, gouache on cream wove paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2018

Jon Campbell (Australia; Northern Ireland, b1961), 24 drawings: *The good ol days* 2015, acrylic, collage and ink on paper; *Piss farting around* 2015, acrylic and ink on paper; *Blizzard* 2015, acrylic on paper; *You'll keep* 2015, acrylic on paper; *That was fucking terrible* 2015, acrylic, watercolour, pencil on paper; *Kick back* 2015, acrylic on paper; *What's up his arse* 2015, acrylic, collage and pencil on paper; *Pure bewdy* 2011, watercolour on paper; *Wrong place wrong time* 2015, acrylic on paper; *It's gonna take a lotta love* 2015, acrylic and collage on paper; *Nevermind* 2012, pencil on paper; *All you need is love* 2012, watercolour, ink and acrylic on paper; *Fuck yeah (Matisse green)* 2015, acrylic and collage on paper; *Time & place* 2015, acrylic on paper; *Fanfuckingtastic* 2015, acrylic on paper; *What the fuck* 2014, gouache and pencil on paper; *A bit average* 2014, watercolour, gouache and pencil on paper; *People are stupid* 2014, watercolour, gouache and pencil on paper; *Fuck me* 2014, watercolour, gouache and pencil on paper; *Fuck off* 2014, watercolour, gouache and pencil on paper; *For fucks sake* 2014, watercolour, gouache and pencil on paper; *Are you fucking kidding me* 2014, watercolour, gouache and pencil on paper; *Fuck that* 2014, watercolour, gouache and pencil on paper; *Fuck no* 2014, watercolour, gouache and pencil on paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2018

Lesley Dumbrell (Australia, b1941), *Solstice* 1974, Liquitex on canvas. Patrick White Bequest Fund 2019

Michael Johnson (Australia, b1938), *Anna* 1965, acrylic on canvas. Patrick White Bequest Fund 2018

Locust Jones (New Zealand; Australia, b1963), *The end of the beginning, New Year's Eve to April fools* 2018, ink, pencil, ArtGraf and watercolour on 300 gsm Saunders Waterford paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund

and The Dobell Biennial Acquisition Fund 2018

Richard Larter (England; Australia, 1929–2014), 8 drawings: *untitled (Pat looking over her left shoulder)* 1975, pencil, black fibre-tipped pen on cream wove paper; *untitled (Pat wearing cap)* 1975, pencil, black fibre-tipped pen on cream wove paper; *untitled (Pat mouth agape)* 1975, pencil, black fibre-tipped pen on cream wove paper; *untitled (Pat with wide lapel)* 1975, pencil, black fibre-tipped pen on cream wove paper; *untitled (Pat with hoop earrings)* 1975, pencil, black fibre-tipped pen on cream wove paper; *untitled (Pat, recumbent nude)* 1975, pencil, black fibre-tipped pen on cream wove paper; *untitled (Two Pats)* 1978, pencil, black fibre-tipped pen on cream wove paper; *untitled (Pat with gap in teeth)* 1977, pencil, black fibre-tipped pen on cream wove paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2019

Helen Maudsley (Australia, b1927), 3 watercolours: *Barbara Blackman* 1960, watercolour, gouache on paper; *The listening lady* c1955–c1956, pencil, gouache on paper; *The yellow light* 1960, watercolour, gouache on paper. Edward Hamilton Stinson Fund 2019

Ceara Metlikovec (Australia, b1981), *Maya 21 August 2018* 2018, graphite on Fabriano paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2019

Adelaide Perry (Australia, 1891–1973), *From Stanwell Park* 1927, oil on board. Australian Collection Benefactors Fund 2019

Carl Plate (Australia, 1909–77), 2 paintings: *Cocoon* 1952, oil or PVA on cardboard; *Tethered Horse* 1956, oil on Swedish board. Australian Collection Benefactors Fund 2018

Thea Proctor (Australia, 1879–1966), *untitled (study for The Home: Xmas Number, 1st December 1926)* 1926,

pencil on buff wove paper. Thea Proctor Memorial Fund 2018

Lucienne Rickard (Australia, b1981), *So it goes* 2017, graphite on drawing film. The Dobell Biennial Acquisition Fund 2018

Madonna Staunton (Australia, b1938), 10 prints from the series *NY 11 Sept 2001: NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper; *NY 11 Sept 2001*, monotype on off-white wove Arches paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2019

Arthur Streeton (Australia; England; Australia, 1867–1943), *Corfe castle* 1912, lithograph printed in green-brown ink on cream wove paper. Thea Proctor Memorial Fund 2018

Eveline Syme (Australia, 1888–1961), *Barwon Heads* 1930s, colour linocut. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2019

Edwin Tanner (Australia, 1920–80), *The engineers* 1954, oil on linen. Australian Collection Benefactors Fund 2019

Jessie Traill (Australia, 1881–1967), *North Shore workshops* 1928, watercolour, pastel, pencil on paper. Purchased with funds provided by Iphygenia Kallinikos in memory of her sister Despina Kallinikos 2019

Subtotal: 61 works

Aboriginal and Torres Strait Islander art

10 photographs by various artists from the series *Mparra Karri – Us mob belong to the Country* 2018:

Selma Coulthard (Australia, b1954), *Tempe Downs, West of Alice Springs, NT* 2018, lumen print, watercolour

Noreen Hudson (Australia, b1947), *untitled* 2018, lumen print, watercolour

Clara Inkamala (Australia, b1954), *untitled* 2018, lumen print, watercolour

Kathy Inkamala (Australia, b1968), *Glen Helen Gap, but by looking at the angle* 2018, lumen print, watercolour

Reinhold Inkamala (Australia, b1974), 2 photographs: *Mt Gillen* 2018, lumen print, watercolour; *untitled* 2018, lumen print, watercolour

Vanessa Inkamala (Australia, b1968), 2 photographs: *Rutjipma (Mt Sonder)* 2018, lumen print, watercolour; *untitled* 2018, lumen print, watercolour

Gloria Pannka (Australia, born c1950), *West of Alice* 2018, lumen print, watercolour. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2019

Wawiriya Burton (Australia, b1925), *Ngayuku ngura (my country)* 2018, acrylic on linen canvas. Roberts Family Acquisition 2018

Johnathon Bush (Australia, b1974), *Pakapanali Yimanka Kapi Paluwiyanga* 2017, natural pigments and charcoal on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2018

Pepai Jangala Carroll (Australia, b1950), *Walungurru* 2018, synthetic polymer paint on linen. Purchased with funds provided by Atelier 2018

Judith Inkamala (Australia, b1947), *Thepa Mapa* 2018, terracotta pinch pot and underglazes. Mollie Douglas Bequest Fund 2018

Nonggirrŋa Marawili (Australia, born c1939), *Baratjala* 2018, natural pigments on bark. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2018

Nonggirrŋa Marawili (Australia, born c1939), *Baratjala – Lightning and the Rock* 2018, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors tour to Arnhem Land 2018

Sally M Nangala Mulda (Australia, b1957), 9 paintings: *Two man talking story at town camp* 2018, synthetic polymer paint on linen; *Women Eating Supper at Night Time* 2018, synthetic polymer paint on linen; *Two Women Cooking Tail* 2018, synthetic polymer paint on linen; *Family taking Roo Tail down the creek* 2018, synthetic polymer paint on linen; *Tail get cold...* 2018, synthetic polymer paint on linen; *Two Policeman Taking Two Drunken Woman and Man...* 2018, synthetic polymer paint on linen; *Two Policeman Dripping bottle of wine...* 2018, synthetic polymer paint on linen; *Old Man sleep outside... Sally feeding little cat... Two Police came a round...* 2018, synthetic polymer paint on linen; *No trouble here* 2019, various mediums used for cut-outs, acrylic, cardboard, canvas. Mollie Gowing Acquisition fund for contemporary Aboriginal art 2019

Peter Mungkuri (Australia, b1946), *Ngayuku ngura (my country)* 2018, ink and acrylic on linen canvas. Roberts Family Acquisition 2018

Barayuwa Mununggurr (Australia, b1980), *Yarrinya* 2018, natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2018

Myrtle Pennington (Australia, b1939), *Kanpa* 2018, synthetic polymer paint on linen. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2018

Patju Presley (Australia, b1945), *Ilpilyi* 2018, synthetic polymer paint on canvas. Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art 2019

Keith Stevens (Australia, b1940), *Nyapari Tjukurpa* 2018, synthetic polymer paint on canvas. Purchased with funds provided by Atelier 2018

Unknown (Australia), 3 sculptures: *A Sydney shield*, natural pigments on wood, cane handle; *An early broad shield*, natural pigments on hardwood, cane handle; *Parrying shield*, carved hardwood. Art Gallery of New South Wales Foundation Purchase 2018

Wolpa Wanambi (Australia, b1970), *Djerrka at Gurka'wuy* 2017, natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2019

Wally Wilfred (Australia, b1958), *Dhyakiyarr vs The King* 2018, synthetic polymer paint on wood. Purchased with funds provided by Vicki Olsson 2019

Jason Wing (Australia; China, b1977), *Captain James Crook* 2013, bronze. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2019

Nawurapu Wunungmurra (Australia, 1952–2018), *Warupini* 2017, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2018

Subtotal: 36 works
Total: 97 works

International art

European art pre-1900

Francisco de Goya (Spain, 1746–1828), *Disasters of war* 1810–20, printed 1863, complete set of 80 etchings bound in 8 volumes. Purchased 2019

Subtotal: 1 work

Asian art

China

Chen Chieh-jen (Taiwan, b1960), *Star chart* 2017, 11 black and white inkjet photographs. Roger Pietri Fund and the Asian Collection Benefactors Fund 2019

Subtotal: 1 work

Japan

Toyohara Kunichika (Japan, 1835–1900), 2 prints: *Onoe Kikugoro V as Okiku's ghost, Ichikawa Danjuro IX as Aoyama Tessan, and Onoe Kikujiro V and Onoe Matsusuke V as retainers in the play 'Mirror of the house of blue dishes'* 1892, Meiji period 1868–1912, vertical triptych; colour woodblock print; *Onoe Kikugoro V as the ghost of Saijiro, Bando Kakitsu as Kanbara Mikinosuke and Onoe Matsukuke as Nakama Gonbee in the play 'The Inaba Apprentice (Inaba ama-yobanashi)'* 1887, Meiji period 1868–1912, vertical diptych; colour woodblock print. Yasuko Myer Bequest Fund 2018

Utagawa Kunimune II/Kunimasa II (Japan, 1792–1857), *Kuzunoha: Farewell to the baby* c1830, Edo (Tokugawa) period 1615–1868, hanging scroll: ink and colours on silk. Purchased with funds donated by Tony Schlosser 2019

Utagawa Kuniyoshi (Japan, 1797–1861), *The Ghost of Asakura Togo*, 1851, Edo (Tokugawa) period 1615–1868, triptych; colour woodblock print. Yasuko Myer Bequest Fund 2018

Kawanabe Kyōsai (Japan, 1831–89), 2 prints from the series *Drawings for pleasure by Kyōsai* 1874: *The enlightenment from hell no. 1* 1874, Meiji period 1868–1912, woodblock print; ink and colour on paper; *Frog medicine seller no. 8* 1874, Meiji period 1868–1912, woodblock print; ink and colour on paper. Yasuko Myer Bequest Fund 2018

Kawanabe Kyōsai (Japan, 1831–89), *Hell Courtesan (Jigoku-dayū)* early–mid 1880s, Meiji period 1868–1912, hanging scroll: ink, metallic pigments, and colour on silk. Art Gallery of New South Wales Foundation Purchase 2019

Mizuki Shigeru (1922–2015), 6 prints from the series *Fifty-three stations of the Yōkaidō Road (Yōkaidō gojūsan tsugi)* 2008: *Hiratsuka* 2008, woodblock print; ink and colour on paper; *Nihonbashi* 2008, woodblock print; ink and colour on paper; *Kyoto* 2008, woodblock print; ink and colour on paper; *Goyu* 2008, woodblock print; ink and colour on paper; *Totsuka* 2008, woodblock print; ink and colour on paper; *Mariko* 2008, woodblock print; ink and colour on paper. Art Gallery New South Wales, Yasuko Myer Bequest Fund 2019

Shirai Toshinobu II (1866–1903), *Nitta no Shiro Tadatsune encountering the Goddess of Mount Fuji and her dragon in a cave in Mount Fuji* 1885, Meiji period 1868–1912, triptych: colour woodblock print. Yasuko Myer Bequest Fund 2018

Tsukioka Yoshitoshi (Japan, 1839–92), *'Snow, Onoe Baiko V as the priest Iwakura Sogen', Snow, Moon and Flowers* 1890, Meiji period 1868–1912, colour woodblock print; triptych. Yasuko Myer Bequest Fund 2018

Tsukioka Yoshitoshi (Japan, 1839–92), 4 prints from the series *New forms of thirty-six ghosts* 1889–92: *The old woman retrieves her arm* 1889, Meiji period 1868–1912, oban; colour woodblock print; *The Lucky tea kettle of Morin Temple* 1892, Meiji period 1868–1912, colour woodblock print; *Minamoto no Yorimitsu preparing to kill the Earth spider* 1892, Meiji period 1868–1912, colour woodblock print; *The Yotsuya ghost story* 1892, Meiji period 1868–1912 colour woodblock print. Yasuko Myer Bequest Fund 2019

Utagawa Yoshitsuya (Japan, 1822–66), *Shuten doji at Oeyama (Oeyama Shuten-doji)* 1858, Ansei era 1854–1860/Edo (Tokugawa) period 1615–1868, triptych: colour woodblock print. Yasuko Myer Bequest Fund 2018

Subtotal: 20 works

India

Jangarh Singh Shyam (India, 1961–2001), *Peacock and snake* 1992, watercolour on paper. D G Wilson Bequest Fund 2019

Zarina (India, b1937), *Letters from home* 2004, set of 8 woodcut and metalcut prints on handmade kozo paper and mounted on Somerset paper. D G Wilson Bequest Fund 2018

Subtotal: 2 works

Indonesia

I Nyoman Masriadi (Indonesia, b1973), *untitled book* February 2019, acrylic and marker pen on canvas. Purchased with funds from the Mollie and Jim Gowing Bequest Fund (General) 2019

Subtotal: 1 work

Modern and contemporary

Brook Andrew (Australia, b1970), *What's left behind* 2018, mixed media installation. Purchased with funds donated by Geoff Ainsworth AM and Johanna Featherstone 2018

Candice Breitz (South Africa, b1972), *Profile* 2017, 3 single-channel digital videos, colour, sound. Purchased with funds provided by the Mervyn Horton Bequest Fund 2018

Kathy Butterly (United States of America, b1963), 2 sculptures: *Multi* 2018, clay, glaze; *Whirl* 2018, clay, glaze. Mollie Douglas Bequest Fund 2018

Lubna Chowdhary (England; Tanzania, b1964), 5 sculptures: *Certain times VII* 2019, ceramic, wooden shelf; *Certain times IV* 2019, ceramic, wooden shelf; *Certain times III* 2019, ceramic, wooden shelf; *Certain times II* 2019, ceramic, wooden shelf; *Certain times I* 2019, ceramic, wooden shelf. Mollie Douglas Bequest Fund 2019

John Conomos (Australia, b1947), *The girl from the sea* 2018, single-channel digital video, colour, sound. Contemporary Collection Benefactors 2018

Guerrilla Girls (United States of America, 1985), 32 prints and 4 multimedia from the *Guerrilla Girls portfolio compleat 1985–2012 + upgrade 2012–2016: Advantages of owning your own art museum* 2016, digital print on semi-gloss premium photo paper; *Anatomically correct Oscar (update)* 2016, digital print on semi-gloss premium photo paper; *Bus companies are more enlightened than art galleries* 2014, digital print on semi-gloss premium photo paper; *Dear Art Collector Billionaire* 2015, digital print on semi-gloss premium photo paper; *Dear Art Gallery Billionaire* 2015, digital print on semi-gloss premium photo paper; *Dear Art Museum Billionaire* 2015, digital print on semi-gloss premium photo paper; *Dearest Interview Magazine* 2012, digital print on semi-gloss premium photo paper; *Do women have to be naked to get into Boston museums?* 2012, digital print on semi-gloss premium photo paper; *Do women have to be naked to get into music videos* 2014, digital print on semi-gloss premium photo paper; *Even the U.S. Senate is more progressive than Hollywood update* 2016, digital print on semi-gloss premium photo paper; *Free the women artists of Europe* 2013, digital print on semi-gloss premium photo paper; *The Guerrilla Girls asked 383 European museums about diversity* 2016, digital print on semi-gloss premium photo paper; *History of wealth and power* 2016, digital print on semi-gloss

premium photo paper; *How many women had one-person exhibitions at MFC-Michele Didier?* 2016, inkjet print; *How many women had solo shows at NYC museums? (recount)* 2015, digital print on semi-gloss premium photo paper; *The hysterical herstory of hysteria and how it was cured* 2016, board book; *Is it even worse in Europe: Whitechapel survey* 2016, paperback book; *Minnesota ID check* 2012, digital print on semi-gloss premium photo paper; *Pop quiz (update)* 2016, digital print on semi-gloss premium photo paper; *These galleries show no more than 10% women artists or none at all (recount)* 2015, digital print on semi-gloss premium photo paper; *Trump announces new commemorative months* 2016, digital print on semi-gloss premium photo paper; *Why has 87% of Icelandic Film Centre funding gone to men?* 2015, digital print on semi-gloss premium photo paper; *¿Por Qué las Guerrilla Girls Echan Pestes Contra el Arte, el Cine, la Política y la Cultura Pop?* 2013, digital print on semi-gloss premium photo paper; *History of wealth and power* 2016, white vinyl high gloss sticker; *Girlsplaining Museum Ludwig* 2016, single-channel digital video, colour, sound; *Guerrilla Girls guide to behaving badly* 2016, single-channel digital video, colour, sound; *Mysteries of the MIA* 2016, single-channel digital video, colour, sound; *Whitney action* 2015, single-channel digital video, colour, sound. Mervyn Horton Bequest Fund 2019

Dale Harding (Australia, b1982), *Body of objects* 2017, silicone, steel, nails. Contemporary Collection Benefactors and Aboriginal Collection Benefactors 2018

Newell Harry (Australia, b1972), 8 sculptures: *untitled (Adonis Said / No)* 2007, gift mat Pandanus, dye; *untitled (Crap Krap / Carp Park)* 2007, gift mat Pandanus, dye; *untitled (Half Gaste / Atlas Chef)* 2011, gift mat Pandanus, dye; *untitled (Jon Frum / Drum Drum)* 2007, gift mat Pandanus,

dye; *untitled (Koffie Maffie / Shebeen Dronkie)* 2007, gift mat Pandanus, dye; *untitled (Less drinking / More Painting)* 2011, gift mat Pandanus, dye; *untitled (Ngunese Serenade Tannese Escapade / Moonshine Shoe Shine / Boy)* 2011, gift mat Pandanus, dye; *untitled (Stret Street Sly Store)* 2007, gift mat Pandanus, dye. Contemporary Collection Benefactors 2019

Isaac Julien (England, b1960), *Western union: Small boats (The leopard)* 2007, 16 mm film shown as single-channel digital video, colour, 5.1 surround sound. Lawrence Hinchcliffe Bequest Fund 2018

Yona Lee (New Zealand; Korea, b1986), *In transit (choose a network)* 2019, stainless steel, objects. Purchased with funds provided by the Friends of New Zealand Art 2017

Kazuko Miyamoto (Japan; United States of America, b1942), 2 sculptures: *untitled II* 1971, industrial cotton string and nails; *Plan Drawing for Kenen Center; Lockport, NY* 1972, colour pencil and pencil on graph paper. Roger Pietri Fund and the Mervyn Horton Bequest Fund 2019

Damian Ortega (Mexico, b1967), *Calendario* 2018, Oaxacan mud, glazed; and Banak timber display case. Purchased with funds provided by Mary Ann Rolfe and the 2018 Foundation Tour to United States of America and Mexico

Sir Eduardo Paolozzi (Scotland, 1924–2005), *Decency and decorum in production* from the portfolio *General Dynamic F.U.N.* 1965–1970, colour photo lithograph. Purchased 2018

Anna-Bella Papp (Romania, b1988), 10 sculptures: *untitled (artist residency)* 2018, clay; *untitled (asparagus field)* 2018, clay; *untitled (corn field)* 2018, clay; *untitled (freeway)* 2018, clay; *untitled (retirement homes)* 2018, clay; *untitled (rhubarb field)* 2018, clay; *untitled (sculpture park)* 2018, clay;

untitled (sculpture park II) 2018, clay;
untitled (strawberry field) 2018, clay;
untitled (walnut nursery) 2018, clay;
untitled (wind farm) 2018, clay. Mollie Douglas Bequest Fund 2019

Mike Parr (Australia, b1945), *KINDNESS IS SO GANGSTER* 2018, 22 glass sculptures, 2 dual-channel performance documentation digital videos, wall drawing. Purchased with funds provided by the Art Gallery of New South Wales Foundation 2019

Eleanor Ray (United States of America, b1987), 5 paintings: *Marfa (concretes)* 2017, oil on panel; *Marfa field* 2017, oil on panel; *Marfa window* 2018, oil on panel; *Marfa window* 2017, oil on panel; *Marfa window* 2018, oil on panel. Purchased with funds provided by the 2018 Melbourne Foundation Tour

Hiraki Sawa (Japan, b1977), *Lineament* 2012, dual-channel digital video, black and white, custom record player, LP record, sound. David George Wilson Fund 2018

Kiki Smith (United States of America, b1954), *Born* 2002, lithograph on mould-made TH Saunders paper. Purchased with funds provided by Hamish Parker 2019

Salote Tawale (Fiji; Australia, b1976), 4 sculptures from the installation *Burebasaga Maramas* 2016–17: *Very specific feelings 2* 2016–17, calico, synthetic polymer paint, tarpaulin, twine, steel, dowel, fencing wire, cloth tape, flagging tape, treated pine, synthetic textile, fishing wire, single-channel video, colour, silent; *Burebasaga ladies* 2017, synthetic polymer paint and satin varnish on plywood, synthetic polymer paint on wall, bamboo, fishing wire; *In case it rains* 2017, tarpaulin, duct tape, wood, nail, corrugated iron; *'Do they know ...'* 2017, treated pine, corrugated iron, single-channel video, colour, sound. Contemporary Collection Benefactors 2018

Francis Upritchard (New Zealand, b1976), 6 sculptures: *Celadon vase* 2018, Bruce clay, Celadon glaze with purple interior glaze; *Foward check jar* 2018, Soldate clay, iron oxide scrafitto with Temmoku interior glaze; *Purple urn* 2018, Bmix clay with purple exterior glaze and Hippy white interior; *Star pot* 2018, Soldate clay, Hippy white glaze with cobalt decoration and Temmoku interior glaze; *Tall brown urn* 2018, Long Beach clay, Flashing slip with Temmoku interior glaze; *Temmoku jar* 2018, Bruce clay, Temmoku exterior and interior glaze. Mollie Douglas Bequest Fund 2018

Maria Vorobieff-Stebelska (Marevna) (Russia; France; England, 1892–1984), *Deux personnages assis (Intimité)* c1915–17, oil enamel on plywood. Purchased 2018 with funds raised from the Foundation Gala Dinner, the Mollie and Jim Gowing Bequest and the Keith Potten Bequest

Justene Williams (Australia, b1970), 2 photographs: *(No)body* 2018, c-type print mounted on 3 mm diabond aluminium; *Insight* 2018, fibreglass mannequins, acrylic, plastic VR mask, LED tube lights, rubber glove. Contemporary Collection Benefactors 2019

Betty Woodman (United States of America, 1930–2018), *The yellow room* 2015, glazed earthenware, epoxy resin, lacquer, acrylic paint, canvas. Mollie Douglas Bequest Fund 2018

Subtotal: 94 works

Photography

LaToya Ruby Frazier (United States of America, b1982), *Self-portrait at 40 Holland Avenue* from the series *The notion of family* 2007, printed 2018, gelatin silver photograph. Purchased with funds provided by The Russell Mills Foundation 2018

Deana Lawson (b1979), *Sharon* 2007, pigment print. Purchased with funds provided by the Davies Family Foundation 2018

Gordon Parks (United States of America, 1912–2006), *untitled (Harlem, New York)* 1963, printed c1963, gelatin silver photograph. Purchased with funds provided by The Russell Mills Foundation 2018

Subtotal: 3 works

Total: 122 works

Total all departments: 219 works

Collection gifts

Australian art

Conal Coad and Colin Beutel

Adelaide Perry (Australia, 1891–1973), 1 drawing and 1 print: *Sydney Harbour Bridge construction* 1927, pencil on cream wove paper; *Blue Mountains* 1946, monotype in black and blue inks with additions in charcoal on cream wove paper

Michael and Tina Brand

Pamela Challis (Australia, 1928–2010), *Shelter and shadow* 1990, colour soft-ground etching, roulette on paper

Lynne Eastaway. Donated through the Australian Government's Cultural Gifts Program

Sydney Ball (Australia, 1933–2017), 3 sketchbooks and 2 prints: *Sketchbook* 1963–65, mixed media; *Sketchbook* 1965–69, mixed media; *Sketchbook* 1970–c1990s, mixed media; *Grey image* 1964, lithograph on cream wove paper; *Tondo* 1965, lithograph on cream wove paper

Robert and Kate Foot. Donated through the Australian Government's Cultural Gifts Program

Mike Brown (Australia, 1938–97), *The well* 1985, synthetic polymer paint on canvas

Adam and Stella Free. Donated through the Australian Government's Cultural Gifts Program

Tony Tuckson (Egypt; England; Australia, 1921–73), *untitled (Self portrait)* c1954, oil on canvas

Mark Grant. Donated through the Australian Government's Cultural Gifts Program

Brent Harris (New Zealand; Australia, b1956), 3 prints and 2 watercolours: *To the forest* 1999, screenprint; *Swamp No. 6 (lavender)* 2001, screenprint; *Swamp No. 8* 2001, screenprint; *Study for Court* 1993, watercolour on off-white wove paper; *Study for Court* 1993, watercolour on off-white wove paper

Brent Harris (New Zealand; Australia, b1956), 7 prints from the series 'Swamp' 2000: *Swamp 1* 2000, aquatint; *Swamp 2* 2000, aquatint; *Swamp 3* 2000, aquatint; *Swamp 4* 2000, aquatint; *Swamp 5* 2000, aquatint; *Swamp 6* 2000, aquatint; *Swamp 7* 2000, aquatint

Brent Harris. Donated through the Australian Government's Cultural Gifts Program

Brent Harris (New Zealand; Australia, b1956), 5 drawings: *Study for Grottesquerie 1* 2001, colour pencil on cream wove Arches paper; *Study for Grottesquerie 1* 2001, colour pencil on cream wove Arches paper; *Study for Grottesquerie 1* 2001, pencil on cream wove paper; *Study for Grottesquerie 1* 2001, colour pencil on cream wove Arches paper; *Study for Grottesquerie 1* 2001, colour pencil on cream wove Arches paper

Geoffrey Hassall

Robert Hirschmann (b1968), *Remember* 2017, graphite on paper

Anne Judell. Donated through the Australian Government's Cultural Gifts Program

Anne Judell (Australia, b1942), 2 drawings: *The order III* 1996, charcoal on Hahnemühle paper; *The order V* 1996, charcoal on Hahnemühle paper

Michael and Margo Johnson. Donated through the Australian Government's Cultural Gifts Program

Michael Johnson (Australia, b1938), 2 drawings: *Study for Anna* 1963,

gouache on paper; *Torso* 1963, gouache on paper

James Mollison AO. Donated through the Australian Government's Cultural Gifts Program

Richard Larter (England; Australia, 1929–2014), *Silent words spray fresh job* 1974, synthetic polymer paint and pencil on cotton duck

John Olsen. Donated through the Australian Government's Cultural Gifts Program

John Olsen (Australia; England; Spain; Portugal, b1928), *Animal landscape* 2016, oil and acrylic on canvas

Jocelyn Plate in honour of Carl Plate. Donated through the Australian Government's Cultural Gifts Program

Godfrey Miller (Australia, 1893–1964), *Nude study* c1962, pencil on buff wove paper

Margaret Preston (Australia; England; France, 1875–1963), *Flat Top Mountains* c1947, colour monotype

Harry Rosengrave (Australia, 1899–1986), *Belgrave rail* 1952, colour linocut on paper

Jude Rae. Donated through the Australian Government's Cultural Gifts Program

Jude Rae (Australia, b1956), 2 prints: *Foyer I* 2017, soft-ground etching, printed in black ink, from one zinc plate on medium-weight smooth antique white Hahnemühle paper; *Foyer II* 2017, soft-ground etching, printed in black ink, from one zinc plate on medium-weight smooth antique white Hahnemühle paper

Meg Stewart

Margaret Coen (Australia, 1909–93), *(Flowers with peacock feathers)* c1944, oil on board

Ken Whisson. Donated through the Australian Government's Cultural Gifts Program

Ken Whisson (Australia, b1927), 2 paintings: *Window, houses and trees* 2013, oil on canvas; *Landscape elements 1* 1997, oil on Belgian linen

Subtotal: 42 works

Aboriginal and Torres Strait Islander art

Geoff Ainsworth AM and Johanna Featherstone

Vincent Namatjira (Australia, b1983), *Studio self-portrait* 2018, acrylic on linen canvas

Christopher Hodges and Helen Eager. Donated through the Australian Government's Cultural Gifts Program

Kaapa Tjampitjinpa (Australia, c1920–89), *untitled* c1974, synthetic polymer paint on masonite

Linna Le Boursicot. Donated through the Australian Government's Cultural Gifts Program

Blak Douglas (aka **Adam Hill**) (Australia, b1970), *Faithfulness* 2017, synthetic polymer paint on Australian cotton canvas

The late Reverend and Mrs Gross of Hermannsburg Mission

Oscar Namatjira (Australia, 1922–91), *untitled (Central Australian landscape)* c1950, watercolour

Subtotal: 4 works

Total: 45 works

International art

European art pre-1900

The Estate of James O Fairfax

Cornelis Bega (Netherlands, 1631/1632–64), *Peasant at the window* mid 1650s, etching and drypoint

Carlo Bossoli (Switzerland; Italy, 1815–84), *View of St Mark's Square Venice* c1847, watercolour, gouache on paper laid down on canvas

Eugène Boudin (France, 1824–98), 2 drawings: *Houses by the edge of a river* early 1850s?, pencil; *Footbridge over the Steir, Quimper* early 1850s?, pencil

Albrecht Dürer (Germany, 1471–1528), 2 prints: *Melencolia I* 1514, engraving; *St Jerome in his study* 1514, engraving

Kenneth Reed. Donated through the Australian Government's Cultural Gifts Program

Sir Peter Lely (Netherlands; England, 1618–80), *Portrait of a lady* c1660–65?, oil on canvas

Alessandro Magnasco (Italy, 1667–1749), *Landscape with villagers and laundresses* c1720–49, oil on canvas

Subtotal: 8 works

Asian art

Japan

Geoff Ainsworth AM. Donated through the Australian Government's Cultural Gifts Program

Sugito Hiroshi (Japan, b1970), *Elephant & Buckle* 1999, diptych: synthetic polymer paint, pigment and graphite on paper on canvas

Subtotal: 1 work

India

Elaine Baker. Donated through the Australian Government's Cultural Gifts Program 2019

Teju Ben (India, born c1950), *House and trees* 1992, poster colour on paper

Jangarh Singh Shyam (India, 1961–2001), *Bird hunter* 1992, watercolour on paper

Subtotal: 2 works

Modern and contemporary

Geoff Ainsworth AM. Donated through the Australian Government's Cultural Gifts Program

Tracey Emin (England, b1963), *I do not expect* 2002, appliqué blanket

Ryan Gander (England, b1976), *"There's a bunny in front of a bunny and a bunny behind a bunny. How many bunnies are there? (B)"* 2008, 23 Playboy posters modified with black and yellow paint

Rosa Loy (Germany, b1958), *Züchtung* 1998, casein on canvas

Anonymous gift. Donated through the Australian Government's Cultural Gifts Program

Tom Carment (Australia, b1954), *Balmain* 1975, oil on canvas

Jon Cattapan (Australia, b1956), *Curtain line (Australian crowd no. 2)* 2001, diptych: oil on linen

Virginia Leonard (New Zealand, b1965), *All I want is a facelift* 2018, clay, lustre, resin, steel

Robert MacPherson (Australia, b1937), *"Mayfair: four signs, 4 paintings (Jonagold) for B.H. & J.W."* 1999–2001, Dulux weathershield acrylic on masonite

Tim McMonagle (Australia; New Zealand, b1971), 2 paintings: *Study* 2002, oil on linen; *The butcher's table* 5 2007, oil on linen

Nigel Milsom (Australia, b1975), 2 paintings: *Untitled (Kerry)* 2012, oil on canvas; *Judo house part 4: Golden mud* 2011, oil on linen

Tracey Moffatt (Australia; United States of America, b1960), *Night Spirits No. 5 'Youth in Yellow, By the Orange tree in Red, Desert in Green'* from the series *Spirit landscapes* 2013, photographs mounted behind acrylic

Michael Ramsden (Australia, 1947–2016), *A night at the Currawong Palace* 1979, oil on canvas

Martin Sharp (Australia, 1942–2013), *Ginger in Japan* 1981, screenprint, printed in colour, from multiple stencils on wove paper

Robyn Stacey (Australia, b1952), *Room 2015 Pullman Hyde Park, Chair still life* from the series *Guest relations* 2013, type C photograph

Andy Warhol (United States of America, 1928–87), *Mao* from the portfolio *Mao* 1972, colour screenprint

William Yang (Australia, b1943), 2 photographs: *"Martin Sharp Eternity". Wirian* 2011, inkjet print?; *Waking up at Palm Beach* 1980, gelatin silver photograph

William Yang (Australia, b1943), 2 photographs from the series *Sydneyphiles* 1975–77: *Bondi* 1975–77, gelatin silver photograph; *The apprenticeship of Icarus* 1977, gelatin silver photograph, type C photograph

Leanne Bennett. Donated through the Australian Government's Cultural Gifts Program

Gordon Bennett (Australia, 1955–2014), *Untitled (Concept for the Art Gallery of New South Wales)* 2008, mixed media

Candice Bruce in memory of Michael Whitworth. Donated through the Australian Government's Cultural Gifts Program

James Angus (Australia; United States of America, b1970), *Seagram Building* 2000, spruce, composition board, plexiglass

Douglas Kagi. Donated through the Australian Government's Cultural Gifts Program

Vito Acconci (United States of America, 1940–2017), 3 prints: *5th Ave give & take* 1999, colour photo

lithograph; *Land of water* 1999, colour photo lithograph; *The city that rides a garbage dump* 1999, colour photo lithograph

Enrico Baj (Italy, 1934–2003), 2 prints: *Il Bacio I* 1985, colour lithograph; *Il Bacio III* 1985, colour lithograph

