<table>
<thead>
<tr>
<th>Section</th>
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<tbody>
<tr>
<td>Sponsorship</td>
<td>94</td>
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<tr>
<td>Philanthropy</td>
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<td>Art prizes and scholarships</td>
<td>95</td>
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<td>AGNSW publications for sale</td>
<td>95</td>
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<td>Visitor numbers</td>
<td>96</td>
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<td>Exhibitions listing</td>
<td>97</td>
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<td>Aged and disability access programs and services</td>
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<tr>
<td>Aboriginal and Torres Strait Islander programs and services</td>
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<td>Multicultural policies and services plan</td>
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<td>Collection – purchases</td>
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<td>Collection – gifts</td>
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<td>Collection – loans</td>
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<td>Staff, volunteers and interns</td>
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<td>Staff publications, presentations and related activities</td>
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<td>Image details and credits</td>
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SPONSORSHIP

Sponsors
as at 30 June 2011

ANZ Principal sponsor: Archibald, Wynne and Sulman Prizes 2010
Avantcard Support sponsor: general
City of Sydney Support sponsor: Archibald, Wynne and Sulman Prizes and The First Emperor: China’s entombed warriors
Delta Electricity Alfred Stieglitz: the Lake George Years and The First Emperor: China’s entombed warriors
Ernst and Young Principal sponsor: Paths to abstraction 1867–1917
Freehills Principal sponsor: Legal provider and Major sponsor: David to Cézanne: master drawings from the Prat Collection, Paris
Hyperion Asset Management conservation support for the William Strutt painting David’s first victory JCDecaux Media sponsor: Paths to abstraction 1867–1917 and The First Emperor: China’s entombed warriors
JP Morgan Principal sponsor: Brett Whiteley Studio
Macquarie Capital Principal sponsor: Art After Hours
Marsh Principal sponsor: Risk and Insurance Partner and sponsor The poetry of drawing: pre-Raphaelite designs, studies and watercolours
Optus Principal sponsor: Open Gallery program for priority-funded schools
Porter’s Original Paints Official paint supplier
President’s Council of the Art Gallery of NSW Major exhibitions program partner
Qantas Airways Principal sponsor: Yiribana Gallery of Aboriginal and Torres Strait Islander art. Official airline: The First Emperor: China’s entombed warriors
Seven Network Media sponsor: The First Emperor: China’s entombed warriors
Softit Sydney Wentworth Official hotel partner and support sponsor: Archibald, Wynne and Sulman Prizes; Paths to abstraction 1867–1917 and The First Emperor: China’s entombed warriors
The Sydney Morning Herald Media partner: Paths to abstraction 1867–1917, Alfred Stieglitz: the Lake George years, David to Cézanne: master drawings from

the Prat Collection, Paris and The First Emperor: China’s entombed warriors

UBS Principal sponsor: Contemporary galleries Program Partner
VisAsia Council Asian exhibition program partner
WesTrac Support sponsor: The First Emperor: China’s entombed warriors

President’s Council

Members of the President’s Council as at 30 June 2011:

Steven Lowey AM, Westfield Holdings, president

Michael Fraser, AGL Energy Limited; Nigel Williams, ANZ Banking Group; John Symond AM, Aussie Home Loans; Giam Swiegers, Deloitte; Greg Everett, Delta Electricity; Chum Darvall, Deutsche Bank AG; Damian Hackett, Deutscher and Hackett; Rob McLeod, Ernst & Young; Geoff Parmenter, Events New South Wales; Peter Fray, Fairfax Media Limited; Kim Williams, FOXTEL; Kathryn Everett, Freehills; Emmanuel Poh, Hyperion Asset Management; David Clarke, Investec Bank (Australia) Limited; Stephen O’Connor, JCDecaux Australia; Rob Priestley, JP Morgan; Chris Jordan AO, KPMG; John Clayton, Marsh; Paul O’Sullivan, Optus; Ken Neilson, Platinum Asset Management; Alan Joyce, Qantas Airways; Alfred Moufarrige OAM, Servcorp; Ryan Stokes, Seven Group Holdings; Virginia Mansell, Stephenson Mansell Group; Luca Belgiojorno-Nettis AM, Transfield Holdings; Philip Coleman, UBS AG Australia; Jeff Mitchell, Westpac Banking Corporation

VisAsia Council

Members of the VisAsia Council as at 30 June 2011:
Warwick Johnson, Optimal Fund Management, chair

Stephen Menzies, Blake Dawson; Su-Ming Wong, CHAMP Ventures; Philip Cox AO, Cox Richardson; Robyn Horton & Stephen MacMahon, The George Institute; Matthew Banks, Macquarie Bank; Seng-Huang Lee, Mulpha Australia; Hiroyuki Roy Nishikawa, Nomura Australia Limited; Stephen Knight, NSW Tcorp; Nick Curtis, Riverstone Advisory Pty Ltd; William Purcell, University of Technology Sydney; Michael Sternberg, Valiant Hire

Grants received

During 2010–11 the following funding was received:

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<th>Entity</th>
<th>Project</th>
<th>$ amount</th>
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<td>NSW Aboriginal visual arts industry introduction program</td>
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<td>Australia China Council</td>
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<td>Communities NSW</td>
<td>Aboriginal art education kit</td>
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<td>Chang Ching-kuo</td>
<td>International symposium ‘Innovations and creativity in ancient Qin’</td>
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PHILANTHROPY AND BEQUESTS RECEIVED

Life governors

as at 30 June 2011

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

Franco Belgiojorno-Nettis AC
CBE; Joseph Brender AO; Jillian Broadbent AO; Ken Cowley AO; James Fairfax AO; Brian France AM; James Gleeson AO & Frank O’Keefe; Michael Gleeson-White AC; David Gonski AC; Mollie Gowing; Shousuke Idemitsu; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret O’Keeffe AC; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AM; Neville Wran AC QC; John Yu AC

Art Gallery of NSW Foundation

The Gallery has acknowledged major gifts and bequests of both works and money (including pledged bequests) through membership of its Foundation. The three highest levels of Foundation membership, as at 30 June 2011, are listed below:

LIFE BEQUESTORS

James Agapitos OAM & Ray Wilson OAM; Art Gallery Society of New South Wales; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM & Rowena Danziger AM; Sir William Dobell Foundation; Mr J O Fairfax AC; James Gleeson AO & Frank O’Keefe; Mollie & Jim Gowling; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; Yvonne Buchanan May & Hugh Buchanan May; News Limited; Margaret Olley AC; Kenneth Reed; Mary Eugene Tancred; Peter Weiss AM; Beryl Whiteley OAM

GOLD BEQUESTORS

Geoff Ainsworth AM & Vicki Ainsworth; Jim & Janette Bain; The Balnaves Foundation; Susan Chandler; Patrick Corrigan AM; Mervyn Horton; Nelson Meers Foundation; Alan & Jancis Rees; Lyn Williams AM; David George Wilson

BENEFACTORS

Kathleen Elizabeth Armstrong; Paul & Valeria Ainsworth; James Barker; Mr & Mrs P L Binne; Jillian Broadbent AO; Andrew & Cathy Cameron; Francine de Valence; Patricia Englund; Vincent Fairfax Family Foundation; John M Gillespie; David Gonski AC & Ori Wargan OAM; Robert Quentin Hole; Fraser & Victoria Hopkins; Isa & Hal Jones; Andrew Klippel; Sophie Landa; Mr & Mrs Teck-Chiow Lee; Adrian Claude Letter; Mr C Lloyd Jones CMG; Frank Lowy AC; Jim Massellos; David Moore; Catriona & Simon Mordant; Lewis Morley OAM; Carole Muller; Judith & Kerr Nelson; Susan & Garry Rothwell; Charles & Denysse Spice; Isaac & Susan Weikl; Dr John Yu AC & Dr George Soutter AM
New bequests

The following bequests were received and/or notified this financial year:
- Molly Gowing – $3,277,642
- Yasuko Myer – $165,201
- Perpetual Trustee Co Ltd – $16,859

ART PRIZES, GRANTS AND SCHOLARSHIPS

Art prizes

Competitions for the 2011 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in March 2011. A total of 2241 entries were received, 109 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in November 2010. Of the 635 entries received, 45 were selected for display.

ARCHIBALD PRIZE
The prize of $50,000 for portraiture was awarded to Ben Quilty for his portrait of Margaret Olley. The People’s Choice Competition, in which the viewing public voted for their favourite entry in the Archibald, was won by Adam Chang for his portrait of J M Coetzee. Chang received $2500 and a $1000 ANZ Visa Debit Card, as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received one night’s accommodation at the Sofitel Sydney Wentworth. The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald the chance to vote for their favourite portrait. In 2011 the prize was awarded to Vincent Fantauzzo for his work Matt Moran, for which he received $1000 and a $500 ANZ Visa Debit Card.

WYNNE PRIZE
The prize of $25,000 for an Australian landscape or figure sculpture was awarded to Richard Goodwin for his sculpture Co-isolated slave.

TRUSTEES’ WATERCOLOUR PRIZE
Entries in the Wynne Prize are also eligible for the Trustees’ Watercolour Prize. In 2011 the $2000 prize was awarded to Graham Fransella for his work Tree.

SIR JOHN SULMAN PRIZE
The prize of $20,000 was judged by artist Richard Bell and awarded to Peter Smooth for his work The artist’s fate.

DOBELL PRIZE FOR DRAWING
The $25,000 prize, judged by Alun Leach-Jones, was awarded to Suzanne Archer for her work Derangement.

ANNE LANDA AWARD
This award has been established in honour of Anne Landa, a trustee of the Art Gallery of New South Wales, who died in 2002. This year’s award was the fourth in a biennial series of exhibitions for moving image and new media work, each with an acquisitive award of $25,000. The exhibition is by invitation only. This year New Zealand curator and author Justin Paton was appointed to curate a themed exhibition. The award was selected by a committee comprising Edmund Capon and Wayne Tunncliffe from the Gallery. The 2011 recipients were David Haines and Joyce Hinterding for their video installation The outlands, which has now become part of the Gallery’s collection.

Grants and scholarships

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

ELIOTH GRUNER Prize
The 2010 prize of $1000 for the best landscape in oil by an art student was awarded to Meredith Birell.

ROBERT LE GAY BRERETON MEMORIAL PRIZE
This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2010 prize of $800 was awarded to Mai Thi Tran.

DYASON BEQUEST
Administered under the terms of the will of the late Anthea Dyason, this bequest provides grants of $5000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. In 2010 an award was made to Marissa Looby.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP
Established to provide young artists with an opportunity to travel to Europe and further their artistic interests, this scholarship comprises $25,000 and a three-month residency in the Gallery’s Paris studio. It is a memorial to the artist Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Brett’s mother, the late Beryl Whiteley, for providing the generous donation to fund the scholarship, which in 2010 was awarded to Belem Lett.

STUDIOS IN PARIS
The Gallery allocates tenancy to two art studios, the Moya Drying Studio and the Dr Denise Hickey Memorial Studio – which it leases at the Cité Internationale des Arts in Paris. During the year the studios were occupied by Deborah Edwards, Nicole Kelly, Peter Spilsbury, Nathalie Hartog-Gautier, Tobias Richardson, Robert Maher, Stephanie Nova and Robert Milne, Emanuell Raff, Khanh Trinh and Jackie Menzies, and Guy Benfield.

