ART
GALLERY
OF
NEW
SOUTH
WALES
2017

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2017

ART
GALLERY
NSW

Our year in review

6 **OUR VISION**
7 **FROM THE PRESIDENT** David Gonski
8 **FROM THE DIRECTOR** Michael Brand
10 **2017 AT A GLANCE**
12 **SYDNEY MODERN PROJECT**

16 **ART**
42 **IDEAS**
50 **AUDIENCE**
62 **PARTNERS**
78 **PEOPLE**

86 **BOARD OF TRUSTEES**
88 **EXECUTIVE**
89 **CONTACTS**

90 **2018 PREVIEW**

The Gadigal people of the Eora nation are the traditional custodians of the land on which the Art Gallery of New South Wales stands. We respectfully acknowledge their Elders past, present and future.

Our vision

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

page 4:
A view from the Grand Courts to the entrance court showing Bertram Mackennal's *Diana wounded* 1907–08 and Emily Floyd's *Kesh alphabet* 2017.

DAVID GONSKI AC
PRESIDENT
ART GALLERY OF NEW SOUTH WALES TRUST

FROM THE PRESIDENT

Welcome to the third issue of the Art Gallery of New South Wales *Review* publication, which celebrates our key achievements for 2017.

This past year, the second in my term as president of the Art Gallery of New South Wales Trust, has borne witness to genuinely inspiring exhibitions and programs that have resulted in 1.25 million visitors to the Gallery over the year and the strengthening of our art collection through significant acquisitions, gifts and bequests.

It was also a landmark year in the evolution of the Gallery, with the NSW Government announcing $244 million in funding for our expansion, the Sydney Modern Project, which will transform our institution into one of the world's great art museums with the addition of a new building designed by Pritzker Prize-winning architectural and design firm, SANAA.

I would here like to acknowledge formally the strong support of the NSW State Government for the Gallery, its exhibitions and programs, particularly the Hon Gladys Berejiklian MP, Premier of New South Wales; the Hon Don Harwin MLC, Minister for the Arts; the Hon Troy Grant MP, former Deputy Premier and Minister for the Arts; the Hon Stuart Ayres MP, former Minister for Trade, Tourism and Major Events; and the Hon Adam Marshall MP, Minister for Tourism and Major Events.

The funding collaboration between government and philanthropists for our expansion will be the largest in the history of Australian arts. We announced during the year a gift of $20 million to the Sydney Modern Project from the Susan and Isaac Wakil Foundation – the largest monetary gift in the Gallery's 146-year history.

During the year the Gallery also received five gifts of $5 million or more as well as early commitments of $1 million or more from a further twenty private donors. These donations have gone a long way in helping raise the $100 million in private funds for the construction of our new gallery building.

Strong partnerships are at the core of the Gallery's ethos and hence our achievements. The presentation of our 2017–18 summer blockbuster, *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*, was a collaboration with the Rijksmuseum in Amsterdam and part of Destination NSW's Sydney International Art Series, which brings the world's most outstanding exhibitions to Sydney. We also thank EY, our major sponsor, and our official airline partner Singapore Airlines for their support of this magnificent exhibition.

As the presenting partner of the *Archibald, Wynne and Sulman Prizes*, ANZ again allowed us to present this perennially popular annual exhibition in Sydney, and to tour the Archibald Prize to regional NSW and Victoria.

Other sponsors and partners – Aqualand, City of Sydney, Clemenger BBDO, Crestone Wealth Management, Glenfiddich, Herbert Smith Freehills, JCDecaux, J.P. Morgan, Macquarie Group, Macquarie University, McWilliam's Wines & Champagne Taittinger, Paspaley Pearls, Sofitel Sydney Wentworth, the *Sydney Morning Herald*, UBS, Valiant Events, and Variety – the Children's Charity – provided support to many of our most significant Gallery programs.

I would like to express my gratitude to the Crown Resorts Foundation and the Packer Family Foundation for their visionary grants, which have enabled the development and delivery of major projects and resources on art to inspire audiences at the Gallery and beyond its walls. Their support was acknowledged in 2017 with the unveiling of the Packer Family Gallery on lower level 1.

For their hard work and great assistance during 2017 I want to thank my fellow trustees, the Gallery's director, Dr Michael Brand and the Gallery's executive team. I also thank the Chair, Andrew Cameron, and the board of the Art Gallery of New South Wales Foundation and Brian Ladd and the board members of the Art Gallery of New South Wales Society for their help during 2017.

The Gallery is blessed with great support from its staff and volunteer workers; we thank each and every one of them.

I am looking forward to helping to steer the Gallery during the next exciting phase and to ensure that we continue to deliver exceptional art experiences.

MICHAEL BRAND
DIRECTOR
ART GALLERY OF NEW SOUTH WALES

FROM THE DIRECTOR

As 2017 drew to a close I attended the annual meeting of the Bizot Group in Mumbai, comprising the directors of 50 the world's top art museums. It's always inspiring and reassuring to meet with my colleagues from Australia and around the world to dicuss the issues we are all facing, some unique to particular cities and countries, and some universal to art museums everywhere.

Meeting with my colleagues highlighted for me the strong position we're in here in Sydney to deliver a very exciting future for our art museum and for our audiences. While no museum is without its complex issues in the 21st century, art museums the world over remain vital institutions that set the agenda in matters of civic importance, and continue to be forces for good at this challenging time in history. It was wonderful to chat with directors, who are thinking about how they can best be 'global' while also being fully committed to cultural identities — yet not being nationalistic. As always, there is no better way for art museums to do this than to preserve, and project, the voice of artists.

Returning to the Gallery, 2017 has certainly been the most rewarding year for me since I came to the Gallery in 2012. We've enjoyed a record year of public and private financial support, and among the highest attendance figures in our recorded history. We've worked very hard to move closer to the realisation of our vision of an art museum that has been expanded and transformed by 2021 for the people of NSW.

There are so many organisations and people across the private and public sectors who support the Gallery to achieve its vision for its future – certainly far too many to mention in a foreword for this publication. But I *would* like to acknowledge the incredible work of two groups of people in particular: the Gallery staff and our colleagues at the Art Gallery Society of New South Wales, and all our volunteers who also do a fantastic job supporting and enhancing the work of our staff.

We have an incredibly skilled and dedicated staff team who are well-placed to deliver for the Gallery the most comprehensive expansion in our 150-year history. They are also individuals who, with a combination of enthusiasm, energy and a good dose of resilience, are taking up the opportunities and meeting all the challenges an expansion project of this scale brings.

right:
Michael Brand with Taco Dibbits, director general of the Rijksmuseum, viewing Rembrandt's *Self-portrait as the Apostle Paul* 1661.

‘…2017 has certainly been the most rewarding year for me since I came to the Gallery in 2012. We’ve enjoyed a record year of public and private financial support, and among the highest attendance figures in our recorded history.’

from top:
Michael Brand, SANAA architects Kazuyo Sejima and Ryue Nishizawa and Gallery trustee Ben Quilty at the government funding announcement staff celebration.

‘Meet the Dutch masters’ bus advertisment for the exhibition *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.

In 2021, when our new building is due for completion, we’ll have many more of the greatest works in our state collection on public display, along with the best temporary exhibitions from around the world and new site-specific commissions, both within the building and in the surrounding landscape.

With our expansion, Sydney will gain a new cultural meeting place – a place where ideas, artists and people intersect and culture is enriched by art and exchange in one of the world’s most beautiful urban settings. Amidst the Opera House, the Royal Botanic Garden, Sydney Living Museums, Hyde Park and the Australian Museum, the expanded Art Gallery of New South Wales will build on the deep Indigenous history of our site to create a vibrant cultural hub for the city’s eastern cultural precinct. We’ll also build upon the long history of artistic innovation and leadership for which the Gallery is renowned, and re-imagine how art is displayed and experienced in Australia.

Our transformation embraces both opportunities and challenges to ensure an exciting future for this art museum. In the words of Los Angeles-based artist Doug Aitkin, ‘Our culture is not this thing to be seen from a distance. We need to be embracing the friction of it all – that is where the energy is.’

2017 at a glance

COLLECTION

ACQUISITIONS
674
223 purchases
451 gifts

VALUE OF ACQUISITIONS
$26.6 million+

TOTAL NUMBER OF WORKS IN THE COLLECTION
34 193

VALUE OF COLLECTION
$1.38 billion+

ON-SITE VISITORS

ART GALLERY OF NEW SOUTH WALES
1.25 million

BRETT WHITELEY STUDIO
13 686

TOURING EXHIBITIONS
293 523

ONLINE VISITORS

WEBSITE PAGE VIEWS
13.2 million+

YouTube VIEWS
467 852

FACEBOOK FOLLOWERS
135 000+

TWITTER FOLLOWERS
54 500+

INSTAGRAM FOLLOWERS
120 000+

ARCHIBALD, WYNNE AND SULMAN PRIZES

ENTRIES
2154

YOUNG ARCHIE ENTRIES
2000+

ON-SITE VISITORS (AGNSW)
134 766

ONLINE VISITORS (EXHIBITION PAGE VIEWS)
3 million+

23% of the Gallery's overall page views for 2017

PROGRAMS

TOTAL NUMBER OF VISITORS PARTICIPATING IN:

PUBLIC PROGRAMS
176 274
including **83 931** participating in family programs

EDUCATION PROGRAMS
91 298
students and teachers

MEMBERSHIP

TOTAL MEMBERSHIPS
18 796

TOTAL MEMBERS
27 147

MEMBERS PROGRAMS ATTENDEES
43 397

Sydney Modern Project

‘The possibilities of art are endless, and the Sydney Modern Project will enable the Gallery to fully embrace and celebrate all its creative possibilities.’

DEL KATHRYN BARTON

previous pages:
The vestibule adorned with banners for *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.

opposite:
A visualisation of the Sydney Modern Project as seen from Woolloomooloo. Image produced by Kazuyo Sejima + Ryue Nishizawa / SANAA

It has been a truly momentous year in the history of the Art Gallery of New South Wales, with significant milestones reached in realising our expansion and transformation vision, the Sydney Modern Project.

In an extraordinary show of support for the Gallery and its future, the NSW Government announced $244 million in funding for the expansion of the Gallery in June. This announcement heralded a new era for the Gallery, with this funding marking the most significant expansion of the Gallery to date and one of the biggest shows of support for a cultural infrastructure project in NSW.

Always envisioned as a partnership between government and philanthropists, it was the commitment of our leadership donors who made generous pledges towards the $100 million Art Gallery of New South Wales Campaign for the expansion that was instrumental in securing government funding. The total combined public and private funding for the $344 million Sydney Modern Project will make it an unsurpassed public-private partnership in the Australian arts. More information about the Campaign and our donors is on page 71.

Building on previous consultation since May 2015, the Gallery undertook an extensive community consultation program over the last 12 months on the evolved design concept of the expansion. This included a number of exclusive briefings, forums and information sessions held across NSW.

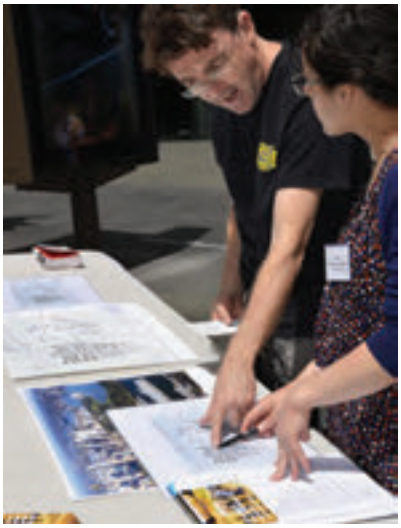
SANAA's design for our new building responds to the unique project site with a series of interlocked pavilions that cascade towards Sydney Harbour. The new standalone building will be linked by a public art garden to the existing and much-loved historical building. It will create an expanded art journey for visitors in one of the most beautiful cultural precincts, with exceptional indoor and outdoor spaces for art in all its evolving forms, and will enable us to embrace a variety of curatorial ideas and learning practices.

The year ended with another important milestone – the submission of the State Significant Development Application to the NSW Department of Planning and Environment for the expansion. The feedback received as part of the public exhibition of the Development Application will help shape progress towards detailed design development of our new building, as well as inform the transformation of the Gallery into one of the world's great art museums.

Due for completion in 2021 for our 150th anniversary, the expanded Gallery will provide Australia with a vibrant new cultural hub where people, ideas, art, architecture and landscape come together, strengthening links with local, regional and international communities.

Learn more about the expansion and be part of the conversation at: artgallery.nsw.gov.au/sydney-modern-project

Existing building
Sydney Modern
Project



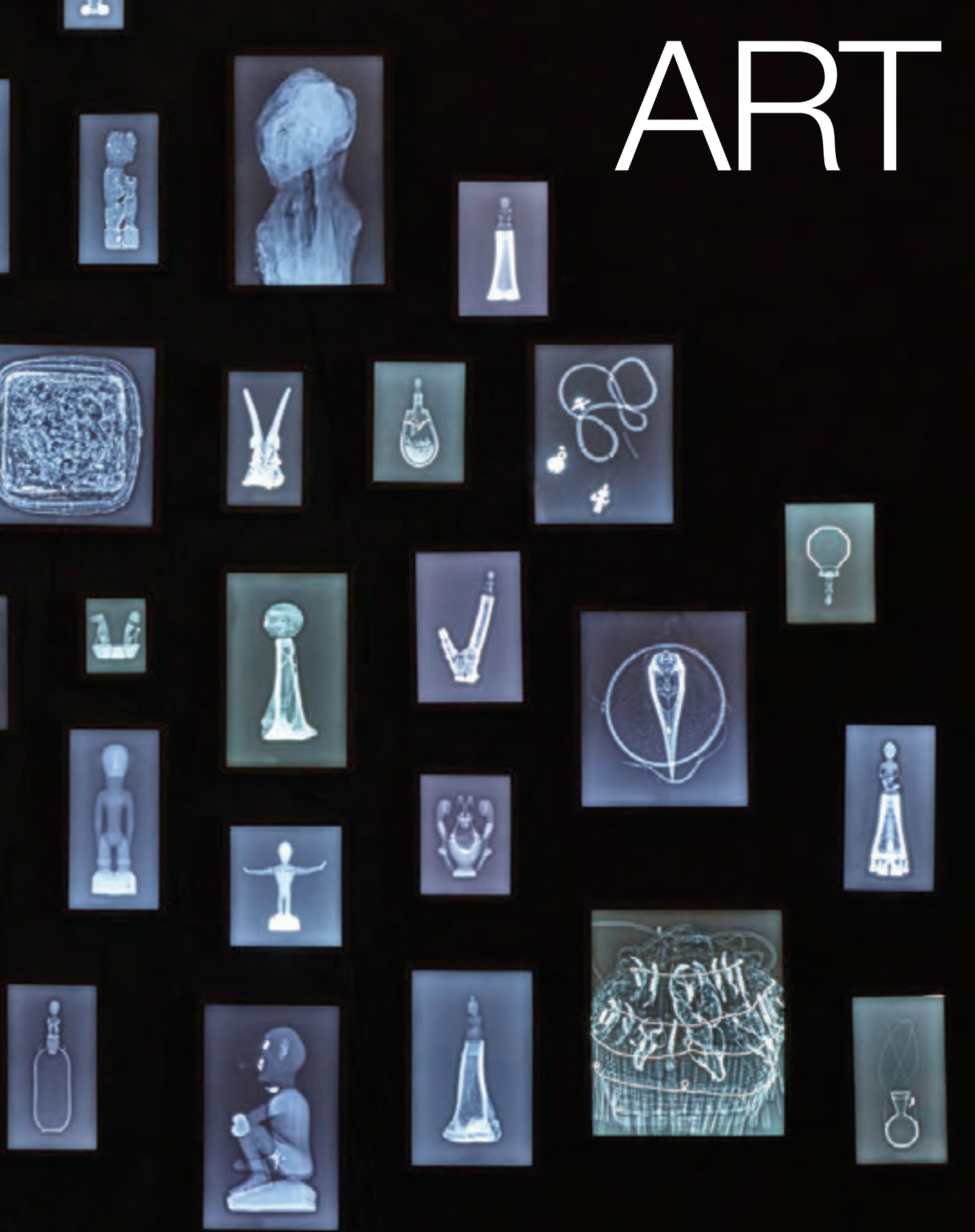
clockwise from top:
Community consultation, Martin Place.

Community consultation, Broken Hill.

The Hon Don Harwin MLC announces the NSW Government's funding commitment for the Sydney Modern Project.

below:
The Sydney Modern Project showing the concept for a public art garden. Image produced by Kazuyo Sejima + Ryue Nishizawa / SANAA

ART



EXHIBITION HIGHLIGHTS

The Gallery is committed to displaying engaging exhibitions drawn from its collections, as well as significant loan exhibitions. Here are some highlights from 2017.