Hans Bellmer (Germany; France, 1902–75), 5 prints: *Œillades ciselées 4* 1972, colour etching and drypoint; *untitled*, colour etching and drypoint; *Œillades ciselées 12* 1972, colour etching and drypoint; *Œillades ciselées 3*, colour etching and drypoint; *untitled*, etching and drypoint

Sir Peter Blake (England, b1932), 26 prints from the portfolio *Alphabet* 1991: *A is for Alphabet* 1991, colour screenprint and photo screenprint; *B is for Boxer* 1991, colour screenprint and photo screenprint; *C is for Clown Alphabet* 1991, colour screenprint and photo screenprint; *D is for Dwarfs & Midgets Alphabet* 1991, colour screenprint and photo screenprint; *E is for Everly Brothers* 1991, photo screenprint; *F is for Football* 1991, colour screenprint and photo screenprint; *G is for Girl* 1991, colour screenprint and photo screenprint; *H is for Heart* 1991, colour screenprint; *I is for Idols*, colour screenprint and photo screenprint; *J is for James Dean* 1991, colour screenprint and photo screenprint; *K is for King* 1991, colour screenprint and photo screenprint; *L is for Love* 1991, colour screenprint and photo screenprint; *M is for Marilyn Monroe* 1991, colour screenprint and photo screenprint; *N is for Nude* 1991, photo screenprint; *O is for Ornithology* 1991, colour screenprint and photo screenprint; *P is for Pachyderm* 1991, colour screenprint and photo screenprint; *Q is for Quarters* 1991, colour screenprint; *R is for Rainbow* 1991, colour screenprint and photo screenprint; *S is for Sumo* 1991, colour screenprint and photo screenprint; *T is for The Beatles* 1991, colour screenprint and photo screenprint; *U is for Unusual People* 1991, colour

screenprint and photo screenprint; *V is for Valentine* 1991, colour screenprint and photo screenprint; *W is for Wrestler* 1991, colour screenprint and photo screenprint; *X is for Xylophonist* 1991, photo screenprint; *Y is for Yacht* 1991, colour screenprint and photo screenprint; *Z is for Zebra* 1991, colour screenprint and photo screenprint

Patrick Caulfield (England, 1936–2005), 7 prints: *Two whiting* from the portfolio *Fourteen big prints* 1972, colour screenprint; *Paris separates* 1973, colour screenprint; *Curtain and bottle* 1973, colour screenprint; *For John Constable* from the portfolio *For John Constable* 1976, colour screenprint; *Fern pot* 1979–1980, colour screenprint; *Large jug* 1983, colour screenprint; *Vessel* 1987, colour screenprint

Patrick Caulfield (England, 1936–2005), 4 prints from the suite *Wall plates* 1987: *Wall plate: stucco* 1987, colour screenprint; *Wall plate: highlights* 1987, colour screenprint; *Wall plate: stones* 1987, colour screenprint; *Wall plate: screen* 1987, colour screenprint

Patrick Caulfield (England, 1936–2005), 7 prints from the suite *White ware prints* 1990: *Large white jug*, colour screenprint 1990; *Arita flask* 1990, colour screenprint; *Lung Ch'uan ware and window* 1990, colour screenprint; *Lamp and Lung Ch'uan ware* 1990, colour screenprint; *Lung Ch'uan ware and black lamp* 1990, colour screenprint; *Lamp and Kuan ware* 1990, colour screenprint; *Arita flask-black* 1990, colour screenprint

Lynn Chadwick CBE (England, 1914–2003), 2 prints: *Figure II* 1966, colour lithograph; *Standing figure* 1969, colour lithograph

Harold Cohen (England; United States of America, 1928–2016), 7 prints from the suite *Richard Hamilton* 1967: *Richard I* 1967, colour photo screenprint; *Richard II* 1967, colour

photo screenprint; *Richard III* 1967, colour photo screenprint; *Richard IV* 1967, colour photo screenprint; *Richard V* 1967, colour photo screenprint; *Richard VI* 1967, colour photo screenprint; *Richard VII* 1967, colour photo screenprint

George Condo (United States of America, b1957), 5 prints from the suite *More sketches of Spain – For Miles Davis* 1991: *1* 1991, etching; *2* 1991, etching; *3* 1991, etching; *4* 1991, etching; *6* 1991, etching

José Luis Cuevas (Mexico, 1934–2017), *Autorretrato* 1981, colour lithograph

José Luis Cuevas (Mexico, 1934–2017), 9 prints from the series *Barcelona* 1981: *Desperdicios de guerra* 1981, colour etching; *Pescadores de Blanes* 1981, colour etching; *Travestistas* 1981, colour etching; *Autorretrato con pareja* 1981, colour etching; *Carrer d'Avinyó* 1981, colour etching; *Carter de Blanes* 1981, colour etching; *Barrion chino I* 1981, colour etching; *Autorretrato en Blanes* 1981, colour etching; *Autorretrato en la Barceloneta* 1981, colour etching

Robyn Denny (England, 1930–2014), 5 prints from the suite *Night suite* 1972: *A* 1972, colour screenprint; *B* 1972, colour screenprint; *C* 1972, colour screenprint; *D* 1972, colour screenprint; *E* 1972, colour screenprint

Robyn Denny (England, 1930–2014), 25 prints from the series *Graffiti* 1977: *Graffiti 1* 1977, colour etching; *Graffiti 2* 1977, colour etching; *Graffiti 3* 1977, colour etching; *Graffiti 4* 1977, colour etching; *Graffiti 5* 1977, colour etching; *Graffiti 6* 1977, colour etching; *Graffiti 7* 1977, colour etching; *Graffiti 8* 1977, colour etching; *Graffiti 9* 1977, colour etching; *Graffiti 10* 1977, colour etching; *Graffiti 11* 1977, colour etching; *Graffiti 12* 1977, colour etching; *Graffiti 13* 1977, colour etching; *Graffiti 14* 1977, colour etching; *Graffiti 15* 1977, colour etching; *Graffiti 16* 1977, colour etching;

Graffiti 17 1977, colour etching; *Graffiti 18* 1977, colour etching; *Graffiti 19* 1977, colour etching; *Graffiti 20* 1977, colour etching; *Graffiti 21* 1977, colour etching; *Graffiti 22* 1977, colour etching; *Graffiti 23* 1977, colour etching; *Graffiti 24* 1977, colour etching; *Graffiti 25* 1977, colour etching

Robyn Denny (England, 1930–2014), 6 prints from the suite *Mirrors* 1974: *Mirrors (Blue)* 1974, colour screenprint, collage; *Mirrors (Brown)* 1974, colour screenprint, collage; *Mirrors (Dark Blue)* 1974, colour screenprint, collage; *Mirrors (Dark Green)* 1974, colour screenprint, collage; *Mirrors (Light Green)* 1974, colour screenprint, collage; *Mirrors (Red)* 1974, colour screenprint, collage

Piero Dorazio (Italy, 1927–2005), 3 prints: *untitled (blue)* 1990, colour screenprint; *untitled (orange)* 1990, colour screenprint; *untitled (red)* 1992, colour screenprint and woodblock

Richard Hamilton (England, 1922–2011), 10 prints: *Picasso's meninas* from the portfolio *Hommage à Pablo Picasso* 1973, hard, soft-ground and stipple etching, roulette, open-bite and lift-ground aquatint, drypoint and burnishing; *Berlin interior* 1979, photogravure, engraving, hard ground etching, roulette, aquatint and burnishing; *Putting on de Stijl* 1979, colour collotype and screenprint; *A dedicated follower of fashion* 1980, photogravure, etching, open-bite, lift-ground and step-bite aquatint; *Towards a definitive statement on the coming trends in men's wear and accessories (c)* (1962) from *Collected words: de luxe portfolio* 1982, screenprint with aerosol spray paint; *Finn MacCool* 1983, photo etching, aquatint, engraving; *Mother and child* 1984, colour collotype and screenprint; *Bronze by gold* 1985–1987, colour soft-ground, lift-ground aquatint, engraving, scraper and burnishing; *He foresaw his pale body* 1990, colour heliogravure, burin etching and roulette; *Marcel Duchamp* 1967, photo lithograph, silver foil embossing and acetate lamination

Sir Howard Hodgkin (England, 1932–2017), 2 prints: *One down* 1981–82, lithograph with hand colouring in gouache; *Red palm* 1986–87, colour lithograph with pochoir hand colouring and gouache

Alain Jacquet (France, 1939–2008), 4 prints: *L'anniversaire* 1969, colour photo screenprint; *Les hommes à la ds* 1969, colour photo screenprint; *Rape of Europa* 1965, colour photo screenprint; *Survival of the planet* 1974, colour photo lithograph

Allen Jones (England, b1937), *Hermaphrodite head* 1964, colour lithograph

RB Kitaj (United States of America; England, 1932–2007), 5 prints from the series *Mahler becomes Politics, Beisbol 1964–7: Heart* 1966, colour screenprint and photo screenprint on brown paper; *Glue-words* 1967, colour screenprint and photo screenprint on beige paper; *Go and get killed comrade, we need a Byron in the movement* 1967, colour screenprint and photo screenprint; *In his forthcoming book on relative deprivation* 1967, colour screenprint and photo screenprint on green paper; *Republic of the Southern Cross* 1964, colour screenprint and photo screenprint

RB Kitaj (United States of America; England, 1932–2007), 11 prints from the series *First series: Some poets 1966–70: For love (Creeley)* 1966, colour screenprint and photo screenprint on salmon paper; *Ed Dorn* 1966, colour screenprint and photo screenprint; *Revolt on the Clyde (Hugh McDiarmid)* 1967, colour screenprint and photo screenprint on navy paper; *Star Betelgeuse/Robert Duncan* 1967, colour screenprint and photo screenprint, collage; *Fifties grand swank (Morton Feldman) [without orange nose]* 1968, colour screenprint and photo screenprint; *Fifties grand swank (Morton Feldman)* 1968, colour screenprint and photo screenprint; *Charles Olson* 1969, colour screenprint and photo screenprint, collage;

Kenneth Rexroth 1969, colour screenprint and photo screenprint on wood grain paper; *Deerskin (John Wieners)* 1969, colour screenprint and photo screenprint on brown paper; *Hail thee who play (Michael McClure)* 1969, colour screenprint and photo screenprint, collage; *W.H. Auden* 1969, colour screenprint and photo screenprint, collage

RB Kitaj (United States of America; England, 1932–2007), 7 prints from the series *Struggle in the west: The bombing of London, 1967–9: Horizon Blitz (Prologue)* 1968, colour screenprint and photo screenprint, collage; *Die gute alte Zeit* 1969, colour screenprint and photo screenprint, collage; *Safeguarding of life* 1968, colour screenprint and photo screenprint; *Setpiece 1* 1969, colour screenprint and photo screenprint on buff paper; *Setpiece 2* 1969, colour screenprint and photo screenprint; *Setpiece 3* 1969, colour screenprint and photo screenprint; *On the safeguarding of life in theatres (epilogue)* 1969, colour screenprint and photo screenprint

RB Kitaj (United States of America; England, 1932–2007), 30 prints: *The reduction of anxiety in terminal patients* 1965, colour screenprint and photo screenprint; *Pogany* 1966, colour screenprint and photo screenprint; *Mort* 1966, colour screenprint and photo screenprint; *Barrio* 1967, colour screenprint and photo screenprint on yellow paper; *The romance of the civil service (charge sheet)* 1967, colour screenprint and photo screenprint; *Civic virtue all over the floor* 1967, colour screenprint and photo screenprint on cream paper; *Vernissage cocktail* 1967, colour screenprint and photo screenprint; *Bacon I* 1968, colour screenprint and photo screenprint; *Bacon II* 1969, colour screenprint and photo screenprint; *Ctric news Topi* 1968, colour screenprint and photo screenprint, collage; *untitled* 1969, colour screenprint and photo screenprint; *Bedroom* 1971, colour

screenprint and photo screenprint; *Ezra Pound I* 1971, colour screenprint and photo screenprint; *Kenneth Koch peasant print* 1971, colour screenprint and photo screenprint; *Notes* 1971, colour screenprint and photo screenprint; *Outlying London districts I* 1971, colour screenprint and photo screenprint; *Outlying London districts II* 1971, colour screenprint and photo screenprint; *Madame Jane Junk* 1972, colour screenprint and photo screenprint; *Belgian letters* 1972, colour screenprint and photo screenprint on buff paper; *'Boss' tweed* 1972, colour screenprint and photo screenprint on brown paper; *Men and books* 1972, colour screenprint and photo screenprint on beige paper; *Men of Europe* 1972, colour screenprint and photo screenprint on pink paper; *Modern painters* 1972, colour screenprint and photo screenprint; *The adding machine* 1972, colour screenprint and photo screenprint on pink paper; *French subjects* 1974, colour screenprint and photo screenprint, collage on blue paper; *A rash act* 1975, colour lithograph; *Added art minor works volume VI* 1975, colour screenprint and photo screenprint; *Orgasm* 1975, colour lithograph on pink paper; Self portrait, after *Matteo* 1983, etching on red paper; *From the lives of the Saints* 1975, colour screenprint and photo screenprint

RB Kitaj (United States of America; England, 1932–2007) and **Victor Pasmore** (England, 1908–98), recto: *Man with Matisse tattoo*. verso: *untitled* from the suite *The image in search of itself* 1978 (recto), 1971 (verso), 2 screenprints, printed both sides of sheet

Oskar Kokoschka (Austria, 1886–1980), 41 prints from the series *Saul and David* 1965–68: 1. *The lost asses of Kish* 1965–68, lithograph; 2. *Is the seer here?* 1965–68, lithograph; 3. *Samuel anointeth Saul* 1965–68, lithograph; 4. *The spirit of God came upon Saul* 1965–68, lithograph; 5. *Saul*

delivereth Jabesh Gilead 1965–68, lithograph; 6. *Saul is rejected for disobedience* 1965–68, lithograph; 7. *David chosen by Samuel* 1965–1968, lithograph; 8. *David playing the harp to Saul* 1965–68, lithograph; 9. *Go, and the Lord be with thee* 1965–68, lithograph; 10. *David slayeth Goliath* 1965–68, lithograph; 11. *The women singing and dancing* 1965–68, lithograph; 12. *Saul seeketh to kill David* 1965–68, lithograph; 13. *David hiding himself* 1965–1968, lithograph; 14. *Saul's anger against Jonathan* 1965–68, lithograph; 15. *Jonathan taketh leave of David* 1965–68, lithograph; 16. *Saul orders Doeg to fall upon the priests* 1965–68, lithograph; 17. *David spareth Saul's life* 1965–68, lithograph; 18. *Is this thy voice my son David?* 1965–68, lithograph; 19. *David and Abigail* 1965–68, lithograph; 20. *David again spareth Saul's life* 1965–68, lithograph; 21. *Saul and the witch at En-dor* 1965–68, lithograph; 22. *The woman of En-dor's charity* 1965–68, lithograph; 23. *David's grief at Ziklag* 1965–68, lithograph; 24. *Saul and his sons slain at Gilboa* 1965–68, lithograph; 25. *David's lament* 1965–68, lithograph; 26. *David dancing before the ark* 1965–68, lithograph; 27. *Michal despiseth David* 1965–68, lithograph; 28. *Nathan's vision* 1965–68, lithograph; 29. *David and Bath-sheba* 1965–68, lithograph; 30. *The letter given to Uriah* 1965–68, lithograph; 31. *Nathan's parable of the ewe lamb* 1965–68, lithograph; 32. *David and the child Solomon* 1965–68, lithograph; 33. *Reconciliation of David and Absalom* 1965–68, lithograph; 34. *Absalom stealeth the hearts of Israel* 1965–68, lithograph; 35. *David cursed by Shimei* 1965–68, lithograph; 36. *Absalom's death* 1965–68, lithograph; 37. *The tidings of Absalom's death* 1965–68, lithograph; 38. *Rizpah mourning* 1965–68, lithograph; 39. *David in his old age* 1965–68, lithograph; 40. *Solomon acclaimed* 1965–68, lithograph; 41. *David's charge to Solomon* 1965–68, lithograph

Leon Kossoff (England, b1926), 7 prints: *Outside Kilburn underground station* 1982, etching; *The letter* 1983, etching; *The booking hall* 1983, etching; *Going home* 1984, drypoint, etching and aquatint; *The window* 1984, etching; *Fidelmia (2)* 1984, etching; *Four heads* 1984, etching

Jannis Kounellis (Greece; Italy, 1936–2017), 5 prints: *Mod 1* 1999, lithograph; *Mod 2* 1999, lithograph; *Mod 3* 1999, lithograph; *Mod 4* 1999, lithograph; *Mod 5* 1999, lithograph

Joan Mitchell (United States of America; France, 1925–92), *Trees in red* 1991, colour lithograph

Robert Morris (United States of America, b1931), *A final tomb for Frank 'Jelly' Nash* 1980, colour photo lithograph

Elizabeth Murray (United States of America, 1940–2007), *Untitled* from the portfolio *Doctors of the world* 2001, colour digital pigment print

Kenneth Noland (United States of America, 1924–2010), 4 prints: *Untitled* 1990, colour lithograph; *Rey* 1990, colour lithograph; *Roy* 1990, colour etching and aquatint; *Marron* 1990, colour etching and aquatint

Mimmo Paladino (Italy, b1948), 6 prints from the portfolio *Terra tonda africana* 1986: *Leone nella sera* 1986, linocut; *untitled (crouching figure with a mask in the background)* 1986, linocut; *Ospite sconosciuto* 1986, linocut; *untitled (headless figure with painted body design)* 1986, linocut; *untitled (two figures bathing) ana* 1986, linocut; *Occhio sinistro* 1986, linocut

Mimmo Paladino (Italy, b1948), 11 prints: *Dedalus* 1984, colour linocut; *Come in uno specchio* 1989–90, colour lithograph; *Small town* 1990–91, etching, aquatint, drypoint, collage; *Solone* 1990, screenprint, etching, carborundum, embossing; *Anacreonte* 1990, colour screenprint, woodcut,

etching, embossing; *Aleco* 1990, colour screenprint, woodcut, etching, drypoint, embossing; *Ibico* 1990, colour screenprint, woodcut, etching, carborundum, embossing, collage; *Saffo* 1990, colour screenprint, etching, carborundum, embossing, collage; *Mater* 1992, colour screenprint, etching, carborundum, collage; *Aenigma* 1992, colour screenprint, etching, carborundum, collage; *Shofar* 1992, colour screenprint, etching, carborundum, gold leaf

Sir Eduardo Paolozzi (Scotland, 1924–2005), 2 prints: *Pop art redefined* 1971, colour screenprint, collage; *untitled* 1995, colour photo screenprint

Sir Eduardo Paolozzi (Scotland, 1924–2005), 50 prints from the portfolio *General Dynamic F.U.N.* 1965–70: *6 miles over vacation-land* 1965–70, colour photo lithograph; *The ABC of Z* 1965–70, photo lithograph; *The accident syndrome, the genesis of injury* 1965–70, colour photo screenprint; *Almost any suburb* 1965–70, colour photo lithograph; *Animals as aliens* 1965–70, colour photo lithograph; *Astute sizing up perfume trends* 1965–70, colour photo lithograph; *Becoming is meaning like nothing is going* 1965–70, colour photo lithograph; *Brainiac 5 no puede ganar contra tres marquisas* 1965–70, photo screenprint; *Calling Radio Free America* 1965–70, colour photo lithograph; *Careers today ... How children fail* 1965–70, colour photo lithograph; *Cary Grant as a male war bride* 1965–70, colour photo lithograph; *Comparative research in inexperienced types* 1965–70, colour photo lithograph; *Cucumber night cream* 1965–70, colour photo lithograph; *Early mental traits of 300 geniuses* 1965–70, colour photo lithograph; *An empire of silly statistics... A fake war for public relations* 1965–70, colour photo lithograph; *Fifty nine varieties of paradise* 1965–70, colour photo lithograph; *Fortunes guide to*

government contracts 1965–70, photo screenprint; *Frank Lloyd Wright says ... tough times* 1965–70, colour photo lithograph; *Hermaphroditic children from transvestite parents* 1965–70, colour photo lithograph; *How to spend time in Hollywood* 1965–70, colour photo lithograph; *The impossible dream ... It's all the same* 1965–70, colour photo lithograph; *Inside down under... What are the building blocks of structuralism?* 1965–70, colour photo lithograph; *Jesus colour by numbers* 1965–70, colour photo lithograph; *Llalla Palloza ... Image fades but memory lingers on* 1965–70, colour photo screenprint; *More power to everybody* 1965–70, colour photo screenprint; *Mumbling and munching to muzak* 1965–70, colour photo lithograph; *New semester reward of the oppressed* 1965–70, colour photo lithograph; *No heroes developed* 1965–70, colour photo screenprint; *Notes on the organisation of paradise* 1965–70, photo screenprint; *Part one, frozen terror ... Part two, fangs of death* 1965–70, colour photo lithograph; *Pig or person, it's the same, Fortuna plays a funny game* 1965–70, colour photo lithograph; *Plate interpreted as a whole (whole answer)* 1965–70, colour photo lithograph; *The puzzle of female pleasure* 1965–70, photo screenprint; *Ready to sparkle fashions* 1965–70, colour photo lithograph; *The risk-taking as a function of the situation* 1965–70, photo screenprint; *The ritual mainspring of the area's culture* 1965–70, photo screenprint; *Sex crime wave rolling high* 1965–70, colour photo screenprint; *Similar remarks apply to Uranium 235* 1965–70, colour photo lithograph; *A single series consisting of twenty choices* 1965–70, colour photo screenprint; *Smash hit, Good loving, plus Like a Rolling Stone, Slow down, etc.* 1965–70, colour photo screenprint; *Studies in human salvage* 1965–70, colour photo screenprint; *Synthetic sirens in the pink light district* 1965–70, colour photo lithograph; *Temporary variations in experienced type* 1965–70, colour photo lithograph; *Totems*

and taboos of the nine-to-five day 1965–70, colour photo lithograph; *Transparent creatures hunting new victims* 1965–70, colour photo lithograph; *Twenty traumatic twinges* 1965–70, photo screenprint; *Watch out for miracles ... New hope for better babies* 1965–70, colour photo screenprint; *Why children commit suicide... read next month's issue* 1965–70, colour photo lithograph; *Will man desert the dog for the dolphin?* 1965–70, colour photo lithograph

Victor Pasmore (England, 1908–98), 6 prints: *Points of Contact – Transformation* 1970, colour screenprint; *Points of Contact – Transformation no.1* 1970, colour screenprint; *Spiral motif* 1975, colour etching; *Beyond the eye III* 1995, colour lithograph; *When reasons dream I* 1997, colour etching and aquatint; *When reasons dream II* 1997, colour etching and aquatint

Celia Paul (England, b1959), *Untitled* undated, lithograph

Elizabeth Peyton (United States of America, b1965), 5 prints: *John* 2000, colour lithograph; *John and Jackie* 2000, colour lithograph; *Prince Harry and Prince William* 2000, colour lithograph; *Prince William* 2000, colour lithograph; *Kiss (Tony)* 2000, colour lithograph

Dame Paula Rego (Portugal; England, b1935), *The encampment* 1989, etching and aquatint

Edward Ruscha (United States of America, b1937), *Ballerina* from the portfolio *California* 1988, colour lithograph

Edward Ruscha (United States of America, b1937) and **Billy Al Bengston** (United States of America, b1934), *Zapato tiempo* 1988, colour etching and aquatint

Niki de Saint Phalle (France; United States of America, 1930–2002), 4 prints: *Cirque Knie*, colour screenprint; *Rain, clouds and tears* 1970, colour lithograph; *Monster* 1995, colour lithograph; *Jungle* 1995, colour lithograph

Richard Smith (England; United States of America, 1931–2016), 14 prints: *Second time around* 1969, colour lithograph, embossing; *Russian I* 1975, 3 etchings, string; *Russian II* 1975, 3 etchings, string; *Red Button* 1976, colour lithograph, string; *Garden city* 1976, colour lithograph, string; *Large blue* 1977, colour lithograph, embossing, paperclips; *Orange* 1977, colour lithograph, embossing, paperclips; *Small blue* 1977, colour lithograph, embossing, paperclips; *Small yellow* 1977, colour lithograph, embossing, staples; *Two of a Kind Ia* 1978, colour lithograph, paperclips; *Two of a Kind Ib* 1978, colour lithograph, paperclips; *Two of a Kind IVb* 1978, colour lithograph, paperclips; *Two of a Kind Va* 1978, colour lithograph, paperclips; *Two of a Kind VIa* 1978, colour lithograph, paperclips

Frank Stella (United States of America, b1936), *The whale as a dish* from the series *The waves* 1989, colour screenprint, lithograph, linocut, with hand-colouring, marbling and collage

Hervé Téliémaque (Haiti, b1937), 8 prints: *Aube* 1974, colour lithograph, embossing; *La balai* 1974, colour lithograph, embossing; *Hommage au manche* 1974, colour lithograph, embossing; *Le cercle* 1974, colour lithograph, embossing; *Lame de fond* 1974, colour lithograph; *La lampe* 1974, colour lithograph, embossing; *Le moulin à forme* 1974, colour lithograph; *Untitled* from the portfolio *15 years of graphic works* 1979, colour lithograph

Joe Tilson (England, b1928), 3 prints from the series *Alcheringa* 1971: *Alcheringa 1, Fire* 1971, colour screenprint and photo screenprint, collage on orange paper; *Alcheringa*

2, Air 1971, colour screenprint and photo screenprint, collage; *Alcheringa 3, Water* 1972, colour screenprint and photo screenprint, collage on blue paper

Joe Tilson (England, b1928), 6 prints from the series *Signatures* 1988: *Signatures of Dionysos* 1988, colour etching, aquatint, carborundum, gold leaf; *Signatures and correspondence* 1988, colour etching, aquatint, carborundum, gold and white gold leaf; *The doctrine of signatures* 1988, colour etching, aquatint, carborundum, white gold leaf; *Moon signatures* 1988, colour etching, aquatint, photo engraving, white gold leaf; *Star signatures* 1988, colour etching, aquatint, gold leaf; *Sun signatures* 1988, colour etching, aquatint, carborundum, gold leaf

Joe Tilson (England, b1928), 3 sculptures and 26 prints: *Ziggurat* 2002, wood, synthetic polymer paint; *Look* 2002, wood, synthetic polymer paint; *Secret* 2003, wood, synthetic polymer paint; *Ziggurat 7* 1966, colour screenprint; *Cut out and send* 1968, colour screenprint and photo screenprint, collage; *New coloured fire from the vast strange country* 1968, colour screenprint and photo screenprint, collage; *Is this Che Guevara?* 1969, colour screenprint and photo screenprint, collage; *The Bela Lugosi Journal* 1969, colour screenprint and photo screenprint; *Ho Chi Minh* 1970, colour screenprint and photo screenprint, collage (without string and wooden fish); *Bela Lugosi Journal II* 1970, photo etching; *Che Guevara (page 39)* 1970, photo etching; *Jan Palach* 1970, colour screenprint and photo screenprint, collage; *Kelpra Prints* 1970, colour screenprint and photo screenprint, collage; *Let a thousand parks bloom* 1971, colour screenprint and photo screenprint, collage; *Earth ritual* 1972, colour screenprint and photo screenprint; *Tools of the Shaman* 1973, colour screenprint and photo screenprint, collage; *Seed mantra* 1978, colour etching, aquatint

(without string and metal plate); *Proscinèmi, Dodona, the oracle of Zeus* 1978, colour etching, aquatint, photo lithograph and screenprint, collage; *Proscunèmi, Tiryns* 1978, colour etching, aquatint, mezzotint and photo lithograph, collage; *Demeter's ladder* 1978, colour etching, aquatint and screenprint; *Proscunèmi, Eleusis* 1979, colour etching, aquatint and photo lithograph, collage; *Delphic Oracle* from the portfolio *Kelpra/Tate Gallery* 1980, colour screenprint and photo lithograph, collage; *Demeter, the hidden seed* 1982, colour etching, aquatint; *Proscinèmi, for Dionysos* 1982, colour etching, aquatint; *Fruits of Dionysos* 1985, colour etching, aquatint with carborundum; *Persephone* 1985, colour etching, aquatint with carborundum; *Liknon* 1985, colour woodcut, etching and aquatint with carborundum; *Delian Apollo* 1989–90, colour screenprint and woodcut; *The homeric hymn to Hermes* 1992, colour screenprint and woodcut

Emilio Vedova (Italy, 1919–2006), 6 prints: *Rottura* 1976, etching and aquatint; *Barcelona* 1976, etching and aquatint; *Fusilamientos* 1976, etching and aquatint; *Hommage à Joan Prats* 1972, lithograph; *Libertad* 1976, etching and aquatint; *Madrid* 1976, etching and aquatint

Terry Winters (United States of America, b1949), *Untitled* from the portfolio *Doctors of the world* 2001, digital pigment print

Ellen Koshland. Donated through the Australian Government's Cultural Gifts Program

Joseph Kosuth (United States of America, b1945), *The Paradox of Content 4 [Orange]* 2009, orange neon mounted directly on the wall

Mark Levinson. Donated through the Australian Government's Cultural Gifts Program

John Beard (Wales; Australia, b1943), *Edmund (+ Bill)* 2018, oil and wax on linen

Kazuko Miyamoto and Take Ninagawa

Kazuko Miyamoto (Japan; United States of America, b1942), 3 drawings: *Two Irregular Circles + Band of Red and Black Vertical Lines* 1972, paper tape, ink, colour pencil and pencil on graph paper; *Vertical and Horizontal Lines Playing Red and Black I* 1977, ink and pencil on paper; *Vertical and Horizontal Line Forms Over-Layered* 1977, ink and pencil on paper

Chris and Kathy Parkin

Robert Jahnke (New Zealand, b1951), *KAOKAO* 2017–18, powdercoated stainless steel, mirror, neon

Jocelyn Plate in honour of Carl Plate. Donated through the Australian Government's Cultural Gifts Program

Paul Klee (Switzerland, 1879–1940), 2 prints: *The three Orientals* 1914, pen and black ink on brown paper, adhered to the artist's original mount; *Head, bearded man* 1925, lithograph

Ben Nicholson (England, 1894–1982), *1934 (5 circles)* 1934, woodcut

Pablo Picasso (Spain; France, 1881–1973), *Head of a woman in profile, with beret* 1938, etching

Eugenia Raskopoulos. Donated through the Australian Government's Cultural Gifts Program

Eugenia Raskopoulos (Czechoslovakia; Australia, b1959), *re-ma(r)king* 2010, dual-channel digital video, colour, sound

Khaled Sabsabi. Donated through the Australian Government's Cultural Gifts Program

Khaled Sabsabi (Lebanon; Australia, b1965), *Organised confusion* 2014, 8-channel HD video installation, audio, wax dye on handmade wood mask

Anna and Morry Schwartz. Donated through the Australian Government's Cultural Gifts Program

Mike Parr (Australia, b1945), 4 prints, 2 drawings, 2 sculptures, 1

painting and 1 photograph: *Twelve untitled self-portraits (set 2)* 1990, drypoint; *Introjection of a horse* 2002, carborundum from woodblock on Arches 450 gsm paper bonded to canvas; *Hybridia* 1989, sandpaper, drypoint, etching, open bite on Hahnemuhle 350 gsm paper; *100 Breaths (Alphabet/Haemorrhage)* *Black Box of 100 Self Portrait Etchings* 5 1993, etching, drypoint and fowl-bite on Hahnemuhle 350 gsm paperwood; *Detached sores* 2007, Girault pastel, charcoal, ink on Tamaroll paper; *(Un Un) The Inferno* 1995, diptych: ink, charcoal, pastel, graphite, earth pigment on paper; *The trinity of bones [Dago, Poofter, Dim Sim]* 2007, 3 bar cast wax construction; *Art after philosophy (Independent objects)* 1991, wax, masonite; *The beyond* 2007, acrylic, Girault pastel, charcoal on canvas; *We are all monochromes now* 2003, 27 black and white photographs, framed 11 text panels, framed

The Michael Whitworth estate and Candice Bruce. Donated through the Australian Government's Cultural Gifts Program

Micah Lexier (Canada, b1960), *A minute of my time (July 12, 2000 14:42–14:43)* 2000, waterjet-cut hot rolled steel

Zarina

Zarina (India, b1937), *Abyss* 2013, woodcut on BFK light paper mounted on Somerset Antique paper

Subtotal: 449 works

Photography

Geoff Ainsworth AM. Donated through the Australian Government's Cultural Gifts Program

Simryn Gill (Singapore; Malaysia; Australia, b1959), *May 2006* 2006, 27 inkjet prints, 2 wooden boxes

Linder (England, b1954), *Come find me when I'm hiding* 1981–2010, digital print from negative

Martha Rosler (United States of America, b1943), *untitled – Cargo cult (from Body beautiful – a.k.a. Beauty knows no pain)* c1967–72 (printed later), c2000 (printed), photomontage as type C photograph

Gerhard Stromberg (Germany; England, b1952), 2 photographs: *Albertblock* from the series *Or so it seemed* 2001, type C photograph; *Gamekeeper's gibbet* from the series *Two moons* 2000, type C photograph

Subtotal: 5 works

Total: 465 works

Total all departments: 511 works

Total purchased and gifted in 2018–19:

730 works

National Art Archive

The archive made the following acquisitions of particular note in 2018–19.

John Michael Strutt Thompson, Fiona Thompson and the Thompson family
The personal archive of colonial artist William Strutt (1825–1915).

Katherine Glass, Andrew Hobbs, Christopher Hobbs and Neil Hobbs.
Donated through the Australian Government's Cultural Gifts Program
The personal archive of collector Michael Hobbs.

Glenn Barkley. Donated through the Australian Government's Cultural Gifts Program

The personal archive of Glenn Barkley as artist, curator and writer.

Brenda L Croft. Donated through the Australian Government's Cultural Gifts Program

The personal archive of Brenda L Croft as artist, curator, arts worker and researcher.

Registration

During the 2018–19 financial year period, the Registration department managed the acquisition process of 730 items into the collection, including design and construction of long-term storage units.

The Department also administered and packed the outward loan of 460 works of art from the collection to forty-eight national cultural institutions and five international cultural institutions.

Other activities included the administration and installation of twenty-two furnishing loans to four government offices; managing the new or renewed inward loan of twenty-six objects from seventeen lenders for long-term collection loan; and managing 2212 internal and external movement requests to move or relocate 8977 collection artworks.

Registration successfully undertook the collection inventory of 5707 works from the Photography Collections as well as 214 ‘high value’ collection items worth over \$1 million.

Registration also supervised the visit of 217 people to the offsite store, including tertiary art students, benefactors, institutional colleagues, and members of the public viewing specific works in the collection.

The department continues to manage the Gallery’s Print Study Room and Works on Paper Store and the offsite Collection Store.