AGNSW PUBLICATIONS FOR SALE
Bold denotes new titles in 2010–11

- Adventures with form in space: fourth Bahaves Foundation Sculpture Project, Tunnicliffe, softbound $35
- Alfred Steiglitz: the Lake George years, Annear, softbound $40
- An incomplete world, Tunnicliffe, softbound $45
- Anne Landa Award 2006, Tunnicliffe, softbound $25
- Anne Landa Award 2011: unguided tours, Paton, softbound $20
- Archibald 05, pb, $16
- Archibald 06, pb, $16
- Archibald 07, pb, $16
- Archibald 08, pb, $16
- Archibald 09, pb, $16
- Archibald 10, pb, $16
- Archibald 11, pb, $16
- Asian collections, Menzies, hardbound $45
- Bertram Mackenrolat, Edwards, hardbound $80
- Brett Whiteley: studio, Pellow, softbound $45
- Buddah: radiant awakening, Menzies, softbound $35
- Celestial silks: Chinese religious and court textiles, Rutherford & Menzies, softbound $35
- Brett Whiteley: Studio, Pellow & George (eds), pb, $45
- Contemporary: Art Gallery of New South Wales contemporary collections, Tunnicliffe, flexibound $45
- Crossing country: the alchemy of western Anhcelm Land art, Perkins, softbound $50
- Giacometti: sculptures, prints and drawings, Capon, softbound $45
- Half light: portraits from Black Australia, Perkins, softbound $45
- Harold Cazneaux: artist in photography, Bullock, softbound $45
- Highlights from the Gallery collection, Capon, flexibound $40
- Homage to the ancestors: ritual art from the Thai kingdom, Liu, softbound $35
- Intensely Dutch: image, abstraction and the word; post-war and beyond, Kolenberg, softbound $40
- Jeffrey Smart, Capon & Pearce, softbound $45, hardbound $65
- John Kaldor Family Collection, Tunnicliffe, hardbound $89.95
- Justin O’Brien, Pearce, softbound $45
- Let’s face it: the history of the Archibald Prize, Ross, softbound $50
- Lewis Morley, Annear $40
- Man Ray, Annear, softbound $30
- Monet and the Impressionists, Shackleford, flexibound $40
- Monet and the Impressionists, Shackleford, hardbound $65
- One sun one moon: Aboriginal art in Australia, Perkins, hardbound $120
- Orientalism: Delacroix to Klee, Benjamin (ed), softbound $45
- Paths to abstraction, Maloon, softbound $60
- Photography collection, Annear, softbound $45
- Robert Klippel, Edwards, softbound $45
- Sidney Nolan: new retrospective, Pearce, hard and softbound $80 and $50
- Still life, Tunnicliffe, softbound $25

APPE N D I C E S 10–11
Paid exhibition program 2010–11

- David to Cézanne: master drawings from the Prat Collection, Paris, Sept–Dec, 22,245 visitors
- The First Emperor: China’s entombed warriors, Dec–Mar 2010, 305,621 visitors
- Archibald, Wynne and Sulman Prizes 2011, Apr–June 2011, 146,816 visitors
- The poetry of drawing: pre-Raphaelite designs, studies and watercolours, June 2011, 2,474 visitors

Total visitors for 2010–11: 550,426

Annual total visitor numbers 2001–02 to 2010–11

- 2001–02: 1,301,594 visitors
- 2002–03: 1,355,546 visitors
- 2003–04: 1,705,533 visitors
- 2004–05: 1,282,862 visitors
- 2005–06: 1,326,701 visitors
- 2006–07: 1,272,835 visitors
- 2007–08: 9,235 visitors
- 2008–09: 44,631 visitors

VISITOR NUMBERS

MONTHLY VISITORS

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<td>221,202</td>
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Visitors to Domain BW Studio Touring

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<td>148,560</td>
<td>105,405</td>
<td>76,349</td>
<td>94,171</td>
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Comparison of visitor numbers for 2010–11 with previous years.

Education kits

- Adventures in Asia, $45
- Art speaks Italian, $55
- Art speaks Japanese, $55
- Aspects of Australian art, $45
- Country culture community, $45
- Encounters with contemporary art, $45
- Focus on photography, $45

Tradition today: Indigenous art in Australia, Perkins, softbound $40

Victorian visions: nineteenth-century art from the John Schaeffer collection, Beresford, softbound $45

What colour is that?, Keeler-Milne, softbound $18.95

What number is that?, Keeler-Milne, softbound $18.95

Wilderness: Bahnaves contemporary painting, Tunnicliffe, hardbound $40
## EXHIBITIONS LISTING

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<td>13.03.10–11.07.10</td>
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<td>Colour, rhythm, design: wood and lino cuts of the 20s and 30s</td>
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<tr>
<td>12.05.10–01.08.10</td>
<td>Western: contemporary</td>
<td>17th Biennale of Sydney: the beauty of distance: songs of survival in a precarious age</td>
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<tr>
<td>20.05.10–29.08.10</td>
<td>Western: European</td>
<td>Victorian visions: nineteenth-century art from the John Schaeffer Collection</td>
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<tr>
<td>27.05.10–18.07.10</td>
<td>Asian</td>
<td>Dadang Christanto: they give evidence</td>
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<tr>
<td>26.06.10–19.09.10</td>
<td>Directorate</td>
<td>Paths to abstraction 1867–1917</td>
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<td>04.07.10–04.07.11</td>
<td>Australian: Brett Whiteley Studio</td>
<td>Endlessnessism</td>
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<tr>
<td>16.07.10–10.10.10</td>
<td>Australian: Indigenous</td>
<td>La Per: an Aboriginal seaside story</td>
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<td>11.06.10–12.09.11</td>
<td>Western: contemporary</td>
<td>Stephen Vitiello: the birds, A Kaldor Public Art Project</td>
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<tr>
<td>19.08.10–03.01.11</td>
<td>Asian</td>
<td>The Indian empire: multiple realities</td>
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<tr>
<td>28.08.10–13.06.11</td>
<td>Australian: Indigenous</td>
<td>art + soul</td>
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<tr>
<td>22.09.10–05.12.10</td>
<td>Western: European</td>
<td>David to Cézanne: master drawings from the Prat Collection, Paris</td>
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<tr>
<td>12.10.10–24.10.10</td>
<td>Directorate</td>
<td>Operation art 2010</td>
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<tr>
<td>16.10.10–09.01.11</td>
<td>Australian</td>
<td>Nolan, Boyd, Fairweather, Rees: some recent acquisitions</td>
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<tr>
<td>16.10.10–15.02.11</td>
<td>Western: European</td>
<td>Ken Reed Collection</td>
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<td>27.10.1014.02.11</td>
<td>Asian</td>
<td>Homage to Rengetsu: Kevin Lincoln and Asian ceramics</td>
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<tr>
<td>06.11.10–30.01.11</td>
<td>Australian: Brett Whiteley Studio</td>
<td>Dobell Prize for Drawing 2010</td>
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<td>10.11.10–17.12.11</td>
<td>Research Library and Archive</td>
<td>13th Annual Exhibition of the Australian Bookbinders</td>
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<td>02.12.10–13.03.11</td>
<td>Asian</td>
<td>The First Emperor: China's entombed warriors</td>
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<td>18.12.10–27.02.11</td>
<td>Australian</td>
<td>Justin O'Brien: the sacred music of colour</td>
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<td>15.01.11–22.09.11</td>
<td>Australian</td>
<td>Rosemary Magdalen, sculptor</td>
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<td>04.02.11–28.04.11</td>
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<td>Homage to the ancestors: ritual art from the Chu kingdom</td>
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<td>09.02.11–14.04.11</td>
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<td>16.03.11–29.05.11</td>
<td>Western: photography</td>
<td>Photography &amp; place: Australian landscape photography 1970s until now</td>
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<td>16.04.11 – 26.06.11</td>
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<td>Archibald, Wynne and Sulman Prizes 2011</td>
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<td>05.05.11 – 10.07.11</td>
<td>Australian</td>
<td>Unguided tours: Arne Landa Award for video and new media arts 2011</td>
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<td>12.05.11–07.08.11</td>
<td>Asian</td>
<td>Ekoh Hosoe: theatre of memory</td>
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<td>Sam Smith: cameraman</td>
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<td>21.05.11–18.09.11</td>
<td>Western: photography</td>
<td>Tracey Moffatt: up in the sky</td>
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<td>21.08.11–02.09.12</td>
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<td>New contemporary galleries featuring the John Kaldor Family Collection</td>
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<td>28.05.11–14.08.11</td>
<td>Australian</td>
<td>Antonio Dattilio-Rubbo</td>
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<td>18.06.11–04.09.11</td>
<td>Western: European</td>
<td>The poetry of drawing: pre-Raphaelite designs, studies and watercolours</td>
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<td>25.06.11–04.12.11</td>
<td>Australian: Indigenous</td>
<td>The new Australians</td>
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### Touring exhibitions

<table>
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<th>Dates</th>
<th>Venue</th>
<th>Location</th>
<th>Exhibition</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.03.10–04.07.10*</td>
<td>National Gallery of Victoria</td>
<td>Melbourne, VIC</td>
<td>Rupert Bunny: artist in Paris</td>
<td>2,205</td>
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<tr>
<td>05.06.10–11.07.10*</td>
<td>Goulburn Regional Art Gallery</td>
<td>Goulburn, NSW</td>
<td>Rupert Bunny: artist in Paris</td>
<td>1,481</td>
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<td>22.07.10–22.08.10#</td>
<td>Waggga Waggga Art Gallery</td>
<td>Waggga Waggga, NSW</td>
<td>Archibald Prize 2010</td>
<td>3,215</td>
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<td>23.07.10–04.10.10</td>
<td>Art Gallery of South Australia</td>
<td>Adelaide, SA</td>
<td>Rupert Bunny: artist in Paris</td>
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<td>30.08.10–24.09.10#</td>
<td>Tamworth Regional Gallery</td>
<td>Tamworth, NSW</td>
<td>Archibald Prize 2010</td>
<td>6,683</td>
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<tr>
<td>04.10.10–27.10.10#</td>
<td>Cooffs Harbour Regional Gallery</td>
<td>Cooffs Harbour, NSW</td>
<td>Archibald Prize 2010</td>
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<td>04.11.10–05.11.10</td>
<td>Muswellbrook Regional Arts Centre</td>
<td>Muswellbrook, NSW</td>
<td>Archibald Prize 2010</td>
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<td>14.12.10–18.01.11#</td>
<td>Shoalhaven City Arts Centre</td>
<td>Shoalhaven, NSW</td>
<td>Archibald Prize 2010</td>
<td>2,818</td>
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<td>27.01.11–03.03.11#</td>
<td>Albury Art Gallery</td>
<td>Albury, NSW</td>
<td>Archibald Prize 2010</td>
<td>6,862</td>
</tr>
</tbody>
</table>

* Total attendance figure for Rupert Bunny in Melbourne was 37,862; total attendance figure for Archibald Prize 2010 in Goulburn was 5456
# Tour organised in association with Museums & Galleries NSW
AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

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

Access programs
Access programs and services at the Gallery incorporate a range of programs for general and education audiences with special needs. In 2010–11 a total of 1457 people accessed these services.

The design of the Open Weekend program in October 2010 and May 2011 included selected Auslan-interpreted talks and audio tours. The Open Weekend program also were promoted through the various access networks and through Accessible Arts.

With the increased community awareness of the positive benefits of engagement with the arts on well being and life-long learning, the health and disability sector is increasingly viewing the Gallery as a valuable resource and a place that provides a stimulating and inspiring experience for groups with special needs. Enquiries about the Gallery’s outreach programs from assisted living facilities and community organisations increased in 2010–11.

Seniors Week
From 21–27 March 2011 the Gallery participated in Seniors Week events funded and promoted by the NSW Department of Ageing, Disability and Home Care. A range of talks and exhibition tours were programmed across the week highlighting the contemporary collection and the exhibitions art + soul, Homage to the ancestors; ritual art from the Chu kingdom and Photography & place: Australian landscape photography 1970s until now. In association with Homage to the ancestors and to highlight Chinese cultural heritage, a calligraphy demonstration and traditional Chinese musical performance were programmed. The Seniors Week program also included two Mandarin-language tours delivered by Community Ambassadors. The Seniors Week events attracted more than 220 visitors.