MAJOR EXHIBITIONS

Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum
11 Nov 2017 – 18 Feb 2018

Our major summer show was the first exhibition at the Gallery devoted to the greatest Dutch painters of the 17th century and the flourishing artistic culture of the time. Drawn from the Rijksmuseum, Amsterdam, it presented a section focused on the work of Rembrandt and masterpieces such as Vermeer's beguiling *Woman reading a letter* c1663, one of only 35 surviving paintings by the revered 'master of Delft'.

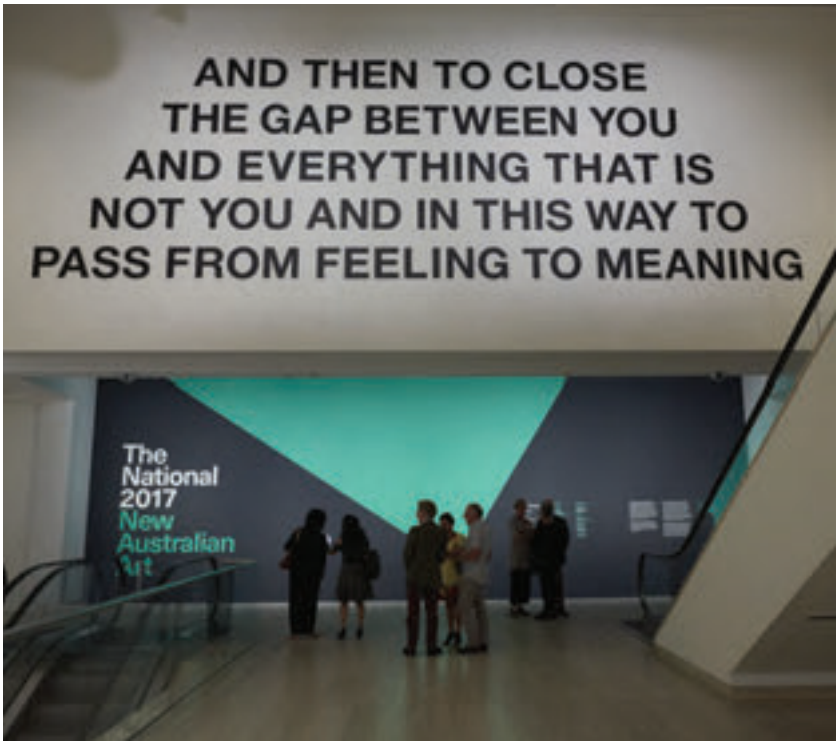
Robert Mapplethorpe: the perfect medium
27 Oct 2017 – 4 Mar 2018

Robert Mapplethorpe (1946–89) is among the most influential visual artists of late 20th-century America. This exhibition featured over 200 works from still lifes to portraits and figure studies that chart his involvement in New York's gay scene. Organised by the Los Angeles County Museum of Art and the J Paul Getty Museum, in collaboration with the Robert Mapplethorpe Foundation and the Art Gallery of New South Wales.

previous pages:
Nona Garcia *Recovery* 2017 (detail).

left:
A visitor with Robert Mapplethorpe's *Ken Moody* and *Robert Sherman* 1984.

right:
Stephen Howard in front of Johannes Vermeer's *Woman reading a letter* c1663 at the opening of *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.



left:
A view of Agatha Gothe-Snape's *You and everything that is not you (Art Gallery of New South Wales)* 2017, Contemporary Collection Benefactors and Clinton Bradley 2017, and the title wall for *The National 2017: new Australian art*.

The National 2017: new Australian art
30 Mar – 16 Jul 2017

A major new partnership between the Gallery, Carriageworks and the Museum of Contemporary Art Australia, *The National* was the first of three biennial surveys that present the latest ideas and forms in contemporary Australian art across the three institutions. Two further editions will follow in 2019 and 2021.

below:
Visitors in front of Geraldine Javier's *The bond is stronger in the age of division* 2017, DG Wilson Bequest Fund 2017.

Passion and procession: art of the Philippines
24 Jun 2017 – 7 Jan 2018

This exhibition brought together painting, sculpture, video and installation works from ten contemporary Filipino artists, accompanied by textiles and sculptural objects from the Gallery's collection. *Passion and procession* was part of the Bayanihan Philippine Art Project, a collaboration between the Gallery, Blacktown Arts Centre, Mosman Art Gallery, Peacock Gallery and Auburn Arts Studio and Campbelltown Arts Centre in association with Museums & Galleries of NSW, to celebrate the art and culture of the Philippines.

O'Keeffe, Preston, Cossington Smith: making modernism
1 Jul – 2 Oct 2017

This groundbreaking exhibition showcased the distinct modernist artistic visions of American artist Georgia O'Keeffe and celebrated Australian artists, Margaret Preston and Grace Cossington Smith. Presented by the Heide Museum of Modern Art and the Art Gallery of New South Wales in partnership with the Georgia O'Keeffe Museum, Santa Fe and the Queensland Art Gallery, the exhibition included the largest survey of O'Keeffe's work to visit Australia.

top:
An education tour of the exhibition *O'Keeffe, Preston, Cossington Smith: making modernism.*

left:
Installation view of Mikala Dwyer's *Square cloud compound* 2010.

Mikala Dwyer: a shape of thought
26 Aug 2017 – 4 Feb 2018

A shape of thought interweaved new and recent work from Mikala Dwyer, one of Australia's most inventive artists. Dwyer transformed four of our contemporary galleries, floating 150 silver balloons high above the gallery floor, installing an elaborate suspension of fabric shapes held aloft by stockings, and building a large circular sculptural gathering that includes crystal-like Perspex structures.

John Olsen: the you beaut country
10 Mar – 12 Jun 2017

This major retrospective revealed the energetic and distinctive painting style of one of Australia's greatest living artists. Presented in association with the National Gallery of Victoria, this was the most comprehensive exhibition ever mounted on John Olsen's work, spanning from the 1960s to the present day.

top:
Visitors recline to view John Olsen's ceiling-mounted painting *Summer in the you beaut country* 1962, National Gallery of Victoria.

below:
Curator Nicholas Chambers inspects a recreated shop window display by Andy Warhol in the exhibition *Adman: Warhol before pop.*

Adman: Warhol before pop
25 Feb – 28 May 2017

A collaboration between the Gallery and The Andy Warhol Museum in Pittsburgh, *Adman* explored the early phase of Andy Warhol's art practice and his career in advertising as a commercial illustrator in the 1950s. Including 300 objects – from rare drawings and photographs to vintage advertisements, artist books and recreated department store window displays – it was the most comprehensive exhibition dedicated to Warhol's early career in more than 25 years.

opposite from top:
Visitors at the opening of *ARTEXPRESS*.

Curator Peter Raissis leads a tour of *Victorian watercolours*.

An installation view of *Glorious: earthly pleasures and heavenly realms*.

OTHER EXHIBITIONS OPENED IN 2017

Our lands
21 Jan – 18 Jun 2017

ARTEXPRESS 2017
26 Jan – 25 Apr 2017

David Stephenson: human landscapes
15 Apr – 23 Jul 2017

Brett Whiteley: west of the divide
19 May – 19 Nov 2017

Glorious: earthly pleasures and heavenly realms
27 May 2017 – until Jan 2019

Victorian watercolours
2 Jun – 3 Dec 2017

Mervyn Bishop
24 Jun – 8 Oct 2017

Archibald, Wynne and Sulman Prizes 2017
29 Jul – 22 Oct 2017

Australian art and the Russian avant-garde
29 Jul – 29 Oct 2017

Pat Brassington: the body electric
16 Aug 2017 – 11 Feb 2018

Something living
19 Aug 2017 – 11 Feb 2018

Out of the ordinary
26 Aug 2017 – 2018

Unpainting
9 Sep 2017 – Aug 2018

Glen Mackie and Daniel O'Shane
28 Oct 2017 – Jan 2018

Janet Laurence: the matter of the masters
11 Nov 2017 – 18 Feb 2018

Brett Whiteley: beach
24 Nov 2017 – 25 Mar 2018

ACQUISITION HIGHLIGHTS

from top:

Jonathan Jones
Australia, b1978
barrangal dyara (skin and bones) 2016 (installation view at the Royal Botanic Garden Sydney)
gypsum, audio
Gift of John Kaldor and the artist 2017. Donated through the Australian Government's Cultural Gifts Program

Betty Kuntiwa Pumani
Australia, b1963
Antara 2017
acrylic on linen
Acquired with funds provided by the AGNSW Board of Trustees 2017

Tracey Moffatt
Australia, b1960
Touch 2017
from the series *Body remembers*
pigment print
Purchased with funds provided by Vicki Olsson and Naomi Milgrom AO

Daniel O'Shane
Australia, b1990
Saui ene Gauei II 2014
vinylcut on paper, edition 3/35
Purchased with funds provided by Vicki Olsson 2017

right:
Martin Creed
England, b1968
Work no 2821 (half the air in a given space) 2017 (detail)
yellow 11-inch balloons
Purchased with funds provided by the Mollie and Jim Gowing Bequest Fund and Atelier 2017

from top:

The Propeller Group
USA/Vietnam, est 2006–16
The living need light, the dead need music 2014
single-channel projection
Roger Pietri Fund 2017

Zhang Daqian
China, 1899–1983
Lady holding a fan 1944
ink and colour on paper
Gift of Nancy and Terry Lee 2017. Donated under the Australian Government's Cultural Gifts Program

Jessica Stockholder
USA, b1959
Two frames 2007 (detail)
pink plastic, pink children's chair, fake fur, miscellaneous plastic parts, vinyl, halogen light and fixture, weight, bracket, cable, extension cord, black garbage bag, yarn, beads, acrylic and oil paint, wooden drawer, metal frame
Purchased with funds provided by Atelier 2017

Nona Garcia
Philippines, b1978
Recovery 2017
60 light boxes: x-ray images, plexiglass, wooden frames, wires, sound, midnight blue wall paint
Roger Pietri Fund 2017

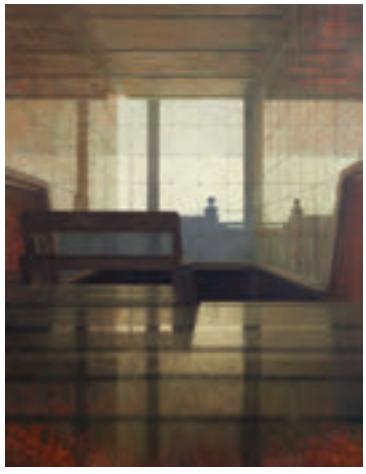
left:
Angelica Mesiti
France/Australia, b1976
Relay league 2017
three channel digital video, colour, sound
duration 8:30 min
edition 2 (edition of 3 + 2AP)
Purchased with funds provided by the Breen Mills Foundation 2017

clockwise from right:

Charles Conder
England/Australia, 1868–1909
Bronte, Queen's Birthday 1888
oil on wood panel
Purchased 2017 with funds provided by the Australian Masterpiece Fund, including the following major donors: Barbara Gole (in memory of), Antoinette Albert, Andrew Cameron AM & Cathy Cameron, Rowena Danziger AM & Ken Coles AM, Kiera Grant, Alexandra Joel & Philip Mason, Carole Lamerton & John Courtney, Alf Moufarrige AO, Elizabeth Ramsden, Susan Rothwell, Denis Savill, Penelope Seidler AM, Denyse Spice, Georgie Taylor, Max and Nola Tegel, Ruth Vincent

Jude Rae
Australia, b1956
Interior 370 (foyer I) 2017
oil on linen
Purchased with funds donated by Ken Coles AM and Rowena Danziger AM

Tony Tuckson
Australia, 1921–73
Wind 1970
synthetic polymer paint on composition board
The Australian Masterpieces Fund, 2017



from top:

Tomislav Nikolic
Australia, b1970
Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we're doing is learning how to die) 2014–17
acrylic polymer, marble dust, 24ct gold leaf, 12ct white gold leaf, copper leaf, museum acrylic on canvas and wood
Art Gallery of New South Wales, Bulgari Art Award 2017

Catherine O'Donnell
Australia, b1961
Inhabited space 2015–16
charcoal on three sheets of paper, charcoal wall drawing
Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2017

Susan Hiller
USA, b1940
Die gedanken sind frei (Thoughts are free) 2012
102 songs on customised Wurlitzer walnut jukebox, vinyl lettering, books, benches
AP2 (edition of 5 + 2 APs)
Gift of Geoff Ainsworth and Johanna Featherstone 2017

Taloi Havini
Papua New Guinea, b1981
Habitat 2017
three-channel digital video, colour, sound
Contemporary Collection Benefactors 2017

right:
Frederic Leighton
England, 1830–96
An athlete wrestling with a python 1888–91
white marble
Gift of John Schaeffer AO 2017. Donated through the Australian Government's Cultural Gifts Program

above:
Colin Lanceley
New Zealand/Australia, 1938–2015
Atlas 1965
oil on carved wood and metal
Purchased with funds provided by Pat Corrigan AM and the Barbara Tribe Bequest Fund 2017

clockwise:

Phyllida Barlow
England, b1944
untitled:
brokenupturnedhouse 2013

steel armature, polystyrene, polyfiller, papier mâché, paint, PVA, sand, plywood, timber, varnish
Gift of Geoff Ainsworth and Johanna Featherstone 2017

William Kentridge
South Africa, b1955
I am not me, the horse is not mine 2008

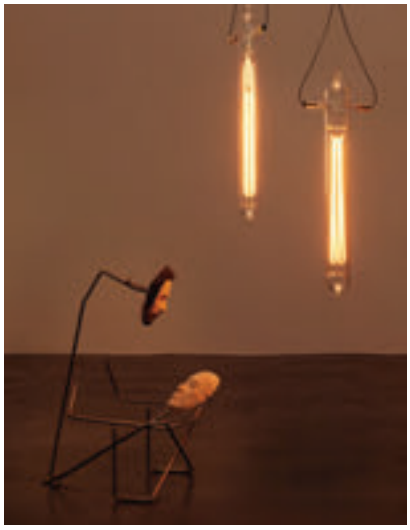
8 film fragments for projection, DVcam, HDV transferred to DVD, colour, sound, 1/11
duration: 6:00 min
Gift of Anita and Luca Belgiorno-Nettis 2017. Donated through the Australian Government's Cultural Gifts Program

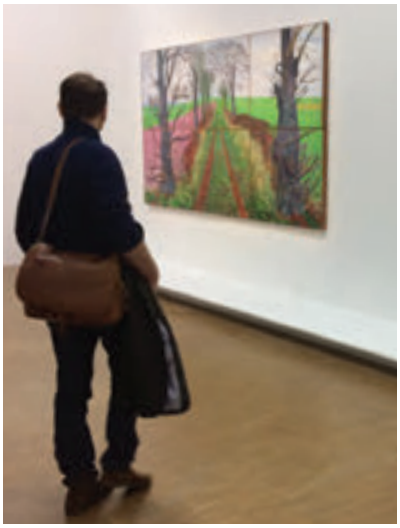
Simon Starling
England, b1967
Portrait of the master mask maker Yasuo Miichi wearing a mask of the artist Simon Starling while carving a mask of himself 2017

steel, brass, paulownia wood, gesso, pigment, urushi lacquer, animal hair, handmade incandescent bulbs with AC–DC converter, soft start system
Purchased with funds provided by the Germany Foundation Tour 2017

Frank Stella
USA, b1936
Untitled 1965

synthetic polymer paint on canvas, Gift of the John Kaldor Family Collection 2017. Donated through the Australian Government's Cultural Gifts Program





COLLECTION WORKS ON LOAN

In 2017, 395 works from the Gallery's collection went on loan to 72 regional, national and international institutions. We were particularly pleased to collaborate with the Heide Museum of Modern Art, the Georgia O'Keeffe Museum, Santa Fe and the Queensland Art Gallery on the touring exhibition *O'Keeffe, Preston, Cossington Smith: making modernism* for which we lent 56 paintings, photographs and prints.

This year also saw the conclusion of the first international exhibition of Australian impressionist art at the National Gallery, London, which the Gallery collaborated on and lent 13 of the 41 works on display. Entitled *Australia's impressionists*, this highly successful exhibition included Charles Conder's *Departure of the Orient – Circular Quay* 1888, Arthur Streeton's *Fire's on* 1891, Tom Roberts's *Holiday sketch* at Coogee 1888 and John Russell's *Madame Sisley on the banks of the Loing at Moret* 1887.

In September, we lent 27 of our much-loved old master paintings from the 16th to 19th centuries to the Hazelhurst Arts Centre. This is the first time many of these important European paintings have been shown together outside of the Gallery and their reception has been enthusiastic.