The Exhibition Registration team managed 673 loaned artworks in forty-two consignments from international lenders in Hong Kong, Russia, South Korea, Taiwan, India, South Africa, United Kingdom, New Zealand, Italy, Netherlands, France and the United States of America, including private collections and leading institutions comprising the Musée de Cluny – Musée National du Moyen Âge, Musée D’Orsay, Harvard Art Museums, Van

Gogh Museum, State Hermitage Museum, Auckland Art Gallery Toi o Tāmaki, National Palace Museum Taipei, Philadelphia Museum of Art, Castello di Rivoli, Museo d’arte Contemporanea.

The Exhibition Registration team also managed 629 loaned artworks in 161 consignments from Australian lenders, including private collections and institutions comprising the Art Gallery of South Australia, National Gallery of Australia, National Gallery of Victoria, Art Gallery of Ballarat, TarraWarra Museum of Art, Newcastle Art Gallery, Wesfarmers Arts, University of Western Australia, Queensland Art Gallery/ Gallery of Modern Art, Wollongong Art Gallery, Monash University Museum of Art, Artbank, Orange Regional Gallery, Royal Botanic Garden Sydney, Kaldor Public Art Projects, Ittja Ntjarra Many Hands Art Centre, Sullivan+Strumpf, Lauraine Diggins Fine Art, Charles Nodrum Gallery, Art Gallery of Western Australia, The Australian Club, Museum of Applied Arts and Sciences and Milani Gallery.

Accompanying these inward loans were forty-seven couriers from international and Australian lenders.

Touring exhibitions

Collection works included in Gallery touring exhibitions

Between July 2018 and June 2019, the Art Gallery of New South Wales toured five exhibitions to major regional galleries in New South Wales and Victoria, including the Glasshouse Regional Gallery, Tamworth Regional Art Gallery, Lismore Regional Gallery, Geelong Gallery, Orange Regional Gallery, Blue Mountains Cultural Centre, Bank Art Museum Moree, Broken Hill Regional Art Gallery, Lake Macquarie City Art Gallery. These exhibitions – *2017 Archibald Prize regional tour*; *2018 Archibald Prize regional tour*; *Yes yes yes yes*:

graphics from the 1960s and 1970s; *Playback: Dobell Australian Drawing Biennial 2018*; and *Mervyn Bishop* – comprised a total of 777 loaned and Gallery collection artworks and were seen by 135550 visitors.

Yes, yes, yes: graphics from the 1960s and 1970s

Lake Macquarie City Art Gallery
27 July – 23 September 2018

Glasshouse Regional Gallery
8 December 2018 – 3 February 2019

KP Brehmer, *The feeling between fingertips* 1967, colour screenprint, photo screenprint, 4 seed packets on folded cloth-covered cardboard; Sigmar Polke, *Weekend-home* 1967, colour screenprint, photo screenprint; Gerhard Richter, *Hotel Diana* 1967, photo screenprint with varnish on lightweight card; Wolf Vostell, *Starfighter* 1967, photo screenprint, glitter; Konrad Lueg, *Babies* 1967, colour screenprint, photo screenprint; KH Hödicke, *Magic window cleaner II* 1967, colour screenprint on Plexiglas; Joe Tilson, *A–Z Box ... fragments of an oneiric alphabet ... (ed. 2/25)* 1969–70, 24 screenprints (incomplete set, missing P, R) plus title page, introduction and index; Joe Tilson, *A–Z Box ... fragments of an oneiric alphabet ... (ed. 21/25)* 1969–70, 24 screenprints (incomplete set, missing O, V) plus title page, introduction and index; Joe Tilson, *A–Z Box ... fragments of an oneiric alphabet ... (ed. 22/25)* 1969–70, 23 screenprints (incomplete set, missing C, P and Y) plus title page, introduction and index; Joe Tilson, *A–Z Box ... fragments of an oneiric alphabet ... (ed. 24/25)* 1969–70, 21 screenprints (incomplete set, missing I, K, Q, W and Z) plus title page, introduction and index; Sir Eduardo Paolozzi, *1. Evadne in green dimension* 1972, colour photo screenprint, collage; Sir Eduardo Paolozzi, *5. Will man outgrow the earth* 1972, colour photo lithograph; Sir Eduardo Paolozzi, *3. Fun helped them fight* 1972, colour photo lithograph; Sir Eduardo Paolozzi, *2.*

The ultimate planet 1972, colour photo screenprint; Sir Eduardo Paolozzi, 4. *See them? A baby's life is not all sunshine* 1972, photo lithograph; Sir Eduardo Paolozzi, 6. *Sack-o-sauce* 1972, colour photo screenprint, colour photo lithograph, collage; Sir Eduardo Paolozzi, 7. *Take-off* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 8a. *Hazards include dust, hailstones and bullets*. 8b. *Survival* 1972, 2 photo lithographs; Sir Eduardo Paolozzi, 9. *Was this metal monster master or slave?* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 10. *Meet the people* 1972, colour photo screenprint, colour photo lithograph, collage; Sir Eduardo Paolozzi, 11. *Improved beans* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 12. *Refreshing and delicious* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 13. *You'll soon be congratulating yourself!* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 14. *Goering with wings* 1972, photo lithograph; Sir Eduardo Paolozzi, 15. *Real gold* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 16. *Fantastic weapons contrived* 1972, photo lithograph; Sir Eduardo Paolozzi, 17. *Has Jazz a future?* 1972, colour photo screenprint, colour photo lithograph, Sir Eduardo Paolozzi, 18. *Vogue gorilla with Miss Harper* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 19. *Electric arms and hands also shaving love is better than ever* 1972, photo screenprint, photo lithograph; Sir Eduardo Paolozzi, 20. *It's daring it's audacious* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 21a. *North Dakota's lone sky scraper* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 21b. *Will alien powers invade the earth?* 1972, photo screenprint; Sir Eduardo Paolozzi, 22. *Windtunnel test* 1972, colour photo screenprint, colour photo lithograph; Sir Eduardo Paolozzi, 23. *New life for old radios* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 2000 *horses and turbo-powered* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 25. *I was a rich man's plaything* 1972, colour

photo screenprint, collage; Sir Eduardo Paolozzi, 26. *Never leave well enough alone* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 27. *No one's sure how good it is* 1972, colour photo screenprint, colour photo lithograph; Sir Eduardo Paolozzi, 28. *Man holds the key* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 29. *Merry Xmas with T-1 space suits* 1972, colour photo lithograph, Sir Eduardo Paolozzi, 30. *A new brand of brilliance* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 31. *Hi-Ho* 1972, colour photo screenprint, colour photo lithograph, collage; Sir Eduardo Paolozzi, 32. *You can't beat the real thing* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 33. *It's a psychological fact pleasure helps your disposition* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 34. *Mother goose goes Hollywood* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 35. *Shots from peep show* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 36. *Lessons of last time* 1972, colour photo screenprint, colour photo lithograph; Sir Eduardo Paolozzi, 37. *A funny thing happened on the way to the airport* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 8. *The dynamics of biology* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 39. *Poor Eleanor knows them by heart* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 40. *Write Dept P-1 for beautiful full-colour catalog* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 41. *Folks always invite Me for the holidays* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 42. *What a treat for a nickel!* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 43. *Yours till the boys come home* 1972, colour photo screenprint; Sir Eduardo Paolozzi, 44. *Headlines from horrors ville* 1972, colour photo lithograph; Sir Eduardo Paolozzi, 45. *Trigger assembly removal* 1972, colour photo screenprint, colour photo lithograph

Mervyn Bishop

Broken Hill Regional Art Gallery
16 November 2018 – 24 February 2019

Bank Art Museum Moree
3 May – 22 June 2019

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

Mervyn Bishop, *'Bob's catch' Shoalhaven Heads* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Alan Judd, ABC trainee radio announcer, Sydney* 1968, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *The bus stop, Yalambie Reserve, Mt Isa* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Children playing in river, Mumeka* 1975, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Couple on veranda, Coffs Harbour* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Cousins, Ralph and Jim, Brewarrina*, 1966, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Elders, Amata* 1977, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Far West Children's health clinic, Manly* 1968, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Fisherman Charlie Ardler, Wreck Bay* 1975, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Girl pours tea, Burnt Bridge* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Jimmy Little – State Funeral Kwementyaye Perkins* 2000, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Life*

and death dash 1971, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Lionel Rose at his press conference* 1968, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Lois O'Donoghue CBA, AM, and Oodgeroo Noonuccal* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Photography cadets with model, Sydney Morning Herald* 1967, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Pool game, Burnt Bridge* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Prime Minister Gough Whitlam pours soil into the hands of traditional land owner Vincent Lingiari, Northern Territory* 1975, 2018 (printed), ink jet print, digital exhibition copy of type R3 photograph; Mervyn Bishop, *Roslyn Watson* 1973, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Save the children pre-school, Nambucca Heads* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *School bus, Yarrabah* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Town picnic, Brewarrina* 1966, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Woman attend home management course at Yuendumu* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Woman standing near electric power cord in water, Burnt Bridge* 1988, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph; Mervyn Bishop, *Womenfolk, Bowraville* 1974, 2018 (printed), ink jet print, digital exhibition copy of gelatin silver photograph

Playback: Dobell Australian Drawing Biennial 2018

Blue Mountains Cultural Centre
16 March – 5 May 2019

Locust Jones, *The end of the beginning, New Year's Eve to April fools* 2018, ink pencil, ArtGraf and watercolour on 300 gsm Saunders Waterford paper; Lucienne Rickard, *So it goes* 2017, graphite on drawing film

Archibald Prize 2018 regional tour

Geelong Gallery
21 September – 18 November 2018
Tamworth Regional Gallery
30 November 2018 – 28 January 2019
Orange Regional Gallery
8 February – 10 April 2019
Lismore Regional Gallery
18 April – 16 June 2019
Vincent Namatjira, *Studio self-portrait* 2018, acrylic on linen canvas

Long-term inward loans

Private collection

1 July 2018 – 1 July 2023

Makinti Napanangka, *Untitled* 2008, synthetic polymer paint on canvas;
Makinti Napanangka, *Untitled* 2008, synthetic polymer paint on canvas

Private collection

13 September 2018 – 12 September 2019 (renewed)

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

The Lewis Collection

1 September 2018 – 1 February 2021 (renewed)

Amedeo Modigliani, *Nu assis au collier* 1917 oil on canvas; Francis Bacon, *Triptych 1974–77* 1974–77, 1977 (reworked) oil, pastel and dry transfer lettering

Nelson Meers Foundation

16 December 2018 – 15 December 2019 (renewed)

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

Private collection

18 January 2019 – 18 January 2024 (renewed)

William Dobell, *Portrait of Jacqueline Crookston* 1940, oil on hardboard

The Lewis Collection

1 February 2019 – 1 February 2021

Njideka Akunyili Crosby, *Drown* 2012, acrylic, coloured pencil and solvent transfer on paper; Jenny Saville, *Vis and Ramin II* 2018, oil on canvas

Collection of the Reverend and Mrs SD Gross formerly of Hermannsburg

1 February 2019 – 31 January 2024 (renewed)

Rex Battarbee, *Amphitheatre near Palm Valley* 1936, watercolour; Albert Namatjira, *Haast's Bluff* undated, watercolour

Justene Williams

5 February 2019 – 4 February 2020

Justene Williams, *Concord* 2018, fibreglass mannequin, acrylic, plastic VR mask, steel stand

Deirdre Broughton Estate

5 February 2019 – 4 February 2020

Justin O'Brien, *The dormition of the Virgin* 1947, triptych: oil on canvas laid on hardboard

Jacobs Douwe Egberts Au Pty Ltd

2 March 2019 – 2 March 2020 (renewed)

Jeffrey Smart, *The surfers, Bondi* 1963, oil on board; Donald Friend, *Untitled* undated, gold leaf and oil on hardboard

Estate of James O Fairfax

15 March 2019 – 15 March 2021
(renewed)

Sir Peter Paul Rubens, *The presentation in the temple* c1632–c1633, oil on oak panel

Private collection

1 April 2019 – 1 April 2022 (renewed)

Lord Frederic Leighton, *The sluggard* 1885, bronze; Henry Pegram, RA, *Perseus and Andromeda*, reduced cast c1890, bronze, octagonal relief, 1906–07

Estate of Jean Broome-Norton

9 April 2019 – 8 April 2020

Jean Broome-Norton, *Woman with horses* 1936, bronze

Private collection

29 April 2019 – 29 April 2021 (renewed)

Raqib Shaw, *Blossom Gatherers II* 2009–11, oil, acrylic, glitter, enamel and rhinestones on birch wood; Neo Rauch, *Gebot* 2002, oil on canvas; Tony Oursler, *Mo* 2003, fibreglass sculpture, single-channel digital projection, colour, sound

Elwyn Lynn Estate

30 April 2019 – 29 April 2024 (renewed)

Sydney Ball, *Canto no XXX* 1966, synthetic polymer paint on canvas

Private collection

18 May 2019 – 17 May 2020 (renewed)

Brett Whiteley, *The arrival – a glimpse in the Botanical Gardens* 1984, oil collage and charcoal on canvas

Paul, Sue and Kate Taylor Collection

2 June 2019 – 1 December 2019
(renewed)

William Dobell, *Storm approaching, Wangi* 1948, oil on cardboard on composition board

Private collection

15 Jun 2019 – 15 June 2022 (renewed)

Francis Bacon, *Self portrait* 1980, oil on canvas; Francis Bacon *Portrait of a dwarf (the dwarf)* 1975, oil on canvas

Outward loans**Latvian National Museum of Art*****Imants Tillers 'Journey to Nowhere'***

6 July – 30 September 2018

Imants Tillers, *Conversations with the bride* 1974–75, gouache, synthetic polymer paint on paper, type C photograph, aluminium; Imants Tillers, *Pataphysical man* 1984, synthetic polymer paint, charcoal and pencil on 168 canvas boards; Imants Tillers, *Monaro* 1998, gouache, synthetic polymer paint on 288 canvas boards, nos. 52594–52881

Museum of Contemporary Art Australia***John Mawurndjil: I am the old and the new***

Museum of Contemporary Art Australia, 6 July – 23 September 2018
Art Gallery of South Australia
11 October 2018 – 28 January 2019

John Mawurndjil, *Ngalyod – the rainbow serpent* 1985, natural pigments on bark; John Mawurndjil, *Yawkyawk* 1985, natural pigments on bark; John Mawurndjil, *Yawkyawk* 1985, natural pigments on bark; John Mawurndjil, *Turtle* 1986, carving; John Mawurndjil, *Mimihs at Milmilngkan* 1989, natural pigments on eucalyptus bark; John Mawurndjil, *Mardayin ceremony* 2000, natural pigments on eucalyptus bark; John Mawurndjil, *Mardayin* 2001, natural pigments on eucalyptus bark; John Mawurndjil *Buluwana* 2002, natural pigments on eucalyptus bark; John Mawurndjil, *Lorrkkon* 2003, natural pigments on eucalyptus tetradonta; John Mawurndjil, *Lorrkkon* c1986, natural pigments on wood

Cairns Art Gallery***Continental Drift: South Africa and North Australia***

7 July – 23 September 2018

Richard Bell, Emory Douglas, *We Can Be Heroes* 2014, synthetic polymer paint on canvas

Canberra Museum and Art Gallery***Craft in the house or the hill: art, design and the building of Australian Parliament House***

7 July – 4 November 2018

Marea Gazzard, *Mingarri (the little Olgas) presentation album* 1987, ink on tracing paper; Marea Gazzard, *Small templates for Mingarri maquettes, Canberra* c1984, pencil on tracing paper, oil on paper, x-ray film

Macquarie University Art Gallery***Tony McGillick: Painting is the Subject***

9 July – 10 September 2018

Tony McGillick, *Jasper's gesture* 1966, synthetic polymer paint and wax on canvas, in 4 modular sections; Tony McGillick, *Imogen's ensign* 1973, synthetic polymer paint on canvas

NSW Public Service Commission***Furnishing loan***

20 July 2018 – 20 July 2020

Nyurapayia Nampitjinpa, *Untitled* 1997, synthetic polymer paint on linen canvas; Charlie Ward Tjakamarra, Yukultji Napangati, *Untitled* 2000, synthetic polymer paint on canvas; Marg Adams, *Reflection* 1996, synthetic polymer paint on canvas

Murray Art Museum Albury***Immortality***

1 August – 1 November 2018

et al., *trans_cryption* 2011, mixed media (welded angle steel, hardboard, D clamps, Super 8 film converted to digital, 16 mm film converted to digital, laptop computer, metal trolley, stools); Fiona Pardington, *Portrait of a life cast*

of Takatahara (right profile, painted), Aotearoa, New Zealand 2010, pigment ink print; Fiona Pardington, *Portrait of a life cast of Matoua Tawai (left profile)*, Aotearoa, New Zealand 2010, pigment ink print

National Film and Sound Archive of Australia

HEATH LEDGER: a life in pictures

9 August 2018 – 10 February 2019

Vincent Fantauzzo, *Heath* 2008, oil on canvas

New South Wales Parliament House, Clerk of the Legislative Council

Furnishing loan (renewed)

24 August 2018 – 23 August 2020

Dora Toovey, *How does your garden grow* 1939, oil on canvas on paperboard; Charles Wheeler, *The Upper Murray* undated, oil on plywood; Jean Appleton, *Landscape* c1955, oil on hardboard; Judy Cassab, *Detail of Ormiston* 1959, oil on hardboard; James Cook, *Hikers* 1957, oil on canvas; Joy Ewart, *George Street North* 1947, oil on canvas on cardboard; Jean Appleton, *Bush landscape with rocks* 1952, oil on hardboard; John Baird, *Farm at North Ryde* 1954, oil on canvas on paperboard

Ian Potter Centre: NGV Australia Baldessin/Whiteley Parallel Visions

31 August 2018 – 28 January 2019

Brett Whiteley, *Sofala* 1958, oil on canvas on board; Brett Whiteley, *July painting* c1959, oil on canvas on hardboard; Brett Whiteley, *Giraffe: no. 5* 1965, 4-colour screenprint on ivory wove paper; Brett Whiteley, *Drawing about drawing* 1965, 5-colour screenprint on ivory wove paper; Brett Whiteley, *Hyena: no. 6* 1965, 2-colour screenprint on ivory wove paper; Brett Whiteley, *My relationship between screenprinting and Regents Park Zoo: title page* 1965, 3-colour screenprint on ivory wove paper; Brett Whiteley, *Swinging monkey 1: no. 1* 1965, 3-colour screenprint on ivory wove

paper; Brett Whiteley, *Totem I (black – the get laid totem)* 1978–88, fibreglass and wood; Brett Whiteley, *Giraffe no. 1* c1965, mangrove wood, brass, marble, bronze, oil

Newcastle Art Gallery

The 1818 Project

8 September – 4 November 2018

Lindy Lee, *Birth and death* 2003, synthetic polymer paint, inkjet print on Chinese accordion books

Sydney Living Museums

Bohemian Harbour

15 September – 25 November 2018

Brett Whiteley, *Moreton Bay fig* 1979, etching, black ink on ivory wove paper; Brett Whiteley, *Sydney Harbour* 1980, screenprint, white and black ink on off-white wove paper; Brett Whiteley, *Sydney Harbour by night* 1981, linocut, black ink on white wove paper; Brett Whiteley, *Pelican I* 1983, painted bronze on carved wood base; Brett Whiteley, *Pelican II* 1988, bronze; Brett Whiteley, *(Free standing ultramarine) Palm trees* 1974, painted fibreglass; Brett Whiteley, *The Moreton Bay fig* 1979, etching, drypoint, printed in black ink on ivory wove paper; Brett Whiteley, *Totem II (Tan female)* 1978–88, fibreglass, wood, chrome, oil; Brett Whiteley, *Lavender Bay in the rain* 1981, oil, synthetic polymer paint on canvas on hardboard; Brett Whiteley, *Palm and erotic vase, Lavender Bay* mid-1980s, oil on canvas with seeds; Brett Whiteley, *Grey harbour* c1978, oil and charcoal on canvas

Barbican Art Gallery, London

Francis Upritchard: wetwang slack

27 September 2018 – 6 January 2019

Francis Upritchard, *Temmoku jar* 2018, Bruce clay, Temmoku exterior and interior glaze; Francis Upritchard, *Purple urn* 2018, Bmix clay with purple exterior glaze and Hippy white interior; Francis Upritchard, *Star pot* 2018, Soldate clay, Hippy white glaze with cobalt decoration and Temmoku interior glaze; Francis Upritchard, *Tall*

brown urn 2018, Long Beach clay, Flashing slip with Temmoku interior glaze

Orange Regional Gallery

Kevin Connor: People in the Forever One Day

29 September 2018 – 25 November 2018

Kevin Connor, *Self portrait III* 1992, brush and black ink, white gouache; Kevin Connor, *Le Grand Palais, Clemenceau, De Gaulle and me* 2005, charcoal on white wove paper; Kevin Connor, *Figure in a Haymarket winter park* 1963, oil on hardboard; Kevin Connor, *Sketchbook 68* 1999, 100 individual drawings, pen and black ink on paper

Australian War Memorial

After the War

8 October 2018 – 8 October 2019

Max Dupain, *Meat queue, Sydney* 1946 (printed later), gelatin silver photograph; Harold Cazneaux, *Peace after war and memories* 1918, gelatin silver photograph; Weaver Hawkins, *Self portrait* 1920, etching, printed in black ink with pale plate tone on ivory wove paper; Weaver Hawkins, *Letter from Weaver Hawkins to his father, 14 Jul 1916* 1916, pencil on YMCA notepaper; Alfred Philpott, *Weaver Hawkins upon enlisting* 1914, gelatin silver photograph; Unknown, *Weaver Hawkins in hospital after being wounded in battle* 1917, gelatin silver photograph; Alfred Philpott, *Weaver Hawkins upon enlisting* 1914, gelatin silver photograph; Unknown, *Weaver Hawkins painting at his easel* 1921, gelatin silver photograph

National Gallery Singapore

Minimalism

16 November 2018 – 14 April 2019

Sol LeWitt, *Incomplete open cube 4/5* 1974, baked enamel on aluminium; Sol LeWitt, *Incomplete open cube 5/6* 1974, baked enamel on aluminium; Sol LeWitt, *Incomplete open cube 5/8* 1974, baked enamel on aluminium; Sol

LeWitt, *Incomplete open cube 7/21* 1974, baked enamel on aluminium; Lawrence Weiner, *(THIS AND THAT) PUT (HERE AND THERE) OUT OF SIGHT OF POLARIS* 1990, synthetic polymer paint; Sol LeWitt, *Wall drawing 338: Two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: Lines in four directions, one direction in each quarter. 2nd part: Lines in four directions, superimposed progressively.* 1971, coloured pencil; Ian Burn, *No object implies the existence of any other* 1967, synthetic polymer paint on wood, mirror, lettering; Carl Andre, *Steel-copper plain* 1969, steel and copper

Ian Potter Museum of Art

Clement Meadmore: the art of mid-century design

20 November 2018 – 3 March 2019

Clement Meadmore, *Jan Cork wearing a necklace by Clement Meadmore* 1950s, gelatin silver photograph

TarraWarra Museum of Art

Patricia Piccinini and Joy Hester: Through love...

24 November 2018 – 11 March 2019

Patricia Piccinini, *The comforter* 2010, mixed media; silicone, fibreglass, steel, human hair and fox fur, clothing

Mornington Peninsula Regional Gallery

Obsession: devil in the detail

30 November 2018 – 17 February 2019

Lucien Henry, *Devil's Coach-house, Fish River Caves* 1883, oil on canvas; Ricky Swallow, *Killing Time* 2003–04, laminated Jelutong, maple

Blue Mountains Cultural Centre

Peter Rushforth: A Legacy

1 December 2018 – 20 January 2019

Peter Rushforth, *Blossom jar* 1978, stoneware, jun glaze with wax resist; Peter Rushforth, *Jar* 1960, glazed stoneware; Peter Rushforth, *ceramic*

jug with green glazed stopper early 1960s, ceramic wine jug, unglazed stoneware with glazed celadon interior lip and stopper; Thanakupi, *Mosquito corroborree* 1994, stoneware; Thanakupi, *Mosquito corroborree* 1994, hand-built stoneware; Shiga Shigeo, *Pot with ash glaze and incised decoration* 1967, stoneware; Shiga Shigeo, *Jar with Shino-type glaze* 1972, stoneware; Shiga Shigeo, *Plate with tenmoku glaze and iron glaze decoration with three red dots* 1978, stoneware; Shiga Shigeo, *Very large floor pot with Shino-type glaze and incised decoration* 1975, stoneware; Marea Gazzard, *Bularri 5* 1979, fired terracotta and mixed media

Maitland Regional Art Gallery

Staging Love

1 December 2018 – 24 March 2019

Jumaadi, *The bridge to Alengka* 2014–15, red card; cut out

Mildura Arts Centre

Wes Walters; the art of the precursor

6 December 2018 – 3 March 2019

Wes Walters, *Portrait of Arthur Boyd* 1982, oil on canvas

Manly Art Gallery and Museum

Destination Sydney: Re-imaginings

7 December 2018 – 17 March 2019

Adrian Feint, *Del Rio, Elizabeth Bay* 1944, oil on canvas; Adrian Feint, *(Flowers)* 1949, oil on canvas

Mosman Art Gallery

Destination Sydney: Re-imaginings

7 December 2018 – 17 March 2019

Roy de Maistre, *Woman with parasol at Palm Beach* 1927, oil on plywood; Roy de Maistre, *Colour keyboard* c1919, oil, pencil on cardboard; Roy de Maistre, *G Major. Key of violet* 1930s, gouache, watercolour, pencil; Roy de Maistre, *Green D Major* 1930s?, gouache, pencil; Roy de Maistre, *On the deck* 1935, oil on hardboard; Robert Klippel, *Drawing June* 1972, gouache,

pencil, paper collage; Robert Klippel, *Collage* 1993, collage of torn, acrylic painted paper; Robert Klippel, *Nos. 1037–1126* 1995, 87 small polychromed tin sculptures, polychromed; Michael Johnson, *Oceania high low* 2014, oil on canvas; Roy de Maistre, *(A set of colour discs, scales, wheels)* 1917–19, oil on paperboard and cardboard discs; Roy de Maistre, *Botanical Gardens, Sydney* 1918, oil on canvas board; Roy de Maistre, *(View from a north shore garden, Pymble)* 1928, oil on plywood; Roy de Maistre, *(Studio interior)* c1931, oil on canvas; Roy de Maistre, *Procession* 1933, oil on paperboard; Roy de Maistre, *Conflict* 1932, oil on canvas

SH Ervin Gallery

Destination Sydney: Re-imaginings

7 December 2018 – 17 March 2019

Jeffrey Smart, *Central Station II* 1974–75, synthetic polymer paint on canvas; Jeffrey Smart, *Drawing for 'Central Station II'* 1973, pen and blue ink on paper; Jeffrey Smart, *The stilt race* 1960, oil on plywood; Jeffrey Smart, *The Trades Hall, Sydney* 1957, pen and black ink on cream paper; Jeffrey Smart, *Study for 'Sunstrip baths, Coogee'* 1961–62, 1961, pen and brown ink, wash on cream paper; Nicholas Harding, *Eddy Avenue (3)* 2001, brush and black ink, torn and abraded paper on 2 sheets of laminated white wove paper

Dunedin Public Art Gallery

Chinese Contemporary Art survey

8 December 2018 – 28 April 2019

Liu Jianhua, *Container Series* 2009, porcelain with celadon and red glaze; 37 pieces; Xu Bing, *Seedling field* 1988, woodcut; Xu Bing, *In the shadow of the straw bale* 1987, woodcut

National Gallery of Australia

Pre-Raphaelites

14 December 2018 – 28 April 2019

Sir Edward Coley Burne-Jones, *The fight: St George kills the dragon VI* 1866, oil on canvas; Roddam Spencer

Stanhope, “Why seek ye the living among the dead?” *St Luke 24 v5* 1870–1890s, oil, gesso, goldleaf, wax medium, on canvas

Bundanon Trust

Arthur Boyd: Landscape of the Soul

National Art School
10 January – 9 March 2019

Ipswich Art Gallery
25 May – 29 August 2019

Shepparton Art Museum
12 September – 24 November 2019

Cairns Art Gallery
3 April – 21 June 2020

Arthur Boyd, *The expulsion* 1947–48, oil on hardboard; Arthur Boyd, *Nebuchadnezzar on fire falling over a waterfall* 1966–68, oil on canvas

Institute of Modern Art

Connecting to the Earth: Ana Mendieta

2 February – 30 March 2019

Ana Mendieta, *Colour photograph documenting earth / body work with water, moss, mud, Iowa* 1976–78, printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with tree and flowers, Iowa* 1976–78, printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with leaves, moss and rocks, Iowa City* 1976–78, printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with mud, Dead Tree Area, Iowa City, Iowa* 1976–78, printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with carved earth, Old Man’s Creek, Iowa* 1976–78, printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with tree trunk and fungus, Old Man’s Creek, Iowa* printed 1976–78, printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with tree trunk and fire, Old Man’s Creek, Iowa* 1976–78,

printed 1991, type C photograph; Ana Mendieta, *Colour photograph documenting earth / body work with carved earth, carved clay bed, Iowa City* 1976–78, printed 1991, type C photograph

Bega Valley Regional Gallery

I HEART PAINT

15 February – 29 March 2019

Sally Gabori, *Dibirdibi country* 2010, synthetic polymer paint on canvas; Elisabeth Cummings, *Arkaroola landscape* 2004, oil on canvas

National Gallery of Victoria

Darren Sylvester: Carve a Future, Devour Everything, Become Something

1 March – 30 June 2019

Darren Sylvester, *All you need to know you knew* early 2007, lightjet print; Darren Sylvester, *Dreams end with you* 2014, type C photograph

Museum of Contemporary Art Australia

Janet Laurence: After Nature

1 March – 10 June 2019

Janet Laurence, *Forensic* 1991, wood, photographs, straw, laboratory glass, lead, ash, fluorescent lights, x-rays, Perspex

Heide Museum of Modern Art

Albert Tucker; The Apocalyptic Horse

1 March – 1 September 2019

Albert Tucker, *Apocalyptic horse* 1956, oil on hardboard

Art Gallery of South Australia

Quilty

Art Gallery of South Australia
2 March – 2 June 2019

Queensland Art Gallery
29 June – 13 October 2019

Ben Quilty, *Fairy Bower Rorschach* 2012, oil on linen; Ben Quilty, *Self portrait, the executioner* 2015, oil

on linen; Ben Quilty, *Margaret Olley* 2011, oil on linen; Ben Quilty, *The Last Supper* 2017, oil on linen

Ian Potter Centre: NGV Australia

Hans and Nora Heysen: Two Generations of Australian Art

8 March – 28 July 2019

Hans Heysen, *The coming home* 1904, oil on canvas; Hans Heysen, *Hauling timber* 1911, oil on canvas; Hans Heysen, *Delphiniums and lilies* 1924, oil on canvas; Hans Heysen, *The track to the farm* 1926, oil on canvas; Hans Heysen, *Onions* 1927, oil on canvas; Hans Heysen, *The hill of the creeping shadow* 1929, oil on canvas; Hans Heysen, *Turning the plough* 1918, etching, black ink with plate tone on ivory wove paper; Hans Heysen, *Summer* 1920, pencil, watercolour on ivory wove paper; Hans Heysen, *Drought sheep* 1909, pencil, watercolour on paper; Hans Heysen, *Gums in sunlight* 1916–21, pencil, watercolour; Hans Heysen, *Blinman (Mt. Patawerta)* 1923, pencil, blue ink, watercolour, opaque white highlights on buff wove paper; Nora Heysen, *Self portrait* 1940, oil on canvas; Nora Heysen, *Corn cobs* 1932, oil on canvas; Nora Heysen, *Petunias* 1938, oil on canvas; Nora Heysen, *Sir Lionel Lindsay* 1930, oil on canvas; Nora Heysen, *My three sisters* 1941, pencil; Nora Heysen, *Study of Roman bust* 1928, brown conté; Nora Heysen, *Study of gum tree trunk* c1935, pencil, white chalk on blue-grey paper; Nora Heysen, *Gum tree, Hahndorf* c1931, pencil, white chalk on grey paper; Nora Heysen, *Pines, The Cedars, Hahndorf* 1931, wood engraving, black ink on white wove paper; Nora Heysen, *Self portrait* 1932, pencil on white paper; Nora Heysen, *Portrait of Evie Stokes* 1926, brown conté on ivory wove paper; Nora Heysen, *Dr. Robert Black* 1935, pencil; Nora Heysen, *Male nude in moonlight* c1946, charcoal, white chalk on blue paper; Nora Heysen, *Standing female nude viewed from behind, leaning on a pillar, London* late 1940s – early 1950s, pencil on ivory

paper; Nora Heysen, recto: *Studies of a seated male nude in a loin cloth, London* verso: *Four studies of a male nude* mid 1930s, pencil? on ivory paper; Nora Heysen, *Nude* mid 1930s, pencil; Nora Heysen, *Moulasi, New Guinea* 1954, pastel on paper; Nora Heysen, *Studies of the artist's hand, eye and nose* 1954, pen and brown ink and wash on buff paper; Nora Heysen, *Sketchbook, New Guinea* 1950s, sketchbook: 32 bound leaves, 2 loose leaves, 21 drawings on 22 pages, mixed media on cream wove paper; Nora Heysen, (*Landscape, south of England*) c1935, charcoal on thin sketch pad paper

McClelland Gallery + Sculpture Park

Josef Stanislaus Ostoja-Kotkowski: Solid Light

1 April – 14 July 2019

Stanislaus Ostoja-Kotkowski, *Sunrise* c1965, collage and synthetic polymer paint on aluminium; Stanislaus Ostoja-Kotkowski, *Nymphex* 1966, gelatin silver photograph from electronic image

Heide Museum of Modern Art

Temptation to co-exist: Janet Burchill and Jennifer McCamley

15 March – 30 June 2019

Janet Burchill, Jennifer McCamley, *SAFE* 2005, neon, electric cables, fittings and transformer

Galleries UNSW, College of Fine Arts, University of NSW

Gemma Smith: Rhythm Sequence

Galleries UNSW, College of Fine Arts, University of NSW

15 March – 1 June 2019

Queensland University of Technology Art Museum

17 August – 27 October 2019

Gemma Smith, *Overshoot (Purple/Brown)* 2013, synthetic polymer paint on linen

SH Ervin Gallery

20 Years On – the Brett Whiteley scholarship

22 March – 5 May 2019

Brett Whiteley, *July painting* c1959, oil on canvas on hardboard; Brett Whiteley, *Dixon Street* 1959, oil on canvas on board

Campbelltown Arts Centre

Suzanne Archer: Song of the Cicada

23 March – 19 May 2019

Suzanne Archer, *Derangement* 2010, ink, charcoal, pastel on 2 sheets of white paper; Suzanne Archer, *Kites* 1978, synthetic polymer paint on canvas