Education programs
Starting with Art is the Gallery’s initiative for K–12 students with special learning needs. It presents innovative workshops that utilise the Gallery’s collections for students with intellectual disabilities. The program attracted strong interest from both new and returning schools. In 2010–11 a total of 400 students (151 primary and 249 secondary) participated in 41 groups. Teachers were able to choose from five different permanent collection workshops based on the needs of their students. Tactile resources were also incorporated into the workshops to help students relate to and engage with the selected artworks.

For the exhibition Paths to abstraction 1867–1917 an Understanding Abstraction tour was developed for students with special needs, using sensory and tactile materials and supported by an online education kit with pre-visit and post-visit classroom activities.

Several schools that were not able to make the journey to the Gallery were able to access education material online. The Gallery’s coordinator of access programs made contact with schools to suggest strategies for engagement with art and the Gallery via the web.

Programs for gifted and talented students continued at the Gallery up until October 2010, with 105 students participating in art workshops. However, it was decided that in 2011 gifted and talented programming would be integrated into the mainstream education program, as the previous program was becoming cost prohibitive for many schools.

Training was provided for the Gallery’s volunteer children’s guides and teacher/lecturers to provide more in-depth tours for this audience.

Visitors with physical disabilities
The Gallery has four disabled parking spaces: two at the front and two at the rear in the Gallery’s parking area. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the car park at the rear of the Gallery, access to all exhibitions and public and administrative areas is by ramps and lifts and is signposted. A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Timetable details are available by telephoning 13 15 00 or visiting www.131500.info.

Wheelchairs are available at the information desk and at the rear entrance for use in the Gallery without charge.

The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users. Wheelchair-accessible toilets are located on the upper level, lower level 1 and lower level 3.

Visitors who are deaf or hearing-impaired
Signing Art is the Gallery’s longest running access program, providing Auslan-interpreted tours and events for deaf and hearing-impaired people. It attracts a loyal audience to regular and changing events. In 2010–11, 186 deaf and hearing visitors attended the Gallery’s free tours at 1.30pm on the last Sunday of every month. The successful integration of Auslan interpretation into selected Art After Hours celebrity talks also continued this year.

Groups of visitors who are deaf and who book at least two weeks in advance can be provided with Auslan interpreters free of charge. The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory and on the Gallery’s website, which also provides information on contacting the Gallery through the National Relay Service.

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

Visitors who are visually impaired
In Touch, the Gallery’s program of free sculpture touch tours for the blind or visually impaired, attracted 15 visitors. The extension of In Touch to include audio descriptions of two-dimensional artworks has led to increased interest in the program, attracting 34 blind or vision-impaired people and their 40 companions. Several audio-described tours of the exhibition The First Emperor: China’s entombed warriors were requested. As well as being available to the general public, these tours are able to be adapted to meet the educational needs of K–12 school students.

Audio-described tours of the permanent galleries and temporary exhibitions are available for visitors who are blind or vision impaired if booked at least two weeks in advance.

The main visitors’ elevator, servicing lower level 1, the ground floor and the upper level, has voice notification of floor and access information, as well as braille floor buttons.

Visitors with intellectual disabilities
Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs. Free, guided tours of the permanent displays are available if booked at least two weeks in advance.

General
COMMUNICATIONS
The Gallery’s website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information. The Gallery website also contains detailed access information, including facilities, events and procedures.

INFORMATION AND PUBLICITY
The biannual Highlights brochure, which includes information for visitors with special needs, is available free at the information desk along with free brochures about our access programs.

HELPERS
General entry to the Gallery is free for all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free upon presentation of their Companion Card.

STAFF TRAINING
Information and awareness sessions are held for staff and volunteer guides, with particular reference to serving visitors with special needs. Some guides and staff have undertaken introductory courses in Auslan. A designated education officer manages the access programs and facilities for people with disabilities.

EMPLOYMENT PRACTICES
The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 1.5% have a disability and 0.1% require some form of adjustment to the workplace.
ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities that are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of the Indigenous peoples of Australia. These offerings include temporary exhibitions, public program events and artworks from the collection, which are primarily displayed in the Gallery’s dedicated space for Aboriginal and Torres Strait Islander artists, the Yiribana Gallery. This year the Gallery presented a number of exhibitions, programs and events that celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia. In addition, the Aboriginal Collection Benefactors continued to raise funds specifically for the acquisition of Indigenous art.

The Dreamers

This exhibition celebrated the lives and work of eight distinguished Aboriginal artists who have contributed significantly to Australia’s cultural landscape. Profiling major bodies of work by Kutuwulumi Purawarrumpatu (Kitty Kantilla), Ronnie Tjampitjinpa, Rusty Peters, Dr David Malangi, John Mawurndjul, Ginger Riley Munduwalawala, Judy Watson and Munggurrawuy Yunupingu from the Gallery’s collection, the exhibition drew comparisons with key works by other artists with whom they share a synergy, each creating a new vision. They are the dreamers for the future.

art + soul and Open Weekend

This exhibition highlighted the artists and art featured in the groundbreaking three-part ABC Television documentary series art + soul. The diversity of Indigenous culture was explored through three main themes: ‘home and away’, ‘dreams and nightmares’ and ‘bitter and sweet’. Drawing on key works from the Gallery’s collection, the exhibition revealed the myriad contemporary artistic expressions that evidence the enduring heritage of Indigenous Australia in all its diversity and complexity.

On the 2010 October long weekend the Gallery hosted an Open Weekend in conjunction with the launch of the art + soul exhibition and documentary. All of the more than 80 performers and participants in the program were Indigenous, with many of the artists who featured in both the exhibition and documentary coming to the Gallery from all over Australia – including the Tiwi Islands, the Western Desert, and Warumun (Turkey Creek) in the East Kimberleys. The Open Weekend was a rare opportunity for artists from distant communities to share stories with each other and the public. The Gallery’s Aboriginal and Torres Strait Islander art department worked closely with different communities to develop programming which best represented them and reflected and expressed their wishes. This resulted in a range of public programs, including talks, demonstrations, performances, workshops and discussions.

La Per: an Aboriginal seaside story
(16 Jul – 10 Oct 2010)

This exhibition celebrated the Sydney Aboriginal community of La Per (La Perouse) by combining historical and contemporary works unique to this seaside community. Featuring the famous shell work made by generations of La Per women, including Esme Timbery, alongside carved boomerangs and shields made by men and photographs by Peter McKenzie, this exhibition told the distinct story of La Per.

NAIDOC Week 2010
(16 Jul – 10 Oct 2010)

Family day and painting demonstration

Artists-in-residence Alfred Lalara and Alice Durilla gave a special painting demonstration in association with NAIDOC Week and the Gallery’s collection of banks from Groote Eylandt in the Gulf of Carpentaria. The artists spoke about their art practice and life on Groote Eylandt and shared some of the techniques they use in their work.

NSW Aboriginal Visual Arts Industry Introduction Program

In 2010 the Aboriginal and Torres Strait Islander art department secured $106,000 to create a professional development program for Indigenous arts workers. The program, the NSW Aboriginal Visual Arts Industry Introduction Program, is a strategic initiative in which the Art Gallery of NSW works with key partners in the NSW visual arts sector to provide a tailored program to address professional development needs in the NSW Aboriginal visual arts sector.

The program was initiated by the Australian Government’s Department of the Prime Minister and Cabinet, Office for the Arts and Arts NSW as part of the National Arts and Craft Industry Support Professional Development Fund. It provides opportunities for arts workers to develop professional skills and experience, and career pathways in the Indigenous visual arts sector. It also supports arts workers in job-transition positions to secure full-time employment. In May 2011 four emerging Indigenous arts practitioners (EIAPs) participated in an intensive two-week fully funded residency program in Sydney. Speakers from a range of institutions and disciplines presented information, ideas and experiences that encompass the broad and diverse landscape of visual arts practice in NSW.

The Gallery featured as a case study through which the EIAPs investigated the role of the museum and its different departments, such as curatorial, conservation, installation, design, marketing, and collection storage and public programs. Artists’ talks, studio visits, and visits to other organisations were included. From mid to late 2011 each EIAP will be placed in a regional or metropolitan gallery or organisation for an extended traineeship program for a maximum of four weeks on a full- or part-time basis. During this period they will develop and deliver a major project on their area of interest, such as curatorial, art practice, public programs or education. EIAPs may develop an exhibition, artwork, education program or event that will be funded by the gallery, or extend an existing program. Self-employed EIAPs may develop a project or event for which they will work together with their mentor, staff from the Art Gallery of NSW and the host organisation.

Djambu: Indigenous art education

As a result of the successful completion of the initial Djambu Program for Indigenous Art Education in 2009, two new annual Indigenous art education programs were run at the Gallery in 2010 and 2011. The Gallery developed the programs in conjunction with the Sydney Region Aboriginal Education Unit, local schools and educators, and artists and elders in the community.

DJAMBU: JUNIOR

From 8–22 June, 18 Indigenous students in years 5 and 6 from schools in the Sydney local government area attended a three-week art education program at the Gallery. Students attended the program for one full day each week during this period, meeting a key Indigenous artist represented in the Gallery’s collection, as well as participating in an art making workshop led by the artist. The program was very successful, with anecdotal evidence from the participating schools indicating that there was a corresponding improvement in student attendance, behaviour and attitudes to school.

DJAMBU: SENIOR

In November 2010 and February 2011 six Indigenous senior Visual Arts students in Years 10 to 12 participated in the six-day Djambu Senior program. This intensive and immersive program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently underrepresented in a professional capacity. The program also provided professional development opportunities for the Gallery’s Indigenous education staff who were involved in its planning, delivery and evaluation.

Students became familiar with the Gallery’s collections, spaces and history, and with the staff of the Aboriginal and Torres Strait Islander art department. They developed their knowledge of Indigenous art practices and a range of other art movements, and participated in extensive and diverse educational sessions, including art workshops and visits to specialised areas of the Gallery such as conservation and the Prints and Drawings Study Room where they observed exhibition installation and met artists, curators, conservators and other staff. Offsite experiences included visits to artists’ studios and to other museums, galleries and cultural sites. Students developed confidence in negotiating the Gallery spaces, discussing artworks and public speaking. The Gallery’s Indigenous educators led all sessions.
Aboriginal Artist-in-Residence Research Program

The inaugural Aboriginal Artist-in-Residence Research Program was successfully run in July 2010. Artists Alfred Lalara and Alice Durilla from Groota Eylaandt, as well as elder Jabani Lalara and art centre coordinator Vianetta Chapman, participated in the residency program, which was run in partnership with Artspace in Wooloomooloo.

The artists were selected because of their relationship to the Gallery’s exhibition program and its collection of bark paintings from Groota Eylaandt. During the residency the artists participated in a range of programs, including floor talks, children’s workshops, school talks, demonstrations and lectures. They researched and engaged with the Gallery’s collection and that of other relevant Sydney institutions, met curators and artists and were introduced to the local Sydney art industry. They received specialised, tailored professional development training and had the opportunity to develop professional networks.

It was proposed that the 2010 program be used as the model for an annual residency during NAIDOC Week. Each year the Gallery will facilitate a two-week residency for an emerging artist (or artists) from a remote community. This program not only celebrates NAIDOC Week through current exhibitions and programs but also benefits community-based artists by providing them with an opportunity to share their experience and knowledge, and will further strengthen the Gallery’s relationships with these communities.

Kamilaroi artist Elaine Russell from Sydney and Tasmanian artist Vicki West were the two artists chosen to participate in the 2011 Aboriginal Artist-in-Residence Research Program.

New Aboriginal art lecture series

A six-part lecture series developed for the Art Gallery Society of NSW providing an introduction to Aboriginal art and culture began in June 2010. The series explored the vast array of Australian Indigenous art – from the familiar bright acrylic paintings of Central Australia and the distinctive ochre on bark paintings of Arnhem Land to the contemporary mediums of photography, printmaking and installation used by artists living in urban areas.

Resources

Online education kits for secondary students were developed on collection-based hanger and special exhibitions, including art + soul and La Per. These kits are available as free downloads on the Gallery’s website. The Gallery’s major collection-based education kit, Country culture community, featuring the work of 32 Aboriginal and Torres Strait Islander artists and artist groups, can be purchased online and at the Gallery Shop.