We were also delighted to have our David Hockney painting *A closer winter tunnel, February–March* 2006 included in the artist's landmark retrospective organised by Tate, London, which travelled to the Centre Pompidou in Paris and the Metropolitan Museum of Art, New York. This work was sent along with Hockney's *Portrait of an artist (pool with two figures)* 1972, a long-term loan from the Lewis Collection. The Gallery's Ernst Ludwig Kirchner painting *Three bathers* 1913 was also a highlight of the artist's retrospective at the Kunsthaus Zürich and the exhibition *SPOT ON: 1937. The 'degenerate art' campaign in Düsseldorf* at the Museum Kunstpalast.

from top left:
An installation view of *Australia's Impressionists* at the National Gallery, London, with Arthur Streeton's *Fire's on* 1891 seen far right. Photo: The National Gallery, London.

A visitor inspects David Hockney's *A closer winter tunnel, February-March* 2006 at the Centre Georges Pompidou, Paris.

STAFF FAVOURITES FROM THE COLLECTION

MARK TAYLOR
AV SERVICES COORDINATOR

This constantly regenerating digital garden is a favourite with school kids. They rush to touch it, to interact with it. However, the work's beauty lies in its subtlety. It blooms in acknowledgment of your presence, but if you get too close the petals shed in a blaze of white light. Reflecting the delicate balance between people and the environment, it is proof that digital technology can make breathtaking art.

teamLab
Flowers and people – gold 2015 (detail)
DG Wilson Bequest Fund and Asian Collection Benefactors Fund 2015

TOM LANGLANDS
TECHNICAL ASSISTANT,
CONSERVATION

One of my first jobs as a teenager was working as a studio assistant to artist Michael Johnson. Back in the 1990s, Johnson was painting massive canvases with paint straight out of the tube. There were hundreds of tubes strewn across the floor and my job was reuniting tube lids with the correct tube, actually an important lesson in colour identification for me as a budding artist. *Sofala* was stored there and I always dug it out to look at it. I wanted to buy it one day, but was beaten to it!

Michael Johnson
Sofala 1965
Gift of the artist 2014. Donated through the Australian Government's Cultural Gifts Program

GREG GILET
ADMINISTRATION ASSISTANT, SYDNEY MODERN PROJECT

When I relocated from London to Sydney, I found it quite hard to settle in at first. Visiting the Gallery and admiring Claude Lorrain's beautiful *Pastoral landscape* was a great source of comfort for me at the time. The sense of tranquillity that emanates from this idealised scene soothes the mind. What I particularly like about this painting is that, although it is very small compared to Lorrain's later works, it still broadcasts his incomparable mastery of light. Truly wonderful.

Claude Lorrain
Pastoral landscape 1636–37
Gift of James Fairfax AC 1992

KAREN HANCOCK
GRAPHIC DESIGNER

I still remember the incredulous rush of joy I felt on discovering this work delicately suspended high on the wall in the Asian gallery. It captures everything I love about Japanese art and design; the meticulous detail and the element of imperfection, but mostly I'm drawn to the power of a quiet, meditative moment in a world that won't stop talking.

Suda Yoshihiro
Rose 2004
Gift of Geoff and Vicki Ainsworth 2006

MICHELLE ANDRINGA
COORDINATOR IMAGE RIGHTS
& LICENSING

With the Rijksmusem treasures being installed in the building, my thoughts turn to the Dutch artists in the Gallery's collection. Matthys Gerbers' painting practice in the last 30 years has matured in skill and scale. I cannot think of his work without remembering the Union Street artist-run space in the 1980s run by Jeff Gibson and Jelle van den Berg, my other favourite Dutch-Australian contemporary artist. *Slavedriver* is also a gift from Pamela Hansford, the brilliant scholar and art history lecturer who so formed my experience at COFA. What a formidable group of people and an important part of Sydney culture.

Matthys Gerber
Slavedriver 2003
Gift of Pamela Hansford 2005

LUKE SIMKINS
HEAD OF BUILDING SERVICES

When I first started working at the Gallery in the early 1990s, this large work was in storage with a long rip from top to bottom that had been caused by water damage in the 1940s or '50s. Funds were given to the Gallery for it to be repaired in the early 2000s, and the repairs were done in Court 11 for all to see. Anyone looking at this painting today would not believe how badly it had been damaged. Every time I walk past it, I'm in awe of not only the painting but also the amazing repair work by the conservator.

Edouard Detaille
Vive l'Empereur! 1891
Purchased 1893

IVANA JIRÁSEK
GRANTS MANAGER

Painted when Sydney Nolan was only 24 and at the start of his years at Heide, this playful abstraction already manifests an uncomplicated but distilled vitality that I think defines all his work. *Luna Park* is so striking, with its stark black grid of St Kilda's big dipper cutting through a gelato-coloured patchwork sky. It's an early jewel of Australian modernism.

Sidney Nolan
Luna Park 1941
Purchased with funds provided by the Nelson Meers Foundation 2003

NADIA BAILEY
MARKETING PARTNERSHIPS OFFICER

I've always been taken with the opulence of art nouveau, so when I discovered Sydney Long's uniquely Australian take on the genre, I was smitten. I find this painting to be almost painfully beautiful: it's haunting, dreamlike and resonant with sadness. The title – *Sadder than a single star that sets at twilight in a land of reeds* – seems to be in itself a strange and lovely kind of poem.

Sydney Long
Sadder than a single star that sets at twilight in a land of reeds 1899
Purchased 1899

CONSERVATION

It has been an exceptionally busy year for the Conservation staff, who have assessed and prepared approximately 2300 works in the collection as new acquisitions, outward loans and for internal exhibitions, as well as providing tours, floor talks, lectures, conference papers and workshops.

This year, master craftsman David Butler retired from his role as reproduction frame maker after 30 years making frames for the Gallery's collection. In the lead-up to his retirement, David provided a three-year traineeship for Tom Langlands, generously funded by the Nelson Meers Foundation and the Clitheroe Foundation.

Conservation Benefactors have supported the treatment of key works from the Gallery's Pacific art collection, Brett Whiteley's iconic outdoor sculpture *Almost once* 1968, 1991, Arthur Streeton's *Villers Bretonneux* 1918 and its frame and *October* 1967 by Dick Watkins. The EC Pohl Foundation supported the conservation of *The prospector* 1889 by Julian Ashton, and the Women's Art Group supported the conservation of audio-visual archives in the National Art Archive.

The Gallery's outdoor bronze sculptures, *The offerings of war* 1923 and *The offerings of peace* 1923 by English sculptor Gilbert Bayes were the subject of a major conservation project funded by the Minister's Stonework Program (MSP) and managed by Public Works Advisory, NSW Department of Finance, Services & Innovation (DFSI). The project team included Heritage Asset Advisory DFSI, Heritage Stoneworks DFSI, DRP Stonemasonry, International Conservation Services and the Gallery.

The Australian Research Council Linkage project, A National Framework for Managing Malignant Plastics in Museum Collections, also began this year with the Gallery partnering with University of Melbourne, Museums Victoria, Museum of Applied Arts and Sciences, Queensland Museum, South Australian Museum, Flinders University and University of Technology Sydney.

left:
Conservation treatment of *The offerings of war* by English sculptor Gilbert Bayes.

below:
Céline de Courlon treating Dick Watkins' painting *October* 1967.

left from top:
David Butler in his framing studio, Blue Mountains.

Céline de Courlon treating Arthur Streeton's *Villers Bretonneux* 1918. This work will be displayed in 2018 to commemorate the 100th anniversary of the end of World War I.

BRETT WHITELEY STUDIO

The Brett Whiteley Studio in Surry Hills was the workplace and home of renowned Australian artist Brett Whiteley (1939–92) from 1988 until his death. The space opened to the public in 1995, one year after it was purchased by the NSW Government. It was managed by the Gallery for 20 years before officially becoming owned by the Gallery in February 2015.

The Studio allows visitors to experience the atmosphere of Whiteley's working space, with the artist's paintings, art materials, collection of art books and objects that inspired him, alongside a graffiti wall covered with quotes and images.

The changing exhibition program draws on the artist's paintings, drawings, sculpture and graphics borrowed from the Brett Whiteley Studio collection, the Gallery and private collections. Free admission is made possible by J.P. Morgan, principal sponsor of the Studio.

In 2017, three exhibitions were presented at the studio: *Naked*, *West of the divide* and *Beach*. The touring exhibition *Brett Whiteley: other places (somewhere else)* opened at the Cairns Regional Gallery in April and continued to the regional galleries in Caboolture, Tweed and Gosford. Comprising 40 works, this exhibition offered a rare opportunity to view some of Whiteley's most intimate and personal works completed during his many travels to London, Paris, New York, the Asia Pacific region and Queensland. The Gallery wishes to thank Wendy Whiteley for her ongoing support as curator for all Whiteley exhibitions in the studio and on tour.

Further highlights from the year include the premiere of *Whiteley*, a feature-length documentary directed by James Bogle, hosted at the St George OpenAir Cinema in the Royal Botanic Garden in February, with 2500 people in attendance. A giant wall mural inspired by Whiteley's work was also created by Melbourne-born, Los Angeles-based street art duo DABSMYLA in Surry Hills for the ABC iView series *The wanderers*.

above:
The Hon Mitch Fifield, Minister for Arts, Wendy Whiteley and the Hon Warren Entsch MP, at the opening of *Brett Whiteley: other places (somewhere else)* at Cairns Regional Gallery. Photo: Pine Creek

left:
The Australian premiere of James Bogle's *Whiteley* documentary in the Royal Botanic Garden, Sydney.

Brett Whiteley Travelling Art Scholarship

Sally Anderson from Sydney, NSW, won the 2017 Brett Whiteley Travelling Art Scholarship. This year the Brett Whiteley Foundation increased the prize from $30 000 to $40 000 for additional travel in Europe. Anderson also received a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery.

The annual scholarship is awarded to a young Australian painter aged 20–30 years. It was established by the late Beryl Whiteley in 1999 to commemorate the profound effect international travel and study had on her son, Brett, who won the Italian Government Travelling Art Scholarship at the age of 20.

top:
Brett Whiteley's *The green mountain (Fiji)* 1969 was among the highlights of the touring exhibition *Brett Whiteley: other places (somewhere else)*.

right:
Wendy Whiteley and Sally Anderson, winner of the Brett Whiteley Travelling Art Scholarship.

SELECTED ART PRIZES

The annual Bulgari Art Award supports contemporary Australian painting. Sponsored by Bulgari, the award consists of $50 000 for the acquisition of a painting and a residency for the artist in Italy valued at $30 000. The total award of $80 000 makes it one of the most valuable art awards in Australia.

Tomislav Nikolic was the recipient of the 2017 Bulgari Art Award for his painting *Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we're doing is learning how to die)* 2014–17. The chromatic intensity that Nikolic has built using hundreds of layers of paint results in an incredible and deeply physical experience, and we are delighted to receive it into our collection.

In memory of the late Eva Breuer, an art dealer who made a significant contribution to Australian art in the 1980s and '90s, The Breuer Foundation has established an annual $25 000 scholarship to be awarded to an Australian female artist under 35 years for the purpose of travel and study in Paris.

The scholarship is awarded to one of the winners of the Gallery's Cité Internationale des Arts, Paris, residencies. Bundanoon-based painter Clara Adolphs was the recipient of the Eva Breuer Travelling Art Scholarship in 2017.

above:
Clara Adolphs (left), winner of the Eva Breuer Travelling Art Scholarship, with Tom Breuer AM, Elena Papanikolakis (last year's scholarship recipient) and Michael Brand. Photo: Liz Cartwright

right:
Tomislav Nikolic, recipient of the 2017 Bulgari Art Award, with his painting *Just before the most significant events, people are particularly prone to deny the possibilities of the future. (cause all we're doing is learning how to die)* 2014–17.

IDEAS

THOUGHT LEADERSHIP

Our highly respected staff engage in discourse at a national and international level. In November, director Michael Brand attended the meeting of the prestigious International Group of Organisers of Large-scale Exhibitions (known as the Bizot Group) in Mumbai. It was established by Irène Bizot in 1992 to facilitate the exchange of ideas and exhibitions between major international art museums; membership is by invitation only. In 2017, attendees shared their thoughts on the role and relevance of museums in a rapidly changing world.

Jacquie Riddell, director of public engagement, contributed to the establishment of the new Sydney Culture Network and was elected its interim deputy chair.

Kirstin Mattson, head of the Sydney Modern Project campaign, developed and presented panel discussions focusing on marketing-development partnerships, bequests, and the culture of philanthropy for the NSW chapter of the Cultural Development Collective, a professional group for fundraisers in the arts and culture sector.

Mark Mahony, prospect researcher for the Sydney Modern Project campaign, was a keynote speaker at the 2017 Association of Professional Researchers for Advancement Australia conference (held at Deakin University, Melbourne) on the topic, 'Prospect research in Australia: higher education and beyond'.

Danielle Gullotta, access programs producer, presented research findings on the positive benefits of engaging with art and art-making for people living with dementia as part of Dementia Awareness Month in September alongside Emeritus Professor Steven Sabat from Georgetown University USA and Dr Gail Kenning from UTS. The event was held at the Gallery with an audience of 300.

In July, Aboriginal and Torres Strait Island art archivist Shari Lett and programs producer Amanda Peacock travelled to Canada to present on the Gallery's Djamu Indigenous education program at the World Indigenous People's Conference on Education in Toronto. They also met with key staff at 19 organisations across Canada to research how Indigenous artists and communities in Canada engage with galleries, museums and cultural organisations.

Steven Miller, head of our National Art Archive and Capon Research Library, was elected by IFLA (the International Federation of Library Associations and Institutions) as the representative on their arts board from Australasia and the Pacific. He is organising a conference on Islamic resources in world art museums and libraries at the Museum of Islamic Arts in Kuala Lumpur as part of IFLA's world congress in Malaysia in August 2018.

In April, the Gallery hosted the first part of the International Exhibition Organisers (IEO) conference, which was attended by Charlotte Cox, head of exhibitions, and Diarne Wiercinski, exhibition manager. The final session was hosted by the National Gallery of Victoria. The IEO was established in 1999 to raise awareness and resolve shared issues pertaining to the complex administrative aspects of art exhibition organisation and coordination.

previous pages:
Installation of Mikala Dwyer's *The silvering* in progress.

left:
Director Michael Brand at the Bizot Group annual meeting at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai.

In January, Natalie Seiz, curator of Asian art, was the only representative from a non-European or American institution invited to the third Curatorial Exchange Program for Japanese Art Specialists in US and European Museums, supported by the Agency for Cultural Affairs, Government of Japan.

Nude live, a unique collaboration between the Gallery and Sydney Dance Company produced in association with Sydney Festival for the Gallery's major 2016–17 summer exhibition *Nude: art from the Tate collection*, was awarded an 'Imagine' award from Museums & Galleries of NSW.

On 28 June 2017 the Gallery's longstanding and much-loved curator of film, Robert Herbert, passed away. For 18 years, Robert offered his encyclopaedic knowledge of cinema's histories through film programs that made a huge contribution to the Gallery and the arts generally in Sydney. The city, and Australian film itself, is much diminished without Robert in his Domain Theatre, but the Gallery is committed to preserving and building upon his enormous legacy.

from top:
Danielle Gullotta (right), access programs producer, and Dr Gail Kenning from UTS presenting their research findings on the positive benefits of engaging with art and art-making for people living with dementia.

Curator Natalie Seiz (sixth from left) at the Dazaifu Tenmangu shrine in Fukuoka Prefecture with participants of the third Curatorial Exchange Program for Japanese art specialists in US and European museums.

Aboriginal and Torres Strait Islander programs producer Amanda Peacock in the Inuit art collection store at Winnipeg Art Gallery, Canada.

NATIONAL ART ARCHIVE AND CAPON RESEARCH LIBRARY

A major event in 2017 for the Gallery's National Art Archive and Capon Research Library was the conference of Asia Pacific art librarians, which we hosted over three days. Eighty delegates attended, representing museum, art school and university libraries in Australia, New Zealand, Hong Kong and the United States.

Our library collections were enriched with over 1300 donations of books and catalogues. Another 190 were acquired through exchange and 170 were purchased. Researchers using our resources increased, with just under 5000 people visiting the archive and library in person, while others used our online (600) or phone (380) reference services.

Archive exhibition loans were made to Artspace and Mosman Art Gallery in Sydney, Tweed River Regional Gallery, the Murray Art Museum (Albury), the Museum and Art Galleries of the Northern Territory (Darwin), and Neon Parc (Melbourne).