Penrith Regional Gallery and The Lewers Bequest

Marriage: Love and Law

30 March – 16 June 2019

Rosemary Laing, *flight research 2a* 1999, type C photograph; Fiona Hall, *The marriage of the Arnolfini – after van Eyck* 1980, type C photograph

Australian Centre for Contemporary Art

Tom Nicholson: Public Meeting

6 April – 16 June 2019

Tom Nicholson, *Comparative monument (Shellal)* 2014–17, glass tesserae mosaics, wooden boxes, dual channel digital video, colour, sound

Ian Potter Centre: NGV Australia

Rosslynd Piggott: I sense you but I cannot see you

12 April – 18 August 2019

Rosslynd Piggott, *La somnambule* 1996–97, silk, hooks, coat hangers, Perspex, stainless steel; Rosslynd Piggott, *Self and breathing hole – 117 days in Japan* 1997–98, type C photograph, glass and frame; Rosslynd Piggott, *Block and breathing hole – 117 days in Japan* 1997–98, glass, cotton and Japanese shikishi boards

Orange Regional Gallery

The DNA of colour: Ildiko Kovacs

Orange Regional Gallery

18 April – 16 June 2019

Drill Hall Gallery, Australian National University

21 June – 11 August 2019

Ildiko Kovacs, *In my heart* 2015, oil on plywood; Ildiko Kovacs, *Onda* 2015, oil on plywood

Auckland Art Gallery Toi o Tāmaki

Locating Frances Hodgkins

Auckland Art Gallery Toi o Tāmaki

4 May – 1 September 2019

Dunedin Public Art Gallery

12 October 2019 – 26 January 2020

Christchurch Art Gallery

15 February – 31 May 2020

Adam Art Gallery Te Pataka Toi

19 June – 7 September 2020

Frances Hodgkins, *Courtyard, Corfe Castle* 1942, gouache, ink, charcoal

Hamilton Art Gallery

Cressida Campbell

11 May 2019 – 7 July 2019

Cressida Campbell, *White waratah* 2000, carved woodblock, hand painted in watercolour pigment; Cressida Campbell, *Nasturtiums* 2002, colour woodblock; Cressida Campbell, *After lunch* 2002, colour woodblock and watercolour on white Dutch etching paper; Cressida Campbell, *Nasturtiums* 1993, colour woodblock print

Cairns Art Gallery

QUEEN'S LAND: BLACK PORTRAITURE: From late 19th century to the present

17 May – 11 August 2019

Richard Bell, *Pigeonholes* 1992, 13 photographic panels on hardboard; Destiny Deacon, *Over the Fence* 2000, Lambda print from Polaroid; Destiny Deacon, *Me and Virginia's doll* 1995, colour laser print from Polaroid; Russell Drysdale, (*Group of Aboriginal people*) 1953, oil on canvas;

Ricky Maynard, *Wik Elder, Arthur* 2000, gelatin silver photograph; Ricky Maynard, *Wik Elder, Joe* 2000, gelatin silver photograph; Ricky Maynard, *Wik Elder, Joel* 2000, gelatin silver photograph; Ricky Maynard, *Wik Elder, Bruce* 2000, gelatin silver photograph; Ricky Maynard, *Wik Elder, Gladys* 2000, gelatin silver photograph; Tracey Moffatt, *Up in the sky 1* 1997, toned photolithograph

Maitland Regional Art Gallery

Critic as Artist – the work of Cutler Footways

25 May – 18 August 2019

Grace Cossington Smith, *Landscape at Pentecost* c1932, oil on paperboard; Grace Cossington Smith, *Gum blossoms* c1942, oil on paperboard; Margaret Preston, *Fish and blackboys* 1955, oil on canvas; Margaret Preston, *(Still life with national flowers)* 1957, oil on canvas

The Hon N Greiner

Furnishing loan

29 May 2019 – 29 June 2021

Robert Dickerson, *Boys and billy cart* 1971, oil on canvas on hardboard; Sidney Nolan, *Carron Plains* 1948, Ripolin enamel on hardboard; Will Ashton, *Building the bridge* 1932, oil on canvas; Fred Williams, *Landscape* 1969, oil on canvas; Sidney Nolan, *Kelly and policeman* 1964, oil on hardboard

Tamworth Regional Gallery

The View from 1919

1 June – 28 July 2019

John Salvana, *Trees of the forest that brave the frosts and the fires* 1898, black, white and grey gouache; John Salvana, *The road to Wollombi* 1936, oil on canvas; John Salvana, *Milking time* 1939, oil on canvas; John Salvana, *Sunshine and shadow* 1944, oil on canvas on paperboard; John Salvana, *Landscape, Beecroft* 1945, watercolour; Grace Crowley, *Portrait of Lucie Beynis* 1929, oil on canvas on

hardboard; Grace Crowley, *The artist and his model* 1938, oil on hardboard; Grace Crowley, *Abstract painting* 1950, oil on hardboard; Grace Crowley, *Figure study: French sailor standing, one leg raised on box* 1928, pencil on buff wove paper; Grace Crowley, *Sketch of Rah Fizelle seated* c1935, pencil; Grace Crowley, *(Figure study, nude holding a book)* 1928–29, pencil on buff wove paper; Grace Crowley, *Composition study: seated female nude* c1928, pencil on thin ivory wove paper; Grace Cossington Smith, *The prince* 1920, oil on canvas on hardboard; Grace Cossington Smith, *The reader* 1916, oil on canvas; Grace Cossington Smith, *The refugees* c1918, pencil on paper; Margaret Preston, *Nasturtiums* c1916, oil on cardboard; Margaret Preston, *Summer* 1915, oil on canvas; Margaret Preston, *(Australian wild flowers)* 1923, oil on canvas on cardboard on hardboard; Grace Cossington Smith, *Reinforcements: troops marching* c1917, oil on paper on hardboard

National Gallery of Australia

Monet: Impression sunrise

6 June – 1 September 2019

Eugène Boudin, *The beach* 1864, oil on panel; attrib. James Abbott McNeill Whistler, *Nocturne in grey and silver, the Thames* c1872–c1874, oil on canvas; Joseph Mallord William Turner, *High force, Fall of the Tees, Yorkshire* 1816, watercolour and scraping out

Queensland Art Gallery/Gallery of Modern Art

Margaret Olley: A Generous Life

15 June – 13 October 2019

Margaret Olley, *Portrait in the mirror* 1948, oil on cardboard; Margaret Olley, *Homage to Manet* 1987, oil on hardboard; William Dobell, *Margaret Olley* 1948, oil on hardboard; Donald Friend, *Margaret Olley* 1948, pen and black ink, wash on cream wove paper laid on board; Pierre Bonnard, *Nannies' promenade, frieze of carriages*

1895–96, 4 colour lithographs; Pierre Bonnard, *Bust in profile, red background (study)* c1920, oil on canvas; Paul Cézanne, *Banks of the Marne* c1888, oil on canvas; Maurice de Vlaminck, *Sailing boats at Chatou* 1906, oil on canvas; Giorgio Morandi, *Still life* 1947, oil on canvas; Giorgio Morandi, *Still life* 1957, oil on canvas; Edgar Degas, *After the bath* c1900, charcoal on tracing paper mounted on board; Unknown, *The month of Bhadon* c1675, opaque watercolour with gold on paper; Unknown, *The month of Ashadha (June–July)* c1675, opaque watercolour with gold on paper; Jeffrey Smart, *Second study for Margaret Olley* 1994, oil on canvas on hardboard

Geelong Art Gallery

The moon

17 June – 1 September 2019

Katie Paterson, *Light bulb to simulate moonlight* 2008, 289 light bulbs with halogen filament, frosted coloured shell, 28W, 4500K, log book; Catherine Rogers, *Maybe the moon 2* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; Catherine Rogers, *Maybe the moon (blue moon)* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; Catherine Rogers, *Moon as mould (perhaps)* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; Catherine Rogers, *The moon, it seems* 1991, printed 2016, Carbon Piezo (K7) inkjet print (Epson Ultrachrome K3) on Innova softtext cotton rag paper; Hiroshige Andō/Utagawa, *Yodo River* 1834, woodblock print; ink and colour on paper; H Kawase Hasui, *Full moon in Magome* 1930, colour woodcut; Kobayashi Kiyochika, *View of Takanawa Ushimachi under a shrouded moon* 1879, colour woodcut

National Art School

NAS Fellows Exhibition

23–26 May 2019

Brett Whiteley, (*I recall the history of France, eldest daughter of the Church. Bad Blood*) undated, brush and black ink on white wove Canson Aquarelle paper; Brett Whiteley, (*Anything becomes interesting if you look at it long enough OR angst-ridden series of blind actions...*) undated, pencil, pen and black ink on cream laid Fabriano paper; Brett Whiteley, (*Arthur Rimbaud in Harar with 'eyes open' collage*) undated, screenprint in gold ink, collage on off-white wove paper; Brett Whiteley, (*Arthur Rimbaud in Harar with pink rose*) undated, screenprint, collage, pen and black ink on white paper; Brett Whiteley, (*Arthur Rimbaud in Harar*) undated, pen and black ink, screenprint in grey ink on white wove paper; Brett Whiteley, (*Arthur Rimbaud in Harar*) undated, screenprint on white paper, self-adhesive tape, tracing paper overlay with drawings in pen and black ink; Brett Whiteley, (*Detail of head of Arthur Rimbaud as a boy*) undated, colour photograph; Brett Whiteley, (*Rimbaud's passport – Damned*) post 1973, pen and black ink, passport pages, collage on white wove paper; Brett Whiteley, (*Rimbaud*) c1971, pencil, pen and brush and black, brown and blue ink, collage, graph paper on cream laid paper; Brett Whiteley, (*Arthur Rimbaud in Harar with bandaged knee*) undated, charcoal, pen and black ink, collage, screenprint on white wove paper; Brett Whiteley, (*Bad blood*) undated, pen and black ink, collage on white Arches Torchon wove paper; Brett Whiteley, (*Charleville deviation*) undated, polaroid emulsion backing, collage on white wove paper; Brett Whiteley, (*Harar*) c1971, collage on offset lithographic print; Brett Whiteley, (*Once, if I remember well...*) c1971, pen and black ink, collage on cream laid paper; Brett Whiteley, (*Portrait of Verlaine*) 1971, pencil on cream laid Fabriano paper; Brett Whiteley, (*I have swallowed a monstrous dose of poison*) undated, pencil, pen and

brush and black ink, collage on white wove paper; Brett Whiteley, (*Arthur Rimbaud – Damned*) post 1988, offset lithograph print, black stamp on white paper; Brett Whiteley, (*Photographs of 'Portrait of Arthur Rimbaud'*) undated, 2 silver gelatin photographs, one colour photograph mounted on white board; Brett Whiteley, (*Silence or suicide*) undated, pencil, pen and black ink on white wove paper; Brett Whiteley, (*Drawings of beasts, collage with vultures in cemetery in India*) undated, pen and brush and brown and black ink, collage, cardboard oil on cream laid Fabriano paper from bound book; Brett Whiteley, (*Study for little Arthur turned off*) 1970, screenprint, pen and brush and black ink, black conté, watercolour, gouache, synthetic polymer paint, collage on 2 sheets of cardboard; Brett Whiteley, (*Harar, Ethiopia (travel notes)*) 1973, pen and brush and black ink, black ball-point pen, collage on 2 sheets of white wove paper from sketchbook; Brett Whiteley, (*To eat, to consume*) 1985, brush and brown/black ink on cream wove paper; Brett Whiteley, (*Rimbaud in a hotel room*) 1973, brush and blue and black ink, collage on thick ivory wove paper; Brett Whiteley, (*Female nude collage*) undated, pencil, pen and black ink, collage on cream laid paper; Brett Whiteley, (*Lovers*) c1973, charcoal, collage on cream laid Fabriano paper; Brett Whiteley, (*Process 'drawing' of Bonsai Tree*) undated, ink on paper; Brett Whiteley, (*Bonsai*) undated, brush and black ink on dark tan wove paper on ivory wove paper

Bunjil Place Gallery, City of Casey

Continental Shift: Contemporary art and South Asia

22 June – 22 September 2019

Sangeeta Sandrasegar, (*The scaffold called the Motherland spews infinite grace*) 2012, cast Indian brass; Adeela Suleman, (*The Warrior*) 2014, hand-beaten stainless steel; Reena Saini Kallat, (*Woven Chronicle*) 2018, circuit boards, speakers, electrical wires and fittings, sound component

Office of the NSW Special Minister of State, Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts

Furnishing loan

24 June 2019 – 24 June 2021

Arthur Boyd, (*Landscape at Murrumbeena*) c1968, oil on canvas; Tommy Watson, (*Wantjama*) 2003, synthetic polymer paint on linen canvas; Nonggirra Marawili, (*Lightning*) 2017, enamel paint on aluminium composition board; Pirrmangka Napanangka, (*Untitled*) 2001, synthetic polymer paint on linen; Emily Kame Kngwarreye, (*Untitled*) 1992, synthetic polymer paint on canvas; Wintjiya Napaltjarri, (*Tingari Women at Watunuma*) 1996, synthetic polymer paint on linen canvas

Tweed Regional Gallery and Margaret Olley Art Centre

A shared obsession: Margaret Olley and Fred Jessup

28 June – 17 November 2019

Margaret Olley, (*Still life in green*) 1947, oil on cardboard; Margaret Olley, (*Still life with pink fish*) 1948, oil on cheesecloth on hardboard; Margaret Olley, (*Backbuildings*) 1948, oil on board; Margaret Olley, (*Turkish pots and lemons*) 1982, oil on hardboard; Fred Jessup, (*The Italian cloth*) 1962, oil on canvas; Fred Jessup, (*Tarring nets, Tweed Heads*) 1962, oil on canvas

Conservation

This year in Conservation, over 1500 works were assessed and prepared for display, including 1000 new acquisitions and 490 works for outward loan.

The Conservation department hosted eight interns; provided fourteen tours for benefactors, students, staff and professional colleagues; gave public talks, workshops and conference papers in Australia and internationally; and provided 'Caring for Collection' training for Gallery staff and contractors. Intern projects included the development of a conservation plan for *The outlands 2011* by David Haines and Joyce Hinterding, a computer-generated artwork in the Gallery collection, and cataloguing and analysis of the Brett Whiteley Studio materials archive. The Conservation team also updated key collection management procedures to minimise risks to the collection in storage and on display.

National Art Archive and Capon Research Library

Both the National Art Archive and the Capon Research Library received exceptional gifts during the year, including the archive of colonial artist William Strutt donated by the artist's family, along with the archives of artists Brenda L Croft and Glenn Barkley and collectors Michael Hobbs and Patrick Corrigan AM. Patrick Corrigan's gifts to the Archive and Library now total over \$1.2 million. Foundation member Licia Catani also financed the purchase of a rare set of Japanese catalogues from the World Columbian Exposition in 1893.

Staff from the department, working with colleagues from the Scholars Library of the Islamic Arts Museum Malaysia, held a conference on Islamic art resources in world libraries, as part of the world library congress in Kuala Lumpur. They also organised a three-day symposium 'Heat and Dust: artists, archives, art history' with the Australian Institute of Art History, Melbourne, and the Power Institute at Sydney University. In February 2019, the Balnaves Foundation Australian Sculpture Archive was launched online, with transcriptions of in-depth interviews with eighteen sculptors and a selection of objects from the archives of eight major sculptors.

Geoff Ainsworth and Johanna Featherstone continued their visionary support for the position of archivist of Aboriginal and Torres Strait Islander collections. This is the first such position created in an Australian public gallery and Geoff and Johanna have been supporting it since September 2015. Eve Chaloupka was appointed to the position in late 2018.

During the year, 4792 researchers used our resources onsite, with another 1200 enquiries answered online or by phone. An average of 40 minutes is spent on each online request. Statistics reveal that 30% of online enquiries come from Greater Sydney, 16% from regional New South Wales and the remaining 54% from interstate and overseas.

Prints, Drawings and Photographs Study Room

The Study Room provides public access by request to the Gallery's collection of over 23 000 prints, drawings and photographs. It is recognised as an important research facility offering a supportive, engaging and intimate environment for educational and special interest groups to explore original works of art.

During 2018-19, 1107 members of the public made appointments to view 2082 stored artworks. Visitation included students and lecturers from universities, TAFE, colleges, community art centres, artist workshops and secondary schools. International and Australian visitors included artists, benefactors, museum and gallery professionals, art historians, scholars, artists' descendants, illustrators, musicians, and curious members of the public. A further 224 individuals viewed the open-door 'pop up' displays on show.

Interdepartmental staff collaborations expanded Study Room usage to facilitate collection access to outreach and access programs including partnerships with Club Weld, the Art Pathways program, VisAsia Art Series, NSW Palliative Care Professional Education Day and the Djamu Indigenous Art program.

Study Room staff delivered collection talks as part of the Recollection series, Art and dementia program, gallery guide training sessions and the teacher professional learning program. Staff collection management duties included sighting 4815 works as part of the Photography Collection inventory, processing 590 new acquisitions, and managing the preparation of 262 works for display within the Gallery, 104 works for two Gallery touring exhibitions, and seventy-eight works for fifteen loans to local, interstate and international venues.

Photography Studio

The Photography Studio undertook work for major exhibitions including *Masters of modern art from the Hermitage*, *William Kentridge: that which we do not remember*, *John Russell: Australia's French impressionist*, *The National 2019: new Australian art*, *Heaven and earth in Chinese art: treasures from the National Palace Museum Taipei*, *The essential Duchamp* and *Nonggirra Marawili: from my heart and mind*.

Extensive photography and videography of the collection-based *Spacemakers and roomshakers* exhibition was undertaken with detailed time-lapse photography of the installation process for social media use and documentation for future iterations.

New photography of collection works was undertaken for the exhibitions *Walking with gods*, *The living need light, the dead need music*, *Jeffrey Smart: constructed world*, *Chinese Bible: revolution and art in China*, *Fearless: contemporary South Asian art*, *Melanesian art: redux*, *Judy Watson: the edge of memory*, *From where I stand*, *Brett Whiteley: wildlife and other emergencies* and *Brett Whiteley: drawing is everything*.

Over 180 events and activities around the Gallery were photographed, including performance art in *The National 2019* as well as artist talks and Art After Hours programs. Artist educators were photographed interacting with teacher groups, student and other community groups in the Art Pathways and Djamu programs.

All 106 works exhibited in the 2019 *Archibald, Wynne and Sulman prizes* plus sixty Young Archie artworks were photographed in April 2019.

The Photography Studio sourced, colour-checked and provided 894 high-resolution images for 215 external image sales requests, including over 230 Brett Whiteley works from the Gallery collection and Whiteley estate for the opera *Whiteley* performed at Sydney Opera House.

The Photography Studio was the recipient of a super-wide-angle lens and other lenses for DSLR equipment, kindly donated by Elisabeth and Phillip Ramsden and utilised for photographing exhibitions.

Exhibitions

- 31 exhibitions at the Gallery's Domain site seen by 1.35 million visitors
- 7 ticketed exhibitions attended by 482 172 visitors
- 5 touring exhibitions, across 11 tour venues, attended by 135 550 visitors

Month	Total visitors 2014–15	Total visitors 2015–16	Total visitors 2016–17	Total visitors 2017–18	Total visitors 2018–19	Domain site 2018–19	BW Studio 2018–19	Regional touring 2018–19
July	194 761	109 343	207 223	118 691	115 650	111 501	1142	3007
August	119 222	135 525	160 847	150 683	123 534	116 271	1156	6107
September	107 699	109 862	136 592	131 689	100 784	83 442	1490	15 852
October	91 988	112 830	135 663	155 265	146 172	111 942	1227	33 003
November	118 653	106 079	135 329	164 511	140 613	115 555	1182	23 876
December	102 056	94 621	99 838	126 815	108 523	100 632	914	6977
January	118 686	146 793	150 967	147 156	141 171	131 307	1069	8795
February	119 806	119 763	115 969	154 579	150 509	144 111	1506	4892
March	100 388	81 850	127 911	114 453	136 789	127 982	2207	6600
April	83 525	95 966	116 820	111 142	112 310	103 097	1308	7905
May	76 696	85 420	107 544	116 001	118 986	105 162	913	12 911
June	70 027	88 223	92 683	116 732	105 133	98 384	1124	5625
Year total	1 303 507	1 286 275	1 587 386	1 607 717	1 500 174	1 349 386	15 238	135 550

Paid exhibition program

Exhibition	Months	Visitors
Archibald, Wynne and Sulman prizes 2018	May – September	69 724*
John Russell: Australia's French impressionist	July – November	52 146
Masters of modern art from the Hermitage	October – March	165 180
Brett Whiteley: drawing is everything	December – March	29 207
Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei	February – May	62 349
The essential Duchamp	April – August	20 450*
Archibald, Wynne and Sulman prizes 2019	May – September	83 116*
Total		482 172

* Note: Visitor numbers from 1 July 2018 to 30 June 2019 for exhibitions running over two financial years.

List of exhibitions

Dates	Exhibition	Ticketed	Tour	Catalogue
27.05.2017 – 06.01.2019	Glorious: earthly pleasures and heavenly realms			
09.09.2017 – 12.08.2018	Unpainting			
31.03.2018 – 07.10.2018	Brett Whiteley: pathways to figuration			
12.05.2018 – 09.09.2018	Archibald, Wynne and Sulman prizes 2018	X	X	X
12.05.2018 – 09.09.2018	Henry VR			
12.05. 2018 – 29.07.2018	Hold still: the photographic performance			
23.06. 2018 – 28.10.2018	Carnavalesque			
14.07. 2018 – 21.10.2018	Spacemakers and roomshakers			
07.07. 2018 – 21.10.2018	Playback: Dobell Australian Biennial 2018		X	
21.07.2018 – 11.11.2018	John Russell: Australia's French impressionist	X		X
21.07.2018 – 13.01.2019	Fearless: contemporary South Asian art			
11.08. 2018 – 28.10.2018	Jonathan Jones			
11.08. 2018 – 21.10.2018	Anne Dangar: ceramics from Moly-Sabata			
07.09.2018 – 07.10.2018	Brett Whiteley Travelling Art Scholarship 2018			
08.09.2018 – 24.03.2019	William Kentridge: that which we do not remember			X
13.10.2018 – 03.03.2019	Masters of modern art from the Hermitage	X		X
22.10.2018 – 17.02.2019	Yona Lee: in transit (double function form)			
12.10.2018 – 12.05.2019	Brett Whiteley: wildlife and other emergencies			
03.11.2018 – 28.04.2019	Chinese Bible: revolution and art in China			
10.11.2018 – 17.03.2019	Judy Watson: the edge of memory			
17.11.2018 – 17.02.2019	Tuckson: the abstract sublime			X
17.11.2018 – 17.02.2019	Melanesian art: redux			
03.11.2018 – 24.02.2019	Nonggirrja Marawili: from my heart and mind			X
15.12.2018 – 31.03.2019	Brett Whiteley: drawing is everything	X	X	X
07.02.2019 – 28.04.2019	ARTEXPRESS 2019			
02.02.2019 – 05.05.2019	Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei	X		X
29.03.2019 – 21.07.2019	The National 2019: new Australian art			X
13.04.2019 – 14.07.2019	From where I stand			
27.04.2019 – 11.08.2019	The essential Duchamp	X		X
17.05.2019 – 13.10.2019	Brett Whiteley: another way of looking... Vincent.			
11.05.2019 – 29.09.2019	Jeffrey Smart: constructed world			
11.05.2019 – 08.09.2019	Archibald, Wynne and Sulman prizes 2019	X	X	X
01.06.2019 – 2020	The living need light, the dead need music			
01.06.2019 – 2020	Walking with gods			
15.06.2019 – 2020	In one drop of water			

Touring exhibitions

Dates	Venue	Location	Exhibition	Attendance
29.06.2018 – 19.08.2018	Goulburn Regional Art Gallery	Goulburn, NSW	Archibald Prize regional tour – 2017	2771*
27.07.2018 – 23.08.2018	Lake Macquarie City Art Gallery	Booragul, NSW	Yes yes yes yes: graphics from the 1960s and 1970s	4817
24.08.2018 – 07.10.2018	Glasshouse Gallery	Port Macquarie, NSW	Archibald Prize regional tour – 2017	8578
21.09.2018 – 18.11.2018	Geelong Gallery	Geelong, VIC	Archibald Prize regional tour – 2018	64 295
16.11.2018 – 24.02.2019	Broken Hill Regional Art Gallery	Broken Hill, NSW	Mervyn Bishop	3902
30.11.2018 – 28.01.2019	Tamworth Regional Gallery	Tamworth, NSW	Archibald Prize regional tour – 2018	11 195
15.12.2018 – 03.02.2019	Glasshouse Gallery	Port Macquarie, NSW	Yes yes yes yes: graphics from the 1960s and 1970s	3090
08.02.2019 – 10.04.2019	Orange Regional Gallery	Orange, NSW	Archibald Prize regional tour – 2018	11 240
16.03.2019 – 05.05.2019	Blue Mountains Cultural Centre	Katoomba, NSW	Playback: Dobell Australian Drawing Biennial 2018	2865
03.05.2019 – 22.06.2019	Bank Art Museum Moree	Moree, NSW	Mervyn Bishop	3514
18.04.2019 – 17.06.2019	Lismore Regional Gallery	Lismore, NSW	Archibald Prize regional tour – 2018	19 283

* Note: Attendance from 1 July 2018 to 30 June 2019 only for exhibitions running over two financial years.

Brett Whiteley Studio

In 2018–19, the Brett Whiteley Studio in Surry Hills welcomed a total of 15 238 visitors, including 12 249 members of the public from Fridays to Sundays. Public programs, including drawing workshops, poetry readings and musical recitals, attracted 865 people. On Wednesdays and Thursdays, the Studio hosted private functions for 764 people and hosted 1360 education group visitors.

Continued support from our principal sponsors JP Morgan, now in its twelfth year, allows the Studio to offer free admission. The Studio also welcomes our new media partner, The Saturday Paper and The Monthly.

Thanks to Brett Whiteley Studio Foundation Chair, Samantha Meers, for her leadership and support, including hosting our annual Brett Whiteley Studio Benefactors fundraising event.

We also sincerely appreciate Wendy Whiteley's continued significant curatorial support and promotion of the Studio and its touring exhibitions.

Exhibitions

Brett Whiteley: pathways to figuration

31 March – 7 October 2018

Brett Whiteley Travelling Art Scholarship

7 September – 7 October 2018

Brett Whiteley: wildlife and other emergencies

12 October 2018 – 12 May 2019

Brett Whiteley: another way of looking... Vincent.

17 May – 20 October 2019

Touring exhibitions

Brett Whiteley: drawing is everything

Art Gallery of New South Wales
15 December 2018 – 31 March 2019
Total visitors: 29 207

A special Art Gallery Society bus service enabled 509 people to complement their exhibition experience

with visits to the Studio and Wendy's Secret Garden, Lavender Bay.

The Whiteley at 20: Twenty years of the Brett Whiteley Travelling Art Scholarship

SH Ervin Gallery
22 March – 5 May 2019
Total visitors: 2000

An exhibition catalogue was published as a collaboration of the Brett Whiteley Studio and SH Ervin Gallery, with support from the Beryl Whiteley Bequest.

Baldessin/Whiteley Parallel Visions

National Gallery of Victoria
31 August 2018 – 28 January 2019

The Brett Whiteley Studio loaned a number of works towards this exhibition.

Bohemian Harbour: Artists of Lavender Bay

Museum of Sydney
1 September – 25 November 2018
Total visitors: 16 849

As well as loaning works to this exhibition, the Studio also provided a guided tour for volunteer guides.

Scholarship

The Brett Whiteley Travelling Art Scholarship for young Australian painters is now in its twentieth year. Twelve finalists were selected from 153 entries and judged by Australian painter Ben Quilty, a former awardee. Comprising a cash prize of \$40 000, a three-month residency at the Cité Internationale des Arts in Paris, and three months to travel anywhere in Europe, the 2018 Scholarship was awarded to Natasha Walsh, 24, from Neutral Bay, Sydney for her body of work, highlighted by her painting *Dear Frida* 2018.

Education programs

The Brett Whiteley Studio provided education programming for 1360 attendees, including serviced education programs (discussion tours and drawing workshops) on

Wednesdays and Thursdays for 928 students, and self-guided visits from Friday to Sunday for 432 interstate and regional students.

Public programs

The Studio hosts quarterly six-week drawing courses and monthly Poetry Sydney sessions. In May, special additional events were hosted in association with the Sydney Writers' Festival. Classical Sundays are held monthly, with guest musicians performing contemporary and classical works on instruments including the harp, marimba, flute, violin, cello and oboe.

Digital engagement

- 82 993 Brett Whiteley Studio website page views (not including Whiteley works on main Gallery website, Brett Whiteley shop product, or non-PDF education kits)
- Most viewed pages on Brett Whiteley Studio website: 'What's on', 10 277 page views; Travelling Art Scholarship, 8571 page views
- 7515 Brett Whiteley Studio Facebook page followers
- 6973 Brett Whiteley Studio Instagram followers

Education resources

- 23 955 Brett Whiteley Art Board page views
- Most viewed theme: videos, 3624 page views

Education kits

- 'Brett Whiteley: portraits', 845 page views
- 'The London years', 656 page views
- '9 shades of Whiteley', 53 single PDF file downloads; 49 downloads of Section 1; 65 downloads of Section 2; 23 downloads of regional tour kit
- 'Alchemy', 40 PDF downloads
- 'BWTAS', 39 PDF downloads

CAMPUS

ART

AUDIENCE

STRENGTH

PEOPLE

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

Strategic goal 3:

Audience

- The Gallery devised new family programming initiatives including the creation of the Fo Fum Fiesta, a major event for families that will take place in the 2019 spring school holidays.
- Student and teacher engagement programs continued to expand with the production of an innovative digital learning resource, developed in partnership with the Department of Education Arts Unit, to accompany the Gallery's flagship regional program Home: Aboriginal art from New South Wales comprising curriculum-linked Art Sets for teachers, artist profiles, images of artworks and video resources, including artist interviews.
- The Gallery's touring exhibition program reached remote audiences including Broken Hill and Moree through the exhibition *Mervyn Bishop* and accompanying programs.
- The Regional NSW and Western Sydney Engagement Plan guided our continued extension of audience engagement across the state, including the delivery of the Home: Aboriginal art from New South Wales education program to 900 students across Wagga Wagga, Albury, Tamworth, Albury and Bathurst in partnership with regional galleries, the Department of Education and local Aboriginal elders in each community.
- Art access program Art Pathways was delivered to 2000 students and teachers in the Campbelltown region in partnership with Campbelltown Arts Centre in 2018.
- The Gallery provided professional development support for regional galleries, running workshops in conservation, registration and installation for arts workers in Orange, Goulburn and Bathurst.
- The Gallery collaborated with Artspace on a two-year creative arts program for youth in Woolloomooloo and a program of artist-led workshops for adults experiencing homelessness at Ozanam.
- The Gallery piloted a cultural data analytics platform which predicts and analyses visitor behaviour to drive growth. The software will be introduced in the new year and inform decision-making across the organisation.
- There was a total of 5357 media mentions for the Gallery over the year, with a potential reach of 3.5 billion and an advertising value of \$33071 431 (source: Meltwater News)
- Gallery social media content delivered over 64 million impressions across Facebook, Instagram, Twitter and LinkedIn, with over almost 2 million total engagements.

Learning and participation

- 90 767 students and teachers participated in education programs
- 61% of education program participants were from Western Sydney and regional NSW
- 61 669 people attended *ARTEXPRESS 2019*
- 59 258 engaged with family experiences
- 43 312 participated in public programs
- 57 650 attended Art After Hours
- 67 180 attended a guided tour
- 134 volunteer guides
- 113 Task Force volunteers
- 24 262 volunteer hours (*10 447 volunteer guide hours and 13 815 Task Force volunteer hours)

Public programs

In the past year, the Gallery's dynamic and evolving public program immersed over 43 000 visitors in art, culture and ideas. New initiatives include the first intensive art history summer school, based on the *Masters of modern art from the Hermitage* exhibition and delivered in partnership with the National Art School, Sydney.

Two innovative exhibition-related productions combined performing and visual arts. *Masters of modern sound* presented international and national composers, musicians, sound designers and dancers in an after-dark experience in art, space and sound as part of the *Masters of modern art from the Hermitage* exhibition. Delivered to over 2300 attendees across three nights, this major event was co-presented by the Gallery and Force Majeure for Sydney Festival.

Punch lines, a partnership with Red Room Poetry for Sydney Writers' Festival, brought Duchamp's art to life through poetic exhibition labels, a performance by poet collaborators at Art After Hours, a publication, a special Duchampian-themed *Sydney Morning Herald* crossword puzzle, and the inclusion of poetic interpretation in *The essential Duchamp* digital platform.

Our flagship program Art After Hours celebrated its 15th anniversary in August 2018, making it one of the longest-sustained night-time museum programs in the world. The program continues to be enriched by creative partnerships with Sydney Gay and Lesbian Mardi Gras, Vivid Sydney, Concrete Playground and others.

In partnership with Sydney Gay and Lesbian Mardi Gras, this year's Queer Art After Hours program attracted the largest Art After Hours audience on record with over 6200 attendees. With a mix of workshops, talks, tours and performances, the event has become a highlight of both the Gallery's summer programming and the Mardi Gras arts festival.

Faboriginal, a deadly 'art game show' hosted by comedian Steven Oliver, was another Art After Hours highlight. The program featured celebrity contestants, and attracted a large and diverse audience, creating a fun and lively atmosphere for discussing Indigenous art, culture and ideas. Due to the success of the program, the concept is being developed into a television show in partnership with Noble Savage Pictures and NITV.

Community engagement

The Gallery delivered meaningful and inclusive engagement with diverse communities across the state through new and ongoing strategic, community and research partnerships. In a pilot program in collaboration with the Asylum Seekers Centre, the Gallery used key artworks from the Aboriginal and Torres Strait Islander collections, Australian collection and exhibition program to engage in conversations about Australian culture with people currently seeking asylum.

The Gallery's Woolloomooloo youth engagement program RAW continued to deliver a diverse range of youth-led workshops facilitated by artist educators, including the development of a second program stream targeted at young women. This community-led program employed local community members to co-facilitate this program.

A collaboration between the Gallery, Artspace and Ozanam Learning Centre, Making Now had its second iteration. The Woolloomooloo-based program engaged people at risk of homelessness in a twelve-week art program led by artists Ramesh Nithiyendran and Glenn Barkley.

The Gallery showcased its commitment to inclusive programming at a special Art After Hours event for the International Day for People with Disability 2018. The event was co-programmed by our partners at Front Up with Ability Options and featured a panel discussion with artists from Front Up Emerge, a professional development program for emerging artists who identify with having disability.

The Createability program, a strategic partnership between Create NSW, Department of Family and Community Services, and Accessible Arts, launched at the Gallery in December 2018, providing a paid internship at the Gallery to an arts worker with disability.