A new children’s trail designed to engage young children aged 6 to 12 years with selected objects and images was produced in conjunction with art + soul.

Volunteer guides received ongoing training on the Aboriginal and Torres Strait Islander collection. These important training sessions went beyond artworks to introduce guides to the many social and political issues surrounding the production of Indigenous art in Australia and to bring them up to date with the dynamic nature of Indigenous art and culture.

Guided tours were conducted throughout the year for Aboriginal audiences and groups to assist in strengthening their appreciation of Aboriginal art and artists.

The character of Ngununy, the cheeky fruit bat, was created to take visitors on a lively tour of the Aboriginal art collection and promote a greater understanding of some of the Gallery’s key works. Ngununy performed as part of NAIDOC Week and in the school holidays.

This year the Aboriginal and Torres Strait Islander art department continued to add to its film archive of interviews with Indigenous artists, as well as collecting documentary materials on Indigenous art. The department also produced an eight-minute film documenting its residency program; the community is now considering its public release.

Indigenous employees

Aboriginal and Torres Strait Islanders represent 1.8% of the Gallery’s workforce, which is below the NSW government’s Making it Our Business public sector employment target of 2.2% (2.6% by 2015).

MULTICULTURAL POLICIES AND SERVICES PLAN

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the Community Relations Commission and Principles of Multiculturalism Act 2000. The NSW government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

In working to achieve these objectives, the Gallery presents exhibitions, public and education programs, and other initiatives developed during the year that are listed in the outcomes below.

Priority outcomes for 2010–11

EXHIBITIONS

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2010–11 as reflected in these highlights from the exhibition program.

The Indian empire: multiple realities (19 Aug 2010 – 3 Jan 2011) Through prints, photographs, paintings and engravings, this exhibition presented aspects of the Indian empire when patrons were as diverse as Indian maharajas, East India Company employees, and the military and administrative personnel of the British Raj.

David to Cézanne: master drawings from the Prat Collection, Paris (22 Sept – 5 Dec 2010) This exhibition of 100 drawings offered an in-depth exploration of the development of French art over the course of the 19th century. The defining movements of neo-classicism, romanticism, realism and impressionism were represented through works of outstanding quality by the greatest French draughtsmen: Jacques-Louis David, Jean-Auguste Dominique Ingres, Théodore Géricault, Eugène Delacroix, Jean-François Millet, Édouard Manet, Edgar Degas, Gustave Moreau, Georges Seurat and Paul Cézanne.

The First Emperor: China’s entombed warriors (2 Dec 2010 – 13 Mar 2011) One of the greatest archaeological discoveries of the 20th century was the discovery of the terracotta army that protected the tomb of China’s first emperor, Qin Shihuang (259–210 BCE), Qin Shihuang was a key figure in world history who unified China, leaving a legacy that has lasted over 2000 years. These Chinese national treasures can normally only be viewed at a distance in the vast earthen pits where they were first discovered, so this exhibition was a rare opportunity for visitors to see the legendary warriors up close, to examine the details and intricacies of individual pieces and glimpse into the world of Qin Shihuang.

The exhibition included ten of the world-famous life-sized warriors and horses.

Homage to the ancestors: ritual art from the Chu kingdom (4 Feb – 26 Apr 2011) This exhibition was organised to coincide with the City of Sydney’s 2011 Chinese New Year festival (held in conjunction with the Chinese government and Huei province) and featured some 70 stunning ritual objects from the ancient Chu kingdom in the Warring States period (481–221 BCE). Most of the objects were from the treasure-filled tombs of the Marquis Yi of Zeng and an anonymous aristocrat at Jiuliandu, and rank among the most astonishing discoveries ever made in Chinese archaeology.


EDUCATION AND PUBLIC PROGRAMS

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

Programs included Wednesday night events with multicultural artists, including musicians performing in the ArtBar; the 2011 lunchtime lectures series, including the Arts of Asia series Innovations: Asian art 1960s until now; the Gallery’s educational tomb warrior character who took children on tours through the Asian collection; and the film program which this year included Romance and revolution for the David to Cézanne
A strategic partnership was formed between Chinese cultural organisations and Australian groups. The exhibition was also promoted in French-language newspapers and on SBS Radio’s French programs.

**The First Emperor** was promoted to Asian-Australian audiences through brochures and posters sent to cultural centres and community groups. The exhibition was also promoted in French-language newspapers and on SBS Radio’s French programs. The First Emperor was promoted to diverse communities. Marketing campaigns reached out to different languages assist other staff and employees who speak community languages currently represented.

**Priority goals for 2011–12**

The Gallery’s 2011–12 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions include *The mad square: modernity in German art 1910–37* (8 Aug – 6 Nov 2011), which brings together more than 200 works exploring the fascinating and complex ways in which artists sought to portray the modern world. Featuring leading artists such as Max Beckmann, Otto Dix, George Grosz, Hannah Höch and El Lissitzky, among others, this major exhibition is drawn from renowned international and Australian collections.

**Picasso: masterpieces from the Musée National Picasso, Paris** (12 Nov 2011 – 25 Mar 2012) will be a landmark exhibition of the work of Pablo Picasso (1881–1973), arguably the most radical and influential artist of the 20th century. The exhibition will present iconic works from virtually every phase of Picasso’s legendary career, documenting the full range of his unceasing inventiveness and creativity.

**New web and new-media content**

Apart from regular updates to the principal website (particularly in the What’s on and Media office sections), the following significant developments have occurred:

- **The First Emperor** Phone app was released to correspond with the opening of the First Emperor: China’s entombed warriors exhibition. The app includes visitor information as well as in-depth information about the terracotta army. It was designed and produced jointly by the Art Gallery of NSW and The Nest, a company specialising in apps for cultural institutions. As of 30 June 2010 the First Emperor App had been downloaded 11,000 times and has a four-star rating on the Apple App Store.
- **The 2011 Archibald, Wynne and Sulman Prize** exhibitions were incorporated into the Gallery’s main website, with functionality equivalent to the stand-alone website, which has now been archived for every year since 2006. For the first time, images of finalists for the Archibald, Wynne and Sulman Prize exhibitions were published online.

**Website and new media**

In the second half of 2010 a combined website and new media unit was established at the Gallery with three new positions: web manager, new media manager and web producer.

**Website upgrade project**

On 20 September 2010 the new Art Gallery of NSW website was launched, with a new design, information architecture and underlying technology. Certain legacy content was preserved on a trimmed version of the previous website (archive.artgallery.nsw.gov.au), the Gallery Kids’ website was retired, its URL (gallerykids.com.au) redirecting to the equivalent content on the Gallery’s new website. As of 30 June 2011 the Gallery Shop, Art After Hours, Asian art, Inside ARTEXTRESS and Brett Whiteley Studio websites were still running on the old system. These sites will all be migrated or rebuilt in 2011–12. MyVirtualGallery was spun off into its own website (myvirtualgallery.artgallery.nsw.gov.au) running on the old system and will also be overhauled and incorporated into the Gallery’s new website.

**ELECTRONIC SERVICE DELIVERY**

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**A new in-gallery iPad app** was launched to correspond with the opening of the new contemporary galleries in May 2011. The app features 32 works and 24 artists from the contemporary collection, as well as video and audio content, and was again built in collaboration with The Next. The app is due to be released in the iTunes store in late 2011 and will undergo an intense usability testing period before release. This will be the first in a series of apps showcasing our collections.

- **The new contemporary galleries** were one of the first galleries to incorporate an area, called the ArtZone, where visitors can interact with interactive content on iPads.
- **Inside ARTEXTRESS** (insideartexpress.com.au/11) was launched in February 2011. This, and its predecessor, Inside ARTEXTRESS 10, were visited 103,702 times over the 12 month period, with 109,980 page views during 2010–11. This represents increases of 72% and 41% respectively on the previous year.
- **64 videos** were produced and uploaded to the Gallery’s YouTube channel in the 2010–11 financial year. The two most popular were: *Ben Quilty, Archibald Prize 2011 winner* (youtube.com/watch?v=AP41OzGMY1A&feature=chann el_video_title) with 6306 views; and *Living terracotta warrior out & about* in Sydney (youtube.com/watch?v=M8Hn3lDg8so&feature=chann el_video_title) with 4726 views.
- **Audio guides** continue to be produced in-house and are available for down loading from the Gallery’s website and Apple iTunesU, and to onsite visitors on Gallery-supplied iPads.

**Usability and accessibility review**

In April and May 2011 the Gallery engaged Roger Hudson of Web Usability to undertake an accessibility and usability review of our online presence. An in-depth report was produced and presented to all relevant and interested staff in a workshop on 25 May 2011. The web team is now working through the recommendations.

**Overall visitation**

The total number of actual visits (to all websites) for the year was 1,924,395 (using Google analytics) or 5272 visits per day on average, peaking at 21,150 on 15 April 2011, which corresponds to the announcement of the winners for...
the Archibald, Wynne and Sulman Prizes. Since the launch of the new website, online visitation has increased by between 20–50% when compared to the previous corresponding month. There was overall a 48% increase in online visitation.

What’s on (including exhibitions, events, programs and prizes) was by far the most visited section of the website (49%), followed by Collection (17%), Visit us (10%), and About us (4%). The homepage received 8% of the traffic.

Roughly 80% of all online visitation is from Australia, with approximately 60% of this from Sydney metropolitan areas.

Messaging via the websites

The Contact us form on the Gallery’s main website was used for 2159 messages by the general public, an increase of 184% on the previous year. General enquiries accounted for 45% of these, followed by 20% for all curatorial enquiries combined, 7% concerning the Archibald and other prizes, 7% for human resources, 5% for public programs or education and 4% for the Art Gallery Society of NSW.

A separate Contact Us form on the Gallery Shop website was used for 255 messages, an increase of 184%.

The Research Library enquiry form was used for 118 messages (54 less than the previous year), with 51% for personal interest, 33% for professional research and the rest from students.

The frequently asked questions feedback form for 52 messages, an increase of 41%.

A new online form for booking artwork appraisals, introduced on 1 July 2010, was used 364 times.

Online transactions

A total of 908 purchases (representing a turnover of over $63,900, an increase of 26% on the previous year) were made using the online Gallery Shop.

Teachers used the education online booking form for 2035 bookings requesting, and downloaded 460 copies of the printable booking form (PDF).

Application forms for the Archibald, Wynne, Sulman and Dobell Prizes were downloaded 3059 times.

Other online resources

A total of 10,034 education kits and room brochures, 3468 childrens trails and 668 online catalogues were downloaded.

Social media

The Gallery has a presence in the following social-media sites:

- Facebook facebook.com/ArtGalleryofNSW; fans 15,000
- YouTube (video); youtube.com/user/ArtGalleryNSW; dedicated Art Gallery of NSW channel, with a total of 277,389 views
- Twitter (instant, brief updates); twitter.com/ArtGalleryNSW; followers 9200

Email newsletters

Six email newsletters were published by the Gallery, as follows:

<table>
<thead>
<tr>
<th>Title</th>
<th>Issues &amp; frequency</th>
<th>List size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artmail</td>
<td>22 (monthly, plus specials)</td>
<td>157,700</td>
</tr>
<tr>
<td>Art After Hours</td>
<td>48 (weekly)</td>
<td>9,700</td>
</tr>
<tr>
<td>Asian Art e-news</td>
<td>4 (quarterly)</td>
<td>3,700</td>
</tr>
<tr>
<td>Brett Whiteley Studio Artmail</td>
<td>2</td>
<td>3,100</td>
</tr>
<tr>
<td>Education Update (K-12)</td>
<td>3 (once per term)</td>
<td>880</td>
</tr>
<tr>
<td>Tertiary Update</td>
<td>7</td>
<td>2,200</td>
</tr>
</tbody>
</table>

In addition, 69 media releases were emailed as necessary to various segments of the media.