Shari Lett, archivist of Aboriginal and Torres Strait Islander collections, worked with assistant curator Coby Edgar to curate an important exhibition on photographer Mervyn Bishop, which highlighted material in the artist's archive of over 6000 images.

above:
Curator of Chinese art Yin Cao and Steven Miller, head of our National Art Archive and Capon Research Library, receive the Buddhist Art Encyclopaedia from the Venerable Hui Kuan of the Nan Tien Temple, Wollongong, for the Edmund and Joanna Capon Research Library.

left:
Mervyn Bishop being interviewed at the Gallery with (from left) photographer Diana Panuccio, AV services coordinator Mark Taylor, Mervyn Bishop, Bishop's daughter-in-law Lucy Mendelssohn, Aboriginal and Torres Strait Island art archivist Shari Lett, programs producer Amanda Peacock and curator Cara Pinchbeck.

SUPPORTING OUR STAFF

Each year the Gallery awards scholarships and fellowships to selected staff in order to develop their professional skills and expertise through study, research and travel within their field at museums and galleries nationally and internationally.

Art Gallery of New South Wales & Art Gallery Society Staff Scholarship Program 2017–18

Four staff members received an Art Gallery of New South Wales & Art Gallery Society Staff Scholarship in 2017, including Josephine Touma, manager of public programs, Rebecca Allport, retail manager, and Sarah Bunn, conservator. The recipients plan to use their scholarship funding in 2018.

Karen Hancock, graphic designer, also received a scholarship to be trained and mentored in service design by leading Sydney-based agency Meld Studios. Service design is a human-centred design methodology useful for aligning an organisation with the needs of its audiences, encouraging innovation and facilitating organisational change. In October, Hancock worked within a project team at Meld Studios on a ticketing discovery project for the Gallery. It was a valuable opportunity to develop skills in qualitative research, data synthesis, current and future-state service mapping, and most importantly, to see the Gallery through visitors' eyes.

Edmund Capon Fellowship

The Edmund Capon Fellowship is an exchange program that aims to foster a closer relationship with Asian art museums. The Balnaves Foundation plays a leading role in supporting the fellowship. Yuki Kawakami, youth programs producer, travelled to Singapore, Japan, Taiwan and Hong Kong in June 2017. Her research focused on two areas: how art museums, galleries and arts organisations engage youth audiences through education and public programs; and investigating the use of creative and participatory spaces in new landmark museums in Asia. She met more than 40 staff across 20 museums, galleries and arts organisations and used the opportunity to share programs developed by the Gallery's Learning and Participation team. The findings from the research stimulated new thinking around approaches to audience engagement, especially in the development of the Gallery's new youth-led program.

from top:
Karen Hancock (left) with Purvi Desai and Jono Yang from Meld Studios working on their ticketing discovery project.

Hamish Balnaves (left), general manager of the Balnaves Foundation, with Yuki Kawakami and Edmund Capon AM at the Edmund Capon Fellowship event in December.

PUBLISHING HIGHLIGHTS

Each year the Gallery publishes high-quality titles based on its collection, exhibitions and research. Most are available nationally and internationally.

The Gallery's 2017 highlights include *Adman: Warhol before pop* edited by Gallery curator Nicholas Chambers and co-published with The Andy Warhol Museum in Pittsburgh. Richly illustrated from the Warhol Museum collection and archive, the book includes essays by Warhol scholars and other experts in their fields and provides insights into the beginning of Warhol's career, from his award-winning work as a commercial illustrator through to his first, little-known exhibitions.

Victorian watercolours, drawn from the Gallery's collection and written by curator Peter Raissis, includes 80 artworks by more than 70 artists that represent the glory of British watercolours from the Victorian period. Raissis explores the social, cultural and technical background to watercolour painting in 19th-century Victorian Britain, as well as the reception and appreciation of the medium both in Britain and Australia.

The sixth edition of *Let's face it: the history of the Archibald Prize* brought the evolution of this unique annual prize for portraiture up to date; and a new book on the Gallery's history and collection provided a much-requested memento of a visit to the Gallery.

Another title, *Unpainting*, was added to the Contemporary Project series. Written by Nicholas Chambers with Lisa Catt, through the work of 26 artists it draws attention to the Gallery's extraordinary holdings of abstract paintings, focusing on unconventional and experimental approaches to the medium from the 1960s to the present day.

The Gallery's summer show – *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* – was supported by a richly illustrated publication written by Gerdien Wuestman from the Rijksmuseum.

In 2017 the Gallery also collaborated with two other Sydney arts venues – the MCA Australia and Carriageworks – for the inaugural exhibition and the accompanying catalogue for *The National 2017: new Australian art* with the MCA.

opposite, left to right from top:
Adman: Warhol before pop (Feb 17)

The National 2017: new Australian art – co-ed (Mar 17)

Victorian watercolours (Jun 17)

Let's face it: the history of the Archibald Prize 6th edition (Jul 17)

Archibald 17 (Jul 17)

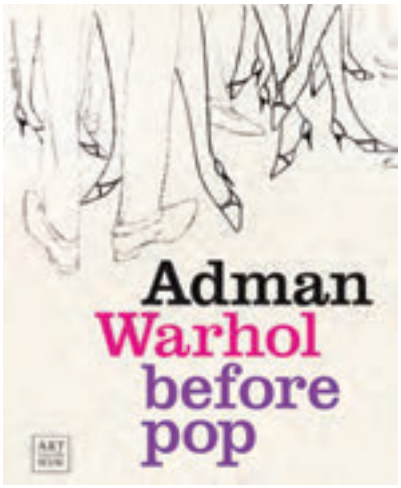
Unpainting (Oct 17)

Art Gallery of New South Wales (Nov 17)

Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum (Nov 17)

Ancestral art of the Indonesian archipelego: The Christopher Worrall Wilson Bequest (Dec 17)

below:
The exhibition book *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum* proved popular with Gallery visitors.


Adman
Warhol
before
pop

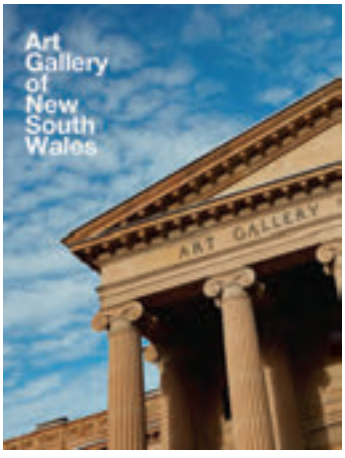
The National
New Australian Art
2017 / 2019 / 2021

VICTORIAN
WATERCOLOURS

LET'S FACE IT
THE HISTORY OF THE ARCHIBALD PRIZE

17

Unpainting


Art
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of
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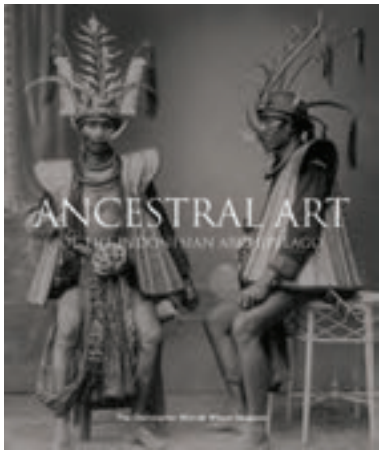
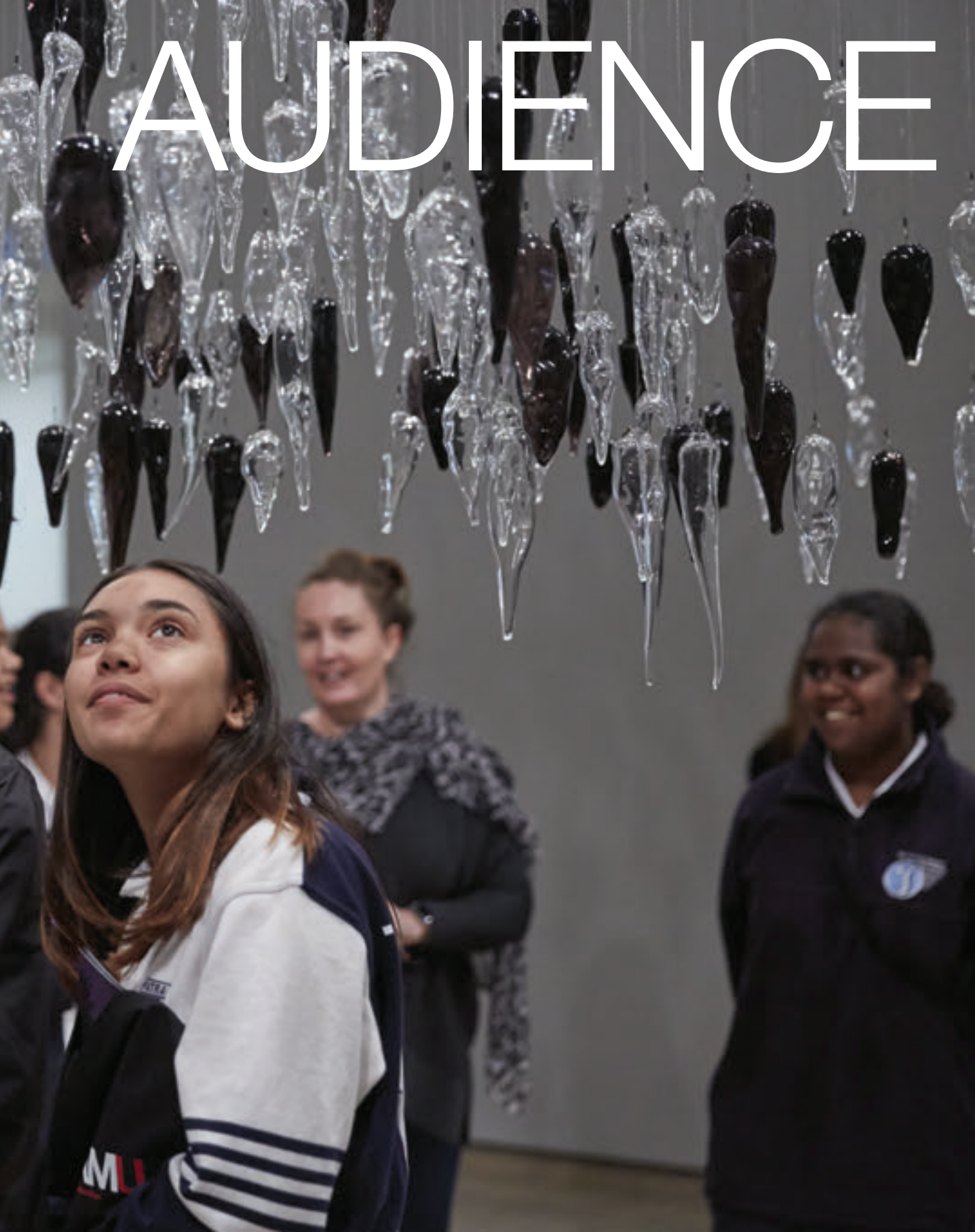
ART GALLERY

Rembrandt & the
Dutch Golden Age


ANCESTRAL ART

AUDIENCE



PUBLIC AND COMMUNITY PROGRAMS

From playful art-making experiences to thought-provoking talks, our programs are designed to engage diverse audiences with visiting exhibitions and the collection.

Creative partnerships formed a key focus for programming in 2017. The Gallery led an award-winning artistic collaboration in partnership with the Sydney Dance Company and Sydney Festival, *Nude live*, presenting a unique dance work in response to artworks in the *Nude* exhibition. Another highlight collaboration was the late-night Queer Art After Hours produced with the Sydney Gay and Lesbian Mardi Gras.

The new Liveable Communities project, a research partnership with University of Technology Sydney and the Black Dog Institute, engaged people living with dementia in an artist-led, art-making experience.

We worked closely with community groups throughout our local community, Greater Sydney and regional NSW to make art more accessible. This included a program for people at risk of homelessness produced in association with Artspace and the Ozanam Learning Centre in Woolloomooloo and a new partnership with Information and Cultural Exchange (ICE) in Parramatta with family programs for new migrant and refugee families, a mentorship program for musicians on the autism spectrum, and a youth digital engagement program.

The Ability Options Front Up Emerge mentorship program for artists with disability entered its second year.

A contemporary Filipino fashion parade, Habol Ilonggo, was co-produced with the Philippine Consulate General, the Philippine Department of Tourism and Filipino Lesbian and Gay Community (and Friends) (FLAGCOM).

previous pages:
Students in the Djamu Indigenous art education program viewing Yhonnie Scarce's installation *Death Zephyr* 2017 in *The National 2017: new Australian art*.

top:
Easha Mohammed Ghouseddin from Auburn Girls High School working on the *Manifesto for tomorrow* video project as part of our new partnership with Information and Cultural Exchange (ICE) in Parramatta. Photo: Marian Abboud

above:
Verushka Darling leads a tour of the Gallery's collection during Queer Art After Hours.

left:
A family gets creative during a Drop In and Make program.

left:
Performers from *Nude live* in the Gallery vestibule. Photo: Pedro Greigg

below:
The Habol Ilonggo fashion parade produced in association with the exhibition *Passion and procession: art of the Philippines*.

EDUCATION PROGRAMS

The Gallery offers a range of learning programs for primary, secondary and tertiary students and teachers. These programs are delivered by a dedicated team of professional artist educators and volunteer children's guides. In 2017, the Teacher Collective (a new advisory group) was formed to provide user insights on education programming.

The Art Pathways outreach arts education project in Western Sydney was expanded for 2017–18 with Art Pathways Plus, focusing on deepening community engagement through a partnership with Casula Powerhouse Arts Centre and low-SES schools in the Liverpool area. Art Pathways is generously supported by the Packer Family Foundation and the Crown Resorts Foundation.

A new program was developed in consultation with Aboriginal elders to support Indigenous students at Reiby Juvenile Justice Centre, connecting youth offenders with art and culture and strengthening their sense of identity and belonging.

Starting with Art, supported by Variety – the Children's Charity, engaged K–12 students with sensory, intellectual and physical disability in innovative workshops that draw upon the Gallery's collection.

Supported by the Campbell Edwards Trust, the Djamu Indigenous art education program offered Indigenous students the opportunity to work with artists and develop their own art-making skills. The senior program included a photography workshop with artist Mervyn Bishop at the National Art School, resulting in an exhibition of student work at the Gallery.

In partnership with the Arts Unit, Department of Education, the Gallery delivered the HOME: Aboriginal art from NSW outreach program in collaboration with regional galleries in Dubbo, Wagga Wagga and Albury. The Gallery also delivered accredited teacher professional learning programs in collaboration with regional gallery staff and linked to touring exhibitions.

The Gallery is the principal venue for the annual ARTEXPRESS exhibition of artworks by NSW Higher School Certificate students. This year 38 student artworks were exhibited in the John Kaldor Family gallery.

clockwise from top:
Primary school teachers get creative during a Staff Art Lab program.

Lead artist educator Lina Tesoriero explores colour and texture during a Starting with Art program.

Students collaborating during an Art Pathways program.

left:
Artist Mervyn Bishop leads a student photography workshop at the National Art school as part of the Djamu program.
Photo: Peter Morgan.

below:
Students experiencing an Art in Action day session.

above:
Students experiencing an Art Box program.

right:
ARTEXPRESS exhibiting student Abbey Haberecht presenting to senior students.

MEMBERS

The Art Gallery Society of New South Wales cares for the members of the Gallery, organises a lively program of events and helps raise funds for the acquisition of art for the collection. The Society has had an exciting year, hosting 423 gallery events attended by 43 397 members and guests.

The popular World Art Tours program offered 14 tours in 2017 to diverse locations such as Russia, Hong Kong, New York, Uzbekistan, Bhutan and Jordan.

The Art Appreciation course continues to draw large audiences with a broad range of speakers. The program theme, 'Site Specific: the power of place', explored many art locations in Australia and overseas.

The Society funded the purchase of a Charles Conder painting for the collection. *Rainy day* 1888 depicts the Chinese market gardens in La Perouse and was once in the collection of a former Society member, the late James Fairfax AC.

A staff re-structure resulted in the appointment of an assistant director, Peter Lin, in July. Lin has previously worked at Artbank and the MCA, and his considerable administrative skills will firstly be applied to the introduction of a new customer relationship management system for the Society.

The Members Lounge has been refreshed with the construction of a new reception desk and the temporary installation of works by Cressida Campbell from the Gallery collection.

Look magazine continued to connect members to art, events and ideas at the Gallery. During 2017 it remained a much-loved benefit of membership, as well as going on sale in the Gallery shop. Showcasing exhibitions, acquisitions and collection artists, *Look* published stories by Gallery and Society staff, as well as contributors, including Drusilla Modjeska and Patti Smith. In June, editor John Saxby travelled to Amsterdam, courtesy of exhibition partner Singapore Airlines, to interview Rijksmuseum director Taco Dibbits ahead of the November opening of *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.

from top:
For Father's Day weekend the Society's Kids Club made clocks for their dads with Dot Kolentsis.