As part of Palliative Care Week, the Gallery hosted a Palliative Care Professional Education Day in partnership with Palliative Care NSW and City of Sydney on the topic 'What matters most'. The event was attended by over 90 clinicians and allied health workers and included a presentation on PAUSE, an arts engagement program developed by the Gallery and University of Technology, Sydney.

Youth and families

The Gallery has continued to build a diverse and inclusive range of family-focused offerings.

Tots to the Gallery, a family workshop, was held in September 2018 in partnership with Information + Cultural Exchange (ICE). This program enabled young children, parents and grandparents from Arabic-speaking new migrant and refugee families in Auburn to engage with art through artmaking activities. The program returned in March 2019 and engaged families from the Afghani community.

The Young Archie exhibition doubled in size in 2019 and has been further integrated into the *Archibald prize* exhibition space. The annual competition for young artists between the ages of five and eighteen years attracted over 2100 entries. Community Engagement Manager Victoria Collings and guest judge artist Marikit Santiago chose forty finalists and two honourable mentions.

With a socially and culturally diverse membership drawn from metropolitan and regional NSW, the Youth Collective continued to ignite young people's creativity with the youth-led program FOMArt. Highlights include a game developer event hosted at the Incubator, Macquarie University's innovation hub; a drawing workshop led by *Dobell Australian Drawing Biennial 2018* artist Locust Jones; and the development of a youth-only film club.

Education

The Art Pathways and Art Pathways Plus programs continued to build on our sustained educational engagement with Western Sydney schools. In 2018, the Gallery partnered with Campbelltown Arts Centre, delivering to 2000 students and teachers across schools in the Campbelltown region including onsite sessions at the Gallery and offsite sessions in schools and at Campbelltown Arts Centre. In 2019, the program evolved in partnership with Blacktown Arts Centre, and began delivering to students and teachers across six schools in the Blacktown region from June 2019.

The Djamu Indigenous Art program continued to deliver educational outcomes for Aboriginal and Torres Strait Islander students across New South Wales. Djamu highlights include an outreach program in the Broken Hill region, delivering programs to students and teachers from Menindee Central School, Wilcannia Central School, Broken Hill High School and Willyama High School.

The Djamu program also delivered a series of juvenile justice programs for students at Cobham Juvenile Justice Centre and Reiby Juvenile Justice Centre, as well as a teacher professional learning program for visual art teachers and Aboriginal education officers from every juvenile justice centre school in New South Wales.

Home: Aboriginal art from New South Wales has continued to deliver meaningful educational impact programs and resources to students and teachers across NSW. In partnership with the Department of Education and regional galleries, the Home in-school program was delivered to 900 students across Wagga Wagga, Albury, Tamworth and Bathurst. The program included virtual excursions and in-person teacher professional learning days.

In November 2018, Home: Aboriginal art from New South Wales expanded its digital reach through the development of an innovative digital learning resource based on the printed education resource of the same name. In partnership with the Department of Education, the digital learning resource has given students and teachers direct access to invaluable content such as curriculum-linked Art Sets, artist profiles, images of artworks and video resources such as artist interviews.

The Gallery worked in partnership with Red Room Poetry, the Royal Botanic Gardens and the National Aboriginal Sporting Chance Academy to deliver Poetry in First Languages, a project celebrating Gadigal culture and language. This program created important opportunities for secondary students to connect with contemporary art practice and develop their artmaking skills.

With support from Gallery fundraising, the Archie in Action program invited 960 students from across New South Wales to visit the Gallery and experience interactive tours of *Archibald*, *Wynne* and *Sulman prizes* led by children's guides and artist educators, including Sulman finalists Claudia Nicholson and Marikit Santiago. This program increased access and engagement by providing free exhibition entry, program and travel for regional students and teachers with barriers to participation.

Visitor experience

The visitor experience team continues to deliver professional customer service standards and a welcoming environment to all visitors. In the past year, 1769 new members were signed up at our ticketing desk, a 14% increase from 2017–18; *Welcome wander* was launched, a short host-led talk on an artwork, exhibition or the Gallery in general; and participation in the film program was supported by the launch of online ticketing.

The volunteer guide team have continued to demonstrate their tremendous commitment to the Gallery and our audience, delivering tours to over 67 000 visitors in the past year. *Heaven and earth in Chinese art* represented a major success for the team with over 5000 visitors attending one of 200 guided tours of the exhibition. Often oversubscribed, these tours were offered in English, Cantonese, Mandarin and Korean.

Disability Inclusion Action Plan

The Gallery makes continued progress in implementing its Disability Inclusion Action Plan 2017–20. Key initiatives in 2018–19 include:

Attitudes and behaviours

- Access audits of exhibitions, awareness training in staff induction, and targeted DIAP and access training for staff and volunteers.
- Selection of artist Fayen d’Evie for *The National: new Australian art*. D’Evie advocates for the radical potential for blindness, with a practice focused on the sensory translation of works.

Liveable communities

- Partnership with disability organisations including Western Sydney-based Front Up to develop pathways to professional practice for artists with disability.
- Engagement of writers and performers from the Deaf community as program presenters; this model has since been emulated by other cultural institutions.
- Presentation of disability-led events in association with International Day of People with Disability, including a dedicated Art After Hours event on 5 December 2018.

Employment

- Implementation of the Createability internship program in partnership with Create NSW, providing a long-term internship for an arts worker with disability.
- Inviting artists with disability to be paid presenters, artists and workshop leaders in non-disability-centred programming such as in selected Art After Hours, collections, youth and education programming.

Systems and processes

- Targeted marketing of access programs and inclusive events to ensure disability equality programs and services are well communicated.
- Disability-led evaluation of programs for people with disability in consultation with participants and peak bodies.



Digital engagement

Exhibition audio was a focus in 2018–19, with the Gallery evolving our approach through three distinct new offerings. These ranged from an immersive experience featuring original music, soundscapes and diary and letter extracts read by actor Hugo Weaving alongside curatorial commentary, to a more formal guide and an audio companion in the form of a conversation between the exhibition curator and Wendy Whiteley. Although there were differences in the method of delivery and how often they were available, the level of audience engagement across the board was extremely high, with most users listening to 75–92% of each track.

Other significant milestones were the establishment of the Gallery's first digital preservation policy and the first release of interview transcripts and selected material from the Gallery's archive online, in conjunction with the Balnaves Foundation Australian Sculpture Archive Project.

Art Gallery of New South Wales website

- Total sessions: 4027 540 – Australia 3403 529 (85%), of which 2577 443 (76%) in NSW; international 624 011 (15%)
- Total users: 2 830 758
- Total page views: 13 621 828

Most viewed sections

- Collection: 2 686 345 views (22%)
- Prizes: 2 620 541 views (19%)
- Exhibitions: 1 836 197 views (14%)
- Calendar: 919 574 views (7%)
- Inside ARTEXPRESS: 770 192 views (6%)

Most viewed artist profiles

- Albert Namatjira: 17 009 views
- Tracey Moffatt: 15 845 views
- Sidney Nolan: 11 713 views
- Brett Whiteley: 10 809 views
- Jeffrey Smart: 9761 views

Most viewed collection works

- Kushana Bush, *Here we are* 2016, 16 412 views
- Nike Savvas, *Atomic: full of love, full of wonder* 2005, 10 752 views
- Brett Whiteley, *Self portrait in the studio* 1976, 10 389 views
- Honoré Daumier, *Rue Transnonain, 15 April 1834* 1834, 8792 views
- Ricky Swallow, *Killing Time* 2003–2004, 6949 views

Device used to access website

- Desktop: 48%
- Mobile: 52% – smartphone 41%, tablet 11%

The National 2019 website

- Live from 8 March 2019
- Total sessions: 32 458
- Total users: 21 810
- Total page views: 88 152

Google Arts & Culture

- Total users: 344 912 – Australia 15 734 (5%), international 329 178 (95%)
- Total page views: 586 020

Exhibition audio

John Russell: Australia's French impressionist

- Total sessions: 5623 (offered for a limited period twice daily only, via in-house devices)

- Average session duration: 55 minutes
- Total plays: 114 148

Masters of modern art from the Hermitage

- Total sessions: 32 065 (offered via both in-house and users' own devices)
- Average session duration: 65 minutes
- Total plays: 404 846

Brett Whiteley: drawing is everything

- Total sessions: 5232 (offered via users' own devices only)
- Average session duration: 28 minutes
- Total plays: 34 465

YouTube

- Subscribers: 9293 (+21%)
- Total watch time: 1 295 344 minutes (+12%)
- Total plays: 1 174 443 (+41%)

SoundCloud

- Total plays: 24 995 (+3%)

Social media

- Instagram: 168 960 followers (+26%)
- Facebook: 150 242 followers (+6%)
- Twitter: 57 367 fans (+2%)
- LinkedIn: 9648 followers (+59%)

Email newsletters

Title	Number of issues in 2018–19	Total subscribers to date
Artmail	25	185 500
Art After Hours	52	8100
Education	7	2800
Tertiary	6	2500
Gallery Shop	3	2200
Access programs	4	1000
Auslan	12	400
Foundation	2	900
Brett Whiteley Studio	4	4200
Art Gallery Society Peek	57	31 500
Art Gallery Society Fuse	13	8000

Publishing

Published titles

John Russell: Australia's French impressionist

Wayne Tunnicliffe (ed), Paula Dredge, Jackie Dunn, Anne Galbally, Anne Gérard-Austin, Anne Ryan, Hilary Spurling, Elena Taylor, Nick Yelverton
July 2018, 264 pp, hc, rrp \$50 (\$45 AGNSW)

This ground-breaking book, with images drawn from local and international sources, was published in association with the exhibition on this previously little-known but important Australian artist, John Russell, who was a friend to Van Gogh and Rodin, and influenced Matisse's venture into colour.

Masters of modern art from the Hermitage

Albert Kostenevich and Mikhail Dedinkin
October 2018, 200 pp, hc, rrp \$39.95

Drawn from the world-renowned collection of The State Hermitage Museum in St Petersburg, this exhibition catalogue presents artworks from one of the most innovative and vibrant chapters in the history of western art. Published with Art Exhibitions Australia.

Nongirrŋa Marawili: from my heart and mind

Cara Pinchbeck (ed), Henry Skerritt and Djambawa Marawili with Kade McDonald
November 2018, 128 pp, pb, rrp \$45 (\$39.95 AGNSW)

This exhibition book presents the span of Nongirrŋa Marawili's career as one of the most distinctive Aboriginal artists working today and offers an insight into her unique approach through stunning images, insightful essays and an interview with the artist.

Tony Tuckson

Denise Mimmocchi (ed), Paula Dredge, David Marr, Michael Mel, Steven Miller, Cara Pinchbeck, Leanne Santoro, Aida Tomescu and Pedro Wonaemirri
November 2018, 228 pp, hc, rrp \$55 (\$45 AGNSW)

Published in conjunction with an exhibition of Tony Tuckson's abstract work, this book looks at Tuckson through the many and varied prisms that reveal his critical role to art in Australia. An artist and arts administrator, he challenged the accepted thinking of the day to see Aboriginal art as 'art' and bring it into the Gallery.

Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei

Cao Yin (ed), Karyn Lai and National Palace Museum curators
February 2019, 236 pp, pb with flaps, rrp \$45 (\$39.95 AGNSW)

Heaven and earth features some of the highest artistic achievements in Chinese history. Drawing on the exceptional collection of the National Palace Museum in Taipei, it presents the rich heritage of Chinese culture through the ancient Chinese concept of *tian ren he yi* – unity or harmony between heaven, nature and humanity.

The National 2019: new Australian art

Clothilde Bullen, Daniel Mudie-Cunningham, Anna Davis and Isobel Parker Philip (eds) and 55 authors
March 2019, 200 pp, pb, rrp \$39.95

Produced by the Gallery in a co-venture with Carriageworks and the Museum of Contemporary Art Australia, this is the second edition of the catalogue for *The National* biennial exhibition that explores the latest ideas and forms in contemporary Australian art.

2019 Archibald Prize

Jo Litson
May 2019, 74 pp, pb, rrp \$16

The 15th in the series of this ever-popular title featuring the year's Archibald finalists and winners.

In production

Here we are Contemporary Collection Project series 4

Lisa Catt (ed), Claire Eggleston, Hannah Hutchison and Natalie Seiz, August 2019

Japan supernatural: ghosts, goblins and monsters 1700s to now

October 2019

The recent past: writing Australian art by Daniel Thomas

Hannah Fink and Steven Miller (eds), late 2019

Shadow catchers Contemporary Collection Project series 5

Isobel Parker Philip (ed), March 2020

Arthur Streeton

Wayne Tunnicliffe (ed), September 2020

Film

The Gallery's free weekly film program attracted attendance of 38277 in 2018–19.

Each Wednesday and Sunday, audiences enjoyed major thematic and retrospective film seasons, including:

- Starburst: Icons of Chinese cinema (20 June – 26 August 2018)
- Playtime: Kids matinees in association with the *Dobell Drawing Prize* (7–14 July 2018)
- Cosmic futures: Visionary Russian cinema (4 November 2018 – 10 February 2019)
- Neon gods: In association with the exhibition *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* (20 February – 5 May 2019)
- Merrily we go to hell: Celebrating women in cinema (26 June 2019 – ongoing)

Program partnerships included:

- October 2018 – Japan Foundation: Classics retrospective
- May 2019 – Sydney Asian Art Series: Bengali cinema lecture and screening
- Early June 2019 – Sydney Film Festival: Agnes Varda retrospective / David Stratton presents: Pioneering women retrospective
- Late June 2019 – UNSW Galleries: From Site to Place symposium and screening program
- Ongoing in 2018–19 – Documentary Australia Foundation quarterly screening series

Highlights

In a new silent film x live music series, the Gallery spotlighted emerging Sydney musicians including Chun Yin Rainbow Chan and Lucy Cliché.

The Gallery launched the Reel Deal in collaboration with the Gallery's Youth Collective and Macquarie University. This is a free, film discussion club for people aged under 25 led by a local critic.

CAMPUS
ART
AUDIENCE
STRENGTH
PEOPLE

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

Strategic goal 4: Strength

- Following the unprecedented success of the Sydney Modern Project Capital Campaign, the Gallery launched new phases to support upgrades to the existing building, an art garden and Digital Experience Platform, as well as programs, exhibitions and other non-capital initiatives related to the new building.
- Business development planning for the Sydney Modern Project progressed significantly, including the identification of a preferred team to create new retail spaces as part of the Sydney Modern Project.
- An expanded partnership with the Art Gallery Society supported its continued membership growth.

Corporate partners

The Gallery is able to deliver high-calibre exhibitions, programs and events due to support from its sponsors and strategic partners. In 2018–19 this support comprised:

- \$5683472 cash sponsorship
- \$2023943 in-kind support

Art Gallery of New South Wales partnerships

ANZ: Leadership partner; Presenting partner: *Archibald, Wynne and Sulman prizes*

Aqualand: Presenting partner

City of Sydney: Support partner: *Archibald, Wynne and Sulman prizes* and *Masters of modern art from the Hermitage*

Clemenger BBDO: Major partner

Crestone Wealth Management: Program supporter for Atelier

Destination NSW: Strategic sponsor: *Masters of modern art from the Hermitage*

EY: Presenting sponsor; Major sponsor: *Masters of modern art from the Hermitage*

Glenfiddich and Hendrick's Gin: Event and Support partners

Herbert Smith Freehills: Presenting partner: Asian Galleries and legal provider; Major partner *Fearless: contemporary South Asian art*

JCDecaux: Media partner: *Archibald, Wynne and Sulman prizes, Masters of modern art from the Hermitage* and *The National 2019: new Australian art*

JP Morgan: Presenting partner; Presenting partner: Brett Whiteley Studio; Presenting partner: *Brett Whiteley: drawing is everything*

Macquarie Group: Presenting partner; Presenting partner: Australian Art Collection

Macquarie University: Leadership partner; Presenting partner: *John Russell: Australia's French impressionist*; Presenting partner: *The essential Duchamp*; Support partner: Art After Hours; Venue sponsor: *ARTEXPRESS 2019*; Presenting partner: Youth Collective FOMArt

Paspaley Pearls: Program supporter for Atelier

Porter's Original Paints: Official paint supplier and Support partner: *Archibald, Wynne and Sulman prizes* and *Masters of modern art from the Hermitage*

President's Council of the Art Gallery of New South Wales: Major partner: *John Russell: Australia's French impressionist*

Robert Oatley Wines: Major partner; Support partner: *Archibald, Wynne and Sulman prizes*

Scenic Tours: Support partner: *Masters of modern art from the Hermitage*

Singapore Airlines: Principal donor: *Masters of modern art from the Hermitage*

Sofitel Sydney Wentworth: Major partner; Official hotel and Support partner: *Archibald, Wynne and Sulman prizes* and *The essential Duchamp*

Sydney Morning Herald: Media partner: *Archibald Prize* and *Masters of modern art from the Hermitage*

S&S Creative: Support partner: education programs

The Saturday Paper and The Monthly: Media partner: *Brett Whiteley: drawing is everything* and *The essential Duchamp*; Media partner: Brett Whiteley Studio

The Luxury Syndicate

The Woolmark Company: Major partner

UBS: Presenting partner; Contemporary Art: Contemporary Galleries; Major partner: *The National 2019: new Australian art* and *The essential Duchamp*

Valiant Events: Support partner

Variety – the Children's Charity: Support partner: Starting with art

VisAsia Council of the Art Gallery of New South Wales: Major philanthropic partner: *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei*

President's Council

The President's Council is a network of business leaders established to support the Gallery by providing vital business expertise and advice as well as philanthropic funding. The President's Council was proud to support the *John Russell: Australia's French impressionist* exhibition in summer 2018–19.

President: David Gonski AC

Membership

Noel Condon – AIG
 Emma Gray – ANZ Banking Group Limited
 Jin Lin – Aqualand
 Robert Morgan – Clemenger Group
 Michael Chisholm – Crestone Wealth Management
 Sandra Chipchase – Destination NSW
 Damian Hackett – Deutscher and Hackett

Paul Harapin – Domo Australia
 Andrew Price – EY
 Miles Bastick – Herbert Smith Freehills
 Milton Samios – Investec Australia Limited
 Steve O'Connor – JCDcaux Australia
 James Kennedy – Kennedy Luxury Group
 Martin Blake – KPMG
 Doug Ferguson – KPMG
 Steven Lowy AM – LFG
 John Pickhaver – Macquarie Capital ANZ
 David Wilkinson – Macquarie University
 Drew Bradford – National Australia Bank
 Michael Bracher – Paspaley Pearls Group
 Shaun Bonett – Precision Group of Companies
 Sandy Oatley – Robert Oatley Vineyards, Balmoral Australia, Hamilton Island
 Peter Allen – Scentre Group
 Alfred Moufarrige OAM – Servcorp
 Ryan Stokes – Seven Group Holdings
 Lisa Davies – Sydney Morning Herald
 Tim Church – UBS AG Australia

The Luxury Syndicate

Launched in February 2018, The Luxury Syndicate was developed to offer prestige brands the opportunity to demonstrate their commitment to the arts and cultural sector. Membership offers businesses an exclusive opportunity to promote the true spirit of their brand, and to engage with new and existing audiences in an inspiring and innovative fashion.

Funds raised through membership contribute to supporting the Gallery's Learning and Participation programs. In 2018, The Luxury Syndicate supported *The lady and the unicorn* exhibition as presenting partner.

Membership

Bang & Olufsen
 CEO Magazine
 Frasers Hospitality
 Frasers Property
 Glenfiddich
 GRAFF
 Hendrick's Gin
 Kennedy Luxury Group
 La Prairie
 Ocean Alliance
 TOD'S
 Vera Wang
 Waterford
 Wedgwood
 Ytd.

Fearless

Established in July 2018, Fearless provides a forum for business development at the Gallery for professional women. The annual calendar of events, which explore the Gallery's exhibitions through a female lens, enable women to engage in personal and professional development opportunities, and to connect with a network of senior executives across industries.

Funds raised through the Fearless program support female-focused conservation projects to promote gender equity on the walls of the Gallery and to recognise unsung works by women artists of the past – aiming to create a platform for equal representation in the future.

Business members

Westpac Private Bank
 Nanda\Hobbs

Support partners

Chiswick at the Gallery
 L'Occitane
 The Daily Edited
 Marie Claire

Corporate membership

The Corporate Membership program continued to successfully deliver its benefits and program of events to more than 100 loyal corporate members. The program continued to grow, welcoming new members McCabe Curwood, Grace Worldwide Pty Ltd, EIZO, Teneo Legal and Ole Lynggaard Copenhagen.

Membership

Allen Jack + Cottier
 Allens
 Arab Bank Australia
 Architectus
 Arinex Pty Ltd
 Arredorama
 ARUP Pty Ltd
 Ashurst
 ASX Limited
 AXA XL
 BAI Communications
 Bain & Company
 Baker McKenzie
 Ball & Doggett
 BDO
 Blue Star Print
 Carroll & O'Dea Lawyers
 Cartier Group Pty Ltd
 CBRE
 Challenger
 Clifford Chance
 Copyright Agency
 Cottee Parker JPRA
 Cox Architecture
 Cundall
 David Stevens
 Dentons Australia Pty Ltd
 Directioneering Pty Ltd
 Drapac Financial
 EIZO
 Emirates SkyCargo
 Energy Action
 Energy Industries Superannuation Scheme Pty Limited
 Engine
 Eric and Tonia Gale
 ExpertsDirect
 Faber-Castell Australia Pty Ltd
 Fairfax Media Limited
 FM Global
 Geyer Pty Ltd
 Gilbert + Tobin

Gilmore Interior Design
 Goldrick Farrell Mullan Solicitors
 Grace Worldwide Pty Ltd
 Group GSA Pty Ltd
 Hicksons
 Holman Webb Lawyers
 Hostplus
 Hutchings Pianos
 IMB Ltd
 Integrated Design Group
 iSentia
 Jackson Teece Architecture
 Jirsch Sutherland
 John Claudianos
 Johnson Pilton Walker Pty Ltd
 Just Sydney PTY LTD
 Knoxweb Investments Pty Ltd
 Lansa Pty Ltd
 Liberty International Underwriters
 Liberty Specialty Markets Australia Pty
 Limited
 macpeople
 Macquarie Telecom
 McCabe Curwood
 McGrathNicol
 Media Super
 Morgan Stanley Wealth Management
 Australia Pty Ltd
 Mosman Art Gallery and Community
 Centre
 Mundipharma Pty Ltd
 Nanda\Hobbs Pty Ltd
 NBRS ARCHITECTURE
 Nettleton Tribe
 News Corp Australia
 Norman Disney & Young
 North Shore Private Hospital
 Ole Lynggaard Copenhagen
 Precision Group – CEO Office
 Precision Group – CFO Office
 Renaissance Tours
 RESIMAC Limited
 Robeco
 Sasphire Legal
 Savills Project Management
 Scan Pacific International
 Shapiro Auctioneers
 Sky News Business Channel
 Solgen Energy Group
 Sparke Helmore Lawyers
 Steensen Varming
 Stephenson Mansell Group
 Surface Design
 Taylor Thomson Whitting
 Teece Hodgson & Ward

Teneo Legal
 Veolia Environmental Services
 (Australia) Pty Ltd
 Vestech Pty Limited
 Whirlwind & Lindsay Yates Print Group
 Wood & Grieve Engineers
 Woodbury Financial Services Pty Ltd
 Woven Image

VisAsia Council

VisAsia, the Australian Institute of Asian Culture and Visual Arts, was established in 1999. Managed by a board of directors, it includes both the VisAsia Council and individual VisAsia membership.

VisAsia Council provides company executives with a personal association with the Art Gallery of New South Wales while supporting the Gallery's commitment to promoting and cultivating a better understanding and enjoyment of Asian art and culture. Funds raised through membership are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs.

Chairman: Geoff Raby AO

Membership

Andrew Low – CLSA Australia Pty
 Limited
 Mark Lazberger – Colonial First State
 Global Asset Management
 Ryan Gollan – Dongtian Global
 Kimberley Holden
 Evan Hughes – Herringbone Asset
 Management
 Seng Huang Lee – Mulpha Australia
 Warwick Johnson – Optimal Fund
 Management
 Luigi Tomba, Yixu Lu – The University
 of Sydney
 Michael Sternberg – Valiant Hire

Philanthropy

Art Gallery of New South Wales Foundation Acquisition Program

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

The Foundation has over \$62 million in funds under investment. With the income from these investments the Foundation has acquired over forty major works for the collection. Most of these works were funded exclusively from Foundation income; however, in recent years with the price of the major Gallery acquisitions being in the many millions, funding is often a combination of Foundation and other sources, such as bequest funds and targeted fundraising.

The most recent works acquired solely with funds from the Art Gallery of New South Wales Foundation were a series of early shields from south-eastern Australia.

A copy of the Foundation's financial reports is available on the Gallery's website: www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/foundation/

Collection benefactors and other support groups

Many Gallery departments have their own support group which raises funds either for a specific collection or for special projects. Patrons of all groups who pledge a minimum commitment of \$1800 per year over four years are deemed to be patrons of the Foundation and are entitled to have their names listed on the Foundation's honour board for the duration of their support or as otherwise agreed. From 2016, \$300 of every \$1800 donation

is directed to the Foundation's endowment fund and the balance of \$1500 is directed to the donor's area of choice.

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

Aboriginal Collection Benefactors

Wolpa Wanambi, *Djerrka at Gurka'wuy* 2017, natural pigments on wood; Robert Fielding, *Graveyards in Between* 2017, C-type print on lustre paper

Australian Prints, Drawings and Watercolours

Madonna Staunton, *NY 11 Sept* 2001, suite of 10 monotypes; Eveline Syme, *Barwon Heads* 1930s, colour linocut

Contemporary Collection Benefactors

Justene Williams, *Insight* 2018, fibreglass mannequins, acrylic, plastic VR mask, LED tube lights, rubber glove; Dale Harding, *Body of objects* 2017, silicone, steel, nails

Photography Collection Benefactors

Gordon Parks, *Untitled (Harlem, New York)* 1963; Deana Lawson, Sharon 2007; LaToya Ruby Frazier, *Self-portrait at 40 Holland Avenue* from the series *The notion of family* 2007

Gallery projects

In addition to acquisitions, benefaction and grants have enabled the Gallery to support many projects, including Art and dementia, a creative ageing arts engagement program for people living with dementia and their carers; and Starting with art, which engages students with disability through sensory learning.

The Conservation department received generous private funding for several projects involving conserving both paintings and their frames, as well as the acquisition of equipment which identifies paint mediums.

A number of organisations and individuals contributed significantly to *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei*. These included major philanthropic partner VisAsia; philanthropic partner The Robert HN Ho Family Foundation; principal patron Taipei Economic and Cultural Office in Sydney and its headquarters Ministry of Foreign Affairs; Taiwanese Community in Sydney; and major patrons E.Sun Commercial Bank Ltd, Bureau of Foreign Trade and Ministry of Economic Affairs.

Philanthropic initiatives with the Brett Whiteley Studio continued in strength with the creation of vibrant public and outreach programs, audio educational resources, as well as archival, conservation and digitisation work on the Brett Whiteley Collection.

In special tribute to Edmund Capon AM OBE who passed away in March, The Balnaves Foundation made a leading contribution to the Edmund Capon Fellowship that is managed by the Gallery. Additional support was received from Kerr Neilson and other generous donors.

Bequests

The Gallery's acquisition programs have again received considerable support through bequest funds, most notably seventeen works from the estate of James Fairfax AC. Other additions included Jean Purdie Millner and Mary Eugene Tancred's bequest funds, which jointly funded the acquisition of Kawanabe Kyōsai's *Hell courtesan (Jigoku-dayū)* early-mid 1880s; Roger Pietri's bequest, which funded Reena Saini Kallat's installation *Woven Chronicle* 2018; and Gil Docking's bequest, which funded several further works for the Australian Prints, Drawings and Watercolours department, including ten portrait drawings by Richard Larter.

In 2018–19, the Gallery received several distributions from the estate of Neville Holmes Grace, which once finalised will be one of the largest bequests in the Gallery's history.

Recognition

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

Life Governors

As at 30 June 2019, the Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:

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

Foundation Patrons

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2019, are listed below:

Life Benefactors

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

Gold Benefactors

Mark Ainsworth and Family; Paul and Valeria Ainsworth; Jim Bain AM and Janette Bain; David Baffsky AO and Helen Baffsky; The Balnaves Foundation; Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis; Luca Belgiorno-Nettis AM and Anita Belgiorno-Nettis AM; Mr and Mrs PL Binnie; Andrew Cameron AM and Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Ian Darling AO and Min Darling; Shay and Gil Docking OAM; Nancy and Mollie Douglas; Douglass Family;

John Anthony (Tony) Gilbert; David Gonski AC and Orli Wargon OAM; The Grant Family in memory of Inge Grant; Ginny and Leslie Green; John Grill AO and Rosie Williams on behalf of The Serpentine Foundation; Dr Elizabeth Hazel; Gary and Kerry-Anne Johnston; Nancy and Terry Lee; The Medich Foundation; Nelson Meers Foundation; Catriona Mordant and Simon Mordant AM; Vicki Olsson; Hamish Parker; Roger Pietri; The Pridham Foundation; Alan and Jancis Rees; Andrew and Andrea Roberts; Susan and Garry Rothwell; Anna and Morry Schwartz AM; Penelope Seidler AM; Dr Gene Sherman AM and Brian Sherman AM; John Symond AM; Mark Thompson and Kerry Comerford; Barbara Tribe; Will and Jane Vicars; Lang Walker AO and Sue Walker; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig and Charanjit Young-Anand; Margarita Zaneff.

Benefactors

Robert Albert AO RFD RD and Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Jillian Broadbent AO; Justin Butterworth; William and Florence Crosby; Don and Cristine Davison; Francine de Valence; Mr John Gandel AC and Mrs Pauline Gandel; John M Gillespie; Judy and Michael Gleeson-White AO; Robert Quentin Hole; Fraser Hopkins; Isa and Hal Jones; Despina and Iphygenia Kallinikos; David Khedoori and Family; Andrew Klippel; Brian Ladd; Sophie Landa; Carole Lamerton; Dr Colin Laverty OAM and Mrs Elizabeth Laverty; Mr and Mrs Teck-Chiow Lee; Adrian Claude Lette; The Levis Family; The Lippmann Family; Frank Lowy AC; Judith Mackey; Jim Masselos; Memocorp Australia Pty Ltd; Jacqueline Menzies OAM; David Moore; Lewis Morley OAM; Carole Muller; Tom Parramore; Frank Watters; Mrs GF Williams (Jean); Elizabeth and Philip Ramsden; John L Sharpe and Claire Armstrong; Dr John Yu AC and Dr George Soutter AM.

Art Gallery of New South Wales Campaign

The Art Gallery of New South Wales Campaign was delighted to announce in late 2018 that fundraising for capital projects had surpassed the Gallery's \$100 million target. The Campaign will now expand to include funding improvements to our much-loved existing building as well as art acquisitions.

Special thanks go to the Susan and Isaac Wakil Foundation, which has made a total commitment of \$24 million. Gifts of \$10 million and above by the Ainsworth family and Aqualand, and commitments of \$5 million from the Lowy family, the Neilson Foundation, Mark and Louise Nelson, and Gretel Packer were crucial to the Campaign's success.

We are grateful to our Leadership Donors of \$1.5 million or more: Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis, The Medich Foundation, Nelson Meers Foundation, and Dr Gene Sherman AM and Brian Sherman AM and an anonymous donor, as well as the Founders who each have committed \$1 million: David Baffsky AO and Helen Baffsky; Anita Belgiorno-Nettis AM and Luca Belgiorno-Nettis AM; Andrew Cameron AM and Cathy Cameron; Ian Darling AO and Min Darling; The Douglass Family; David Gonski AC and Orli Wargon OAM; The Grant Family in memory of Inge Grant; Ginny and Leslie Green; John Grill AO and Rosie Williams on behalf of The Serpentine Foundation; Gary and Kerry-Anne Johnston; Catriona Mordant AM and Simon Mordant AM; Hamish Parker; The Pridham Foundation; Bee and Bill Pulver; Andrew and Andrea Roberts; Rothwell Family Foundation; Penelope Seidler AM; Charles and Denyse Spice; John Symond AM; Will and Jane Vicars; and Lang Walker AO and Sue Walker.

Additional major supporters include: David Khedoori; Joy Levis; The Lippmann Family; Tee Peng Tay and Family; and the Turnbull Foundation. Visionary Donors include: Russell and Lucinda Aboud; Ainsworth Herschell Family; Jillian Broadbent AC and Olev Rahn; Bella and Tim Church; Vicki Clitheroe AM and Paul Clitheroe AM; Patrick Corrigan AM; Robert and Lindy Henderson; Roslyn and Alex Hunyor; Peter Ivany AM and Sharon Ivany; Ann and Warwick Johnson; John Leece AM and Anne Leece; Edwin Mok and Rina Mok; Quick Family; Edward and Anne Simpson; Allan and Helen Stacey; Georgie and Alastair Taylor; Victoria Taylor; Barbara Wilby and Christopher Joyce; Ray Wilson OAM in memory of James Agapitos OAM; Bing Wu; and Carla Zampatti AC.

Many other donors have also joined the Campaign to support the expansion project, and the Gallery continues to welcome gifts at any level.

Grants

The Gallery is very appreciative of grants secured in 2018–19 for special projects including:

Philanthropic grants

- The Gallery's major philanthropic partners, the Crown Resorts Foundation and Packer Family Foundation continued their visionary, multi-year Sydney Arts Fund initiative that supported Gallery-wide strategic initiatives. An additional grant for the Western Sydney Arts Initiative enabled the delivery of the Art Pathways Plus program to expand enduring relationships between the Gallery (staff and resources) and teachers, students and art centres in Western Sydney.
- The Naomi Milgrom Foundation supported a major survey of work by *William Kentridge: that which we do not remember*.

- Campbell Edwards Trust supported the Djamu Aboriginal student mentoring program.

Government grants

- Visions of Australia (Department of Communications and the Arts) multi-year grant for the development of *Archie 100: the prize that made a nation* scheduled for 2021.
- City of Sydney's Community Grant continued for a project engaging young people in Woolloomooloo with digital art.

International grants

- The Japan Foundation supported the development of *Japan supernatural: ghosts, goblins and monsters 1700s to now*.
- The Robert HN Ho Family Foundation (Stage 2) supported the *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* project.

Art Gallery Society

Established in 1953, the Art Gallery Society of New South Wales' single goal is to support the Gallery by engaging members through a vibrant program of events, fund raising for art acquisitions, and sponsoring exhibitions, publications and programs.

At 30 June 2019, the Society recorded 20 493 memberships, representing 30 298 Society members – close to a ten per cent increase in memberships.

The Society attracted 46 681 attendees to 485 events including the Art Appreciation lecture series; the Learning Curve series including *Ancient Treasures: Objects of desire* and *1001 Nights: Magnificent tales from the Near East*; the Resonate concert series including Geraldine Turner and Monsieur Camembert; and a refreshed range of fully-subscribed member parties. The Young Members program saw the development of the successful Young Professionals monthly meetup series during Art After Hours, while *Look* magazine continued to offer members an insider's view of the Gallery.