OVERSEAS TRAVEL

Liu Yang, senior curator of Chinese art
China 10–19 July 2010
Accompany the NSW Premier on travel to China

Edmund Capon, director
Europe 2–17 Sept 2010
Negotiate content for Picasso exhibition, Francis Bacon show and an exhibition of Spanish drawings

Richard Beresford, senior curator, European art
Italy 9–25 Sept 2010
Courier delivery of Bronzino’s portrait of Cosimo I de’Medici to Florence; study Italian Renaissance art in various centres; and undertake research on works currently held by the Art Gallery of NSW

Amanda Green, acting collections registrar
Italy 30 Sept – 11 Oct 2010
Courier delivery of Vincent van Gogh’s Head of a peasant to the Complesso del Vittoriano in Rome

Anthony Bond, assistant director, curatorial
Singapore, UK, Switzerland, France, USA 7 Oct – 2 Nov 2010
Pursue negotiations for painting loans for the Francis Bacon exhibition scheduled for 2012 at the Art Gallery of NSW; present a paper in Singapore on Francis Bacon

Margaret Sawicki, head of frame conservation
New Zealand 19–23 Oct 2010
Keynote speaker at the New Zealand Conservators of Cultural Materials (NZCCM) conference

Charlottie Cox, exhibitions registrar
Paris 19–24 Oct 2010
Courier return of Rupert Bunny exhibition works

Charlottie Davy, senior registrar, exhibitions
China 23 Oct – 13 Nov 2010
Oversee packing and freight of loan of The First Emperor exhibition and assess display requirements for objects in Homage to the ancestors exhibition

Jackie Menzies, head curator of Asian art
Korea and China 25 Oct – 13 Nov 2010
Attend workshops for Korean art curators and attend ICOM conference in Shanghai

Lily Yang, assistant conservator, Asian art
China 25 Oct – 6 Nov 2010
Assist with translation during the packing and condition checking of loans for The First Emperor exhibition

Karen Hancock, graphic designer
Hong Kong and China 30 Oct – 6 Nov 2010
Oversee printing of Justin O’Brien catalogue

Emma Smith, senior collections registrar
Europe 1–11 Nov 2010
Courier delivery of the Pissarro painting Peasants’ houses, Eargny to the Museo Thyssen-Bornemisza in Madrid and attend the European Registrar’s Conference

Donna Hinton, head, objects conservation
Germany 1–14 Nov 2010
Courier delivery of works from the Art Gallery of NSW, Museum of Contemporary Art, National Gallery of Australia and National Museum of Australia to Museum Ludwig, Germany

Judy Annear, senior curator photographs
Tokyo, Seoul, Paris 10–23 Nov 2010
Attend photography fair Paris Photo and meet with museum staff and art dealers in Tokyo and Seoul

Liu Yang, senior curator of Chinese art
China 9–17 Nov 2010
Invited speaker at an international symposium at the Shanghai Museum; examine works for inclusion in the Homage to the ancestors exhibition

Barbara Dabrowska, frame conservator
Poland 19 Nov – 13 Dec 2010
Present paper at international conference in Poland
conference at Nicolaus Copernicus University in Torun, Poland
Peter Raisis, curator of European prints, drawings and watercolours
France 8–20 Dec 2010
Courier return of David to Cézanne exhibition
Frances Cumming, exhibitions and loans conservator
China 8–16 Jan 2011
Oversee packing and freight for loan of Homage to the ancestors exhibition
Charlotte Cox, exhibitions registrar
China 8–16 Jan 2011
Oversee packing and freight for loan of Homage to the ancestors exhibition
Anne Flanagan, deputy director
USA 9–15 Jan 2011
Attend Picasso exhibition opening and meet with key personnel at Seattle Art Museum to discuss future collaborations. Meetings to discuss the design and logistics of the Picasso exhibition scheduled for 2011–12
Caroline Geraghty, assistant registrar
UK, Italy, Hong Kong 13–27 Jan 2011
Courier Waterhouse’s Study of three male figures to Royal Academy in London and oversee return of Cosimo I de’Medici in armour from an exhibition in Italy
Brent Willison, collections registrar
Seoul, Madrid, Amsterdam 10–18 Feb 2011
Oversee return of Pissaro’s Feb 2011
Victoria Bramwell-Davis, objects conservator
China 19 Mar – 2 Apr 2011
Courier, unpack and sign off condition reports for objects in The First Emperor exhibition on return to the Shaanxi Cultural Heritage Promotion Centre
Lauren Parker, assistant exhibitions registrar
China 23 Mar – 2 Apr 2011
Courier, unpack and sign off condition reports for objects in The First Emperor exhibition on return to the Shaanxi Cultural Heritage Promotion Centre
Liu Yang, senior curator of Chinese art
China and Hong Kong 3–20 Apr 2011
Present papers at symposia in China and Hong Kong. Meet with peers in museums in China
Erica Drew, senior exhibitions manager
UK and France 5–14 Apr 2011
Attend Exhibition Managers’ Conference in Paris and meet with international contacts for future collaborations. Contract negotiations and installation preparation for upcoming shows
Analeise Cairis, senior graphic designer
China 10–19 Apr 2011
Supervise printing of the John Kaldor Family Collection catalogue
Frances Cumming, exhibitions and loans conservator
China 5–14 May 2011
Courier, unpack and sign off condition reports for objects in the Homage to the ancestors exhibition on return to the Hubei Provincial Museum and Hubei Provincial Archaeological Institute
Charlotte Cox, exhibitions registrar
China 5–14 May 2011
Courier, unpack and sign off condition reports for objects in the Homage to the ancestors exhibition on return to the Hubei Provincial Museum and Hubei Provincial Archaeological Institute
Anthony Bond, assistant director, curatorial
UK and Europe 17 June – 16 July 2011
Continue selection and development for Francis Bacon exhibition. Research collection options for Art Gallery of NSW and investigate smaller-scale exhibition opportunities
Karen Hancock, graphic designer
China 19–27 June 2011
Supervise printing of The mad square exhibition catalogue
Mike Phillips, conservator (US), Steven Reintzen (US)
China 19–27 June 2011
Packing, freight and insurance for Hubei Provincial Museum’s loans to Sydney
Charlotte Davy, senior registrar, exhibitions
China 19 Mar – 2 Apr 2011
Courier, unpack and sign off condition reports for objects in The First Emperor exhibition on return to the Shaanxi Cultural Heritage Promotion Centre
Karen Hancock, graphic designer
China 19–27 June 2011
Supervise printing of The mad square exhibition catalogue

COLLECTION – PURCHASES

Australian art
Sydney Ball (Australia, b1933), Infinex luminixa #4 2010, synthetic polymer paint on canvas.
Purchased 2011
Charles Conder (England; Australia, 1868–1909), Sunset, Sydney Harbour c1888, oil on cardboard.
Purchased with funds provided by the Australian Collection Benefactors 2010
Elisabeth Cummings (Australia, b1954), Still life 2010, monotype with overpainting, scraping out.
Kathleen Buchanan May Bequest Fund 2011
Ian Fairweather (United Kingdom; Australia, 1891–74), Last Supper 1956, synthetic polymer paint and gouache on three sheets of laid paper on hardboard.
Purchased with funds in memory of Patrick White, Norman Schueck and Susan Chandler 2010
Stephen Hall (Australia, b1962), The innkeeper and his steed rest 2010, compressed charcoal, gouache, pastel primer on white paper.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010
Rew Hanks (Australia, b1958), The hunter and collector 2010, linocut, printed from one block in black ink on white BPK Rivers paper.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010
Graham Kuo (Australia, b1949), Delta niwa 1976, colour screenprint, printed on Velin Arches paper.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010
Kevin Lincoln (Australia, b1941), Rengetsu 2009, oil on linen.
Purchased with funds provided by the Australian Collection Benefactors 2011
Sidney Nolan (Australia; United Kingdom, 1917–92), Mt Erebus 1964, oil on hardboard.
Sidney Nolan De-accession Fund 2011
John Passmore (Australia, 1901–84), Jumping horse-mackerel no 4 1959, pen and blue ink, wash on paper.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011
Jim Paterson (Australia, b1944), Chooks 2009, charcoal.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011
Vaclavas Ratas (Australia; Lithuania, 1910–73), Paulius Augustinavicius (United States of America; Germany; France; Lithuania, 1909–60), Telesforas Vallus (Canada; Germany; Austria; Lithuania; Latvia, 1914–77) and Paulius Jurkus (United States of America; Germany; Lithuania, 1916–2004), Forty woodcuts 1946, hardcover book with English, French and Lithuanian in letterpress and 40 woodcuts by four artists.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2011
Jan Riske (Australia; Netherlands, b1932), Perceptual blue 1996, pencil, gouache on white wove paper.
Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010
William Rose (Australia, 1929–97), 2 drawings and 2 prints: Infinity 10 1990s, pen and black and coloured inks, pastel, watercolour on ivory wove paper; Symphonic variations 10 c1986, pen and black and coloured inks on white wove paper; Space 10 1968, lithograph, printed in black ink on ivory wove paper; Space 20 1968, lithograph, printed in black, blue and red ink on ivory wove paper.
Purchased for funds for the Australian Prints, Drawings and Watercolours Benefactors Fund 2011
Aboriginal and Torres Strait Islander art
Vernon Ah Kee (Australia, b1967), Becauseitisbitter 2009, synthetic polymer paint on linen.
Purchased 2011
Richard Bell (Australia, b1953), Pay the rent 2009, synthetic polymer paint on canvas.
Purchased 2010
Charlene Carrington (Australia, b1979), Damaroo from the Gururr gururr dance boards series, natural pigments on composite board.
Purchased with funds provided by the Aboriginal Collection Benefactors 2010
Timothy Cook (Australia, b1958),

APPENDICES 10–11 103
Kulama 2009, natural ochres on linen. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mirdilingkathai Juwarnda Sally Gabori (Australia, born c1924), Zibiri country 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mabel Juli (Australia, born c1931), Woongoong from the Gurirr gurirr dance boards series, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Tristam Malbunka (Australia, b1982), Untitled 2010, drypoint etching. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Dickie Minyintjpi (Australia, b1915), Wati willu-ku inma Tjukurpa 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Patrick Mung Mung (Australia, born c1948), 2 paintings from the Gurirr gurirr dance boards series: Kelly’s Knob (Kunurruwa), natural pigments on composite board; and Bankjak, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Peter Newy (Australia, b1939), Jinsaamo 2010, triptych: natural pigments on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Tiger Palpatja (Australia), Wati warampi kutjara 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Ivy Pareroultja (Australia, b1952), 2 paintings: South east of Mt Sonder 2010, watercolour on paper on board, James Range 2010, watercolour on paper on board. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Rusty Peters (Australia, b1935), Nqoomokolomara from the Gurirr gurirr dance boards series, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Mary Thomas (Australia, b1944), Dwoorguorguma from the Gurirr gurirr dance boards series, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Phyllis Thomas (Australia, b1933), Marjiayi from the Gurirr gurirr dance boards series, natural pigments on composite board. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

Alison Walbungara (Australia, b1950), 2 prints: Untitled 2010, sugarlift etching. Purchased with funds provided by the Aboriginal Collection Benefactors 2011

Gulumbu Yunupingu (Australia, born c1945), 2 bark paintings and 2 sculptures: Ganyu 2009, natural pigments on wood; Garak, the university 2009, natural pigments on bark; Garak, the universe 2008, natural pigments on wood; Garak, the universe 2007, natural pigments on wood. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

SUBTOTAL 23 WORKS
TOTAL AUSTRALIAN ART DEPARTMENT 41 WORKS

Asian art

CHINA
Ducks and reeds Yuan dynasty 1279–1368, hanging scroll, ink and colours on silk. Purchased with assistance from the David Jones Fund 2010

Pair of ink rubbings of Qin imperial inscription carved on a stele in Mount Yi Northern Song 960–1127, Song dynasty 960–1279, ink on paper. Purchased 2010