Charles Condor's *Rainy day* 1888, purchased with funds provided by the Art Gallery Society of New South Wales 2017.

The new reception area in the members lounge.

opposite page from left:
John Saxby in Amsterdam with director general of the Rijksmuseum Taco Dibbets.

On 5 February, Brett Brown received a standing ovation after opening the 2017 Resonate season with his contemporary cabaret, *Postcards*. Photo Belinda Rolland

ACCESS AND INCLUSION INITIATIVES

In November, the Gallery launched its Disability Inclusion Action Plan 2017–20, reinforcing our commitment to the inclusion and representation of people with disability. We want to ensure that all members of the community have an opportunity to experience our collection, exhibitions, programs and facilities. The plan highlights our progress but also outlines actions for improvement as there is ongoing work to be done.

Our plan was disability-led with an extensive community consultation period. We worked closely with consultant and disability advocate Sarah Hoboult and the team at Accessible Arts for guidance on the internal and external consultation underpinning the plan. We are confident from this consultation that our plan will move towards a more accessible and welcoming experience and culture at the Gallery as we strive to remove barriers and provide opportunities for employment, participation and representation. The Disability Inclusion Action Plan 2017–20, can be accessed on the Gallery's website.

An Indigenous action plan is also being developed to reflect the Gallery's commitment to deeply supporting and celebrating Aboriginal and Torres Strait Islander people, perspectives and cultural practices to realise positive and necessary change.

above:
Artists M Sunflower and Digby Webster from the Front Up Emerge program leading an access workshop.

right:
At the launch of the Disability Inclusion Action Plan 2017–20: (from left) Heather Whitely Robertson, AGNSW head of learning and participation; Gaye Fleming, Front Up cultural & arts consultant; Jacquie Riddell, AGNSW director of public engagement; David R Bamford OAM, non-executive director of Ability Options; Maud Page, AGNSW deputy director & director of collections; Wayne Curry, executive leader community & lifestyle at Ability Options; and Ray Morgan, Front Up artist.

TOURING PROGRAMS

The Gallery had a highly successful touring program in 2017, with exhibitions travelling across NSW, Queensland, Victoria and internationally to Christchurch, New Zealand.

The 2017 program included the ever-popular *Archibald Prize* regional tour, with the 2016 prize travelling to NSW venues and the 2017 prize launching at the Geelong Gallery in October. *O'Keeffe, Preston, Cossington Smith: making modernism* opened at the Queensland Art Gallery in Brisbane in March and *Brett Whiteley: west of the divide* opened at Benalla Art Gallery in February, while *Brett Whiteley: other places (somewhere else)* toured to Cairns, Caboolture, Murwillumbah and Gosford. The *Landmarks* tour opened at the Blue Mountains Cultural Centre in January, then travelled to Tamworth in June and Albury in September. The *2016 Dobell Australian Drawing Biennial* was displayed at the Western Plains Cultural Centre, Dubbo, in May. *Henri Matisse: Jazz* travelled to Christchurch Art Gallery, New Zealand, in August. *European old masters: 16th–19th century* was displayed at the Hazelhurst Arts Centre from September to December.

These exhibitions were enjoyed by over 293 500 visitors.

from top:
Simryn Gill's *Vegetation* 1999 in the *Landmarks* exhibition at the Blue Mountains City Art Gallery. Photo: Silversalt

Visitors at Hazelhurst Arts Centre for the exhibition *European old masters: 16th–19th century*. Photo: Silversalt

Archibald Prize regional tour at Geelong Gallery. Photo: Simone Mugavin

DIGITAL PROGRAMS

The Gallery's rich and dynamic digital engagement program reaches different audience groups via multiple digital platforms.

Highlights for 2017 included a redesign of the Gallery Channel, with a new look that splits the content into 'Gallery video' and 'Gallery audio', making it easier to navigate and enjoy both mediums via mobile devices.

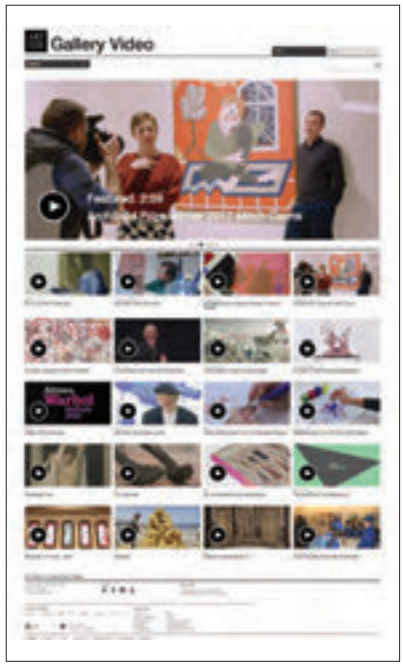
We continued to collect interviews with local artists to share on our digital channels and retain in our archives. This year exhibiting artists Mikala Dwyer and Janet Laurence as well as Archibald winner Mitch Cairns were filmed in both the Gallery and their studios.

A dedicated website for *The National: new Australian art* exhibition was launched in February. The website was developed by the Gallery and MCA digital teams and will become a significant resource for users around the world on contemporary Australian art. It represents a comprehensive record of the artists' participation in the inaugural biennial, including artist biographies and portraits, essays and photos of the artworks. The site includes audio commentary on every exhibiting artist with supporting Auslan video. There is also a series of short documentary films on 16 of the artists and their projects.

The *Adman: Warhol before pop* exhibition had a digital dimension that proved very popular with the visiting public. Eight of Andy Warhol's fragile sketchbooks and two artist books were on display, each behind glass and set to a certain page. Strategically placed touch screens invited visitors to 'flip' through Warhol's sketchbooks alongside the objects themselves. The high-resolution images allowed visitors to enlarge individual drawings and explore close details.

For the first time, entrants could enter the Young Archie competition online this year. For the 2017 competition we received over 2000 entries in the six-week period.

A suite of digital content was produced to support the summer show *Rembrandt and the Dutch golden age*, including an online feast of extra material on golden age art, fashion, food and religion. Also, a beautifully animated video explainer was produced, revealing just what made Dutch art from this period so special, and what made it a 'golden age'.



right:
Touch screens in *Adman: Warhol before pop* allowed visitors to 'flip' through Andy Warhol's sketchbooks.

from top:
The dedicated website for *The National 2017: new Australian art*.

The redesigned Gallery Channel.

A suite of online digital content was created to support *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum.*

PARTNERS

GOVERNMENT

As a state government institution, the Gallery's major supporter is the NSW Government. We gratefully extend our thanks to the Hon Gladys Berejiklian MP, Premier of New South Wales; the Hon Don Harwin MLC, Minister for the Arts; the Hon Troy Grant MP, then Deputy Premier and Minister for the Arts; the Hon Stuart Ayres MP, then Minister for Trade, Tourism and Major Events; and the Hon Adam Marshall MP, Minister for Tourism and Major Events. We look forward to continuing support from the Premier and ministers in 2018.

We would also like to acknowledge Carolyn McNally, Secretary Arts and Culture, Department of Planning and Environment; Alex O'Mara, Deputy Secretary Arts and Culture, Department Planning and Environment; Michael Brealey, Chief Executive Officer, Create NSW; and Sandra Chipchase, Chief Executive Officer, Destination NSW.

Government project grants
Australia Council for the Arts
Gallery staff members Shari Lett and Amanda Peacock secured a joint career development grant to deliver a paper at the World Indigenous Peoples Conference on Education in Toronto, followed by strategic research at cultural centres in Canada.

City of Sydney
The City of Sydney funded RAW, a two-year creative digital skills development project for disengaged youth from Woolloomooloo and surrounding suburbs, that the Gallery will deliver in partnership with Artspace and Save the Children and seed local creative community engagement.

previous pages:
Kirsten Utzon Popov, Zoe Hart and Rene Rivas at the exclusive viewing of *Adman: Warhol before pop* organised for Atelier, the Foundation group for art lovers in their 20s–40s.

above:
Michael Brand, Wynne Prize winner Betty Kuntiwa Pumani, Archibald Prize winner Mitch Cairns, Sulman Prize winner Joan Ross, David Gonski AC and the Hon Gladys Berejiklian MP.

below:
Lucy Turnbull (left), wife of Australian Prime Minister Malcolm Turnbull, and Professor Cheng Hong (centre), wife of China's Premier, Li Keqiang, tour the Gallery with curator Yin Cao.

BEQUESTS

Many of the Gallery's special collections have been built with bequests, including Mervyn Horton and the contemporary international art collection; Ken & Yasuko Myer and the Japanese art collection; Ed & Goldie Sternberg and the Chinese collections; and Mollie Gowing and the Aboriginal art collection.

Both the Gallery and the Gallery's Foundation received significant gifts from the estate of donors in 2017.

The Gil and Shay Docking Drawing Fund received over $2.5 million from the proceeds of the sale of the Docking's house in Paddington. This fund was established at the Gallery in 1998 following the death of Shay Docking, for the purpose of funding the purchase of Australian drawings for the permanent collection. It is the Gallery's largest fund for works on paper.

John Fairlie Cuningham's bequest to the Gallery's Foundation, already the largest in the Gallery's history, received a further substantial distribution following the sale of his Mount Wilson property. With his and other recent bequests, the Foundation now has over $61 million in funds under investment.

James Fairfax AC, who died in early 2017, left the Gallery seven works including a Sir Peter Paul Rubens oil on panel and two Albrecht Dürer engravings. As one of the Gallery's most generous benefactors during his lifetime, this bequest makes Fairfax the Gallery's most significant benefactor to date.

clockwise:
James Fairfax AC at the exhibition of his collection in 2003 with Giovanni Francesco Romanelli's painting *The three Maries at the sepulchre*1646/8.

Peter Paul Rubens' *Constantius appoints Constantine as his successor* 1622 was one of James Fairfax's many generous gifts to the collection.

John Fairlie Cuningham

SUPPORTERS AND BENEFACTORS

Supporters of the Gallery play a vital role in building our collection, as well as contributing to the work of the curatorial and other departments.

Life Governors
The highest accolade offered for significant support to the Gallery for various forms of leadership is that of Life Governorship. Below is a list of Life Governors as at 31 December 2017:

Franco Belgiorno-Nettis AC CBE; 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 & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; 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; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; Dr John Yu AC.

Art Gallery of NSW Foundation
The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 31 December 2017, are listed below:

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

from top:
Steven Lowy (third from left) was made a Life Governor of the Gallery in February. He is seen here with the Hon Don Harwin MLC, His Excellency General the Honourable David Hurley AC DSC (Ret'd), Governor of New South Wales, David Gonski AC, Guido Belgiorno-Nettis AM and Michael Brand.

Susan Wakil AO and Isaac Wakil AO bestowed the Gallery with its biggest cash gift in its 146-year history.

Rowena Danziger AM & Ken Coles AM at the Bequest Club lunch in October.

Gold Benefactors
Jim Bain AM & Janette Bain; The Balnaves Foundation; Andrew Cameron AM & Cathy Cameron; Dr Janet Carr; Susan Chandler; Patrick Corrigan AM; Shay & Gil Docking; John Anthony (Tony) Gilbert; Nancy & Terry Lee; Neilson Foundation; Nelson Meers Foundation; Vicki Olsson; Roger Pietri; Alan & Jancis Rees; Mark Thompson & Kerry Comerford; Barbara Tribe; Wendy Whiteley OAM; Lyn Williams AM; David George Wilson; Craig & Charanjit Young-Anand.

Benefactors
Paul & Valeria Ainsworth; Robert Albert AO RFD RD & Elizabeth Albert; Kathleen Elizabeth Armstrong; James Barker; Mr & Mrs PL Binnie; Jillian Broadbent AO; Justin Butterworth; William & Florence Crosby; Francine de Valence; Vincent Fairfax Family Foundation; Mr John Gandel AO & Mrs Pauline Gandel; John M Gillespie; Judy & Michael Gleeson-White AO; David Gonski AC & Orli Wargon OAM; Robert Quentin Hole; Fraser Hopkins; Isa & Hal Jones; Andrew Klippel; Brian Ladd; Sophie Landa; Mr & Mrs Teck-Chiow Lee; Adrian Claude Lette; Frank Lowy AC; Jim Masselos; Jacqueline Menzies OAM; David Moore; Catriona & Simon Mordant AM; Lewis Morley OAM; Carole Muller; Susan & Garry Rothwell; Mrs GF Williams (Jean); Dr John Yu AC & Dr George Soutter AM.

from top:
John Schaeffer AO with Frederic Leighton's *An athlete wrestling with a python* 1888–91.

Foundation members visiting Katharina Grosse's studio in Berlin in September.

ART GALLERY OF NEW SOUTH WALES FOUNDATION

The addition to the Gallery's collection of New Zealand artist Michael Parekowhai's 2.7-metre tall stainless-steel sculpture *The English Channel* 2015 was a highlight for the year. The work was funded by Peter Weiss AO, a former Gallery Foundation trustee. Foundation members were introduced to the work in March at a special dinner held to honour those members who have supported the Foundation for 25 years or more. The members who attended the dinner were presented with a limited edition etching by our trustee, artist Ben Quilty, and the following people were acknowledged:

Lenore Adamson & the late Ross Adamson; Antoinette Albert; Timothy Allen & the late Prue Allen; Kate & Bill Anderson; Christine Bishop & the late Alan Bishop; Peter & Margaret Cary; Charles Curran AC & Eva Curran; Rowena Danziger AM & Ken Coles AM; Jane Douglass AM & the late Gordon Douglass; Peter & Robyn Flick; Rosemary Foot AO; Brian France AM & Philippa France; Judith Friend OAM & the late Jim Friend; Neville Grace; John Grant AM & the late Inge Grant; Ginny & Leslie Green; Ian & Rosemary Harper; Judy Joye; Ray & Diana Kidd; Elizabeth & Philip Ramsden; Alison Sandow & the late Max Sandow AM; Penelope Seidler AM & the late Harry Seidler; Vivienne Sharpe & Tim McCormick; Gene Sherman AM & Brian Sherman AM; Gay Voss; Isaac Wakil AO & Susan Wakil AO; Peter Weiss AO; Carolyn Ward & the late Des Ward; Ray Wilson OAM & the late James Agapitos OAM.

The majority of Foundation supporters direct their annual donation to acquisition groups such as Australian art, Aboriginal art or Asian art. During 2017, an increase in both numbers of supporters and levels of support was seen within most acquisition groups.

Philanthropic support was also forthcoming for some of the less obvious areas, such as staff development. Benefactors paid for senior conservator Paula Dredge to spend three months at the Nolan Foundation in Wales, for example. Benefactors also funded new headsets for use by volunteer guides while giving tours.

Special projects also attracted added support, such as funding of a collaboration between the Gallery and the Australian Brandenburg Orchestra during the Sydney Festival, *Rembrandt live.*

from top:
Peter Weiss AO with Michael Parekowhai's sculpture *The English Channel* 2015.

Paula Dredge, head of paintings conservation, during her residency at Sidney Nolan's studio at The Rodd in Wales.

PHILANTHROPIC GRANTS

The Crown Resorts Foundation and Packer Family Foundation
Visionary grants provided by the Crown Resorts Foundation and the Packer Family Foundation in 2017 enabled delivery of major projects with greater reach and impact.

The Balnaves Foundation
The Balnaves Foundation's significant grants have enabled the consolidation of The Balnaves Foundation Australian Sculpture Archive and the Edmund Capon Fellowship (with support of several distinguished donors) for professional exchanges with Asia.

Campbell Edwards Trust
Ongoing support for the Djamu program has enabled Indigenous students in Years 5–12 to engage with Gallery staff, art collections and resources to introduce art-making and art critical skills and vocational pathways into the arts.

Copyright Agency Cultural Fund
A grant from the Copyright Agency Cultural Fund has enabled the Gallery to develop new digital resources to support the HOME: Aboriginal art in NSW project, to stimulate fresh engagement by artists, schools and communities with local Aboriginal art practices throughout NSW.

Gordon Darling Foundation
A Darling Travel Grant enabled Dr Paula Dredge, head of paintings conservation, to complete a research residency at Sidney Nolan's studio in Wales, UK, with additional support provided by Rowena Danziger AM and Ken Coles AM.

The Keir Foundation
The Keir Foundation supported the inclusion of artist Alex Martinis Roe in *The National 2017: new Australian art* at the Gallery, contributing to the production of artwork and a rich suite of public programs.