The Society supported Art After Hours with a major contribution of \$250 000, providing an exceptional cultural hot spot for Sydney on Wednesday nights. The Society also contributed \$1 065 000 to the Gallery for future exhibition programs, and members donated \$120 058 towards the Collection Circle, which funds art acquisitions. Task Force volunteers contributed 13 815 hours to assist Society and Gallery events and activities.

Our World Art Tour program, in partnership with Renaissance Tours, continued to deliver special interest tours exploring contemporary and classical masterpieces, archaeological treasures and historical landmarks, led by expert guides. Destinations included Ethiopia, Peru, Ireland, Poland, France, Uzbekistan, Cyprus, Japan and Cuba.

We paid tribute to Harry M Miller, who passed away in July 2018. The celebrity agent joined the Society's Council in 1968 and served as Chairman from 1972 to 1977.

The Society also joined the Gallery in celebrating the life of much-loved former Director, Edmund Capon AM OBE at an event held at the Gallery on 11 June 2019. The Society was inundated with emails from members and messages in the condolence book provided in the Members Lounge, acknowledging his remarkable contribution to both the Society and the Gallery.

CAMPUS
ART
AUDIENCE
STRENGTH
PEOPLE

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

Strategic goal 5: People

- The Strategic Plan 2023 was developed with extensive consultation and endorsed by the Gallery Board of Trustees. The Plan includes structural support for the transformation of the organisation through the Sydney Modern Project.
- Staff participation in the People Matter Employee Survey increased from 54% to 80%.
- A Gallery-specific Leadership and Emerging Leaders Program was successfully implemented, building collaboration across the Gallery.

Board of Trustees



President

Mr David Gonski AC

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

David Gonski is Chairman of the Australia and New Zealand Banking Group Ltd.

Mr Gonski is also Chancellor of the University of New South Wales and Chairman of the UNSW Foundation Ltd. He is a Director of the Sydney Airport Corporation board, a member of the ASIC External Advisory Panel and the board of the Lowy Institute for International Policy, a Patron of the Australian Indigenous Education Foundation and Raise Foundation and a Founding Panel Member of Adara Partners.

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

Initial date of appointment 1 January 2016; expiry of current term 31 December 2021.



Vice-President (2019)

Ms Gretel Packer

Gretel Packer has been involved in philanthropic endeavours since 2000 when she was appointed a Founding Governor of the Taronga Zoo Foundation. Her current positions include: Chair of the Advisory Board of Crown Resorts Foundation Limited, Chair of the Packer Family Foundation, Chair of The Sydney Theatre Company Foundation, Founding Patron of the Taronga Zoo Conservation Science Initiative, and most recently she was appointed Vice President of the Art Gallery of New South Wales Board of Trustees. She has held previous positions as a Director of the Royal Hospital for Women Foundation and as a Council Member of the Royal Botanical Gardens Foundation. Gretel has a long-term commitment to supporting a broad range of community activities and charities aligned to the arts, education, and environmental science.

Initial date of appointment 5 February 2014; expiry of current term 31 December 2019.



Vice-President (2018)

Dr Mark Nelson

BSc (Hons), MPhil, PhD

Dr Mark Nelson is Chairman and Co-founder of Caledonia and a Director of The Caledonia Foundation. He is currently Chairman of Art Exhibitions Australia, and a Director of Kaldor Public Art Projects. He is also a governor of the Florey Institute of Neuroscience, a Director of the MindGardens Neuroscience Alliance, and serves on the International Council of the Tate Museums in London, and the Directors Council of The Getty Museum in Los Angeles and a Trustee of The Sydney Swans Foundation.

Initial date of appointment 10 February 2010; term expired on 31 December 2018.



Member

Mr Geoff Ainsworth AM

BA (Hons), MA (Counselling), Dip Fin Mgt

Geoffrey Ainsworth is a director of Benthic Geotech Pty Ltd and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra, a past director of the Bundanon Trust, a former trustee of the Art Gallery of NSW Foundation, and a patron of several arts and cultural organisations.

Initial date of appointment 10 February 2010; term expired on 31 December 2018.



Member

Mr Khadim Ali

BA, MFA

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan of Hazara ethnicity (a minority group from Afghanistan), he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali was trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums, including the Victoria and Albert Museum, British Museum, Guggenheim Museum, Australian War Memorial Museum, Canberra and the Art Gallery of New South Wales. He has won the Qantas Foundation's Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.

Initial date of appointment 1 January 2015; expiry of current term 31 December 2020.



Member

Mr John Borghetti AO

John Borghetti has over 45 years' experience in the aviation industry. In March 2019, he retired from Virgin Australia after nine years as Chief Executive Officer and Managing Director. Prior to this, John had a long career at Qantas Airways.

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

Initial date of appointment 1 Jan 2019; expiry of current term 31 Dec 2021.



Member

Ms Catherine Brenner

BEC, LLB, MBA

Catherine Brenner is a deeply experienced company director, having served on the boards of a variety of companies in the past 15 years, including as a non-executive director of Coca-Cola Amatil Ltd and Boral Ltd and as Chairman of AMP Ltd. A former senior investment banker and corporate lawyer, she has served on the boards of organisations in the mining, financial services, property, biotech, logistics, visual and performing arts, education, not-for-profit and government sectors, including the Sydney Opera House. She was previously a member of the Takeovers Panel. She is a panel member at Adara Partners, and a director of George Institute for Global Health, George Institute Ventures and a number of not-for-profit organisations.

Ms Brenner resigned from the Art Gallery of New South Wales Board of Trustees on 19 October 2018.



Member

Hon Mrs Ashley Dawson-Damer AM

A director of Yuill's group of companies since 2000, Ashley Dawson-Damer has been a board member of the Opera Australia Capital Fund since 2014, and a trustee of the National Gallery of Australia Foundation since 2004. She was a Festival of Sydney board director from 2012 to 2016, alternate for the NSW Premier from 2012 to 2014, board director of the National Art School from 2012 to 2014, member of the National Gallery of Australia Council from 2005 to 2014, board member of the National Institute of Dramatic Arts from 1997 to 2003, trustee of the Museum of Sydney Foundation from 1995 to 1999 and member of the Acquisitions Committee for the Australiana Fund from 1993 to 1994.

Initial date of appointment 26 February 2014; expiry of current term 31 December 2019.



Member

Professor S Bruce Dowton

MB BS MD FACMG FRACP FAICD

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

Initial date of appointment 1 January 2015; expiry of current term 31 December 2020.



Member

Ms Sally Herman

BA, GAICD

Sally Herman is an experienced director in the fields of financial services, retail, manufacturing and property. She had a successful executive career in financial services in both Australia and the US, transitioning in late 2010 to a full-time career as a non-executive director. Prior to that, she had spent 16 years with the Westpac Group, running major business units in most operating divisions of the Group, as well as heading up Corporate Affairs and Sustainability, during the merger with St. George and the global financial crisis. Ms Herman now sits on both listed and unlisted Boards, including three ASX 200 companies, Suncorp Group Limited, Premier Investments Limited and Breville Group Limited. She is also on the Board of Evans Dixon Limited, Investec Property Limited and the Sydney Harbour Federation Trust. She is actively involved in the not-for-profit sector, with a particular interest in social justice, education and the arts. She is a member of Chief Executive Women.

Initial date of appointment 1 January 2015; expiry of current term 31 December 2020.



Member

Ms Samantha Meers AO

BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her current board appointments include chairman of Belvoir St Theatre; chairman of Documentary Australia; chairman of Brett Whiteley Foundation; deputy chairman of the Federal Government's Creative Partnerships Australia; and a director of the State Library of NSW Foundation. She also sits on advisory boards for the University of Sydney and the Centre for Social Impact at the University of NSW. Ms Meers began her career as a commercial lawyer with Mallesons Stephen Jacques (now King and Wood Mallesons), and her executive career included senior management roles in the media sector. She is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

Initial date of appointment 1 January 2011; expiry of current term 31 December 2019.



Member

Mr Ben Quilty

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

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

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



Member

Mr Andrew Roberts

Andrew Roberts is the principal of RF Capital Pty Ltd, a private funds management company focusing on alternative asset classes, including real assets, financial markets and credit. He is also a major shareholder in CorVal Partners, a property funds management business. Mr Roberts sits on the advisory council of the University of NSW Australian School of Business. Previous roles include CEO of Multiplex Group, and board roles on various philanthropic and arts organisations including the Australian Museum, MCA Foundation and the University of WA Business School.

Initial date of appointment 5 February 2014; expiry of current term 31 December 2019.

Board of Trustees meetings

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

There were six meetings of the Board of Trustees during the period July 2018 to June 2019.

Trustee attendances were as follows: David Gonski (President) (6/6); Gretel Packer (2019 Vice President) (6/6); Mark Nelson (2018 Vice President) (2/3); Geoff Ainsworth (2/3); Khadim Ali (3/6); John Borghetti (1/3); Ashley Dawson-Damer (6/6); Bruce Dowton (4/6); Sally Herman (2/3); Samantha Meers (4/6); Ben Quilty (5/6); Andrew Roberts (5/6).

Board of Trustees sub-committees

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

Acquisition and Loans Sub-committee

The Acquisitions and Loans Sub-committee plays an important role in overseeing the Gallery's collections policy. It considers proposals on acquisitions, gifts and loans and, if applicable, de-accessions. Based on these considerations, recommendations are made to the Board for ratification. The Acquisitions and Loans Sub-committee met six times between July 2018 and June 2019. Attendances were as follows: Geoff Ainsworth (2018 Chair; 2019 non-Trustee member) (6/6); Samantha Meers (2019 Chair) (6/6); Ben Quilty (6/6); Gretel Packer (3/6); Ashley Dawson-Damer (4/6); Khadim Ali (3/6); Mark Nelson (2018 Trustee; 2019 non-Trustee member) (3/6); Catherine Brenner (2018–19 non-Trustee member) (4/4).

Finance, Audit and Risk Sub-committee

The Finance, Audit and Risk Sub-committee oversees strategic and operational risk and financial management. It provides guidance and makes recommendations to the Board in relation to all financial, audit and risk matters. The Finance, Audit and Risk Committee met four times between July 2018 and June 2019. Attendances were as follows: Sally Herman (2019 Chair) (2/2); Mark Nelson (2018 Chair) (3/4); Geoff Ainsworth (2/2); Miles Bastick (4/4); John Borghetti (1/2); Catherine Brenner (3/3); Bruce Dowton (4/4); Ross Gavin (4/4); David Gonski (3/4); Andrew Roberts (3/4).

Audience and Engagement Sub-committee

The Audience and Engagement Sub-committee provides oversight on the Gallery's various engagement strategies. The Audience and Engagement Sub-committee met six times between July 2018 and June 2019. Trustee attendances were as follows: Samantha Meers (Chair) (6/6); Ashley Dawson-Damer (6/6); Gretel Packer (4/6); Ben Quilty (6/6).

Capital Campaign Committee

The Capital Campaign Committee met six times between July 2018 and June 2019. Trustee attendances were as follows: Mark Nelson (Chair) (6/6); David Gonski (6/6); Bruce Dowton (3/6); Andrew Roberts (2/6); Andrew Cameron (3/6); Gretel Packer (4/6).

Other committees

Indigenous Advisory Group: Sydney Modern Project

The Gallery is committed to deeply supporting and celebrating Aboriginal and Torres Strait Islander people, perspectives and cultural practices. The role of the Indigenous Advisory Group is to advise the Gallery on realising positive and necessary change, and to engage deeply with Aboriginal and Torres Strait Islander cultural considerations in the lead-up to the Sydney Modern Project.

The Indigenous Advisory Group met five times between July 2018 and June 2019. Attendances were as follows: Tony Albert (Chair) (5/5); Uncle Chicka Madden (2/5); Uncle Allen Madden (0/5); Wesley Enoch (3/5); Stephen Gilchrist (4/5); Jason Glanville (2/5); Hetti Perkins (4/5); Rachel Piercy (3/5); Ruth Saveka (3/5).



Executives



Director

Dr Michael Brand

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

Michael Brand joined the Art Gallery of New South Wales as director in June 2012. Prior to his appointment, he was consulting director of the new Aga Khan Museum in Toronto while it was under construction. From 2005 to 2010, Dr Brand was director of the J Paul Getty Museum in Los Angeles, leading both the Getty Center and Getty Villa sites and establishing its new Center for Photography. Previously, he was director of the Virginia Museum of Fine Arts in Richmond from 2000 to 2005; assistant director, curatorial and collection development, at the Queensland Art Gallery in Brisbane from 1996 to 2000; curator of Asian art at the National Gallery of Australia in Canberra from 1988 to 1996; and co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993.

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



Deputy Director and Director of Collections

Maud Page

BA (Hons) (Art History)

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

Ms Page oversees the development and direction of the Gallery's impressive collections. She is responsible for the management and operation of the Gallery's acquisition program, the conservation and display of the collection, curatorial content and development of exhibitions, and oversees the areas of registration, photography, collection management, library and archives, film programs and the Brett Whiteley Studio. As deputy director, she is responsible for the curatorial direction of the Gallery's Sydney Modern Project expansion.



Chief Operating Officer

Hakan Harman

BCom (Accounting), MPAdmin, FCPA, MAICD

Hakan Harman joined the Gallery on 2 October 2018. Previously he worked for Multicultural NSW where, as chief executive officer, he led a successful transformation of the organisation and devised and implemented a visionary three-year strategic plan, Harmony-In-Action 2014-2017. Prior to this, he worked as director of operations and chief financial officer at the State Library of NSW. Mr Harman has extensive experience in both the public and private sectors with expertise in organisational leadership, change management, financial management, corporate governance, stakeholder engagement and strategic management.

Mr Harman is the chief financial officer and company secretary for the Art Gallery of NSW Trust, the Art Gallery of NSW Foundation, VisAsia and the Brett Whiteley Foundation. As chief operating officer, he is responsible for finance, administration, human resources, corporate governance, legal services, information technology, audio visual, security and risk management, building services and the Sydney Modern Project team.



Director of Public Engagement

Miranda Carroll

BA (Hons) (Art History)

Miranda Carroll commenced with the Gallery on 4 February 2019. Previously, she worked at the Los Angeles County Museum of Art (LACMA) where she was senior director of communications for eight years. At LACMA, Ms Carroll played a pivotal role conceptualising, developing and implementing strategies to raise the museum's profile and visibility locally, nationally and internationally and increase its audiences. Ms Carroll has worked in art museums across three continents including in the United Kingdom at the National Gallery, London (until 2004) and in Qatar for the opening of the Museum of Islamic Art, Doha (2008) as well as in the United States. Aside from LACMA, in Los Angeles she also held positions in communications at the Hammer Museum at UCLA and the Santa Monica Museum of Art. Prior to that, Ms Carroll's first position in the United States in 2005 was at the J Paul Getty Trust.

Ms Carroll is responsible for public engagement, including public programs, learning and participation, visitor experience, web/digital content, marketing and communications, design and publishing.



Director of Development

John Richardson

BA (Economics), MA (Arts Administration)

John Richardson joined the Gallery in 2014. He is responsible for leading the unprecedented Sydney Modern Project Capital Campaign that to date has raised \$103.5 million in private contributions, to complement the NSW State Government's funding commitment of \$244 million. An expert in high-end stakeholder management, a strategic leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner, government and benefactor relationships. He has worked at Back Row Productions and the New 42nd Street Project in New York City, and was the chief commercial officer at the South Sydney Rabbitohs from 2006 to 2014, turning the off-field business pillars into one of the benchmark commercial sports administrations in Australia.

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

Organisation chart

Minister for the Arts

Department of Planning and Environment

Art Gallery of New South Wales Board of Trustees

President: David Gonski AC

Art Gallery of New South Wales Trust Staff Agency

Director: Dr Michael Brand

Directorate

Government Relations

Deputy Director/ Director of Collections

Maud Page

Australian Art/
Brett Whiteley Studio
International Art
Collection
Management
Conservation
Exhibition
Management/
Installation
Photography
Research Library
and Archives
Registration
Sydney Modern
Project
Exhibitions and
Commissions

Chief Operating Officer

Hakan Harman
(commenced
2 October 2018)

Administration/
Security and Risk
Management
Facilities Management
Finance
Human Resources
Information and
Communication
Technology/Audio
Visual Services
Legal
Sydney Modern Project

Director of Public Engagement

Miranda Carroll
(commenced
4 February 2019)

Design and Creative
Studio
Digital Engagement
Learning and
Participation
Marketing and
Communications
Publishing
Visitor Experience

Director of Development

John Richardson

Business Development
Sydney Modern Project
Capital Campaign
Foundation
Gallery Shop
Philanthropy
Venue Management

Staff

Staff profile

Staff headcount in classifications	2015–16	2016–17	2017–18	2018–19
Administration and clerical staff	244	254	248	268
Conservators	14	13	13	15
Curators and registrars	41	39	38	38
Education officers	8	4	5	5
General division staff	34	32	47	50
Librarians and archivists	8	9	10	11
Security staff	15	15	15	16
Public service senior executives	8	9	8	8
Total	372	375	384	411
Staff number (effective full-time)	212	212	218	234

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

Senior executive reporting

Band	2017–18		2018–19	
	Female	Male	Female	Male
Band 4	0	0	0	0
Band 3	0	1	0	1
Band 2	1	1	1	1
Band 1	2	3	2	3
Totals	3	5	3	5
Totals	8		8	

Band	Range (\$)	Average remuneration 2017–18 (\$)
Band 4	463 551 – 535 550	0
Band 3	328 901 – 463 550	463 550
Band 2	261 451 – 328 900	290 375
Band 1	183 300 – 261 450	228 961

Band	Range (\$)	Average remuneration 2018–19 (\$)
Band 4	475 151 – 548 950	0
Band 3	337 101 – 475 150	475 150
Band 2	268 001 – 337 100	293 317
Band 1	187 900 – 268 000	231 345

Gallery employees

Women represent 67% of Gallery employees and this percentage continues to surpass the NSW Public Sector benchmark of 50%; this represents an increase of 1% from last financial year. Women also represent 38% of the Gallery's Executive team and the representation in the Leadership team is 79%.

Cultural diversity

As part of the Strategic Plan 2023, the Gallery has committed to develop a new diversity and inclusion plan in 2020, which reflects the diversity of the state; incorporates our commitments under the *Multicultural NSW Act 2000* and multicultural principles; and synthesises all new and existing Gallery initiatives in staff diversity and targeted audience engagement, including our extensive partnerships with government and non-government organisations in delivering services and programs across Greater Sydney and regional New South Wales.

This year 30% of Gallery employees indicated that their first language spoken as a child was not English and 11% of employees identified as coming from a racial, ethnic or ethnic-religious minority group. Many employees who speak community languages assist other staff and visitors as well as earning a Community Language Allowance. As at 30 June 2019, the Gallery had staff officially able to offer assistance in community languages such as Hindi, Polish, Italian, French, Mandarin 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.

Parliamentary Annual Report tables

Trends in the representation of workforce diversity groups

Workforce diversity group	Benchmark	2017	2018	2019
Women	50%	64.8%	65.9%	66.8%
Aboriginal and/or Torres Strait Islander people	3.3%	1.4%	1.3%	1.6%
People whose first language spoken as a child was not English	23.2%	37.6%	33.2%	30.4%
People with a disability	5.6%	1.9%	2.2%	2.0%
People with a disability requiring work-related adjustment	N/A	1.9%	0.4%	0.4%

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

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

Note 3: A benchmark from the Australian Bureau of Statistics (ABS) Census of Population and Housing has been included for people whose first language spoken as a child was not English. The ABS Census does not provide information about first language, but does provide information about country of birth. The benchmark of 23.2% is the percentage of the NSW general population born in a country where English is not the predominant language.

Note 4: Work is underway to improve the reporting of disability information in the sector to enable comparisons with population data. For this reason, no benchmark has been provided for people with a disability or for people with a disability requiring work-related adjustment.

Trends in the distribution of workforce diversity groups

Workforce diversity group	Benchmark	2017	2018	2019
Women	100	110	113	111
Aboriginal and/or Torres Strait Islander people	100	N/A	N/A	N/A
People whose first language spoken as a child was not English	100	94	90	93
People with a disability	100	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A

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

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

Indigenous employees

Aboriginal and Torres Strait Islanders represent 1.6% of the Gallery's workforce which represents a slight increase on last financial year. The Gallery is still below the NSW Public sector employment target of 2.6%, but continues to work on strategies including the recruitment of many new Aboriginal artist educators.

Employee remuneration and staff benefits

The Crown Employees (Public Sector Salaries) Award July 2018 provided a 2.5% pay increase to Gallery staff with effect from 13 July 2018. The Gallery continues to provide a range of staff benefits to employees. These include salary sacrifice for personal contributions to superannuation and salary packaging for purchase of motor vehicles.

Other staff benefits include staff discounts at the Gallery Shop, restaurant and café, and discounts on Art Gallery Society membership. The Gallery has also re-negotiated arrangements for staff to access discounted parking at the Domain Car Park.

Staff are also offered before- and after-hours on-site classes in pilates through a pay-per-use system.

Conditions of employment

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

Training and scholarships

The Gallery is an active supporter of professional development. Staff are supported through the provision of study leave and flexible working hours and work arrangements to enhance their academic qualifications. This year, three full-time staff members undertook further study.

Following from the successful Leadership Development program in 2018/2019 for department heads, an Emerging Leaders Program was offered to over ten managers and ran one day per month over a period of four months.

In conjunction with the Art Gallery Society, the Gallery offered three staff members a paid scholarship of \$6250 each to undertake study, research or development in an area of their professional interest which aligned to the strategic goals. Eligible staff were asked to submit an application with endorsement from their manager. The three scholarship winners undertaking research trips in the 2018–19 financial year were Amanda Peacock (Aboriginal and Torres Strait Islander Art Program Producer), Joey Hespe (Events Coordinator, Art Gallery Society) and Katy Preston (Exhibition Project Officer).

Employee Assistance Program

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

Work, health and safety

Number of work-related injuries resulting in workers compensation claims: 5
 Number of time lost injuries: 0
 Number of work-related illnesses: 0
 Prosecution under the OH&S Act: 0

For the first time in over 20 years, the Gallery has achieved a no-time-lost record due to injury in a two-year period – this is an outstanding achievement.

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, minimising time lost. The Gallery actively implements injury management by maintaining contact with injured workers, treating doctors and insurers. Preventative measures such as flu injections and pilates classes are made available to all staff.

The Gallery's Work Health and Safety (WH&S) Committee is an internal advisory body meeting on a quarterly basis. It undertakes workplace inspections and reviews procedures and practices and, where appropriate, makes recommendations to management for improvements to minimise WH&S workplace risks. Quarterly reports on WH&S – including initiatives, the incidence of accidents, and worker's compensation claims – are reviewed by the Committee, the Trust's Audit and Risk Committee and the Board of Trustees.

Industrial relations

There were no industrial disputes during 2018–19.



Risk management

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

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

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

The Gallery's risk-management framework is managed in accordance with the NSW Government's Internal Audit and Risk Management policy (Treasury Policy Paper: TPP 15-03). The mandatory annual attestation certification is included below.

The Finance, Audit and Risk Sub-committee confirmed the setting of the Gallery's internal audit program and risk profile for 2018–19 and regularly reviewed work health and safety quarterly reports.

Work undertaken in policy and procedure areas included reviews of financial delegations, insurance arrangements, change management framework and plan, corruption prevention plan, digital preservation policy, performance management framework and the Code of Ethics and Conduct. The committee meets each year with the senior managers of the external and internal audit team to discuss findings from their review of statutory accounts and other audited areas.

Internal audits 2018–19

Two internal audit reviews were conducted by Deloitte during the year:

General Financial Controls internal audit

This internal audit focused on a financial health check of controls within key financial processes, as requested by the Art Gallery of New South Wales.

Information systems internal audit

This internal audit focused on the development and implementation of exhibitions, including a review of key project management and delivery processes.

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

Insurance

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

Policy development

During 2018–19, the Gallery continued to revise and refresh key policies including financial delegations, change management framework and plan, corruption prevention plan, digital preservation policy, performance management framework and the Code of Ethics and Conduct as outlined in the risk management section.

Other Gallery entities

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

Customer service delivery

In accordance with our pledge of service, visitors to the Gallery are invited to leave feedback at the Information Desk using the hard copy Feedback Forms, or online via email or the 'contact us' form on the Gallery's website. In 2018–19, 478 comments were received. Overall, there were 175 positive comments, 215 negative comments and 88 suggestions and general comments. Comments are responded to by reception desk officers and referred to a relevant senior staff member for their reference or action, as appropriate.

The majority of positive comments received in 2018–19 related to the exhibitions *Masters of modern art from the Hermitage* and *John Russell: Australia's French impressionist*. The free guided tours delivered by the Volunteer Guides continue to be a source of delight for our visitors. Our corporate and private events also received praise throughout the year.

Masters of modern art from the Hermitage provided a chance for visitors to see a selection of works from the Hermitage's world-renowned collection, with one visitor stating, "The modern art exhibition at the Art Gallery of New South Wales is truly amazing. To be able to see the 'masters of modern painting' (Kandinsky has always been my favourite) was a wonderful experience. I am passionate about art and was immensely grateful for being able to see the originals of all paintings that I always admired in books of art compilations, so close to my heart."

Visitors also appreciated the chance to see the work of John Russell placed alongside the French impressionists: "The *John Russell* exhibition was a revelation. Apart from the paintings themselves – which, if I were local, I would revisit several times – I much appreciated the skilled and patient curating. It was helpful, for example, to see Van Gogh's self-portrait beside Russell's version (which was by no means overshadowed). And I thought the placing of the related seascapes on the curved wall was particularly brilliant. Many thanks!"

Negative comments noted crowding in the extremely popular exhibition *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* and the issue of birds being a nuisance in the cafe area.

Compliance

The Gallery incurred \$4600 in external costs for the production of its 2018–19 Annual Report. The copies for submission were printed in-house with comb binding. The report is available online at www.artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw

Consultants

The Gallery engaged twenty consultancies costing a total of \$5605455 during the reporting period. Of these consultancies, thirteen were valued at greater than \$50000.

Loaded Technologies was engaged to extend the Customer Relations Database and improve functionality. Total cost: \$141691.

The following twelve consultancies provided services for the Sydney Modern Project:

- The Architectus Group was engaged as the partner architect with SANAA to provide architectural services. Total cost: \$1463809.
- ARUP P/L provided a variety of engineering advice. Total cost: \$1435183.
- Coffey Geotechnics provided geotechnical services. Total cost: \$251502.
- Fabio Ongarato Design provided advice regarding wayfinding and signage. Total cost: \$202200.
- GML Heritage P/L undertook archaeological and heritage assessments. Total cost: \$78114.
- LTS Lockley provided land surveying services. Total cost: \$71622.

- McGregor Coxall Unit Trust provided landscaping advice. Total cost: \$335787.
- Rider Levett Bucknall NSW P/L provided quantity surveying and cost planning. Total cost: \$71950.
- SANAA provided architectural services. Total cost: \$849052.
- Steensen Varming Aust. provided mechanical, electrical and vertical transportation engineering services. Total cost: \$457205.
- Surface Design provided façade engineering services. Total cost: \$56991.
- WSP/Atelier 10 provided environmental sustainability services. Total cost: \$69000.

Other consultancies included:

- Digital engagement – one engagement costing \$47540.
- Strategic and corporate management strategy – two engagements costing \$73808.

Heritage management

The Gallery's museum building located in the Domain parklands of Sydney's CBD is listed on the NSW Government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Land holdings and disposals

Land owned by the Gallery as at 30 June 2019 includes:

Art Gallery of New South Wales site
Art Gallery Road
The Domain
Sydney NSW 2000

and

Brett Whiteley Studio
2 Raper Street
Surry Hills NSW 2010

The Gallery did not dispose of any land during the reporting period.

Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery.

Major assets

The Gallery's two major asset categories, as at 30 June 2019, are its artwork collection valued at \$1.407 billion; and the perimeter land and building in the Domain, Sydney, the Brett Whiteley Studio at Surry Hills and the building at Lilyfield valued at \$276 million.

Principal legislation

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and until 30 June 2019 was an executive agency under the Department of Planning and Environment.

Our purpose, as defined by the *Art Gallery of New South Wales Act 1980*, is to develop and maintain a collection of works of art, and to increase knowledge and appreciation of art, which we do through a range of exhibitions, programs and activities.

Privacy management

During 2018–19, 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:

Administration
Art Gallery of New South Wales
Art Gallery Road
The Domain, Sydney, NSW 2000
Telephone: 02 9225 1655
Fax: 02 9225 1701
Email: administration@ag.nsw.gov.au

Public Interest Disclosures

During 2018–19, no public officials made a Public Interest Disclosure to the Gallery, no Public Interest Disclosures were received and no Public Interest Disclosures were finalised during the reporting period.

Government Information (Public Access) Act 2009

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

The Gallery received one access application for information that was held by the Gallery. This information was publicly available from our Research Library and the applicant was provided with assistance to access the information.

No access applications were refused by the Gallery because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure.

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Media	1	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private-sector business	0	0	0	0	0	0	0	0
Not-for-profit organisations or community groups	0	0	0	0	0	0	0	0
Members of the public (application by legal representative)	0	0	0	0	0	0	0	0
Members of the public (other)	1	0	0	0	1	0	0	0

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

Type of applicant	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with information	Refuse to confirm/deny whether information is held	Application withdrawn
Personal information applications*	0	0	0	0	0	0	0	0
Access applications (other than personal information applications)	2	0	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

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

Table C: Invalid applications

Type of applicant	Number of applicants
Application does not comply with formal requirements (Section 41 of the Act)	0
Application is for excluded information of the agency (Section 43 of the Act)	0
Application contravenes restraint order (Section 100 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure – matters listed in schedule 1 to the Act

Consideration	Number of times consideration used
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E.

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

Consideration	Number of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	0
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

Table F: Timeliness

Timeframe	Number of applications
Decided within the statutory timeframe (20 days plus any extension)	2
Decided after 35 days (by agreement with applicant)	0
Not decided within time (deemed refusal)	0
Total	2

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

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

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

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

Type of applicant	Number of applications under review
Application by access applicants	0
Applications by persons to whom information the subject of access application relates (see Section 54 of the Act)	0

Cyber Security

Cyber Security Annual Attestation Statement for the 2018-2019 Financial Year for the Art Gallery of New South Wales

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

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

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



Dr Michael Brand
Director, Art Gallery of New South Wales
12 October 2019

Internal Audit and Risk Management Attestation Statement for the 2018–19 Financial Year for the Art Gallery of New South Wales

I, Michael Brand, am of the opinion that the Art Gallery of New South Wales has internal audit and risk-management processes in operation that are compliant with the eight (8) core requirements set out in the *Internal Audit and Risk Management Policy for the NSW Public Sector*, specifically:

Core Requirements

For each requirement, please specify whether compliant, non-compliant, or in transition

Risk Management Framework

- | | | |
|-----|--|-----------|
| 1.1 | The agency head is ultimately responsible and accountable for risk management in the agency | Compliant |
| 1.2 | A risk management framework that is appropriate to the agency has been established and maintained and the framework is consistent with AS/NZS ISO 31000:2009 | Compliant |

Internal Audit Function

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

Audit and Risk Committee

- | | | |
|-----|---|-----------|
| 3.1 | An independent Audit and Risk Committee with appropriate expertise has been established | Compliant |
| 3.2 | The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency's governance processes, risk management and control frameworks, and its external accountability obligations | Compliant |
| 3.3 | The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter' | Compliant |

Membership

The chair and members of the Audit and Risk Committee are:

Chair: Ms Sally Herman appointed to the Committee 3 April 2019 to 2 April 2022

Member: Mr Miles Bastick appointed to the Committee 8 August 2013 to 7 August 2019

Member: Mr John Borghetti appointed to the Committee 3 April 2019 to 2 April 2022

Member: Ms Catherine Brenner appointed to the Committee 19 November 2018 to 18 November 2021

Member: Prof S Bruce Dowton, appointed to the Committee 8 February 2016 to 7 February 2024

Member: Mr Ross Gavin appointed to the Committee 9 May 2013 to 8 May 2021

Member: Dr Mark Nelson appointed to the Committee from 19 October 2016 to 18 October 2021

Member: Mr Andrew Roberts appointed to the Committee 19 October 2016 to 18 October 2019



Dr Michael Brand
Director, Art Gallery of New South Wales
12 October 2019

Facilities management

The Gallery seeks to ensure the effective management of assets in meeting service delivery expectations across all three buildings owned by the Gallery: the principal Domain building, the off-site Collection Store and the Brett Whiteley Studio. In planning for future growth, the Gallery is aligning with the NSW Asset Management Policy and Principles:

1. Assets exist to provide value by supporting government objectives.
2. Agencies act as stewards of public assets on behalf of the government.
3. Asset management decisions must have regards to the appropriate balance of cost, risk and performance.
4. Asset management must be integrated with the organisational functions, processes, activities and data.
5. Asset management decisions must be made using whole-of-lifecycle approach.

Maintenance of all three buildings owned by the Gallery continued throughout the 2018–19 financial year, with works including minor upgrades to ensure the buildings remained regulation and code compliant. The Gallery continues to improve efficiency through asset management programs while continuing to maintain the environmental standards necessary to protect collection and meet artwork loan conditions.

Energy management

Electricity

Average daily electricity consumption at the Gallery's Domain site during the 2018–19 financial year was 14 691 kilowatt hours. This represents a 7% reduction in daily usage compared to 2017–18.

Gas

The average daily gas consumption at our Domain site during the 2018–19 financial year was 85 gigajoules. This is a 3% reduction in daily usage compared to 2017–18.

Water

The average daily water consumption remained consistent with a minor reduction in daily usage to 96 kilolitres per day in the 2018–19 financial year.

Waste reduction

The Gallery continues to develop and implement sustainable operating strategies and seeks to embed a sustainable approach to managing our resources. Current initiatives include:

- Initiation of a sustainability working group
- Establishment of a baseline understanding of current performance
- Identification of sustainability themes to focus strategy development

Motor vehicle fleet

The Gallery's small permanent motor vehicle fleet is maintained and acquired in accordance with the NSW Government fleet management policy, including purchase of fuel-efficient cars.

The Gallery's fleet comprises seven motor vehicles, including one sedan and one van which run on E10 petrol; one utility truck, one 2-tonne truck and one 4.5-tonne truck which use diesel; and a Prius Hybrid wagon. The Gallery overachieves the NSW Government policy requirement that 5% of passenger fleets be hybrid, plug-in hybrid electric or electric vehicles.

The Gallery's motor vehicle procedures provide guidelines for environmentally-sound driving. All employees using petrol-powered fleet vehicles are directed to refuel with E10 unleaded petrol.