TONG Yu (China, 1721–82), Plum blossom, Qing dynasty 1644–1911, hanging scroll, ink on paper. Edward and Goldie Sternberg Chinese Art Purchase Fund 2011

SUBTOTAL 3 WORKS
INDIA
Nathottara, Rajasthan, Sharad Punima festival painting mid 1800s, pichvai, painting on cotton ground. Purchased 2011

SUBTOTAL 1 WORK
JAPAN
Hizen ware (Japan), Dish with design of garden plants c1650–60, Edo (Tokugawa) period 1615–1868, porcelain with polychrome overglaze enamels. Purchased 2010

Kamisaka SEKKA (Japan, 1686–1942), Birds, flowers and figures on scattered fans 1920–40, Taishô period 1912–28, Shôwa period 1926–88, pair of six-fold screen, ink and colour on gold ground. Yasuko Myer Bequest Fund 2011

SUBTOTAL 6 WORKS

Modern and contemporary art

Vernon Ah Kee (Australia, b1987), Unwritten #9 2008, charcoal on canvas. Contemporary Collection Benefactors 2011

Tony Clark (Australia, b1954), Two half-sections from Clarke’s Myronama with Timon of Athens, Alcibiades, Timandra and Phrynia 2011, synthetic polymer paint and permanent marker ink on canvas. Contemporary Collection Benefactors 2011

Chuck Close (United States of America, b1940), Alex/reduction block 1993, screenprint from reduction carved linoleum. Purchased 2010

Debra Dawes (Australia, b1955), Complete? 2010, oil on linen. Contemporary Collection Benefactors 2011

Tracey Emin (England, b1963), 2 prints: The whole room moved 2010, monotype on paper. It was all outside 2010, monotype on paper. Purchased 2010

Barry Flanagan (Wales; England, 1941–2009), Hole in the sea (triptych) 1967–70, three photo etchings. Menyn Horton Bequest Fund 2011

Shaun Gladwell (Australia, b1972), Double balancing act 2009–10, dual channel HD, 16:9 ratio, silent, colour channel I – 7:32 min, channel II – 5:04 min. Contemporary Collection Benefactors 2011

Anselm Kiefer (Germany; France, b1945), für Jean Genet 1968, bound artist’s book, 16 pages, 14 gelatin silver photographs, 2 dried roses, gota and graphite on board cardboard. Purchased with assistance from Geoff and Vicki Ainsworth 2010

Ross Mellick (Australia, b1934), Raff Ii 1993–96, 5 type C photographs. Purchased 2011

Tracey Moffatt (Australia; United States of America, b1985), Other 2009, DVD, colour, sound, 7 min continuous loop. Contemporary Collection Benefactors 2011

Jenny Watson (Australia, b1951), Classic black 2010, synthetic polymer paint on Italian nursery paper. Contemporary Collection Benefactors 2010

SUBTOTAL 12 WORKS

Photography

Charles Bayliss (England; Australia, 1857–97), 12 photographs: Oriental Bank, Spring & Pitt streets, Sydney 1874–75,albumen photograph; Bank of NSW; cnr Wynyard & George streets, Sydney 1874–75, albumen photograph; Royal Exchange offices, Bridge street, Sydney 1874–75, albumen photograph; Union Bank of Australia, Pitt & Hunter streets, Sydney 1874–75, albumen photograph; Georges Head Battery 1874–75, albumen photograph; View of New South Head road, looking down towards Watsons Bay
Australian art

ANONYMOUS GIFT 2011. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Clement Meadmore (United States of America; Australia, 1929–2005), 2 sculptures: Untitled c1960, welded steel; Study for “Upended” 1969, painted steel

ANONYMOUS GIFT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

John Brack (Australia, 1920–99), The telephone box 1954, oil on canvas

GRAHAM BLONDIE IN MEMORY OF ZOLA BLONDIE AND DOROTHY DAWES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Elioth Gruner (Australia, 1882–1939), South coast farm 1929, oil on canvas on cardboard

ANTHONY AND ANNE BOND. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

John Davis (Australia, 1928–99), sculptural assemblage c1984, twigs, cotton string, calico, paper tape, synthetic tar

TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION

Suzanne Archer (Australia, England, 1945), Derangement 2010, ink, charcoal, pastel on paper

LYNNE FROLICH. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Charles Blackman (Australia, 1928), 18 drawings and 1 print: woman in spotied dress 1953, conté on cream paper; head in profile c1953, conté on cream paper; hand and water 1953, conté on cream paper; schoolgirl 1952,
John Firth-Smith (Australia, 1924), 1 drawing and 1 painting: untitled 1982, synthetic polymer paint on paper; abstract; grey, black & white, oil on canvas

Donald Friend (Australia, 1915–89), The abduction of Sita, Bali c1969, pen and black ink, pastel, gouache on board

Guy Grey-Smith (Australia, 1916–81), Break-away country 1974, oil on canvas on hardboard

Frank Hinder (Australia, 1906–92), 3 drawings and 1 watercolour: Toast rack 1946, pen, brush and black ink on ivory wove paper; Mother and child 1955, conte on paper; Flight 1944, pen on Constellation 1976, watercolour, sanguine on paper

Michael Johnson (Australia), b1938, Estivation 1992, gouache, pastel on paper

Rogers Kemp (Australia, 1908–87), Direction from centre 1985, synthetic polymer paint on canvas


Richard Larter (England; Australia, b1929, Bou Saada 1981, synthetic polymer paint on canvas

William Robertson (Australia, b1936), Farmyard scene c1982, oil on canvas

Ellis Rowan (Australia, 1848–1922), Apple blossom, gouache on paper

Kevin Sarée (Australia, b1951), Composition sketch for west number 4 1991, pencil on white wove paper

Martin Sharp (Australia, b1942), Blue chair no 87 c1970, colour screenprint on perspex

Ann Thomson (Australia, b1923), Total beat 1990, oil on linen canvas

Aida Tomescu (Romania; Australia, b1955), Marea Neagră 2002, oil on linen canvas

Vicki Varvareossos (Australia, b1949), 2 prints: Spotted scarf 1984, linocut, printed in black, purple and blue/green ink on thin white tissue; Mirror 1984, colour linocut, printed in black, brown and mustard inks on thin white tissue

attrib Eugene von Guérard
(Australia; Germany, 1811–1901), Figures on a cliff, oil on cardboard

Fred Williams (Australia, 1927–82), 1 painting and 1 watercolour: Upwy Valley 1965, oil on canvas; Circle landscape, Upwy 1965–66, etching, flat bite, engraving, drypoint, mezzotint, rocker on zinc, printed in black ink on Arches paper; Hillside 1966, gouache on paper

John Walter Wsleyse (England; Australia, b1938), 2 drawings: Study no 1 for a honey-increase centre with specmen 1990, pen and black, grey and purple inks, watercolour, gouache, colour photograph, twig, adhesive tape on paper; Sandstorm 1992–93, watercolour, pastel and pencil on white Aquarelle Arches paper

STEPHEN HALL

Stephen Hall (Australia, b1962), The little book of tom 2010, hand-made Indian sketchbook, 80 pages

FRANK HINDER

Frank Hinder (Australia, 1906–92), 2 drawings: Untitled – geometric shapes 1944, pencil, watercolour on cream wove paper; Ambivalent 1938, pencil, watercolour on thick ivory watercolour paper
REX IRWIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Rah Fizelle (Australia, 1891–1964), Seated nude c1935, pencil on paper.

KEVIN LINCOLN

Kevin Lincoln (Australia, b1941), Untitled (Renggesu’s tea bowl) 2007, pencil, watercolour on sketchbook page.

ROSS MELLICK


ALAN AND JANCIS REES

Lloyd Rees (Australia, 1895–1988), 7 drawings: Self portrait c1914, pencil on pale grey paper; Mother c1914, pencil on pale grey paper; Father c1914, pencil on pale grey paper; Father reading c1914, pencil on pale grey paper; and a study of flowers in a vase c1914, pencil on pale grey paper; Amy and Merlin c1914, pencil on pale grey paper; Two studies of mother reading, hand to brow c1914, pencil on pale grey paper.

SERIOSO PTY LTD IN MEMORY OF JAMES AGAPITOS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

James Gleeson (Australia, 1915–2008), Sunset in a subduction zone 1986, oil on canvas.

ESTATE OF PATRICIA WAKELIN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Roland Wakelin (Australia, 1887–1971), 24 drawings: Standing male nude 1910, pencil on cream wove paper; seated female nude, leg study 1913, pencil on cream paper; reclining male nude with sword – the model McMahon 1913, pencil on cream paper; seated male nude – McMahon again 1913, pencil on cream wove paper; standing male nude 1913, pencil on cream wove paper; boathouse study c1918, pencil, watercolour on thick cream paper; seated male, reading 1933, pencil on cream laid paper; seated female figures c1930s, pencil on cream paper; seated girl, shaving beans 1930s, pencil on cream paper; squared; standing female nude 1948, pen and brown ink, wash on reddish/brown laid paper; standing male nude c1948, pen and brown ink, wash, gouache on red/brown/thick laid paper; reclining male nude c1948, pen and brown ink, chalk on reddish/brown laid paper; standing male nude, hand on hip c1948, pen and brown ink, wash, gouache on reddish/brown laid paper; reclining male nude, leaning forward c1948, pen and brown ink on reddish/brown laid paper; female nude, from rear 1949, pencil on cream paper; standing female nude c1940s, pen and blue ink on cream paper; female head study 1950s?, pencil on cream paper; self portrait, seated, pencil on cream paper; self portrait, pencil on cream paper; male head studies – self portrait, pen and blue/black ink, wash/gouache on cream paper; hand study and woman's head 1940s?, pen and grey ink on cream paper; seated woman 1920s–30s?, pencil, on thin cream paper; seated boy, pencil on cream paper; squared; standing studies 1948, pen and brown ink on cream paper; tree study; pencil on cream wove paper.

SUBTOTAL 263 WORKS

Aboriginal and Torres Strait Islander art

ANONYMOUS GIFT

Unknown (Australia), Heart shaped box c1940s, assorted shells, fabric, cardboard.


PETER FAY


Esme Timbery (Australia, b1931), Untitled 2000, shell decorated tile, white BEQUEST OF MOLLIE AND JIM GOWING


George Milpurrum (Australia, 1934–98), untitled, natural pigments on bark.

Euben McMahon Nampitjin (Australia, born c1925), untitled 2000, synthetic polymer paint on canvas.

Tatali Nangala (Australia, c1925–99), untitled 1999, synthetic polymer paint on canvas.

Lucy Yukenbarri Napanangka (Australia, 1954–2005), untitled early 1990s, synthetic polymer paint on canvas.


Josephine Napurrula (Australia), untitled 2001, synthetic polymer paint on linen canvas.

Emily Kam Ngwarray (Australia, 1916–96), 4 paintings: untitled, synthetic polymer paint on canvas; untitled, synthetic polymer paint on canvas; untitled, synthetic polymer paint on canvas; untitled, synthetic polymer paint on canvas; untitled, synthetic polymer paint on canvas.

Gloria Tamerre Petyarre (Australia, b1938), untitled, synthetic polymer paint on canvas.

Conrad Tipungwuti (Australia, b1966), untitled 1998, natural pigments on paper.

Charlie Ward Tjakamarra (Australia, c1932–2005), untitled 2000, synthetic polymer paint on canvas.

Bojar Tjamptjini (Australia, born c1935), untitled 1998, synthetic polymer paint on canvas.

Billy Stockman Tjaapaltjarri (Australia, born c1927), Jipiri 1985, synthetic polymer paint on canvas.


AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM

Daniel Boyd (Australia, b1962), Alveus Turgens ... 2005, pencil.

Judy Watson (Australia, b1959), deadly bloom 1997, pigment and pastel on canvas.