Nelson Meers Foundation
The Nelson Meers Foundation supported the first iteration of *The National 2017: new Australian art* at the Gallery; specifically, the production of new work and a unified digital platform for project partners, featuring accessible formats (Auslan, transcripts and captions).

The Pohl Foundation
The strategic support of the Pohl Foundation enabled Julian Ashton's iconic painting *The prospector* 1889 to undergo major conservation, including the much-needed manufacture of a new frame.

above:
Roslyn Packer AC and Gretel Packer at the unveiling of the Packer Family Gallery, on lower level 1.

left:
Students in a printmaking workshop with artist Roy Kennedy as part of the Djamu Indigenous education program.

PRESIDENT'S COUNCIL AND VISASIA COUNCIL

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

PRESIDENT'S COUNCIL

Established in 1995, the President's Council aims to create a corporate network which attracts and retains the continuing interest and financial support of the business community. Funds raised through the Council are used specifically to sponsor major exhibitions, publications and public programs. Membership is by invitation.

President
David Gonski AC

Membership
Noel Condon, AIG
Nigel Williams, 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
Lisa Davies, Fairfax Media Limited
Darren Goodsir, Fairfax Media Limited
Miles Bastick, Herbert Smith Freehills
Milton Samios, Investec Australia Limited
Stephen O'Connor, JCDecaux Australia
Andrew Best, J.P. Morgan
Martin Blake, KPMG
Steven Lowy AM, LFG
Michael Cook, Macquarie Capital
David Wilkinson, Macquarie University
Drew Bradford, National Australia Bank
Michael Bracher, Paspaley Pearls Group
Shaun Bonett, Precision Group of Companies
Peter Allen, Scentre Group
Alfred Moufarrige OAM, Servcorp
Ryan Stokes, Seven Group Holdings
Tim Church, UBS AG Australia

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's mission is to promote the appreciation of Asian visual arts and culture. Funds raised through membership fees are devoted exclusively to the sponsorship of Asian exhibitions, publications and education programs. Membership is invitation-only and restricted to chief executives, chairpersons and individual business leaders.

Chairman
Warwick Johnson, Optimal Fund Management

Membership
Su-Ming Wong, CHAMP Ventures
Philip Cox AO, Cox Architecture
Ryan Gollan, CA Mercantile
Seng Huang Lee, Mulpha Australia
Yixu Lu & Luigi Tomba, The University of Sydney
William Purcell, University of Technology, Sydney
Michael Sternberg, Valiant Hire

The President's Council and VisAsia Council members listed above reflect the period 1 January – 5 December 2017. This list is inclusive of members who have departed the councils during this period.

ART GALLERY OF NEW SOUTH WALES CAMPAIGN

The Art Gallery of New South Wales Campaign has raised $88 million to support the Gallery's major expansion. More than 30 leadership donors, including long-standing members and trustees, as well as new supporters, have been attracted to the Sydney Modern Project's vision.

In June, the Gallery announced the commitment of $20 million by the Susan and Isaac Wakil Foundation, and we are now delighted to recognise the donors who have committed $5 million or more:

- the Ainsworth family, whose pledge comprises gifts made by Gallery trustee Geoff Ainsworth and Jo Featherstone, Len Ainsworth, Mark Ainsworth, and Paul and Valeria Ainsworth
- the Lowy family, including former Board presidents Sir Frank Lowy AC and Steven Lowy AM
- Kerr Neilson, a well-known supporter of the arts and culture in Sydney
- Mark Nelson, Board vice-president and chair of the campaign committee, with his wife Louise Nelson
- Gretel Packer, Gallery trustee and campaign committee member, also a key supporter of Learning and Participation programs at the Gallery.

In addition to these gifts, we have received early commitments of $1 million or more from a further 20 private donors, as well as a number of other generous gifts. The Gallery will be honoured to recognise these donors in the new building designed by SANAA. We are also grateful to our donors who have chosen to remain anonymous.

The campaign seeks to raise a total of $100 million in philanthropic funding in addition to the generous commitment made by the NSW Government. The Gallery plans to invite broader participation in the campaign with a public launch in 2018.

from top:
Members of the Levis, Lippmann and Khedoori families, project supporters and relatives of Isaac Wakil AO and Susan Wakil AO, at the campaign leadership celebration in August.

Geoff Ainsworth AM, Mark Ainsworth, Paul Ainsworth, and Clare Ainsworth Herschell at the campaign leadership celebration in August. Geoff, Mark and Paul, together with father Len and their partners, have made a pledge that is the second largest commitment to the campaign.

CORPORATE PARTNERS

The Gallery provides high-calibre exhibitions, programs and events due to the strong support of its family of sponsors and partners. These partners share the Gallery's commitment to culture and are a vital part of our vision for the future. Partnerships provide brand alignment with the Gallery and its program of exhibitions, unrivalled VIP hospitality opportunities and a platform for high-impact brand activations to engage with Gallery audiences.

In October, the Gallery launched another new corporate initiative with an expansion into the luxury brands sector. The Luxury Syndicate is a new membership program offering prestige brands the opportunity to demonstrate their commitment to the arts and cultural sector. Membership fees assist in the development of exhibitions, acquisitions, education and public programs, conservation, emerging artists and permanent collections.

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise $4.2 million through sponsorship in 2016–17.

See p 89 for Business Development contact details.

ANZ
Presenting partner: *Archibald, Wynne and Sulman Prizes* and Archibald Regional Tour

Aqualand
Presenting partner: *The National 2017: new Australian art*

City of Sydney
Support partner: *Archibald, Wynne and Sulman Prizes, Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Clemenger BBDO
Major partner: *Adman: Warhol before pop* and *Robert Mapplethorpe: the perfect medium*

Crestone Wealth Management
Support partner: Atelier

Destination NSW
Strategic sponsor: *Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Ernst & Young
Presenting sponsor: *Nude: art from the Tate collection*
Major sponsor: *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Glenfiddich, Hendrick's Gin & Salerno
Event partners

Herbert Smith Freehills
Presenting partner: Asian galleries
Major partner: *Time, light, Japan: Japanese art 1990s to now*

JCDecaux
Media partner: *Archibald, Wynne and Sulman Prizes, Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

J.P. Morgan
Presenting partner: Brett Whiteley Studio

Macquarie Group
Presenting partner: Australian collection and Major partner: *John Olsen: the you beaut country*

Macquarie University
Presenting partner: *O'Keeffe, Preston, Cossington Smith: making modernism*; Presenting partner: 'Youth Collective'
Support partner: Art After Hours

McWilliam's Wines and Champagne Taittinger
Support partner: *Archibald, Wynne and Sulman Prizes, Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Paspaley Pearls
Support partner: Atelier

Porter's Original Paints
Official paint supplier and Support partner: *Archibald, Wynne and Sulman Prizes, Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

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

Singapore Airlines
Official airline partner: *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Sofitel Sydney Wentworth
Official hotel partner and Support partner: *Archibald, Wynne and Sulman Prizes, Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

Sydney Morning Herald
Media partner: *Archibald, Wynne and Sulman Prizes, Nude: art from the Tate collection* and *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*

S&S Creative
Education material support partner

UBS
Contemporary art partner: Contemporary galleries and UBS Planet Art Zone

Valiant Events
Event partner

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

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

clockwise:
Michael Brand; Jin Lin, managing director of Aqualand; Anneke Jaspers, curator of contemporary art; and Wayne Tunnicliffe, head curator of Australian art, standing before Tiger Yaltangki's painting *Star Wars* 2016 in *The National 2017: new Australian art*.

'Be part of the art' at the *Archibald, Wynne and Sulman Prizes* exhibition, with ANZ sponsor activations.

The Glenfiddich bar at the opening of *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.

CORPORATE MEMBERSHIP

The Corporate Membership program was successfully integrated from the Art Gallery Society into the Gallery's Development department this year and it has continued to grow its membership base of over 160 companies. Corporate Members were surveyed in 2017 on the program's benefits and events to assist in the development of the program going into 2018. Our members include:

Allen & Overy
Allen Jack + Cottier
Allens
American Express Public Affairs
AMP Capital
Architectus
Arinex Pty Ltd
Arredorama
Arterial Marketing
ARUP Pty Ltd
Ashurst
ASX Ltd
Atomic 212 Group
Aurecon
Australian Unity
AxiTrader
BAI Communications
Bain & Company
Baker & McKenzie
BDO
Bridges & Associates
Carroll & O'Dea Lawyers
Cartier Group Pty Ltd
CBRE
Challenger
ClearView Wealth Limited
Clifford Chance
Cliftons
Clouston Associates
Coffey Environments Australia Pty Ltd
Copyright Agency I Viscopy
Cox Architecture
Crone
Cundall
Curwoods Lawyers
David Stevens
Dentons Australia Pty Ltd
DFS Galleria Australia
DibbsBarker
Directioneering Pty Ltd
dwp | suters
Egencia
Egon Zehnder
Emirates SkyCargo
Energy Industries Superannuation Scheme Pty Limited
Eric & Tonia Gale
ExpertsDirect
Fairfax Media Limited
FiftyFive5 Pty Ltd
FM Global
Fortress Private Wealth
Fox Symes & Associates
Geyer Pty Ltd
Gilbert +Tobin Lawyers
Gilmore Interior Design
Goldrick Farrell Mullan Solicitors
Guardian Vaults
Hall & Wilcox
Herron Todd White
Hicksons
Holman Webb Lawyers
Hostplus
HUB24
HWL Ebsworth Lawyers
IBM Australia
icourts
IDG Architects
IMB Ltd
Integrated Design Group
iSentia
Jackson Teece Architecture
Jirsch Sutherland
John Claudianos
Johnson Pilton Walker Pty Ltd
JPR Architects Pty Ltd
JPR Architects Pty Ltd
Just Sydney PTY LTD
Kareena Private Hospital
Knoxweb Investments Pty Ltd
Landers and Rogers
Lansa Pty Ltd
Liberty International Underwriters
Loop Brands Pty Ltd
macpeople
Macquarie Telecom
Martin & Savage Pty Ltd
MaxMara Australia
McCabes Lawyers Pty Ltd
McGrathNicol
Media Super
Menai Sand & Soil
Morgan Stanley Wealth Management Australia Pty Ltd
Morgan Stanley Wealth Management Australia Pty Ltd
Mosman Art Gallery & Cultural Centre
Multi-Pak Industries Pty Ltd
Mundipharma Pty Ltd
Munich Re
Nanda\Hobbs Contemporary
National Australia Bank
NBRSArchitecture
Nettleton Tribe
News Corp Australia
Norman Disney & Young
North Shore Private Hospital
NTT Communications ICT Solutions (Aust) Pty Ltd
ORC International
Ord Minnett Limited
Precision Group - CEO Office
Precision Group - CFO Office
Private Portfolio Managers Pty Ltd
Professional Opinions
QBE Insurance Group Ltd
QBE Insurance Group Ltd
QBE Lenders' Mortgage Insurance
Renaissance Tours
ResMed Ltd
Robeco
Sasphire Legal
Savills Project Management
Scan Pacific International
ServCorp
Shapiro Auctioneers
Sky News Business Channel
Smart Design Studio
SMS Management & Technology
Solgen Energy
SomnoMed Ltd
Sparke Helmore Lawyers
Steensen Varming
Stephenson Mansell Group
Stuart Jacquet
Surface Design
Taylor Thomson Whitting
Teece Hodgson & Ward
Thomson Geer
Veolia Environmental Services (Australia) Pty Ltd
Vestech Pty Limited
Villa & Villa Pty Ltd
Viral Diagnostic & Referral Laboratory
Vivid International Tours
VoIP Pty Ltd
Warren Smith & Partners Pty Ltd
Wentworth Galleries
Wesfarmers Ltd
Wood & Grieve Engineers
Woodbury Financial Services Pty Ltd
Woods Bagot
Woven Image
WSP | Parsons Brinckerhoff
WT Partnership
XL Catlin Australia

previous page:
A detail of Emily Floyd's installation *Kesh alphabet* 2017 in *The National 2017: new Australian art*.

left:
Gallery Shop staff get in character for Love Your Bookshop Day.

below:
A basket woven by Yvonne (Stacia) Lewis for Tjanpi Desert Weavers.

Merchandise for the exhibition *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.

GALLERY SHOP

The Gallery Shop had a strong year, cementing its place as a globally significant cultural retailer by showcasing unique Australian books and giftware.

This year, the shop launched a popular events program featuring talks by bestselling authors Henry Carroll and Kate Forsyth, and an all-day party for Love Your Bookshop Day.

The shop continued fostering partnerships with Australian designers and makers, including exclusive collaborations with Sydney print specialist Think Positive and Melbourne knitwear icon Otto and Spike. A partnership with ABC Classics saw the release of five music CDs celebrating the Gallery's collection, and new relationships were initiated with Indigenous art collectives Tjanpi Desert Weavers, Marnin Studio and Buku-Larrnggay Mulka Centre.

The Gallery Shop's dedicated Instagram account @artgalleryofnswshop was launched in November to promote new arrivals and to open up conversations with customers and the wider community.

Every purchase supports the Art Gallery of New South Wales.

FUNCTIONS

The clients and type of events held in 2017 have been diverse, forming a thriving and dynamic part of the Gallery's day to day business. We have hosted conferences for quantum physicists, fashion week parades, furniture launches, meditation seminars, and bridge-building competitions for high school students, to name a few.

For our guests, it is always a special experience to attend an event while also enjoying a private viewing of some of our most popular exhibitions. The Archibald, Wynne and Sulman prizes are the most attractive, with events held each day for our corporate partners and clients.

Weddings at the Gallery have continued to grow in number and we have looked after more than 20 celebrations this year – each a joyous occasion.

The Gallery's exclusive caterer is Matt Moran's group, CHISWICK at the Gallery. Appointed in 2014, the partnership continues to grow and offers an excellent level of service and food.

from top:
The entrance court before the opening of *Adman: Warhol before pop*, furniture by Valiant Events.

A dinner hosted in the *Archibald, Wynne and Sulman Prizes* exhibition dinner showing entrants in the Wynne Prize.

A dinner in the Grand Courts.

PEOPLE

ARTISTS

The Gallery supports artists in many fields of practice and at all levels of their career, from students to established senior artists. We strive to make the Gallery a place that brings artists together with each other, their audiences and other arts professionals. These are just some of the myriad ways in which artists contributed to the life of the Gallery this year:

Mervyn Bishop captivated a huge Art After Hours audience during NAIDOC week with an old-fashioned 'slide night' reflecting on his extraordinary career in photography.

Janet Laurence created an installation, *The matter of the masters* 2017, in response to the exhibition *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*, exploring artists' materials and conservation science.

Eisa Jocson presented a challenging and energetic performance lecture, reflecting on her recent work exploring gender, sexuality and the body in Filipino culture.

Marakit Santiago led a series of workshops with both children and adults to create a collaborative, temporary artwork in the exhibition *Passion and procession*.

Artists including Judy Watson, Gunybi Ganambarr, Yinimala Gumana and Yhonnie Scarce mentored young Indigenous students as part of the Djamu education program.

Marian Abboud opened up about her artistic practice to students from Western Sydney for the Art Pathways program.

Abdul Abdullah was the guest judge for the annual Young Archie children's portraiture prize.

In June, we partnered with Create NSW to host a panel discussion and workshop for emerging and mid-career artists to explore the challenges of maintaining an artistic practice, as part of the Vivid Ideas festival.

Ten artists were awarded residencies at the Gallery's studios in the Cité Internationale des Arts, Paris, to further their professional development. These included the winners of the Brett Whiteley Travelling Art Scholarship (p 39) and the Eva Breuer Travelling Art Scholarship (p 40).

previous page:
Gunybi Ganambarr and Yinimala Gumana at an event for *The National 2017: new Australian art*.

above:
Janet Laurence installing *The matter of the masters*, a display inspired by conservation research on Dutch paintings in the Rijksmuseum.

right, clockwise from top left:
Mervyn Bishop entranced visitors during his slideshow at Art After Hours.

Artist Abdul Abdullah judging the Young Archie children's portraiture prize with community engagement manager Victoria Collings.

Curator Matt Cox and artist Alwin Reamillo in the exhibition *Passion and procession: art of the Philippines*, part of the Bayanihan Philippine Art Project.

Indigenous educator Wesley Shaw and artist Angela Tiatia at the Gallery's annual party for artists.

Anh Do and his mother, Hien Do, celebrate his win of the People's Choice award at the *Archibald Prize*.

Artist Marikit Santiago leads an effigy workshop in association with *Passion and procession: art of the Philippines*.