Resource Recovery Initiative

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Paper and recycling bins are situated in office areas throughout the Gallery, which are collected regularly by cleaning staff and then sent to a compliant recycling centre.

Bins are provided in the loading dock to ensure that glass and plastic can be appropriately recycled.

Wherever possible, construction and display materials are reused for exhibitions. All excess steel, wire and workshop, building materials, plant materials and hazardous materials are sent to an external supplier. The Conservation department recycles its paper and cardboard off-cuts internally and disposes of needles and syringes appropriately.

Expired lights are collected and disposed of appropriately. Used toner cartridges, drums and waste collectors are sent for recycling.

The Research Library and Gallery Shop continue to reuse cardboard boxes and bubble wrap for packaging inter-library loans and filling visitor and e-commerce merchandise orders.

All food and beverage services are handled by our contracted catering company.

FINANCIAL REPORTS

Overseas travel

Overseas travel

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Peter Raissis	Curator of European Prints, Drawings and Watercolours	Russia	Complete negotiations for <i>Masters of modern art from the Hermitage</i> exhibition. Travel funded by Art Exhibitions Australia.	7	29/07/2018 – 05/08/2018
Maud Page	Deputy Director, Director of Collections	United States of America	Undertake research for a proposed exhibition and for Sydney Modern Project artwork commissions.	9	03/08/2018 – 12/8/2018
Michael Brand	Director	Russia, Latvia, Japan, United States of America	Attend the Hermitage's International Advisory Board meeting, Riga International Biennale of Contemporary Art, and SANAA Sydney Modern Project workshop in Japan; meet with museum directors in New York.	16	16/08/2018 – 01/09/2018
Clare Eggleston	Librarian	Malaysia	Manage an international conference on Islamic resources in world museums, as a joint initiative with the Islamic Art Museum of Malaysia. Travel part-funded by the Friends of the AGNSW Library and Archive.	6	22/08/2018 – 29/08/2018
Vivian Huang	Librarian	Malaysia	Manage an international conference on Islamic resources in world museums, as a joint initiative with the Islamic Art Museum of Malaysia (IAMM). Travel part-funded by the Friends of the AGNSW Library and Archive.	6	22/08/2018 – 29/08/2018
Nicholas Chambers	Senior Curator, Modern and Contemporary International Art	Japan	Undertake research for <i>The essential Duchamp</i> exhibition.	4	14/10/2018 – 18/10/2018
Yin Cao	Curator, Chinese Art	Hong Kong	Visit private collectors to seek donations and loans of artworks; meet with potential sponsors and patrons for the National Palace Museum project; discuss future collaborations with museum directors.	4	16/10/2018 – 20/10/2018
Analiese Treacey	Conservator	China	Attend the International Institute for Conservation of Historic and Artistic Works Biennial Congress Preventive Conservation: The State of the Art. Travel funded by the International Institute for Conservation.	11	21/10/2018 – 01/11/2018
Michael Brand	Director	United States of America, Mexico	Attend Bizot Group meetings in San Francisco; meet with directors of the Getty and LACMA museums in Los Angeles. Provide expert guidance to 25 key Gallery supporters on a special tour of Texas and Mexico. Travel part-funded by benefactor tour.	22	24/10/2018 – 15/11/2018
Ana Becerra	Philanthropy Coordinator	United States of America, Mexico	Accompany tour of high-level Gallery benefactors as Assistant Tour Manager. Travel funded by benefactor tour.	16	30/10/2018 – 15/11/2018
Nicholas Chambers	Senior Curator, International Art	United States of America, Mexico	As contemporary art expert, lead tour of high-level Gallery benefactors to Texas and Mexico. Travel funded by benefactor tour.	16	30/10/2018 – 15/11/2018
Jane Wynter	Head of Philanthropy	United States of America, Mexico	Accompany tour of high-level Gallery benefactors as Tour Manager. Travel funded by benefactor tour.	16	30/10/2018 – 15/11/2018
Justin Paton	Head Curator of International Art	China, South Korea, Japan	Negotiate exhibition loan lists with collectors and artist representatives; visit artists under consideration for acquisitions and future exhibitions.	11	31/10/2018 – 11/11/2018
Natalie Seiz	Curator of Asian Art	South Korea, Hong Kong, Taiwan	Conduct research and foster closer relationships with key museums in Asia. Travel funded by Edmund Capon Fellowship.	12	06/11/2018 – 21/11/2018

Overseas travel (continued)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Miriam Craig	Assistant Collections Registrar	Singapore, United Kingdom, the Netherlands	Investigate holistic storage solutions in Asia and Europe. Travel funded by Art Gallery of New South Wales Trustees' Scholarship.	12	13/11/2018 – 25/11/2018
Georgia Connolly	Manager, Exhibitions and Loans Touring	United Kingdom, Singapore, Indonesia	Attend European Registrars Committee Conference in London; meet with touring exhibition stakeholders in Singapore and at the Museum MACAN in Jakarta. Travel part-funded by Australasian Registrars Committee.	13	15/11/2018 – 28/11/2018
Maud Page	Deputy Director, Director of Collections	Belgium, France	Meet with museum directors to negotiate exclusive rights and secure crucial loans for multiple proposed and upcoming exhibitions.	10	25/11/2018 – 05/12/2018
Yin Cao	Curator, Chinese Art	United Kingdom	Attend the Chinese Art Forum at the British Museum. Travel funded by the Robert H N Ho Family Foundation.	6	26/11/2018 – 02/12/2018
Melanie Eastburn	Senior Curator, Asian Art	United Kingdom, United States of America	Meet with senior curators and private collectors to secure loans and undertake research for <i>Japan supernatural: ghosts, goblins and monsters 1700s to now</i> exhibition.	14	27/11/2018 – 11/12/2018
Frances Cumming	Exhibitions Conservator	Taiwan	Accompany works on loan from the National Palace Museum for the exhibition <i>Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei</i> .	6	06/01/2019 – 12/01/2019
Sophie Moran	Exhibitions Registrar	Taiwan	Accompany works on loan from the National Palace Museum for the exhibition <i>Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei</i> .	6	06/01/2019 – 12/01/2019
Rebecca Allport	Retail Manager	Japan	Attend the Tokyo International Gift Show to source merchandise for <i>Japan supernatural: ghosts, goblins and monsters 1700s to now</i> exhibition.	7	10/02/2019 – 17/02/2019
Maud Page	Deputy Director, Director of Collections	India, United Arab Emirates	Attend Sharjah Biennial and Kochi-Muziris Biennale.	9	04/03/2019 – 13/03/2019
Justin Paton	Head Curator of International Art	Hong Kong, Japan	Collaborate with artists and dealers on Sydney Modern Project; attend Art Basel Hong Kong; meet with artist Takashi Murakami to discuss the installation of his work for <i>Japan supernatural: ghosts, goblins and monsters 1700s to now</i> exhibition.	8	25/03/2019 – 01/04/2019
Melanie Eastburn	Senior Curator of Asian Art	Japan	Undertake research and secure loans for <i>Japan supernatural: ghosts, goblins and monsters 1700s to now</i> exhibition. Travel funded by the Edmund Capon Fellowship.	11	30/03/2019 – 10/04/2019
Clare Eardley	Sydney Modern Project Exhibitions and Commissions Manager	Spain, United Kingdom	Participate as a panel member in International Exhibition Organisers meeting in Madrid; meet with key colleagues and institutions in London.	9	01/04/2019 – 10/04/2019
Jenni Carter	Head of Photography Studio	The Netherlands	Attend workshops and symposium at the Rijksmuseum, Amsterdam. Travel funded by Gallery benefactors group.	6	06/05/2019 – 12/05/2019
Felicity Jenkins	Photographer	The Netherlands	Attend workshops and symposium at the Rijksmuseum, Amsterdam. Travel funded by Gallery benefactors group.	6	06/05/2019 – 12/05/2019
Nicholas Chambers	Senior Curator, International Art	Italy, Switzerland, United Kingdom, United Arab Emirates	Attend the Venice Biennale and Art Basel; develop the Gallery's international network; conduct studio visits and meetings in relation to the Gallery's international exhibition and acquisition programs.	13	07/05/2019 – 20/05/2019

Overseas travel (continued)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Katy Preston	Exhibition Project Officer	United Kingdom, France, Italy, United States of America	Undertake research into project management of contemporary exhibitions that include multiple commissioned works. Travel funded by the Edmund Capon Fellowship.	20	18/05/2019 – 07/09/2019
Amanda Peacock	Programs Producer	New Zealand	Undertake research into current education, community and public programming in relation to Aboriginal and Torres Strait Islander art and culture at institutions within Australia and New Zealand. Travel funded by the Trustees Scholarship.	10	21/05/2019 – 31/05/2019
Justin Paton	Head Curator of International Art	Japan	Facilitate and participate in a <i>Good Weekend</i> profile story of artist Takashi Murakami for <i>Japan supernatural: ghosts, goblins and monsters 1700s to now</i> exhibition; meet with artists and dealers to realise Sydney Modern Project commissions and collaborations; visit contemporary art museums.	3	12/06/2019 – 16/06/2019

Couriers (travel with outgoing loans from the Gallery collection; funded by the borrowing institution)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Paul Solly	Assistant Registrar	United Kingdom	Accompany artworks loaned to the Tate Britain.	9	23/08/2018 – 01/09/2018
Kerry Head	Senior Objects Conservator	Singapore	Accompany eight artworks loaned to the Singapore National Museum.	3	22/09/2018 – 26/09/2018
Melissa Harvey	Conservation technician	Latvia	Accompany artworks loaned to the Latvian National Museum of Art.	7	29/09/2018 – 06/10/2018
Kerry Head	Senior Objects Curator	Singapore	Accompany artworks loaned to the Singapore National Museum.	3	03/04/2019 – 06/04/2019
Linda Bretherton	Acting Head of Marketing and Communications	Denmark, United Kingdom	Present paper at <i>Communicating the Arts</i> conference in Copenhagen and meet with key colleagues and institutions in London.	10	14/06/2019 – 24/06/2019

Sydney Modern Project (Tokyo workshops alternating with Sydney workshops; benefactor tours)

Name	Position	Destination	Reason for travel	Days on duty	Period of travel
Michael Brand	Director	Hong Kong	Engage in high-end philanthropic meetings with committed and prospective major donors to the Sydney Modern Project.	3	16/10/2018 – 19/10/2018
John Richardson	Director of Development	Hong Kong	Engage in high-end philanthropic meetings with committed and prospective major donors to the Sydney Modern Project.	3	16/10/2018 – 19/10/2018
Michael Brand	Director	Hong Kong	Attend Art Basel Hong Kong to promote the Gallery as a global creative destination and leader in the Asia Pacific region, and build connections in Asia with potential donors for the Sydney Modern Project Capital Campaign.	5	24/03/2019 – 29/03/2019
John Richardson	Director of Development	Hong Kong	Attend Art Basel Hong Kong to promote the Gallery as a global creative destination and leader in the Asia Pacific region, and build connections in Asia with potential donors for the Sydney Modern Project Capital Campaign.	5	24/03/2019 – 29/03/2019
Michael Brand	Director	Japan	Accompany key Gallery supporters on a tour of architectural and cultural landmarks in Tokyo, Kanazawa and the Art Islands, including a visit to SANAA's architectural studio in Tokyo.	5	11/04/2019 – 16/04/2019
John Richardson	Director of Development	Japan	Accompany key Gallery supporters on a tour of architectural and cultural landmarks in Tokyo, Kanazawa and the Art Islands, including a visit to SANAA's architectural studio in Tokyo.	5	11/04/2019 – 16/04/2019

Financial performance

The Gallery maintained a strong financial position in 2018–19, through its delivery of commercial revenues and control over discretionary costs.

During the financial year, there were 1.5 million visitors to the Gallery, Brett Whiteley Studio and touring exhibitions. While this was a slight drop on the previous year, it follows two years of very high growth and represents a strong result. The main drivers supporting ongoing visitation levels include a successful exhibition program; creative use of the Gallery's art collection in its various galleries in conjunction with a range of public programs; the ongoing success of the Art After Hours program on Wednesday nights; and a popular lecture and film program.

Revenue from the Gallery's commercial activities continues to make a vital contribution to its overall financial performance. The Gallery benefited from the successful exhibition program, in particular *Masters of modern art from the Hermitage*, *Heaven and earth in Chinese art: treasures from the National Palace Museum, Taipei* and *Archibald, Wynne and Sulman prizes*. This success had a flow-on effect to commercial revenues from venue hire and retail.

Exhibition ticket sales revenue increased by 3% in 2018–19. Venue hire, catering revenue and shop revenue increased by 5.4% over the previous financial year.

The Gallery continues to attract a high level of donations of works of art in-kind, with \$8.8 million in 2018–19 (compared to \$8.7 million in 2017–18). Cash donations for the acquisition of art and the Sydney Modern Project amounted to \$37 million in 2018–19 (compared to \$20.8 million in 2017–18).

The Gallery holds investments with TCorp as well as term deposits with commercial banks. Investment revenue increased to \$3.6 million in 2018–19 (compared to \$2.8 million in 2017–18).

In terms of costs, security fees increased due to contractual rate increases. Other fixed costs were largely in line with prior years. Exhibition costs were higher in comparison to 2017–18, mainly driven by loan fees for *Masters of modern art from the Hermitage* and an increase in contra advertising arrangements.

The overall net result for the year was \$51.8 million (compared to \$44.5 million in 2017–18), as reported in the Gallery's Statement of Comprehensive Income (SOI), which is prepared in accordance with Australian Accounting Standards. The result includes non-operating specific funds such as capital grants from government, artworks donated, and cash and non-cash donations. These funds have already been expended either to acquire assets, such as artworks, or on specific capital projects. Consequently, these funds are not available for operating purposes.

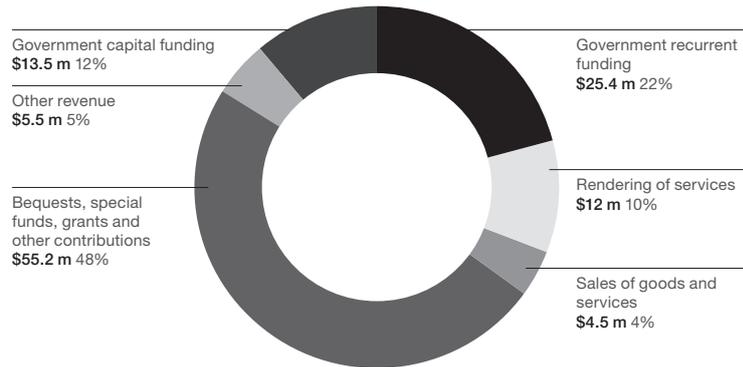
Looking forward

The Sydney Modern Project will move into construction phase by the end of 2019 and the Gallery will remain open throughout the entire construction period. The Gallery has been in discussions with leading Australian and international artists and cultural organisations to plan site-specific commissions, future exhibitions and collaborations.

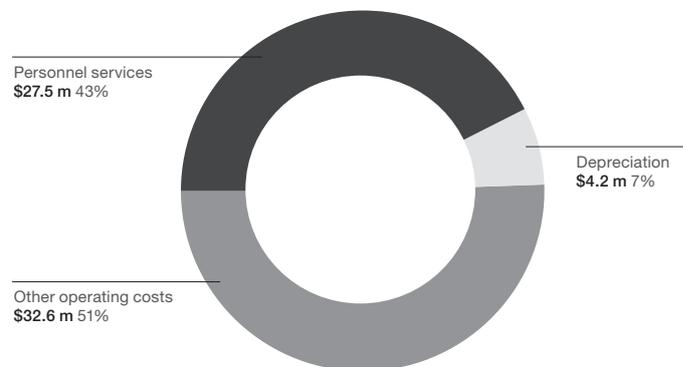
The Gallery remains focused on delivering an exciting program as it moves into the new financial year. The financial performance in the first two months of the new financial year has been in line with expectations.

Year in brief

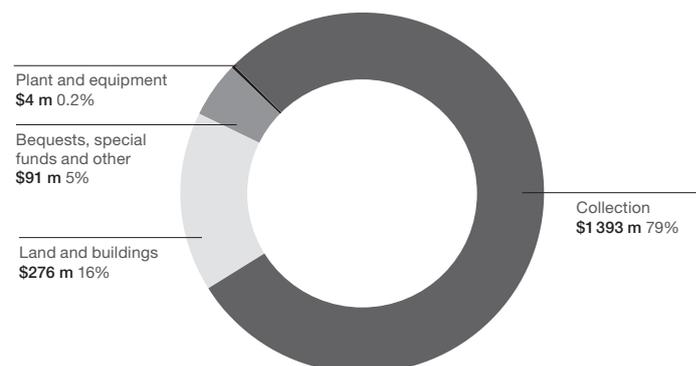
Revenue 2018-19 \$116.1 million



Expenditure 2018-19 \$64.3 million



Net assets as at 30 June 2019 \$1.765 billion



Budget summary 2018–19

Budget line	2014–15	2015–16	2016–17	2017–18	2018–19	5-year total	Average p/a
Total visitors, including touring/ BW Studio (millions)	1.3	1.28	1.59	1.61	1.50	7.28	1.46
Artworks purchased (\$ millions)	\$8.80	\$6.30	\$4.80	\$4.50	\$4.15	\$28.55	\$5.71
Donations of artwork (\$ millions)	\$4.20	\$6.20	\$18.70	\$8.70	\$8.79	\$46.59	\$9.32
Total works of art acquired (\$ millions)	\$13.00	\$12.50	\$23.50	\$13.20	\$12.94	\$75.14	\$15.03
Exhibition admission revenue (\$ millions)	\$3.80	\$4.40	\$7.10	\$7.90	\$8.17	\$31.37	\$6.27
Merchandise, books and publication sales (\$ millions)	\$3.30	\$3.80	\$4.70	\$4.90	\$4.49	\$21.19	\$4.24
Other services/activities (\$ millions)	\$5.10	\$3.70	\$3.80	\$5.00	\$4.77	\$22.37	\$4.47
Bequests and special funds (\$ millions)	\$12.00	\$7.60	\$13.50	\$20.80	\$37.01	\$90.91	\$18.18
Other grants and contributions/other miscellaneous (\$ millions)	\$9.60	\$10.90	\$26.50	\$18.50	\$21.29	\$86.79	\$17.36
Total revenue from exhibitions, visitor services and benefaction (\$ millions)	\$33.80	\$30.40	\$55.60	\$57.10	\$75.72	\$252.62	\$50.52
Personnel expenses (\$ millions)	\$22.20	\$24.00	\$24.70	\$27.60	\$27.48	\$125.98	\$25.20
Depreciation (\$ millions)	\$3.50	\$2.50	\$3.60	\$3.80	\$4.22	\$17.62	\$3.52
Insurance (\$ millions)	\$1.30	\$1.30	\$1.60	\$1.80	\$2.04	\$8.04	\$1.61
Other operating expenses (\$ millions)	\$19.40	\$17.90	\$21.90	\$25.50	\$30.57	\$115.27	\$23.05
Total operating expenses (\$ millions)	\$46.40	\$45.70	\$51.80	\$58.70	\$64.30	\$266.90	\$53.38
Recurrent appropriation (\$ millions)	\$23.80	\$23.90	\$23.90	\$24.00	\$25.41	\$121.01	\$24.20
Liabilities assumed by government (\$ millions)	\$1.00	\$1.70	\$1.70	\$1.00	\$1.50	\$6.90	\$1.38
Capital appropriation/other (\$ millions)	\$9.00	\$15.60	\$5.50	\$21.20	\$13.48	\$64.78	\$12.96
Total government grants (\$ millions)	\$33.80	\$41.20	\$31.10	\$46.20	\$40.39	\$192.69	\$38.54
Total revenue (\$ millions)	\$67.60	\$71.60	\$86.70	\$103.30	\$118.69	\$447.89	\$89.58
Government recurrent contribution as a % of operating revenues (%)	41%	44%	30%	30%	25%	N/A	34%
Government contribution as % of total revenue (%)	50%	58%	36%	45%	35%	N/A	45%
Net surplus (\$ millions)	\$21.20	\$25.90	\$34.90	\$44.60	\$51.81	\$178.41	\$35.68
Employees – full-time equivalent (FTE) (number)	205	212	212	218	234	N/A	216
Average salary per head (\$ thousands)	110	110	110	107	96	N/A	107
Net assets (\$ millions)	\$1578.60	\$1620.10	\$1657.60	\$1706.70	\$1762.58	N/A	\$1665.12

Payment of accounts 2018-19

All suppliers, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2018	12 673 594	633 680	-	-	-
December 2018	13 690 085	684 504	-	-	-
March 2019	8 298 293	414 915	-	-	-
June 2019	10 051 187	502 559	-	-	-

Small business, by quarter	Current within due date (\$)	Less than 30 days overdue (\$)	Between 30 and 60 days overdue (\$)	Between 60 and 90 days overdue (\$)	More than 90 days overdue (\$)
September 2018	9 505 195	475 260	-	-	-
December 2018	10 267 564	513 378	-	-	-
March 2019	6 223 720	311 186	-	-	-
June 2019	7 538 390	376 920	-	-	-

All suppliers	September 2018	December 2018	March 2019	June 2019
Total number of accounts due for payment	772	760	714	630
Number of accounts paid on time	764	752	707	624
% of accounts paid on time based on number of accounts	99	99	99	99
\$ amount of accounts due for payment	13 307 273	14 374 590	8 713 208	10 553 747
\$ amount of accounts paid on time	13 174 201	14 230 844	8 626 076	10 448 209
% of accounts paid on time based on \$ amount of accounts	99	99	99	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

Small business	September 2018	December 2018	March 2019	June 2019
Total number of accounts due for payment	579	570	536	473
Number of accounts paid on time	573	564	530	468
% of accounts paid on time based on number of accounts	99	99	99	99
\$ amount of accounts due for payment	9 980 455	10 780 942	6 534 906	7 915 310
\$ amount of accounts paid on time	9 880 650	10 673 133	6 469 557	7 836 157
% of accounts paid on time based on \$ amount of accounts	99	99	99	99
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0



INDEPENDENT AUDITOR'S REPORT

Art Gallery of New South Wales Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Art Gallery of New South Wales Trust (the Trust), which comprise the Statement of Comprehensive Income for the year ended 30 June 2019, the Statement of Financial Position as at 30 June 2019, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information, and the Responsible Entities' Declaration of the Trust and consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at year's end or from time to time during the financial year.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2019, and of their financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015
- have been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012* and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

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

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Trust and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Other Information

The Trust's annual report for the year ended 30 June 2019 includes other information in addition to the financial statements and my Independent Auditor's Report thereon. The Trustees of the Trust are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprise the Statement by the Trustees in accordance with section 41C of the PF&A Act.

My opinion on the financial statements does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

The Trustees' Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the PF&A Act and the *Australian Charities and Not-for-Profits Commission Act 2012*, and for such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Trust and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar3.pdf. The description forms part of my auditor's report.

My opinion does not provide assurance:

- that the Trust or the consolidated entity carried out their activities effectively, efficiently and economically
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



Margaret Crawford
Auditor-General for New South Wales

2 October 2019
SYDNEY

ART GALLERY OF NEW SOUTH WALES TRUST

STATUTORY FINANCIAL STATEMENTS

For the year ended 30 June 2019

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Board of Trustees of the Art Gallery of New South Wales Trust, we state that:

- a) The accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the Public Finance and Audit Regulation 2015 and applicable Australian Accounting Standards;
- b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2019 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;



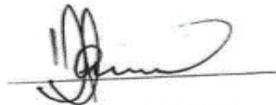
D Gonski AC
PRESIDENT



M Brand
DIRECTOR



S Herman
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE



H Harman
CHIEF OPERATING OFFICER

Dated the 30 of September 2019

ART GALLERY OF NEW SOUTH WALES TRUST**STATUTORY FINANCIAL STATEMENTS**

For the year ended 30 June 2019

RESPONSIBLE ENTITIES' DECLARATION UNDER THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFIT COMMISSIONS ACT

In the opinion of the Responsible Entities of the Art Gallery of New South Wales Trust and controlled entities:

1. The financial statements and notes of the Art Gallery of New South Wales Trust and controlled entities are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) Giving a true and fair view of its financial position as at 30 June 2019 and of its performance for the financial year ended on that date; and
- (b) Complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013; and

2. There are reasonable grounds to believe that the Art Gallery of New South Wales Trust and controlled entities will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



D Gonski AC
PRESIDENT



S Herman
CHAIR
FINANCE, AUDIT AND RISK COMMITTEE

Dated the 30 of September 2019



To the Board of Trustees

Art Gallery of New South Wales Trust

Auditor's Independence Declaration

As auditor for the audit of the financial statements of the Art Gallery of New South Wales Trust for the year ended 30 June 2019, I declare, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read 'Margaret Crawford'.

Margaret Crawford
Auditor-General for New South Wales

27 September 2019
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2019

	Notes	Consolidated Entity			Parent Entity	
		2019 \$'000	2018 \$'000	Annual Budget 2019 \$'000	2019 \$'000	2018 \$'000
EXPENSES EXCLUDING LOSSES						
Operating expenses						
Personnel Services	2(a)	-	-	-	27,481	27,603
Employee Related Expenses	2(b)	27,481	27,603	22,234	-	-
Other operating expenses	2(c)	32,607	27,324	24,100	32,366	27,067
Depreciation and amortisation	2(d)	4,215	3,845	3,000	4,215	3,845
Total expenses		64,303	58,772	49,334	64,062	58,515
REVENUE						
Sale of goods and services	3(a)	16,534	16,866	16,097	16,534	16,866
Grants and contributions	3(b)	94,126	82,353	92,538	95,468	83,147
Acceptance by the Crown Entity of employee benefits and other liabilities	3(c)	1,499	968	723	-	-
Investment revenue	3(d)	3,569	2,777	1,694	3,522	2,740
Other revenue	3(e)	385	337	15	385	337
Total revenue		116,113	103,301	111,067	115,909	103,090
Gain on disposal of assets	4	-	7	-	-	7
NET RESULT *		51,810	44,535	61,733	51,847	44,582
Other comprehensive income						
Items that will not be reclassified to net result						
Net increase in asset revaluation	10	4,026	4,600	-	4,026	4,600
Total other comprehensive income		4,026	4,600	-	4,026	4,600
TOTAL COMPREHENSIVE INCOME		55,836	49,135	61,733	55,873	49,182

* The 'net result' for the year includes revenue from capital grants and cash and in-kind donations and bequests. Therefore this amount does not represent surplus cash available for operational requirements.

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

As at 30 June 2019

	Notes	Consolidated Entity			Parent Entity	
		2019 \$'000	2018 \$'000	Annual Budget 2019 \$'000	2019 \$'000	2018 \$'000
ASSETS						
Current Assets						
Cash and cash equivalents	6	27,463	17,203	14,752	27,347	17,048
Receivables	7	2,820	1,918	2,446	2,808	1,914
Inventories	8	1,150	1,078	1,223	1,150	1,078
Financial assets at fair value through profit or loss	9	24,000	9,500	10,000	22,600	8,100
Total current assets		55,433	29,699	28,421	53,905	28,140
Non-current assets						
Financial assets at fair value through profit or loss	9	40,110	36,213	36,027	40,110	36,213
Property plant and equipment	10					
- Land		25,600	25,600	25,600	25,600	25,600
- Buildings		250,192	239,313	300,989	250,192	239,313
- Plant and equipment		3,514	2,946	3,908	3,514	2,946
- Collection assets		1,392,757	1,379,816	1,382,707	1,392,757	1,379,816
Total property, plant and equipment		1,672,063	1,647,675	1,713,204	1,672,063	1,647,675
Intangible assets	11	2,259	1,990	551	2,259	1,990
Total non-current assets		1,714,432	1,685,878	1,749,782	1,714,432	1,685,878
Total assets		1,769,865	1,715,577	1,778,203	1,768,337	1,714,018
LIABILITIES						
Current liabilities						
Payables	12	3,478	5,652	10,545	3,462	5,641
Provision for Employment Benefits	13	3,731	3,119	1,924	3,803	3,178
Total current liabilities		7,209	8,771	12,469	7,265	8,819
Non-current liabilities						
Provision for Employment Benefits	13	73	59	53	-	-
Total non-current liabilities		73	59	53	-	-
Total liabilities		7,282	8,830	12,522	7,265	8,819
Net assets		1,762,583	1,706,747	1,765,681	1,761,072	1,705,199
FUNDS						
Reserves	1 (d) (i)	793,169	789,143	789,143	793,169	789,143
Accumulated funds	1 (d) (ii)	969,414	917,604	976,538	967,903	916,056
Total Funds		1,762,583	1,706,747	1,765,681	1,761,072	1,705,199

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN FUNDS

For the year ended 30 June 2019

CONSOLIDATED ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Funds \$'000
Balance at 1 July 2017	873,069	784,543	1,657,612
Net result for the year	44,535	-	44,535
Other comprehensive income			
Valuation increment / (decrement)	-	4,600	4,600
Transfers on disposal	-	-	-
Total other comprehensive income	-	4,600	4,600
Total comprehensive income for the year	44,535	4,600	49,135

¹ From 1 July 2019 the AGNSW forms part of the group of agencies within the Department of Premier and Cabinet cluster.

Balance at 30 June 2018	917,604	789,143	1,706,747
Balance at 1 July 2018	917,604	789,143	1,706,747
Net result for the year	51,810	-	51,810
Other comprehensive income			
Valuation increment / (decrement)	-	4,026	4,026
Transfers on disposal	-	-	-
Total other comprehensive income	-	4,026	4,026
Total comprehensive income for the year	51,810	4,026	55,836
Balance at 30 June 2019	969,414	793,169	1,762,583

PARENT ENTITY

	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total Funds \$'000
Balance at 1 July 2017	871,474	784,543	1,656,017
Net result for the year	44,582	-	44,582
Other comprehensive income			
Valuation increment / (decrement)	-	4,600	4,600
Transfers on disposal	-	-	-
Total comprehensive income for the year	44,582	4,600	49,182
Balance at 30 June 2018	916,056	789,143	1,705,199
Balance at 1 July 2018	916,056	789,143	1,705,199
Net result for the year	51,847	-	51,847
Other comprehensive income			
Valuation increment / (decrement)	-	4,026	4,026
Transfers on disposal	-	-	-
Total comprehensive income for the year	51,847	4,026	55,873
Balance at 30 June 2019	967,903	793,169	1,761,072

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

For the year ended 30 June 2019

	Notes	Consolidated Entity			Parent Entity	
		2019	2018	Annual Budget	2019	2018
		\$'000	\$'000	\$'000	\$'000	\$'000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee related and personnel services expenses		(26,856)	(27,009)	(21,511)	(26,856)	(27,009)
Operating Expenses		(35,396)	(28,460)	(26,101)	(35,159)	(28,204)
Total payments		(62,252)	(55,469)	(47,612)	(62,015)	(55,213)
Receipts						
Sale of goods and services		17,477	18,874	16,097	17,486	18,874
Grants and contributions		83,831	72,994	61,339	83,670	72,819
Interest received		671	365	893	625	330
Other		2,087	2,379	32,016	2,087	2,379
Total receipts		104,066	94,611	110,345	103,867	94,401
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	41,814	39,143	62,733	41,852	39,188
CASH FLOWS FROM INVESTING ACTIVITIES						
Proceeds from sale of property, plant and equipment		-	7	-	-	7
Proceeds from sale of Investments		-	3,000	-	-	3,000
Purchases of property, plant and equipment		(16,054)	(22,876)	(61,863)	(16,054)	(22,876)
Purchases of investments		(15,500)	(14,500)	(10,800)	(15,500)	(13,100)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(31,554)	(34,369)	(72,663)	(31,554)	(32,969)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		10,260	4,774	(9,930)	10,298	6,219
Opening cash and cash equivalents		17,203	12,429	24,682	17,048	10,828
CLOSING CASH AND CASH EQUIVALENTS	6	27,463	17,203	14,752	27,347	17,048

The accompanying notes form part of these financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

The Art Gallery of NSW Trust (the Gallery) is a statutory body of the NSW State Government. The Gallery is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

The Art Gallery of NSW Trust (the Gallery) as a reporting entity comprises all the entities under the Gallery's control including the Gallery's exhibitions, merchandising, venue hire, and catering as well as the activities of the Australian Institute of Asian Culture, Visual Arts (VisAsia) and Art Gallery of NSW Staff Agency. Other entities associated with the Gallery but not controlled or consolidated include the Art Gallery of NSW Foundation and the Brett Whiteley Foundation.

The Art Gallery of NSW Staff Agency (the Agency), being a special purpose entity, is a NSW Government Services established on 24th February 2014 under the Government Sector Employment Act 2013 (GSE Act). The objective is to provide personnel services to the parent entity, Art Gallery of NSW Trust.

In the process of preparing the consolidated financial statements for the economic entity consisting of all entities controlled at year end or any time during the year, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

These financial statements have been authorised for issue by the Board of Trustees on 27 September 2019.

(b) Basis of preparation

The Gallery's financial statements are general purpose financial statements; which have been prepared on an accruals basis and in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements for the Public Finance and Audit Act 1983, the Public Finance and Audit Regulation 2015; and
- the Financial Reporting Directions mandated by the Treasurer.
- The Australian Charities and Not for Profits Commission Act 2012 and Australian Charities and Not for Profits Commission Regulation 2013

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) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

(d) Funds and reserves

(i) Revaluation surplus

The revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the Gallery's policy on the revaluation of property, plant and equipment as discussed in note 10.

(ii) Accumulated Funds

The category of 'Accumulated Funds' includes all current and prior period retained funds.

(e) 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.

(f) Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the Gallery as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense: and
- Receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investment and financing activities which are recoverable from, or payable to the Australian Taxation Office are classified as operations cash flows.

(g) 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.

(h) Leased assets

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

(i) Financial instruments policies

The Gallery's principal financial instruments policies and the main risks arising from financial instruments are outlined below, together with the Gallery's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

These financial instruments arise directly from the Gallery's operations or are required to finance its operations. The Gallery does not enter into or trade financial instruments including derivative financial instruments for speculative purposes. Details on financial instruments and risk management are disclosed in note on financial instruments.

(j) Budgeted Amounts

Major variances between the original budgeted amounts and the actual amounts disclosed in the primary financial statements is explained in Note 19.

(k) Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(l) Trustee benefits

The trustees of the Gallery have not entered into any contract with the Gallery and do not receive any other benefits.

(m) Taxation status

The activities of the Gallery are exempt from income tax. The Gallery is registered for GST purposes and has gift deductible recipient status.

(n) 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 Gallery guide salary rate and would have been purchased if not donated.

(o) Changes to Accounting Policies, including new or revised Australian Accounting Standards**(i) Effective for the first time in 2018/19**

The accounting policies applied in 2018-19 are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2018-19:

- AASB 9 Financial Instruments, which are applicable to annual reporting periods beginning on or after 1 January 2018

AASB 9 Financial Instruments replaces AASB 139 Financial Instruments: Recognition and Measurement. It makes major changes to the previous guidance on the classification and measurement of financial assets and introduces an 'expected credit loss' model for impairment of financial assets.