GENEVIEVE O'CALLAGHAN


DR MILTON ROXANNAS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT'S CULTURAL GIFTS PROGRAM


SUBTOTAL 38 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 301 WORKS

Asian art

CHINA

DR JAMES HAYES

6 calligraphies: Couplet in running script early 1900s, pair of carved wooden panels; Decorative panels carved with flowers and calligraphy early 1900s, four carved wooden panels; Couplet in regular script early 1900s, pair of carved wooden panels; Couplet in regular script early 1900s, pair of carved wooden panels; Couplet in regular script early 1900s, pair of carved wooden panels; Couplet in regular script early 1900s, pair of carved wooden panels.

Qi Gong (China, 1912–2005), Poem in running script 1992, ink on paper.

ZHANG Yutang (China, 1794–1870), Calligraphy in cursive script, carved wooden panels.

ZHOU Yan (China, 1832–1905), Elegant gathering 1902, fan, ink and colours on paper.

LIU JIANHUA AND THE BEIJING COMMUNE WITH FINANCIAL ASSISTANCE FROM THE PETER JOHN MCBURNEY FUND 2010

LIU Jianhua (China, b1962), Container series 2009, porcelain and glaze, 37 pieces.

NANCY AND TERRY LEE

XU Beihong (China, 1895–1953), A cat 1944, ink and colour on paper.

DR DAVID LING

8 textiles: Dragon roundel, imperial consort of third ran, embroidered silk, extensive rank badge, Civil rank badge, seventh rank (mandarin duck) c1750, embroidered silk; Military rank badge, second rank (lion), exceptionally fine gold thread kesi silk weave; Civil rank badge, first rank (crane), kesi silk weave; Censor’s badge (vast) c1790, gold and silver wrapped silk couching.
Boy’s black satin surcoat with a blue ‘nui los’ under robe mid 1800s, silk; Pair of children’s civil rank badges, fourth rank (goose) c1860, embroidered silk on black satin background; Military rank badge, third rank (leopard) c1860, kesi silk weave

MAX AND CYNTHIA LOVEDAY
Fujian kilns (China), Guangdong kilns (China), Shallow bowl with a stacking ring in the cavetto and block-printed flower baskets and hand-painted flower scrolls 1800s, stoneware with underglaze blue decoration
Guangdong kilns (China), Export ware (Southeast Asian market), Covered box with carved, floral, building decoration; stoneware with brown glaze and areas of biscuit

Southern kilns (China), 7 ceramics: Covered box with legs, floral decoration; and a bird in landscape mid 1800s, porcelain covered box with underglaze cobalt blue decoration; Bowl with celebral beings 1600s–1700s?, porcelain with underglaze blue decoration; Bowl with imagery of Su Shi visiting the Red Cliff region and a poem 1600s–1700s, porcelain with underglaze blue decoration and a metal band around the rim; Bowl with landscape painting and poem 1700s–1800s, porcelain with underglaze blue decoration and a metal band around the rim; Plate with a landscape scene of building, boats, and mountains 1700s–1800s?, porcelain with underglaze blue decoration and a metal rim; Plate with a landscape scene late 1800s–early 1800s, porcelain with underglaze blue decoration; Plate with man and attendant in a landscape setting 1800s–1700s, porcelain with underglaze blue decoration

Southern kilns (China), Export ware (China), 3 ceramics: Octagonal covered box with floral motifs, porcelainware with underglaze cobalt decoration; Pair of narrow, stemmed vases with cloud and dragon patterning c1600s–1700s, porcelain with underglaze blue decoration; Covered jar and flower pot with lotus leaves c1600s–1700s, porcelain with underglaze blue decoration; Covered jar and flower pot with lotus leaves c1600s–1700s, porcelain with underglaze blue decoration; Covered box with floral patterning 1600s, porcelain with underglaze blue decoration

SUBTOTAL 32 WORKS

JAPAN

DR JAMES HAYES
Ikeda EISEN (Japan, 1790–1848), Courtesan with an umbrella 1815–42, colour woodblock print
Utaga KUNISADA /TOYOKUNI III (Japan, 1786–1865), 4 prints: Actor Ichikawa Goemon from the series Thirty actors paired with plants and flowers 1844–47, colour woodblock print; Boating excursion on the Sumidagawa 1859, colour woodblock print, 2 prints from a triptych or pentaptych; Actors Segawa Rokô, Nakamura Tôzô and Sawamura Tanosuke boarding a boat amidst a lotus pond 1815–42, colour woodblock print, 2 prints from a triptych or pentaptych; Mino in Suruga province from the series Comparison of beauties liken to famous places in Japan 1830, colour woodblock print
Utaga KUNIYOSHI (Japan, 1791–1861), Actor Iwai Hanshirô as courtesyman… noyame 1852, colour woodblock print
Utaga TOYOKUNI (Japan, 1786–1825), 2 prints: Onnagata Baiga (Iwai Hanshirô V) and Rokô (Segawa Kikunojô IV) on a boat in snow 1810s, colour woodblock print; Actor Ichikawa Monnosuke III as the fox woman Kuzunoha c1820, colour woodblock print
Utaga school (Japan), Pleasure Utagawa school, 1810s, colour woodblock print
KIMI SEAGE IN HONOUR OF HER MOTHER MRS IDE KIMIKO
Round dish with peony design and geometric patterns late 1800s, porcelain, underglaze enamels 3 items of lacquerware: Set of three footed lacquer trays with decor of autumn grasses and flowers late 1800s–early 1900s, wood, lacquer, gold maki-e; Set of five footed lacquer trays with decor of birds and flowers late 1800s–early 1900s, wood, black lacquer, maki-e in gold and red lacquer, nashij-ground on underside of trays; Four-tiered food storage box in shape of five petalled plum blossom late 1800s–early 1900s, wood, black lacquer, maki-e in gold and red lacquer, nashij-ground on the inside of each tier 4 items of personal clothing: Comb with decor of peonies late 1800s–early 1900s, tortoise shell, gold maki-e, mother-of-pearl inlays; Comb late 1800s–early 1900s, tortoise shell; Comb late 1800s–early 1900s, tortoise shell; Hairpin late 1800s–early 1900s, tortoise shell 2 textiles: Kimono for first presentation of baby at Shinto shrine (Myiamari kimonos) with design of cranes over waves and auspicious instruments c1909, silk, hand painted; Kimono for first presentation of baby at Shinto shrine (Myiamari kimonos) with design of fan-shaped cartouches containing pines, oak leaves and Samurai battle scenes c1909, silk, hand painted
Arita ware/Daishi-ko-Imari style (Japan), Dish in shape of 16-petal chrysanthemum 1800s, porcelain, overglaze enamels
Arita ware/ko-Imari (Japan), 2 sets of ceramics: Set of two abalone shaped dishes with decor of prawn and pine leaves late 1800s, porcelain, overglaze enamels; Tea pot for ‘sencha’ with decor of playing Chinese children and pine leaves 1800s, porcelain, overglaze enamels
Arita ware/Nabeshima style (Japan), 6 sets of ceramics: Set of five three-lobbed dishes with decor of Japanese rhodes (Rhodes japonica) 1800s, porcelain, underglaze cobalt blue and red; Set of two square ‘mukuzake’ with decor of landscape 1800s, porcelain, underglaze cobalt blue; Set of two round dishes with decor of phoenix and clouds 1800s, porcelain, underglaze cobalt blue and red; Set of five crab-shaped dishes with peony design late 1800s, porcelain, underglaze cobalt blue; Set of five round dishes with Paulownia design late 1700s, porcelain, underglaze cobalt blue; Set of two round dishes with decor of hibiscus and garden rock 1800s, porcelain, underglaze cobalt blue OKUGAWA Chûemon I (Japan, 1901–75), Sake set with two bottles and five cups with incised décor and ivory inlay 1700s–1800s, porcelain, underglaze cobalt blue OKUGAWA Chûemon II (Japan, b1931), Set of five round plates with decor of auspicious flowers and fruits 1970s, porcelain, overglaze enamels
NORMA SPARNON
YASUHARA Kimei (Japan, 1906–80), Large black slab pot for ikebana 1900s, stoneware, black glaze
BARBARA VYDEN IN HONOUR OF JOHN K VYDEN
YAMAGUCHI Susumu (Japan, 1897–1983), Mt Hatake at daybreak 1957, colour woodblock print
SUBTOTAL 32 WORKS

TIBET
ALEX AND VIVENNE KONDOS
Mahakala 1800s, pigment on cloth with cloth cover (thang-khets [picture cover] or zhal-khebs [cover of respect]) and ribbons (thang-dzar) 1900s–late 1900s, embroidered cotton
SUBTOTAL 1 WORK

INDIA

JIM MASSELOS
4 textiles: Hat 1900s, embroidered cotton; Jan panel early 1900s, embroidered cotton; Jan motifs of central medallion and surrounding motifs; Jain manuscript cover early 1900s, embroidered cotton; embroidered Jain motifs in 2 rows of 7 motifs each; Jain work choll (blouse) 1960s, embroidery on cotton and applique, deep red ground with black and maroon tie-dye backing on bottom
Andhra Pradesh, Kalanakari narrative cloth 1970s, cotton, dye, cloth arranged in three horizontal registers or bands
Bansali, Gujarat, Jacket mid 1900s–late 1900s, embroidered cotton
Bhadrakaliya, Short embroidered choll (blouse) mid 1900s–late 1900s, embroidered cotton, long sleeves
Gujarat, 3 textiles: Sari 1940s, tie-dye silk; Hindu devotional glove 1800s, embroidered fabric; Overhead shawl (johni) late 1900s–early 1900s, embroidered cotton
Kutch, Gujarat, 20 textiles: Embroidered cover (dharaniyas) 1900s, embroidered cotton; Embroidered cover (dharaniyas) 1900s, embroidered cotton; Embroidered cover (dharaniyas) 1900s, embroidered cotton; Embroidered cover (dharaniyas) 1900s, embroidered cotton; Pair of hangings for either side of door 1900s, embroidery on cotton; Door hanging (toran) 1900s, embroidery on cotton; Door hanging (toran) 1900s, embroidery on cotton; Mirror work choll (blouse) 1900s, embroidery on cotton and applique, dusty red ground with bright red and orange tie-dye backing on side; Mirror work choll (blouse) 1900s, embroidery on cotton and applique, lemon yellow ground with ultramarine blue strip, thick purple tie-dye backing on side; Mirror work choll (blouse) 1900s, embroidery on cotton and applique, green ground; Mirror work choll (blouse) mid 1900s–late 1900s, embroidery on cotton and applique; Ganesh panel 1960s, embroidery on cotton; Ganesh panel 1960s, embroidery on cotton; Ganesh panel 1960s, embroidery on cotton; Ganesh panel: flute player 1960s, embroidery on cotton; Rabari style bloom 1960s, embroidery on cotton; Orange ground; Hat 1900s, embroidered cotton; Pair of mirrorwork curtains late 1800s–early 1900s, embroidered satin silk, tan ground with pink and green work; Shawl, cotton, handwoven with bright pink, green, yellow motifs;
Odhani (woman’s veil and head covering), cotton, tie-dye and embroidered sections; Embroidered and mirrorwork odhni (veil and head cover) late 1800s-early 1900s, embroidered cotton, mirrorwork, deep red and green

Punjabi, 6 textiles: Phukar with figurative design 1900s, woven cotton embroidered with surface satin stitch in silk threads; Phukari with figurative design 1900s, woven cotton embroidered with surface satin stitch in silk threads; Phukari with abstract design 1900s, woven cotton embroidered with surface satin stitch in silk threads; Phukari with abstract design 1900s, woven cotton embroidered with surface satin stitch in silk threads; Phukari with abstract design 1900s, woven cotton embroidered with surface satin stitch in silk threads

Rajasthani, 2 textiles: Patkar man’s bands (shoulder?) 1900s, embroidered cotton; Patkar man’s bands (shoulder?) 1900s, embroidered cotton

Saurashtra, Gujarat, Embroidered cover (dharamsia) 1900s, embroidered cotton, with pair of lions above central medallion, elephants and riders below, women churning butter below that, assorted scorpions