ART
AFTER
HOURS

VOLUNTEERS

The Gallery's main volunteer groups – the guides and Task Force – continued the long-standing tradition of supporting the Gallery and Art Gallery Society in 2017. Our volunteers play an important role at the Gallery and are appreciated both internally across all divisions as well as externally by our general visitors, sponsors, corporate partners and members. In 2017, the Gallery collaborated with the Taronga Training Institute to identify training and development needs for volunteers, and were successful in our application and implementation of fully funded training from the NSW Smart and Skilled program.

Our 138 volunteer guides include adult guides, children's guides, access guides and community ambassadors. In addition to offering tours for our diverse audience, our guides also provide translation services and take tours in Cantonese, Japanese, Korean and Mandarin.

The Task Force of 125 people provides support for a range of services at the Gallery, including attending the member's desk and lounge, and assisting with programs, exhibitions and functions.

below:
Diana Northedge discusses Brett Whiteley's *The balcony 2* 1975 with students.

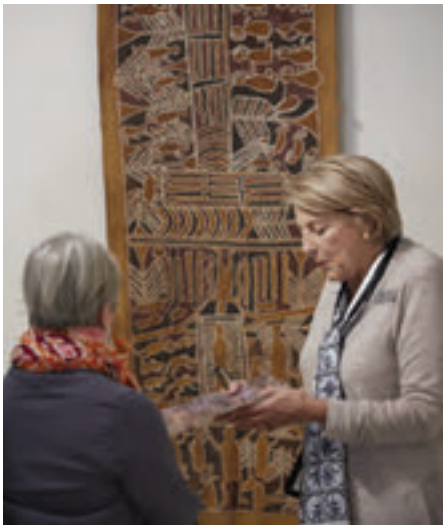
clockwise from top left:
Dale Bird leads a collection highlights tour, featuring Tatsuo Miyajima's eternally counting *Region no 126701 – 127000* 1991.

Fran McNally leading an Art & Dementia tour.

Task Force volunteers Sue Dadswell and Eva Feher greet visitors in the vestibule.

Carol Storch leads a tour of Aboriginal and Torres Strait island art, featuring Mathaman Marika's bark painting *Mortuary rites* c1960.

Pam Fuller and students before Charles Meere's *Australian beach pattern* 1940.



BEHIND THE SCENES

Behind the public face of the Gallery's exhibitions, programs and events is an experienced and talented staff. Both at work and beyond, members of staff exhibit great commitment, generosity and camaraderie.

1
Installing Michael Parekowhai's *The English Channel* 2015 in the Australian galleries overlooking Sydney Harbour.

2
Installing Quiringh van Brekelenkam's *Tailor's workshop* 1661 in the exhibtion *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*.

3
Mr Miyagi and the Karate Kid strike a pose at the end-of-year staff costume party.

4
The 2017 Sydney Gay & Lesbian Mardi Gras parade saw Gallery staff volunteer to become be-wigged Warhol's marching and dancing alongside a giant gold stiletto to tie in with the exhibition *Adman: Warhol before pop*.

5
Senior display technician Michael Brown hand-painted the sign for the exhibition *John Olsen: the you beaut country* to perfectly mimic Olsen's own handwriting.

6
Yhonnie Scarce's work *Death Zephyr* 2017 being prepared for installation in *The National 2017: new Australian art*.

7
Megan Cope's work *RE FORMATION part 3 (Dubbagullee)* 2017 being installed in *The National 2017: new Australian art*.

8
Funk legend Rick James makes an appearance at the end-of-year staff costume party.

9
Our sixth annual Gallery staff charity art exhibition raised $10 700 for Mercy Ships Australia. Held at Chrissie Cotter Gallery and led by senior registrar Emma Smith, it once again revealed the many talents and creativity of our staff.

10
Steve Peters retired in 2017 and left the Archibald Prize 'Packing Room Prize' in the capable hands of senior installation officer Brett Cuthbertson. In the background is the Archibald entry *Portrait of Steve Peters* by Tianli Zu.

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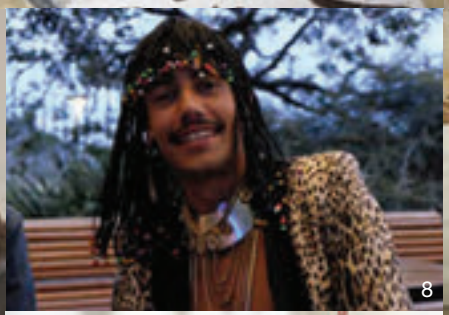
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9

10

BOARD OF TRUSTEES

PRESIDENT
Mr David Gonski AC

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

David Gonski is chair of the Australia and New Zealand Banking Group Ltd. He is also chancellor of the University of New South Wales; chair of the UNSW Foundation Ltd; a member of the ASIC External Advisory Panel and the board of the Lowy Institute for International Policy; and a patron of the Australian Indigenous Education Foundation and Raise Foundation. Mr Gonski was previously a member of the Takeovers Panel; director of Singapore Airlines Limited, the Westfield Group and Singapore Telecommunications Limited; and chair of the Australian Securities Exchange Ltd, the Guardians of the Future Fund, the Sydney Theatre Company, the National Institute of Dramatic Art (NIDA), the Australia Council for the Arts, the Board of Trustees of Sydney Grammar School and Investec Bank (Australia) Ltd. He was also previously president of the Art Gallery of New South Wales Board of Trustees from 1997 to 2006.

VICE-PRESIDENT
Dr Mark Nelson

B Sc (Hons), MPhil, PhD

Mark Nelson is a founder and executive chair of the Caledonia Investments Group and a director of The Caledonia Foundation. He is a deputy chairman of Art Exhibitions Australia and Kaldor Public Art Projects; a trustee of the Sydney Swans Foundation; and governor of the Florey Institute of Neuroscience.

Mr Geoff Ainsworth AM

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

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 New South Wales Foundation, and a patron of several arts and cultural organisations.

Professor S Bruce Dowton

MB BS MD FACMG FRACP

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. Mostly 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.

Ms Samantha Meers

BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chairman of 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; 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.

Mr Khadim Ali

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan of Hazara ethnicity, he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali 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. He won the Qantas Foundation's Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.

Ms Catherine Brenner

BEc, LLB, MBA

Catherine Brenner is chairman of AMP Limited, having served on its board since June 2010, and a former chairman of AMP Life Limited and The National Mutual Life Association of Australasia Limited. A former senior investment banker and corporate lawyer, Ms Brenner is also currently a director of Boral Limited, Coca-Cola Amatil Limited and SCEGGS Darlinghurst Limited and has served as a board member and trustee of not-for-profit and government organisations, including the Sydney Opera House.

Mrs Ashley Dawson-Damer AM

A director of Yuills group of companies since 2000, Ashley Dawson-Damer is a member and board director of the Opera Australia Capital Fund Council of Governors, and a trustee of the National Gallery of Australia Foundation. She was previously a Festival of Sydney board director, alternate for the NSW Premier, board director of the National Art School, member of the National Gallery of Australia Council, board member of the National Institute of Dramatic Arts, trustee of the Museum of Sydney Foundation and member of the Acquisitions Committee for the Australiana Fund.

Ms Gretel Packer

Gretel Packer is currently chair of the advisory board for Crown Resorts Foundation Limited and a trustee of the Sydney Theatre Company Foundation. She is the founding patron of the Taronga Zoo Conservation Science Initiative and founding governor of the Taronga Zoo Foundation. Previously, she was a member of the Royal Botanical Gardens Foundation and a director of the Royal Hospital for Women Foundation.

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 collections. He has won numerous awards including the Archibald Prize and Doug Moran Portrait Prize.

Mr Andrew Roberts

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

EXECUTIVE

DIRECTOR
Dr Michael Brand

BA (Hons), MA, PhD (History)

Michael Brand joined the Gallery as director in June 2012. Prior appointments include consulting director of the Aga Khan Museum under construction in Toronto; director of the J Paul Getty Museum in Los Angeles; director of the Virginia Museum of Fine Arts in Richmond; assistant director, curatorial and collection development at the Queensland Art Gallery; and curator of Asian art at the National Gallery of Australia. He currently serves on the Visiting Committee of the Harvard Art Museums and the International Advisory Board of the State Hermitage Museum in St Petersburg.

DEPUTY DIRECTOR AND
DIRECTOR OF COLLECTIONS
Ms Maud Page

BA (Hons)

Maud Page joined the Gallery in 2017. She was previously deputy director, collection and exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane where she played a key leadership role in formulating the museum's strategic direction. Her former role as senior curator of Pacific art saw her develop the most comprehensive collection of contemporary pacific art in the region. Ms Page lectured in Museum Studies at Sydney University and Hong Kong University and has curated exhibitions internationally.

CHIEF OPERATING OFFICER
Mr John Wicks

B Bus, FCPA

John Wicks joined the Gallery in 2008. He spent ten years in the banking and finance sector and has over 20 years' experience in the arts sector, including as executive director, finance and services at the Australia Council for the Arts and chief financial officer at the Cultural Facilities Corporation in Canberra. His prior position was chief financial officer at Hurstville City Council.

DIRECTOR OF PUBLIC ENGAGEMENT
Ms Jacquie Riddell

Jacquie Riddell joined the Gallery in 2014. Her career has involved senior leadership positions within cultural institutions and previous roles include director of marketing at SBS, leading the Triple J network at the ABC, and general manager of Foxtel's music television channels group. She was on the board of the Australia-Korea Foundation for the Department of Foreign Affairs and Trade 2012–16.

DIRECTOR OF DEVELOPMENT
Mr John Richardson

MA (Arts Administration), BA (Economics)

John Richardson joined the Gallery in 2014. A thought leader and commercial strategist, he is deeply committed to building, maintaining and growing corporate partner and benefactor relationships. He previously worked at Back Row Productions and the New 42nd Street Project; most recently he was the chief commercial officer at the South Sydney Rabbitohs, turning it into one of the benchmark commercial administrations in Australia.

CONTACTS

We encourage you to contact the following key staff for information about supporting the Sydney Modern Project, growing our collection, sponsoring an exhibition or audience program, or booking an event in one of our venues.

More information at artgallery.nsw.gov.au

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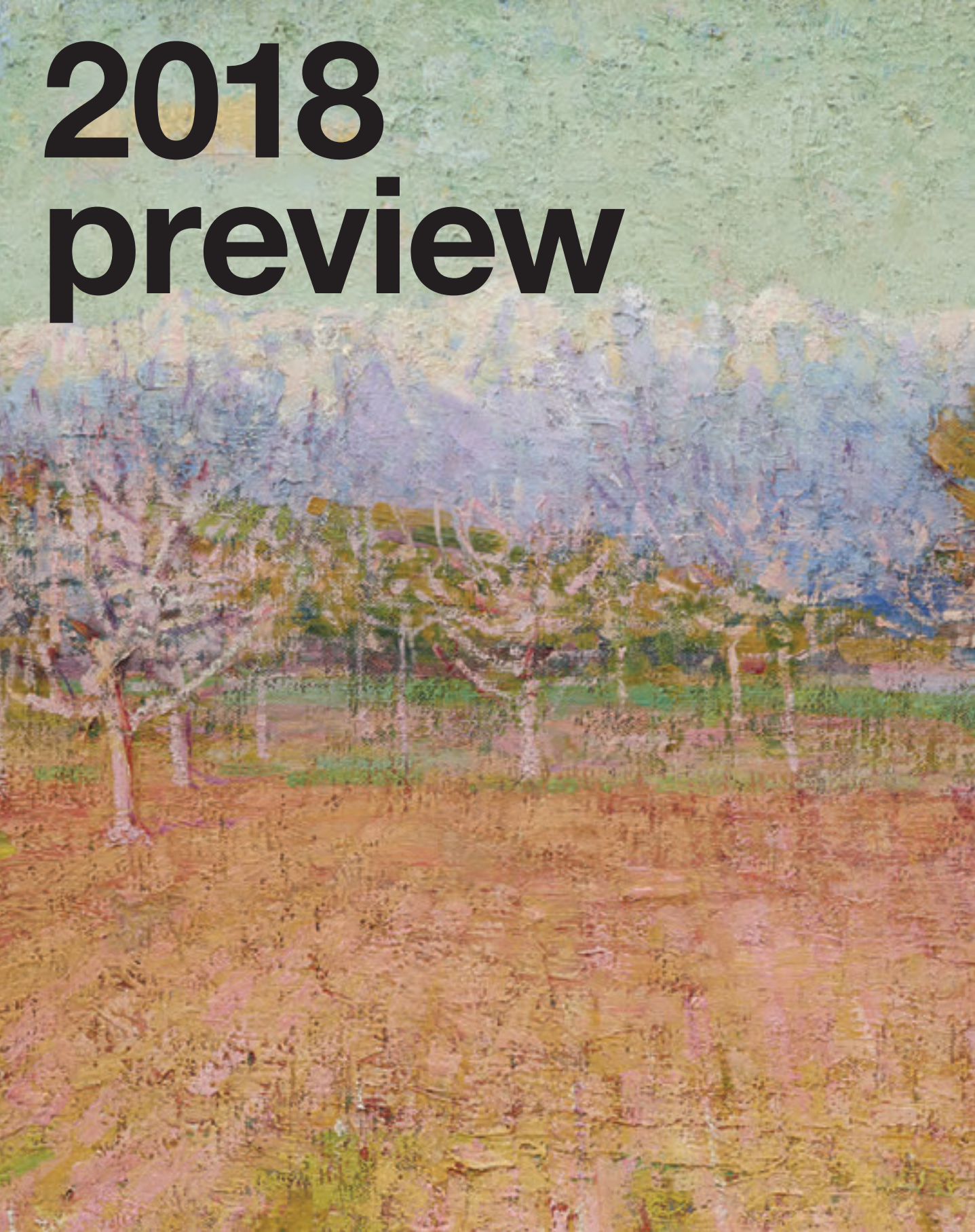
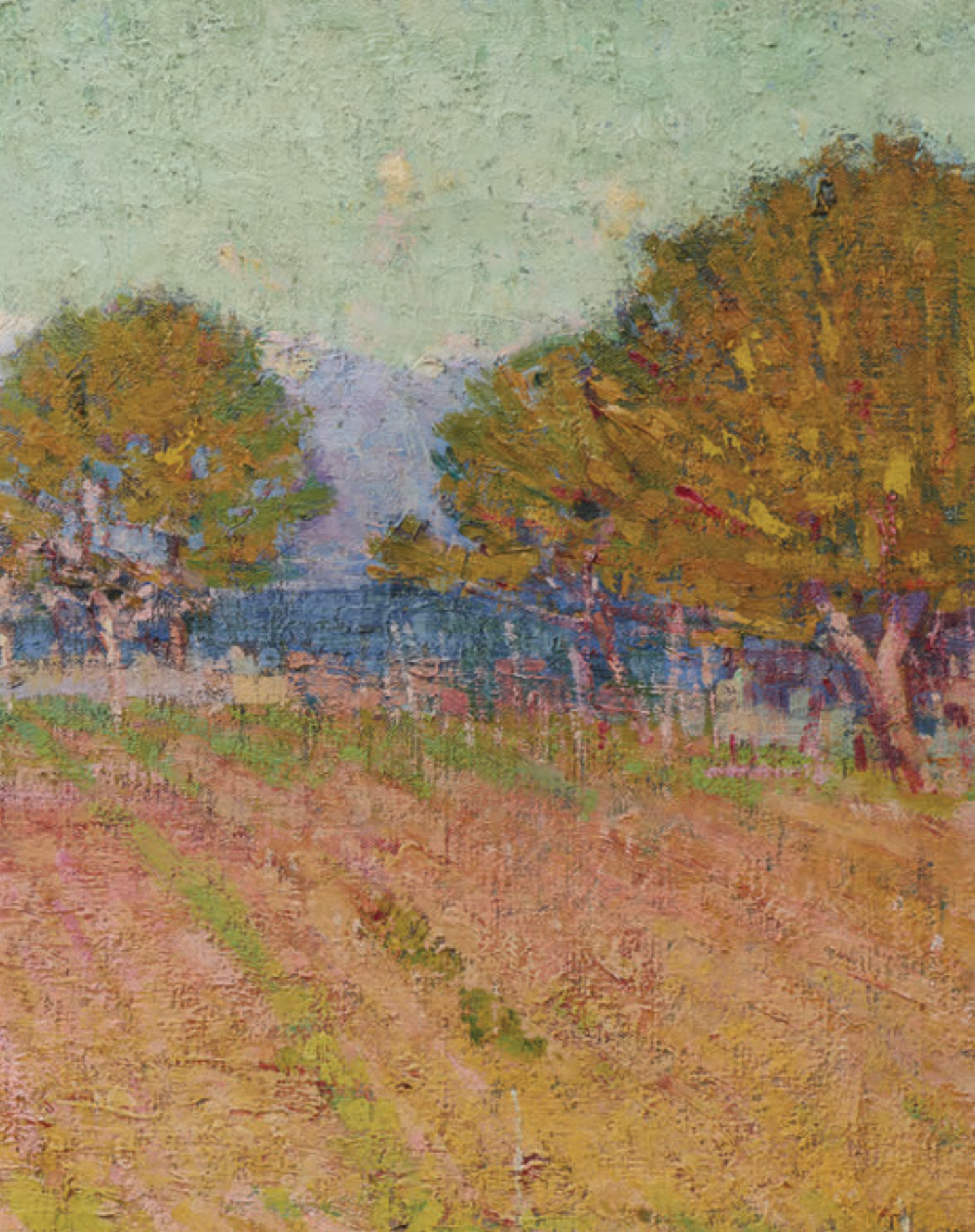
2018 preview





previous page:
John Russell *In the afternoon* 1891 (detail). Art Gallery of New South Wales, purchased with funds provided by the Art Gallery Society of New South Wales 2016

below, from left:
Georgina Kozlova, Fairvale High School, *Self-portrait with different states of mind* 2016 (detail)

Ewa Pachucka *Arcadia: landscape and bodies* 1972–77 (detail). Art Gallery of New South Wales, gift of Rudy Komon Art Gallery 1978

2018 EXHIBITIONS PREVIEW

As regularly as some of the world's most celebrated works of art arrive at the Gallery – think of Rembrandt's *Self-portrait as the Apostle Paul*, Vermeer's *Woman reading a letter*, *The lady and the unicorn* tapestries and the photographs of Robert Mapplethorpe – so too do the works of Australia's greatest artists.