When adopting AASB 9, the Gallery has applied transitional relief and opted not to restate prior periods. The adoption of AASB 9 has impacted the following areas:

- Trade receivables and other financial assets classified as 'Loans and receivables' under AASB 139 at 30 June 2018 are held to collect contractual cash flows representing solely payments of principal and interest. At 1 July 2018, these are classified and measured as debt instruments at amortised cost
- Available for sale financial assets under AASB 139 included units in a medium and long-term growth fund held invested through T-Corp of \$40.1 million at 30 June 2019. These were reclassified to fair value through profit or loss (FVPL) under AASB 9. There was no impact to opening retained earnings as a result of this reclassification.
- The Gallery has not designated any financial liabilities at fair value through profit or loss. There are no changes in the classification and measurement for the entity's financial liabilities.

Assets	Notes	Measurement Category		Carrying Amount		
		Original AASB 139 Category	New AASB 9 Category	Closing balance 30 June 2018 \$'000	Adoption of AASB 9 \$'000	Opening balance 1 July 2018 \$'000
Current financial assets						
Trade and other receivables	7	Amortised cost	Amortised cost	1,918	-	1,918
Cash and cash equivalents	6	Amortised cost	Amortised cost	26,703	-	26,703
Non-current financial assets						
T-Corp Hourglass investment - medium and long term growth	9	Available for sale	FVPL	36,213	-	36,213
Total Financial Assets				64,834	-	64,834
Liabilities						
Current financial liabilities						
Trade and other payables	12	Amortised cost	Amortised cost	5,652	-	5,652
Total financial liabilities				5,652	-	5,652

Impairment of financial assets

The Gallery's debt instruments carried at amortised cost (trade debtors) are subject to AASB 9's new three-stage expected credit loss model. The trade debtors are considered low credit risk and therefore the impairment allowance is limited to 12 months expected credit losses. There has been no impact to the Gallery upon initial adoption.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2019

(o) Changes to Accounting Policies, including new or revised Australian Accounting Standards (continued)

(ii) Issued but not yet effective

At reporting date a number of accounting standards adopted by the AASB have been issued but are not operative. At present, New South Wales Treasury is mandating not to early adopt new Australian Accounting Standards, unless Treasury determines otherwise.

The following new Australian Accounting Standards have not been applied and are not yet effective as specified in NSW Treasury Circular 19-04:

- AASB 15, AASB 2014-5, AASB2015-8 and AASB 2016-3 regarding Revenue from Contracts with Customers, which are applicable to annual reporting periods beginning on or after 1 January 2019 for Not for Profit entities.

- AASB 16 regarding Leases, which is applicable to annual reporting periods beginning on or after 1 January 2019

- AASB 1058 regarding Income for Not-for-profit entities, which is applicable to annual reporting periods beginning on or after 1 January 2019

- AASB 2016-7 regarding the Deferral of AASB 15 for Not-for-Profit Entities, which is applicable to annual reporting periods beginning on or after 1 January 2019.

- AASB 2016-8 regarding Australian Implementation Guidance for Not-for-Profit Entities, which is applicable to annual reporting periods beginning on or after 1 January 2019.

- AASB 2018-3 regarding Amendments to Australian Accounting Standards- Reduced disclosure requirements

- AASB 2018-8 regarding Amendments to Australian Accounting Standards-Right-of-Use Assets of Not-for-Profit entities.

The Gallery has assessed the impact of these new standards and interpretations and considers the impact to be insignificant on the Gallery's financial statements except for the following observations:

- AASB 1058 dictates that volunteer services be accounted for as a revenue and expense. This is already in practice for the Gallery.

- AASB 1058 and AASB 2016-8 dictates that revenue received from a grant which generates a performance obligation shall be recognised as the performance obligation is met, rather than upon receipt of the grant funding. The Gallery currently defers sponsorship revenue until performance obligations are met.

- AASB 16 dictates the recognition of a right to use asset and a lease liability for operating leases. The Gallery does not have significant operating leases

and has considered the applicability of temporary relief for leases that are significantly below market prices. Upon initial adoption, the impact includes:

- an increase of 0.5-0.6 million in lease assets and financial liabilities recognised on the balance sheet
- operating cash outflows will be lower and financing cash flows will be higher in the statement of cash flows as principal repayments on all lease liabilities will now be included in financing activities rather than operating activities. Interest can also be included within financing activities

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

	Consolidated Entity		Parent Entity	
	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000
2 EXPENSES EXCLUDING LOSSES				
(a) Personnel Services				
Salaries and wages (including recreation leave)	-	-	22,396	23,036
Superannuation - defined benefit plans *	-	-	99	88
Superannuation - defined contribution plans	-	-	1,923	1,824
Long service leave *	-	-	1,400	880
Long service leave-OnCost	-	-	-	83
Workers' compensation insurance	-	-	294	194
Redundancy	-	-	14	201
Payroll tax and fringe benefit tax	-	-	1,355	1,297
	-	-	27,481	27,603
(b) Employee Related Expenses				
Salaries and wages (including recreation leave)	22,396	23,036	-	-
Superannuation - defined benefit plans *	99	88	-	-
Superannuation - defined contribution plans	1,923	1,824	-	-
Long service leave *	1,400	880	-	-
Long service leave-OnCost	0	83	-	-
Workers' compensation insurance	294	194	-	-
Redundancy	14	201	-	-
Other payroll tax and fringe benefit tax	1,355	1,297	-	-
	27,481	27,603	-	-
* These are assumed by the Crown. A corresponding amount is also shown under note 3(c).				
Personnel services costs capitalised for capital projects and excluded from above in 2019 \$1,629,321 (\$1,855,438 in 2018). These costs include associated superannuation, long-service leave and payroll taxes.				
Personnel Services - salaries and wages, annual leave, sick leave and on-costs				
Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.				
Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such it is required to be measured at present value in accordance with AASB 119 Employee Benefits (although short-cut methods are permitted). Actuarial advice obtained by Treasury has confirmed that the use of a nominal approach plus the annual leave on annual leave liability can be used to approximate the present value of the annual leave liability. The entity has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to 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.				
Long service leave and superannuation				
The entity's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The entity accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.				
Long service leave is measured at present value in accordance with AASB 119 Employee Benefits. This is based on the application of certain factors (specified in NSWTC 18-13) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.				
The superannuation on-cost for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.				
(c) Other operating expenses				
Auditor's remuneration - audit of the financial statements	108	106	101	98
Cost of sales	2,353	2,410	2,353	2,410
Travel and accommodation	1,235	829	1,235	829
Operating lease rental expense - minimum lease payments	110	116	110	116
Maintenance (refer reconciliation below)	189	419	189	419
Insurance	2,042	1,757	2,042	1,757
Consultants	147	226	147	226
Contractors	384	209	384	209
Consumables	421	578	421	578
Exhibition fees and related costs	4,179	3,133	4,179	3,133
Fees - general professional	999	720	999	715
Freight, packing and storage	3,777	2,976	3,777	2,976
Marketing and promotion	2,820	2,371	2,589	2,127
Printing/graphics	615	654	615	654
Property expenses	2,616	2,246	2,616	2,246
Value of services provided by volunteers - Note 3(b)	895	990	895	990
Sponsorship in kind	2,024	589	2,024	589
Other	7,693	6,995	7,690	6,995
	32,607	27,324	32,366	27,067
<i>Reconciliation - total maintenance</i>				
Maintenance expense as above	189	419	189	419
Personnel services maintenance expense included in Note 2(a)	-	-	-	-
Total maintenance expenses included in Note 2(a) & 2(b)	189	419	189	419
(d) Depreciation and amortisation				
Buildings	3,645	3,468	3,645	3,468
Plant and equipment	347	314	346	314
Intangibles	224	63	224	63
	4,215	3,845	4,215	3,845

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

	Consolidated Entity		Parent Entity	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
3 REVENUE				
(a) Sale of goods and services				
Sale of goods				
Merchandise, book and publication sales	4,487	4,890	4,487	4,890
Rendering of services				
Admission fees	8,171	7,935	8,171	7,935
Venue hire and catering	2,578	2,445	2,578	2,445
Other	1,298	1,596	1,298	1,596
	12,047	11,976	12,047	11,976
	16,534	16,866	16,534	16,866

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:

Sale of goods and services

Revenue from the sale of goods is recognised as revenue when the Gallery transfers the significant risks and rewards of ownership of the assets.

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.

(b) Grants and contributions

From Department of Planning & Environment¹

Recurrent grants	25,410	24,048	25,410	24,048
Capital grants	13,483	21,235	13,483	21,235
	38,893	45,283	38,893	45,283

From Non-Government Sources

Donations - cash *	37,007	20,821	36,843	20,647
Sponsorship - cash	6,396	5,731	6,395	5,731
Grants - other	116	242	115	242
Sponsorship - in kind	2,025	589	2,024	589
Donations - works of art	8,794	8,697	8,794	8,697
Value of services provided by volunteers - Note 2(c)	895	990	895	990
	55,233	37,070	55,066	36,896
Other grants – personnel services	-	-	1,509	968
	-	-	1,509	968
	94,126	82,353	95,468	83,147

¹ From 1 July 2019 the AGNSW forms part of the group of agencies within the Department of Premier and Cabinet cluster.

² Donations include funding for acquisition of art works and other specific purposes.

Grants and contributions include donations and grants from Department of Planning & Environment. Grants and contributions from other bodies (including donations) are generally recognised as income when the Gallery obtains control over the assets comprising the grants / contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, upon receipt of cash.

(c) Acceptance by the Crown Entity of Employee Benefits and Other Liabilities

Long Service Leave	1,400	880	-	-
Superannuation - defined benefits	99	88	-	-
	1,499	968	-	-

(d) Investment revenue

TCorp Hour Glass investment facilities	2,899	2,442	2,899	2,442
Interest	670	334	623	298
	3,569	2,776	3,522	2,740

Interest revenue is recognised using the effective interest method as set out in AASB 9 Financial Instruments. TCorp Hour Glass distributions are recognised in accordance with AASB 118 *Revenue* when the Gallery's right to receive payment is established. The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported as 'Investment revenue'.

(e) Other revenue

Workers compensation recovery	385	337	385	337
	385	337	385	337

4 GAIN / (LOSS) ON DISPOSAL

Proceeds from disposal of property, plant & equipment and art works	-	7	-	7
Written down value of assets disposed	-	-	-	-
	-	7	-	7

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

	Consolidated Entity		Parent Entity	
	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000
5 CONDITIONS ON CONTRIBUTIONS AND RESTRICTED ASSETS				
The following Investments are restricted use assets to the extent that they represent bequests and donations held by the Gallery to be used in accordance with the deed of trust or other documents governing these funds.				
Bequest and Special Purpose Fund				
Short term deposits	47,847	22,183	47,847	22,183
TCorp Hour Glass investment - medium term and long term facilities	40,110	36,213	40,110	36,213
	87,957	58,396	87,957	58,396

Included in the total accumulated funds is an amount attributed to the bequests and special purpose funds as follows:

Revenue				
Sale of goods and services	-	-	-	-
Investment revenue	3,503	2,370	3,503	2,370
Grants and contributions	40,858	21,199	40,858	21,199
Other revenue	-	-	-	-
	44,361	23,569	44,361	23,569
Expenditure				
Personnel Services	1,054	643	1,054	643
Other	1,593	1,001	1,593	1,001
	2,647	1,644	2,647	1,644
Surplus for the year	41,714	21,925	41,714	21,925
Equity				
Opening balance	58,396	41,926	58,396	41,926
Transfers	-	-	-	-
Acquisitions	(12,153)	(5,455)	(12,153)	(5,455)
Surplus for the year	41,714	21,925	41,714	21,925
Closing balance	87,957	58,396	87,957	58,396

The Gallery receives monies and gifts of works of art. The aggregate of these contributions received for the year has been stated as revenue in the 'Bequest and Special Purpose Funds' Statement of Comprehensive Income. 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.

6 CURRENT ASSETS - CASH AND CASH EQUIVALENTS

Cash at bank and on hand	2,963	4,203	2,847	4,048
Short term deposits	24,500	13,000	24,500	13,000
	27,463	17,203	27,347	17,048

Details regarding credit risk, liquidity risk and market risk arising from financial instruments are disclosed in notes 16.

For the purpose of the Statement of Cash Flows, cash includes cash at bank, cash on hand and short term deposits. Cash and cash equivalent assets recognised in the Statement of Financial Position are reconciled at end of the financial year to the Statement of Cash Flows as follows:

Cash and cash equivalents (per Statement of Financial Position)	27,463	26,703	27,347	25,148
Closing cash and cash equivalents (per Statement of Cash Flows)	27,463	26,703	27,347	25,148

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value. 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 at year end.

7 CURRENT ASSETS - RECEIVABLES

Trade debtors (sale of goods and services)	1,028	725	1,028	725
Accrued income	491	256	479	252
Other receivables	926	427	926	427
Prepayments	375	510	375	510
Total receivables	2,820	1,918	2,808	1,914

Details regarding credit risk, liquidity risk and market risk, including financial assets either past due or impaired are disclosed in note 16.

Trade and other receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost less an impairment allowance for expected credit losses. Trade debtors are considered low credit risk and therefore the impairment allowance is determined as 12 months expected credit losses however no such allowance has been made in the current year.

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. No interest is earned on trade debtors. The carrying amount approximates fair value. Sales are made on 30 day terms.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

8 CURRENT ASSETS - INVENTORIES

	Consolidated Entity		Parent Entity	
	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000
Held for resale				
Stock on hand - at cost	1,150	1,078	1,150	1,078

The Gallery's inventories are held for sale and are stated at the lower of cost and net realisable value. Cost is calculated using the weighted average cost method. The Gallery does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

9 CURRENT ASSETS - FINANCIAL ASSETS AT AMORTISED COST

Term deposits over 90 days	24,000	9,500	22,600	8,100
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NON CURRENT ASSETS - FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT OR LOSS

TCorp Hour Glass investment - medium term and long term facilities	40,110	36,213	40,110	36,213
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Details regarding credit risk, liquidity risk and market risk are disclosed in notes 16.

10 NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT (CONSOLIDATED AND PARENT ENTITY)

	Land \$'000	Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
At 30 June 2018 -fair value					
Gross carrying amount	21,000	288,769	20,859	1,379,816	1,710,444
Accumulated depreciation	-	(49,456)	(17,913)	-	(67,369)
Net revaluation increment/revaluation decrements	4,600	-	-	-	4,600
Net carrying amount	25,600	239,313	2,946	1,379,816	1,647,675
At 30 June 2019 -fair value					
Gross carrying amount	25,600	299,267	21,773	1,392,757	1,739,397
Accumulated depreciation	-	(53,101)	(18,259)	-	(71,360)
Net revaluation increment/revaluation decrements	-	4,026	-	-	4,026
Net carrying amount	25,600	250,192	3,514	1,392,757	1,672,063

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:

	Land \$'000	Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
Year ended 30 June 2018					
Net carrying amount at 1 July 2017	21,000	225,706	3,438	1,366,571	1,616,715
Additions	-	19,097	1,310	13,245	33,652
Capitalised item expensed	-	(2,078)	-	-	(2,078)
Transfers	-	56	(1,488)	-	(1,432)
Disposals	-	-	-	-	-
Depreciation expenses	-	(3,468)	(314)	-	(3,782)
Net revaluation increment/revaluation decrements	4,600	-	-	-	4,600
Net carrying amount at 30 June 2018	25,600	239,313	2,946	1,379,816	1,647,675
Year ended 30 June 2019					
Net Carrying Amount at 1 July 2018	25,600	239,313	2,946	1,379,816	1,647,675
Additions	-	10,498	915	12,941	24,354
Disposals	-	-	-	-	-
Depreciation expenses	-	(3,645)	(347)	-	(3,992)
Net revaluation increment/revaluation decrements	-	4,026	-	-	4,026
Net Carrying Amount at 30 June 2019	25,600	250,192	3,514	1,392,757	1,672,063

Fair Value Measurement of Non Financial Assets

Fair Value Hierarchy

	2018	Level 1	Level 2	Level 3	Total fair value
		\$'000	\$'000	\$'000	\$'000
Land	-	-	25,600	-	25,600
Buildings	-	-	-	239,313	239,313
Collection Assets	-	-	1,291,651	88,165	1,379,816
		-	1,317,251	327,478	1,644,729
	2019	Level 1	Level 2	Level 3	Total fair value
		\$'000	\$'000	\$'000	\$'000
Land	-	-	25,600	-	25,600
Buildings	-	-	-	216,493	216,493
Collection Assets	-	-	1,304,592	88,165	1,392,757
		-	1,330,192	304,658	1,634,850

There were no transfers between Level 1 and 2 during the period for collections.

Land was revalued year ending 30 June 2018 by FPV Consultants, a certified practising valuer. Increase in value was recorded in the asset revaluation reserve.

The Gallery's building was revalued in the current year by qualified professional personnel from NSW Property. The increase in value is recorded in the asset revaluation reserve.

Library collection was revalued in 2015 at fair value by Mr Simon Taaffe, accredited valuer for the Taxation Incentives for the Arts Scheme for Australian books, including artists' books and manuscripts after 1900.

The art collection was revalued in 2015 at fair value by RHAS Valuers. The increase in value was recorded in the asset revaluation reserve. Details regarding valuation techniques and inputs are disclosed in Note 10.

In between comprehensive revaluations the Gallery conducts interim revaluations to determine whether fair value may differ materially from carrying value. For land and building indexation factors are obtained from NSW Property. For the artwork and library collections desktop valuations are performed by the Gallery's internal experts.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

Reconciliation of recurring Level 3 fair value measurements

	Building	Collections
	\$'000	\$'000
Year ended 30 June 2018		
Fair value as at 1 July 2017	225,706	88,165
Additions	19,097	-
Capitalised item expensed	-	-
Revaluation increments/ decrements	(2,078)	-
Transfers from Level 2	56	-
Disposals	-	-
Depreciation expenses	(3,468)	-
Fair value as at 30 June 2018	<u>239,313</u>	<u>88,165</u>
Year ended 30 June 2019		
Fair value as at 1 July 2018	239,313	88,165
Additions	10,498	-
Revaluation increments/ decrements	4,026	-
Disposals	-	-
Depreciation expenses	(3,645)	-
Fair value as at 30 June 2019	<u>250,192</u>	<u>88,165</u>

Acquisitions of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Gallery. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or where applicable the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Gifts of artworks or works acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition and brought to account as assets and revenues for the period.

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.

Revaluation of property, plant and equipment and collection assets

Physical non-current assets were valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP14-01). This policy adopts fair value in accordance with AASB 13 Fair Value Measurement and AASB 116 Property, Plant and Equipment.

AASB 13 Fair Value Measurement is complied with for this revaluation using the market approach. Appropriate valuation technique is used to measure the fair value and the following fair value hierarchy is being used:

- Land – Level 2 – other observable inputs used
- Building – Level 3 – largely relied on unobservable inputs
- Collections – Level 2 – other observable inputs used
- Collections – Level 3 – largely relied on unobservable inputs

Collection assets include artworks.

There is a part of the building that is listed in the heritage assets.

The Gallery revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. Details of the last revaluations are shown at Note 10 and were based on independent assessments.

Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. As property, plant and equipment is carried at fair value, impairment can only arise in the rare circumstances where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less costs of disposal and depreciated replacement cost, where depreciated replacement cost is also fair value.

Costs incurred to date on the Sydney Modern Project have been assessed under AASB 136 Impairment of Assets criteria. The Sydney Modern Project has received funding approval from the NSW Government, thus costs incurred to date will be held in Work in Progress account included in Buildings and be reclassified when the project is complete.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2019

Depreciation of property, plant and equipment

Except for certain heritage assets and collection assets, depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Gallery.

Land is not a depreciable asset. Certain heritage assets have an extremely long useful life, including original art works and collections and heritage buildings because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets are as follows:

Plant and Equipment 7-20%
Motor Vehicles 20%
Furniture and Fittings 20%
Office Equipment 33%
Computer Equipment 33%
Catering Equipment 20%
Other Equipment 20%
Building Infrastructure 1-7%

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

11 NON CURRENT ASSETS - INTANGIBLE ASSETS (CONSOLIDATED AND PARENT ENTITY)

	2019 \$'000	2018 \$'000
Software Cost (gross carrying amount)	3,095	2,602
Less: accumulated amortisation	(836)	(612)
Net carrying amount	<u>2,259</u>	<u>1,990</u>
Movements during the year		
Net carrying amount at start of year	1,990	621
Additions	493	1,432
Amortisation	(224)	(63)
Net carrying amount at end of year	<u>2,259</u>	<u>1,990</u>

The Gallery recognises intangible assets only if it is probable that future economic benefits will flow to the Gallery and the cost of the asset can be measured reliably. The intangible assets held by the Gallery comprise the website and software for internal use and are recognised at cost.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the Gallery's intangible assets the assets are carried at cost less any accumulated amortisation.

The useful life of intangible assets is assessed to be finite. The Gallery's intangible assets are amortised on a straight line basis over 7-10 years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

	Consolidated Entity		Parent Entity	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
12 CURRENT / NON-CURRENT LIABILITIES - PAYABLES				
Trade creditors	3,478	3,283	3,470	3,276
Other creditors	-	2,369	(8)	2,365
Current Liabilities	<u>3,478</u>	<u>5,652</u>	<u>3,462</u>	<u>5,641</u>

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.

13 CURRENT / NON CURRENT PROVISION FOR EMPLOYMENT BENEFITS

Creditors personnel services;				
Accrued salaries, wages and on-costs	314	287	3,803	3,178
Recreation leave	2,589	2,160	-	-
Long service leave on-costs	901	731	-	-
	<u>3,804</u>	<u>3,178</u>	<u>3,803</u>	<u>3,178</u>
Current	3,731	3,119	3,803	3,178
Non-current	73	59	-	-
	<u>3,804</u>	<u>3,178</u>	<u>3,803</u>	<u>3,178</u>

14 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

Net Cash used on operating activities	41,814	39,143	41,852	39,189
Net gain / (loss) on sale of non-current assets	-	7	-	7
Depreciation and amortisation	(4,215)	(3,845)	(4,215)	(3,845)
Increase / (decrease) - other financial assets	2,896	2,385	2,896	2,385
Gifts of works of art	8,793	8,697	8,794	8,697
(Increase) / decrease in trade and other payables	(1,028)	(240)	(1,023)	(238)
Increase / (decrease) in trade and other receivables	3,478	(1,468)	3,472	(1,468)
Increase / (decrease) in inventories	72	(144)	72	(145)
Net Result	<u>51,810</u>	<u>44,535</u>	<u>51,848</u>	<u>44,582</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2019

15 NON-CASH FINANCING AND INVESTING ACTIVITIES

	Consolidated Entity		Parent Entity	
	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000
The following non-cash transactions are included in the financial statements for the year:				
Donations of assets - brought to account by creating an asset and crediting non cash donations				
Works of art	8,794	8,697	8,794	8,697
The following items are brought to account as expenses in the statement of comprehensive income and are credited as income in the form of non-cash sponsorships, non-cash donations or services provided free of charge:				
-Services provided by volunteers	895	990	895	990
-Advertising, freight, accommodation, travel, legal fees and similar expenses	2,025	589	2,024	589

16 FINANCIAL INSTRUMENTS

The Gallery's principal financial instruments are outlined below:

(a) Financial instrument categories

Financial Assets	Notes	Category	Carrying Amount	Carrying Amount	Carrying Amount	Carrying Amount
Class:						
Cash and cash equivalents	6	N/A	27,463	17,203	27,347	17,048
Receivables (excluding prepayments and statutory receivables)	7	Amortised costs	1,028	725	1,028	725
Financial assets at amortised cost	9	Amortised costs	24,000	9,500	22,600	8,100
Financial assets at fair value	9	FVPL	40,110	36,213	40,110	36,213
Payables (excluding unearned revenue and statutory payables)	12	Amortised costs	2,333	4,408	6,118	7,586

The Gallery is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. The only financial assets that are past due are 'sales of goods and services' category of the Statement of Financial Position. There is no debtor in receivership as at 30 June 2019. (2018: nil). The Gallery does not have a provision for impairment as there is an insignificant amount 3 months past due (2018: nil)

TCorp Hour Glass Investment facilities

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

Facility	Investment Sectors	Investment horizon	Carrying Amount	Carrying Amount	Carrying Amount	Carrying Amount
Medium term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	3 to 7 years	17,446	15,595	17,446	15,595
Long term growth facility	Cash, Australian bonds Australian and international shares listed property and emerging markets	7 years and over	22,664	20,618	22,664	20,618
Total			40,110	36,213	40,110	36,213

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.

Investments are initially recognised at fair value plus, in the case of investments not at fair value through profit or loss, transaction costs. In accordance with the Investment Policy and in line with NSW Treasurer's Direction, the only equity based investments permitted are in TCorp, a government approved investment fund. The Gallery determines the classification of its investments after initial recognition and when allowed and appropriate, re-evaluates this at each financial year end.

The Gallery investments in TCorp Hour Glass medium and long term facilities are classified as "at fair value through profit or loss" based on its investment strategy. The Gallery's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to the investment horizon. The fair value of these investments is determined by reference to quoted current bid prices at the close of business on the reporting date. Any change in unit price impacts directly on profit (rather than equity). The movement in the fair value of the Hour Glass Investment facilities incorporates distributions receivable as well as unrealised movements in fair value and is reported in the line item 'Investment revenue'.

These investments are generally able to be redeemed with 24 hours notice. The value of the investments represents the Gallery's share of the value of the underlying assets of the funds and is stated at fair value, based on the market value.

TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

(ii) 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 NSW Treasury circular TC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

(iii) 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.

(iv) Currency risk

The Gallery is exposed to currency risk on purchases made in currencies other than Australian Dollars. The Gallery fully hedges any substantial future foreign currency purchases when contracted. The Gallery uses forward exchange contracts to hedge its currency risk, as soon as the liability arises.

(v) 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.

Fair value

Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities, which are measured at fair value. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of many of the financial instruments.

A number of the Gallery's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs.

There were no transfers between Level 1 or 2 during the periods. The value of the Hour-Glass Investments is based on the entity's share of the value of the underlying assets of the facility, based on the market value. All of the Hour-Glass facilities are valued using 'redemption' pricing.

The Gallery recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred.

Refer Note 10 and Note 16 for further disclosures regarding fair value measurements of financial and non-financial assets.

Impairment of financial assets

Instruments within the scope of AASB 9 include loans and other debt-type financial assets measured at amortised cost and FVOCI, trade receivables and loan commitments and some financial guarantee contracts (for the issuer) that are not measured at fair value through profit or loss. The Gallery will recognise expected credit losses - under the 'expected credit losses (ECL) model' by considering a broad range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

	Consolidated Entity		Parent Entity	
	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000
(e) Payables				
Non-derivative financial liabilities				
Trade and other payables - non-interest bearing	2,333	4,408	6,118	7,160

The table below summarises the maturity profile of the Group's and parent's financial liabilities:

	Maturity Dates		
	< 1 yr	1-5 yr	> 5 yrs
2018			
Payables:			
Creditors	4,408	-	-
	<u>4,408</u>	<u>-</u>	<u>-</u>
2019			
Payables:			
Creditors	2,333	-	-
	<u>2,333</u>	<u>-</u>	<u>-</u>

The amounts disclosed are the contractual undiscounted cash flow based on the earliest date on which the entity can be required to pay and therefore will not reconcile to the statement of financial position. The Gallery notes in the Parent Entity, non-derivative financial liabilities include employee benefits and other liabilities incurred by the Art Gallery of New South Wales Staff Agency.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

17 COMMITMENTS FOR EXPENDITURE

(a) Capital commitments

There are \$268,834, inclusive of GST of capital commitments outstanding as at 30 June 2019. (2018 \$469,972). GST: \$85,721
All capital commitments are not later than one year.

(b) Operating lease commitments

	Consolidated Entity		Parent Entity	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Future non-cancellable operating lease rentals not provided for and payable:				
Not Later than one year	221	177	221	177
Later than one year and not later than five years	1,233	740	1,233	740
Later than five years	-	-	-	-
Total inclusive of GST	1,454	917	1,454	917

18 RELATED PARTY DISCLOSURE

As per AASB 124 *Related Party Disclosures a Key Management Personnel* (KMP) is a person who has the authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly. The key management personnel of the Art Gallery of New South Wales are the Trustees and the senior executive members.

The Trustees act in an honorary capacity and receive no compensation for their services.

(a) Remuneration of Key Management Personnel

	2019 \$'000	2018 \$'000
Short-term employee benefits	1,426	2,148
Post-employment benefits	110	210
Long Term benefits	13	229
Total Compensation	1,549	2,587

(b) Transaction with Related Parties

The following transactions occurred with related parties in 2018 and 2019:

	Revenue \$'000	Expenses \$'000
2018		
Cash donations to the Trust	3,622	
Artwork donations	177	
ANZ sponsorship	425	
Herbert Smith Freehills	128	215
Deloitte Australia		107
Contra revenue/expense arrangement with Herbert Smith Freehills value of \$128,000		
2019		
Cash donations to the Trust	3,835	
Artwork donations	1,233	
ANZ sponsorship	490	
Herbert Smith Freehills	121	805
Art Exhibitions Australia Limited		4,072
Macquarie University	250	
Nelson Meers Group	400	
Crown Foundation	1,000	

During the year, the entity entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions in aggregate are a significant portion of the Gallery's rendering of services and receiving of services.

19 BUDGET REVIEW

On the financial statement the split for employee related and other operating expenses differ to the published budget. Due to the GSE Act, the split had to be done to provide a more realistic comparison. Also, the published budget figure for property, plant and equipment had to be split to give better information.

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget (e.g. adjustment for transfer of functions between entities as a result of Administrative Arrangements Orders) are not reflected in the budgeted amounts.

Net result

Higher than expected revenue (mainly in the form of cash donations and donation of artwork), was offset by an increase in expenditure towards Gallery programs and special projects supported by bequest and special gift funds.

Assets and Liabilities

The increase in cash balances compared to budget was driven by funds received in respect of the Sydney Modern capital campaign donations. The funds are invested with Tcoor in term deposits and will be used as the project enters the construction phase in 2019-20.

Non current assets are below budget due to the commencement of building works for Sydney Modern being deferred to FY2019-20.

Cash flows

The net cash flows from operating and investing activities is less than budget due to timing of Sydney Modern Project. The construction phase has not started resulting in lower cash inflow from Restart and recognition of the asset.

20 EVENTS AFTER THE REPORTING PERIOD

From 1 July 2019 the AGNSW forms part of the group of agencies within the Department of Premier and Cabinet cluster. There are no other significant events after the reporting period that will impact the financial statements.

On 6 September, Infrastructure New South Wales (INSW), on behalf of AGNSW as the client, signed a construction contract with Richard Crookes Constructions to build the new wing of the Gallery known as 'Sydney Modern'. Building works are expected to commence in November 2019.

21 CONTINGENT LIABILITIES

The Treasury Managed Fund normally calculates hindsight premiums each year. There are no other contingent liabilities. (2018 - Nil)

General access

Access

The Gallery is open every day (except Easter Friday and Christmas Day) 10am–5pm and until 10pm every Wednesday for Art After Hours (except during the Christmas/New Year period). General admission is free.

Charges apply for some major temporary exhibitions.

Gallery Shop

Open daily 10am–4.45pm and Wednesday until 8.45pm.

Study Room

Open to the public Monday to Friday, 10am–4pm. Closed public holidays. Bookings recommended.

Bookings and enquiries
02 9225 1758

National Art Archive and Capon Research Library

Open to the public Tuesday, Thursday and Friday 10am–4pm, Wednesday 10am–6.30pm and Saturday 12–4pm.

No appointments necessary. Enquiries 02 9225 1785
Email library@ag.nsw.gov.au

Chiswick at the Gallery

Open Monday to Friday 12pm–3.30pm, Wednesday 12pm–9pm and Saturday to Sunday 12pm–4pm.

Bookings and enquiries
02 8587 5200

Cafe at the Gallery

Open daily 10am–4.30pm and Wednesday until 9.30pm.

Brett Whiteley Studio

Located at 2 Raper Street, Surry Hills, NSW, 2010.

Open to the public Friday to Sunday 10am–4pm.

Free admission is made possible by JP Morgan.

Open to education groups Wednesday and Thursday. Charges apply.

Bookings and enquiries
02 9225 1740

Access for all

The Gallery is committed to providing access to our collections and exhibitions for all audiences, including people with disability.

For those requiring assisted entry or entrance at the rear of the building, we recommend you contact the Gallery before arrival on 02 9225 1775.

More information artgallery.nsw.gov.au/access

Access program tours

Our range of access programs, including free Auslan interpreters, Deaf-led tours, sensory tours, audio-described tours, art and dementia program tours, and other tailored guided tours, is aimed at engaging diverse audiences.

Bookings and enquiries
02 9225 1740
Email education@ag.nsw.gov.au

Physical and postal address

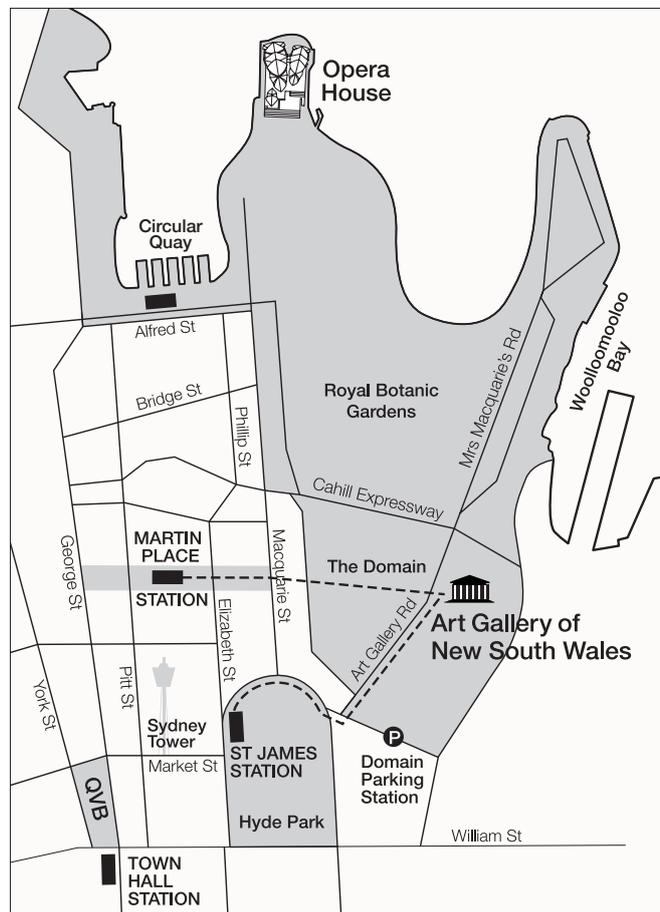
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