In 2018 the Gallery hosts a major exhibition of Australian impressionist painter John Russell (a close friend of Van Gogh and Rodin), and another of the drawings of Brett Whiteley.

In addition, drawn from public and private collections across Australia, we exhibit Nonggirrnga Marawili, one of our leading Indigenous artists. A Tony Tuckson exhibition highlights this artist's significant contribution to Australian abstract art.

In March 2018, we welcome the international art world with the Biennale of Sydney, and in October works by modern masters, including Matisse, Picasso, Kandinsky and Cézanne, will arrive from the Hermitage in St Petersburg for our summer blockbuster exhibition.

right:
Sight c1500 (detail) from *The lady and the unicorn* series. Musée de Cluny – Musée national du Moyen Âge

ARTEXPRESS 2018
26 Jan – 25 Apr 2018

The annual ARTEXPRESS exhibition is one of the most dynamic and popular at the Gallery, showcasing outstanding student artworks developed for the art-making component of the previous year's HSC examination in Visual Arts.

Ewa Pachucka: Arcadia
3 Mar – 29 Apr 2018

This is a rare opportunity to see Ewa Pachuka's installation *Arcadia: landscape and bodies* 1972–77. This extraordinary work, one of Australia's most significant examples of 1970s fibre art, was first exhibited at the Gallery in 1978 and has been newly conserved for this display. Crocheted using natural and synthetic fibres, the sprawling environment of tiered rock forms is inhabited by life-size nude female figures and their animal companions.

The lady and the unicorn
10 Feb – 24 Jun 2018

The lady and the unicorn tapestry series is one of the masterpieces of medieval European art. Revered as a national treasure in France, the 15th-century 'Mona Lisa of the Middle Ages', from Paris' Musée de Cluny – Musée national du Moyen Âge, will be making its exclusive appearance in Australia at the Gallery. This is a rare opportunity to experience the beauty, scale and intricacy of a work that has captivated viewers across the centuries.

Proudly sponsored by the NSW Government through its tourism and major events agency, Destination NSW.

21st Biennale of Sydney Superposition: equilibrium and engagement

16 Mar – 11 Jun 2018

Curated by Mami Kataoka, the 21st Biennale uses the quantum mechanics term 'superposition' as a metaphor to link the notions of equilibrium and engagement and provides us with insights into the world today. As one of eight participating venues across Sydney, the Gallery will host exceptional new projects by a diverse selection of celebrated international artists. To mark its 45th anniversary, the exhibition will also reflect on the Biennale's rich history through a display of its archive of encounters with art from around the world.

Henry VR

12 May – 9 Sept 2018

The Gallery's c1540 portrait of Henry VIII returns to public display for the first time since 1962 to star in this virtual-reality installation. An immersive experience takes viewers deep inside this Tudor painting to explore the king's portrait, the workshop of artists who created it, and the pioneering conservation research and treatment that helped reveal it. In partnership with UNSW Art & Design.

from top:
Samson Young *We are the world as performed by the Federation of Trade Unions Choir* 2017 (installation view)

Anglo-Flemish workshop *Henry VIII* c1540 (detail) with insert of false colour synchrotron-sourced X-ray fluorescence data map. Art Gallery of New South Wales, purchased 1961

Darren Sylvester *All you need to know you knew early* 2007. Art Gallery of New South Wales, purchased with funds provided by Bronwyn Doutreband, Egil Paulsen, Russell Skelton & Virginia Trioli, Sullivan & Strumpf and the Photography Collection Benefactors' Program 2008

Hold still: the photographic performance

12 May – 29 Jul 2018

This collection exhibition addresses the way the camera turns any subject into a performer and any scenario into a theatrical act, examining the gestures we habitually adopt when facing the lens. Featuring artists who exploit and exaggerate the posture (or imposture) of the portrait sitter, *Hold still* presents incisive commentary about the way photography pervades contemporary life.

left:
2017 Archibald Portrait Prize winner Mitch Cairns with his sitter and partner Agatha Gothe-Snape.

below:
Jumaadi *Halfway to the light, halfway through the night* 2010–14 (detail). Art Gallery of New South Wales, Mollie and Jim Gowing Bequest Fund 2017

Archibald, Wynne and Sulman Prizes

12 May – 9 Sept 2018

Archibald, Wynne and Sulman Prizes is an annual exhibition eagerly anticipated by artists and audiences alike. The Archibald Prize is Australia's favourite art prize and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture. The Wynne Prize is awarded to the best landscape painting of Australian scenery, or figure sculpture, while the Sulman Prize is given to the best subject painting, genre painting or mural project. The Young Archie is for budding artists aged 5–18.

Dobell Australian Drawing Biennial 2018

7 Jul – 21 Oct 2018

The 2018 Dobell Australian Drawing Biennial is the third in a series of curated exhibitions that present the work of contemporary Australian artists whose practice is connected by their commitment to the art of drawing.

Fearless: contemporary South Asian art

21 July 2018 – 2019

This is the Gallery's first exhibition to focus on women artists with ties to South Asia. Including major works by Nalini Malani, Pushpamala N and Clare Arni, Adeela Suleman, Alia Syed and Shahzia Sikander, it explores individual interpretations of politics and nationalism alongside the consequences of shifting borders. Each artist interrogates connections to diverse cultures and geographies, fearlessly questioning historical events, personal memories and their own identity.

right:
Pushpamala N and Clare Arni *Lady in the moonlight* 2000–04, from the series *Native women of South India*. Art Gallery of New South Wales, David Jones Fund 2010

Spacemakers and roomshakers: installations from the collection
14 Jul – 21 Oct 2018

From a room full of vibrant colour to a forest of fake-fur monuments, *Spacemakers and roomshakers* brings together some of the most immersive and expansive artworks in the Gallery's collection. Employing light, sound, fabric, air and spices, these artworks also use the space of the gallery as a medium to be filled, tested, stretched, altered and above all energised.

from top:
Ernesto Neto *Just like drops in time, nothing* 2002 (installation view). Art Gallery of New South Wales, purchased with assistance from Clayton Utz 2002

John Russell *In the afternoon* 1891 (detail). Art Gallery of New South Wales, purchased with funds provided by the Art Gallery Society of New South Wales 2016

John Russell: Australia's French impressionist
21 Jul – 11 Nov 2018

Australian painter John Russell (1858–1930) was an active participant in French late 19th-century avant-garde art movements. He was a close friend of Van Gogh and Rodin, dined with Monet and taught impressionist colour theory to Matisse. Yet, despite the efforts of his cousin Thea Proctor, he remains little known. This major survey presents the breadth of Russell's art from his studies in London and Paris, through impressionism and experimentation with pure colour, to his later fauve-like luminous watercolours.

Anne Dangar: ceramics from Moly-Sabata

11 Aug – 28 Oct 2018

Australian modernist painter and potter Anne Dangar (1885–1951), was a central figure in the Moly-Sabata artists commune established by cubist artists Albert Gleizes and Juliette Roche near Lyon in France. The Gallery has acquired from the Fondation Albert Gleizes a significant collection of Dangar's innovative ceramics which fuse traditional pottery techniques with cubist designs. Many of the ceramics will be displayed in Australia for the first time.

Nonggirrnga Marawili

3 Nov 2018 – 24 Feb 2019

Nonggirrnga Marawili is one of today's leading Aboriginal artists. From northern Arnhem Land, Marawili's works capture the dynamism of a living landscape, radically transformed and re-imagined to realise a very personal artistic vision. Drawn from public and private collections, the exhibition reflects the span of Marawili's career including prints, bark paintings and larrakitj (hollow logs) with a focus on her work from the last five years.

clockwise, from left:
Nonggirrnga Marawili *Lightning and sea spray* 2014. Art Gallery of New South Wales, Wendy Barron Bequest Fund 2015

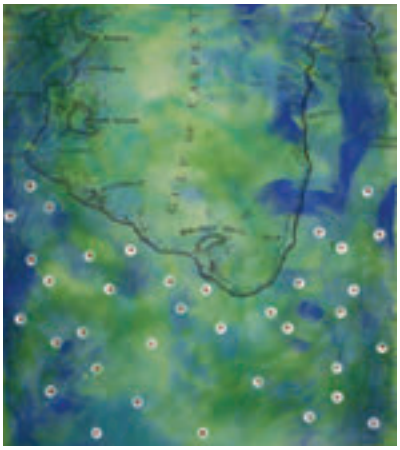
Anne Dangar *Plate* c1934. Art Gallery of New South Wales, gift of Mrs Michael Fizelle 1969

William Kentridge *I am not me, the horse is not mine* 2008 (installation view at Cockatoo Island for the 16th Biennale of Sydney), gift of Anita and Luca Belgiorno-Nettis 2017. Donated through the Australian Government's Cultural Gifts Program

William Kentridge

8 Sept 2018 – 2019

Best known for his evocative stop-motion videos of charcoal drawings, South African artist William Kentridge is among the most powerful voices in art today. Alongside Kentridge works in the Gallery's collection, this exhibition features one of the artist's most ambitious works *I am not me, the horse is not mine* 2008 – an immersive, eight-screen video installation based on Dimitri Shostakovich's 1928 opera, *The nose*.



clockwise from above:
Judy Watson *a picnic with the natives – the gulf* 2015. Art Gallery of New South Wales, Wendy Barron Bequest Fund 2015

Iatmul people, Papua New Guinea, *Gable mask* mid 20th century. Art Gallery of New South Wales, purchased 1964

Tony Tuckson *White lines (vertical) on ultramarine* 1970–73. Art Gallery of New South Wales, gift of Annette Dupree 1976

opposite:
Brett Whiteley *Lindfield gardens II* 1984 (detail), purchased by the New South Wales Government 1994, transferred to the Gallery 1998

Judy Watson
10 Nov 2018 – 2019

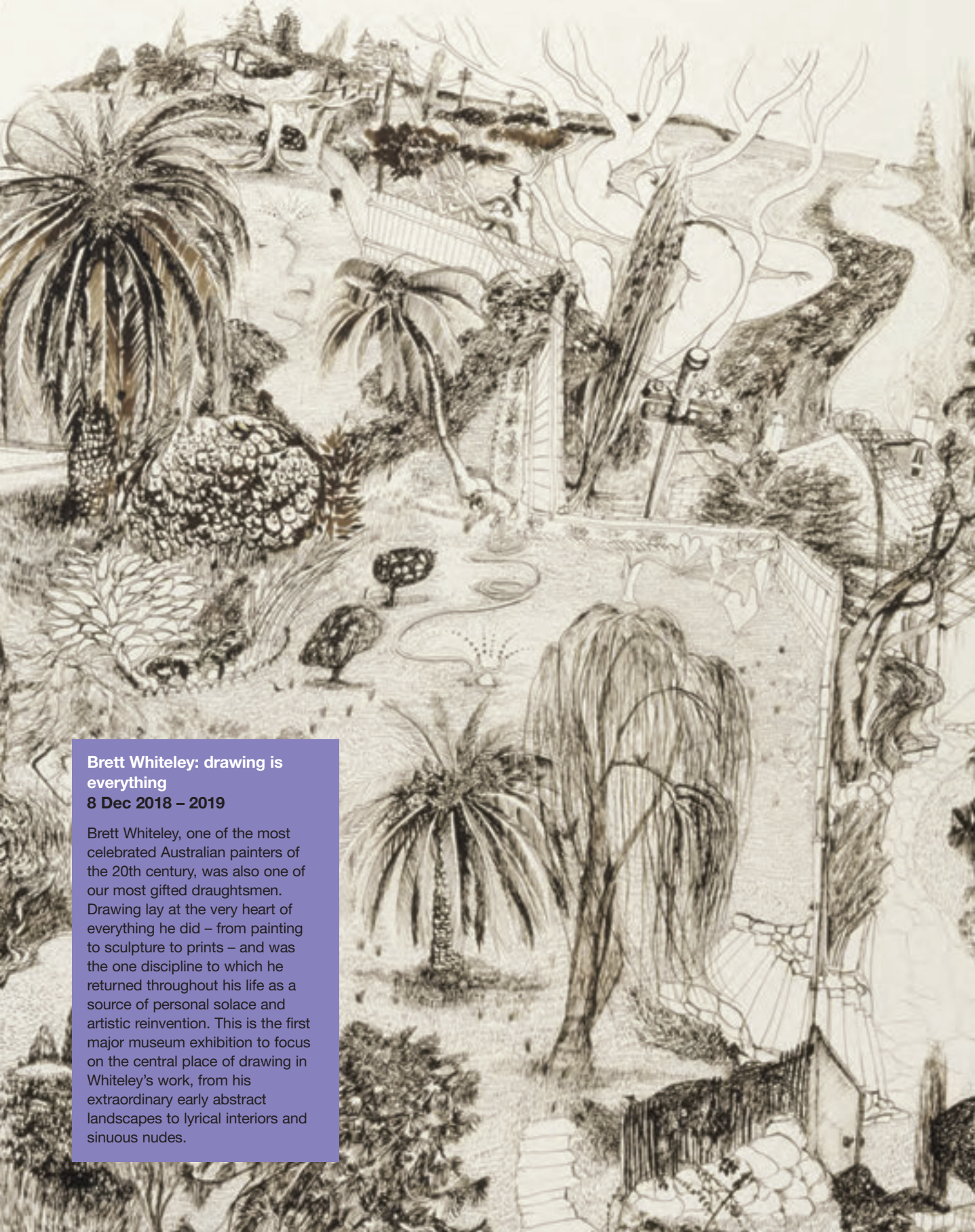
Judy Watson's diverse and innovative art practice spans almost 40 years. Together with her matrilineal connection to country – the Waanyi lands of the Gulf region – her works reveal an intimate, earthy and visceral experience of the land as a silent witness and repository of memory for past events.

Tony Tuckson
17 Nov 2018 – 17 Feb 2019

Tony Tuckson (1921–73) was one of Australia's earliest and most influential abstract expressionist artists. He was also a curator, with an active interest in Aboriginal art and culture, and deputy director of the Art Gallery of New South Wales. Including over 80 paintings and works on paper, ranging from the late 1950s to early 1970s, this exhibition will explore the spectacular development and diversity of Tuckson's practice and will highlight his extraordinary contribution to abstract art in Australia.

'Melanesian art' redux
17 Nov 2018 – 17 Feb 2019

In 1966, a ground-breaking exhibition called *Melanesian art* opened at the Gallery. Curated by Tony Tuckson, with over 370 works from Papua New Guinea, Solomon Islands, New Caledonia, Vanuatu and Western New Guinea, it was the most comprehensive exhibition of Pacific art held in an Australian gallery. To celebrate Tuckson's achievement, a selection of works from the Gallery's collection will be displayed.



Brett Whiteley: drawing is everything
8 Dec 2018 – 2019

Brett Whiteley, one of the most celebrated Australian painters of the 20th century, was also one of our most gifted draughtsmen. Drawing lay at the very heart of everything he did – from painting to sculpture to prints – and was the one discipline to which he returned throughout his life as a source of personal solace and artistic reinvention. This is the first major museum exhibition to focus on the central place of drawing in Whiteley's work, from his extraordinary early abstract landscapes to lyrical interiors and sinuous nudes.

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