Hira Achu (India), Mirror work choli (blouse) 1900s, embroidery on cotton and appliqué, ultramarine blue ground with bright pink strip and floral printed sleeves

The Calcutta Art Studio (India), 2 prints: Durga slaying the buffalo demon Mahishasura late 1800s, chromolithograph; Siddhi Vinayak (a form of Ganesha) late 1800s–early 1900s, chromolithograph

Chitrashala Press (India), 2 prints: Rani of Jhansi Lakshmi Bhai late 1800s–early 1900s, chromolithograph; Siddhi Vinayak (a form of Ganesha) late 1800s–early 1900s, chromolithograph

Harjian (untouchable) community (India), 2 textiles: Mirror work choli (blouse) mid 1900s–late 1900s, embroidery on cotton and appliqué, black ground; Mirror work choli (blouse) 1900s, embroidery on cotton and appliqué, pink ground with bright green strip, tie-dye dark blue and maroon backing on side

Kaya Kana (India), Mirror work choli (blouse) 1900s, embroidery on cotton and appliqué, dusty red ground with overall pattern, purple and maroon tie-dye backing on side

Mahajan (untouchable) community (India), Door hanging (tornao) 1900s, embroidery on cotton comprising wide horizontal panel with magenta work and seven embroidered pennants

Ravi Varma Press (India), 2 prints: Lakshmi 1894, chromolithograph, Durga killing the buffalo demon late 1800s, chromolithograph

Bhau Sumar (India), Mirror work bag 1882, embroidered cotton, bright blue ground with red edging

Velia Ugur (India), Mirror work choli (blouse) 1900s, embroidery on cotton and appliqué, mauve-purple ground, purple and mauve tie-dye backing on side

SUBTOTAL 56 WORKS

INDONESIA

CHRISTOPHER WORRALL WILSON

Aor, Sword late 1800s, buffalo horn, horsehair, iron, wood and ratten, with traces of lime in the decoration

Borneo, 3 items of arms and armour, 1 woodwork and 1 ceremonial object: Mandau (sword), deer horn, iron, wood and rattan; Mandau (sword), deer horn, iron, wood, rattan, leaf fibre, glass bead; Mandau and piso raout handles, deer horn and ratten, deer horn; Charm, wood; Medicine container, bamboo with carved stopper in shape of figure (on a stand)

Central Borneo, Rice cutter, deer horn

Central Sulawesi, 1 metalwork and 1 item of jewellery: Sanggori (head ornament), brass in form of eel; Bracelet, dual strands of silver discs with cylindrical clasps

Kalimantan, 2 items of woodwork, 3 items of jewellery and 2 ceremonial objects: Lime container, wood and metal; Poison dart container; bamboo, wood rattan; Bracelet, ivory; Bracelet, solid silver alloy circle; Pair of earrings, brass with stylised human figures; Bowl, monkey skull with finely carved edge decoration; Dance mask, wood

Lombok, Pair of earrings, silver, in crocodile form

Nias, 1 woodwork and 1 arms and armour; Bark cloth beater, wood; Baluse (shield), oval, leaf-shaped wooden shield, made of single piece of wood, decorated with horizontal cords of rattan

North Nias, 2 ceremonial objects: Adu Horo, protective figure late 1800s, wood; Adu Zatua, ancestor figure late 1800s, wood

North Sumatra, 2 items of jewellery: Mandokko (ear pendant), golden plaited hairloom; Pair of earrings, silver

Southern Nias, 3 ceremonial objects: Kalabubu or headhunter’s necklace, highly polished discs of coconut shells with three brass rings and brass clasp; Kalabubu or headhunter’s necklace, highly polished discs of coconut shells with three brass rings and brass clasp; Balatu Sebua (sword with sheath), wood, iron brass, rattan, crocodile teeth and pigs’ tusks

Sumatra, 3 items of arms and armour: Musket ball holder 1800s, superbly carved male face with elongated chin, styled ears, ratten cap, highly polished, dark patina; Musket ball holder 1800s?, buffalo horn; Piso Saranelgamm (sword) 1800s, buffalo horn, iron, brass and wood

Sumatra, 1 ceremonial object, 1 woodwork and 4 items of jewellery: Arumlet an chain for bag, brass; Betel nut tools set, silver (?); Golang Tangan (bracelet), silver; Golang Tangan (bracelet), bronze; Golang Tangan (bracelet), cast brass; Finger ring, brass

Sumba, 1 woodwork, 1 ceremonial object and 1 item of jewellery: Kris handle, ivory; Man’s mantle hinggi 1800s–1900s, evenly faded; Gold bali, pendant in double axe shape

Timor, 1 sculpture and 1 arms and armour: Spoon, buffalo horn with finely carved decoration on the handles, 1 with aso mott; Gunpowder container, dugong teeth, wooden neck and stopper, shell discs

West Irian Jaya, Seated figure holding a shield (korvar) 1800s, wood

West Kalimantan,HUDOC mask with stand and hat; wood

West Timor, 1 woodwork and 1 ceremonial object: Comb in form of bird with stand, Pili Salif (headhunter’s apron), cotton and beads

SUBTOTAL 44 WORK

MALAYSIA

CHRISTOPHER WORRALL WILSON

Sarawak, Weaving shuttle 1800s, wood

SUBTOTAL 1 WORK

THAILAND

MAX AND CYNTHIA LO VEDAY

Sawankhalok ware (Thailand), 10 ceramics: Covered box with incised and glazed floral decoration and floral knob 1300s–1500s, stoneware with underglaze cobalt blue decoration; Covered box with floral decoration and green spots c1800s, stoneware with underglaze cobalt blue and overglaze green enamel decoration; Jarlet with a carved shape and floral motifs 1300s–1500s, stoneware with underglaze blue decoration; Covered box with a carved shape and floral decoration 1600s?–1700s?, stoneware with underglaze blue decoration; Covered box with a landscape scene on the lid, stoneware with underglaze blue decoration

Export ware (Vietnam) (China), Covered box with floral decoration and striations, porcelian with carved decoration and a white glaze

Hanoi, 2 ceramics: Bowl with fluting 1300s–1500s, stoneware with carved fluting and a green glaze; Octagonal covered box decorated with a crab on the lid 1300s–1500s, porcelain ware with underglaze
blue decoration and a thick white glaze

SUBTOTAL 8 WORKS

TOTAL ASIAN ART DEPARTMENT 182 WORKS

European art pre-1900

BEQUEST OF MOLLIE GOWING

Jean-Baptiste-Camille Corot
(France, 1796–1875), Dante and Virgil 1858, cliché verre

ANDREW CAMERON

James Angus (Australia; United States of America, b1970), Palazzo della Civita Italiana 2004, laser cut aircraft plywood and MDF

John Beard (Netherlands, b1921), 5 photographs: bromide mounted #6 from the series one dozen unnatural disasters in the Australian landscape 2003, type C photograph; one dozen unnatural disasters in the Australian landscape #2 2003, type C photograph; flight research #2a 1998, type C photograph; bulletproofglass #1 2002, type C photograph; weather #3 2006, type C photograph

Tracey Moffatt (Australia; United States of America, b1960), 26 photographs: Fourth #1; Fourth #2; Fourth #3; Fourth #4; Fourth #5; Fourth #6; Fourth #9; Fourth #10; Fourth #11; Fourth #12; Fourth #13; Fourth #14; Fourth #15; Fourth #16; Fourth #17; Fourth #22; Fourth #23; Fourth #24; Fourth #25; Fourth #26, all 2001, all colour prints on canvas

Callum Morton (Canada; Australia, b1965), Door door too 2007, wood, enamel paint

COFFEY FAMILY

Sean Scully (Ireland; England; United States of America, b1945), Doric brown 2009, oil on alu-dibond

DEBRA DAWES. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Debra Dawes (Australia, b1955), Cock wise August 2004, oil on canvas

FRANCIS DOUGLAS. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Michael Johnson (Australia, b1938), Matthew’s coven 1974, synthetic polymer paint on canvas

RICHARD DUNN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Richard Dunn (Australia, b1944), Wittgenstein’s colour 2002, synthetic polymer paint on canvas, 10 panels

CHARLES GENOCCHIO ON BEHALF OF THE CHI U AND GENOCCHIO FAMILIES IN MEMORY OF SAMUEL GENOCCHIO. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Susan Norrie (Australia, b1953), Ensemble 1990, three wall units: oil, wood and canvas

MOLLIE AND JIM GOWING

Rosalie Gascoigne (New Zealand; Australia, 1917–97), Gazzette 1994, synthetic polymer paint on sawn wood on plywood

JOHN KALDOR FAMILY COLLECTION

Carl Andre (United States of America, b1935), Crucis 1981, hot-rolled steel

Christo (Bulgaria; United States of America, b1935), 2 sculptures: Wrapped Paintings 1968, stretched canvases, tarpaulin, rope; Two Wrapped Trees 1969, two Eucalyptus trees, polyethylene, tarpaulin, rope

Donald Judd (United States of America, 1928–94), Untitled 1975, Douglas Fir plywood in six units

Ugo Rondinone (Switzerland, b1963), 1 painting and 2 sculptures: sieberjoutolkwaasendknudul 2000, synthetic polymer paint on canvas, plexiglass plaque with caption; if there were anywhere but desert, wednesday 2000, fibreglass, paint, clothing; what do you want? 2002, wood, mirror, plaster, speakers, sound

Vija Celmins (United States of America, b1951), 5 multimedia: Six heads 2000, colour video on plasma display mounted on wall, 20 min; Bodies of light, from the series The passions 2006, black-and-white video diptych on plasma displays mounted on wall, 21:27 min; Incrementation 1996, video/sound installation, black-and-white video image on monitor mounted on a white wall in a darkened room, custom LED display sign mounted on wall to the upper right of monitor, one channel amplified sound, continuous running; Memories 2000, black-and-white video projection on silk cloth suspended from ceiling, continuous running; Observance 2002, colour high-definition video on plasma display mounted on wall, 10:14 min.

AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Tracey Emin (England, b1963), Hard 2008, neon (red and blue)

Shaun Gladwell (Australia, b1972), 2 multimedia: Hikaru: fast food sequence 2001, DVD/DVD; Yokohama untitled 2005, DVD, 19:23 min and print

Jonathan Jones (Australia, b1978), Untitled (domestic heads or tails) 2009, fluorescent tubes, powder-coated metal, electrical wiring

The Kingpins (Australia), 2 multimedia: This is my remix baby 2000, digital video transferred to DVD, 3:34 min; Versus 2002, digital video transferred to DVD, 5:15 min

TV Moore (Australia, b1974), Escape carnival 2008, DVD and CD

John Nixon (Australia, b1949), Brown and blue cross 1985, enamel on hessian

Susan Norrie (Australia, b1953) and David MacKenzie (Australia), Kasado 2007, single-channel DVD, 13:55 min

Julie Rrap (Australia, b1950), 3 photographs and 1 multimedia: Persona and shadow; puberty 1984, Obachrome photograph; Non-portraits (Kim Delvoye) 1990–92, photo-emulsion on glass, synthetic polymer paint on canvas; Non-portraits (Kim Delvoye) 1990–92, photo-emulsion on glass, synthetic polymer paint on canvas; Porous bodies 1999, VHS

Peter Tyndall (Australia, b1951), detail A Person Looks At A Work Of Art/someone looks at something ... 1995, screenprint

Louise Weaver (Australia, b1966), 2 sculptures and 2 photographs: Moonlight becomes you (otter) 2002–03, hand crocheted polyamide thread over high density foam, silver thread, sequins, aluminium chain, cotton embroidery

thread, 1/5 metre delustered nylon carpet, artificial rock, hand-pulled rug; Snowballs (do soften the blow) 1997, hand crocheted cotton thread over granite (three pieces); Crown 1999, inkjet print, cotton thread on paper; Destiny 1999, inkjet print, cotton thread on paper

SUBTOTAL 71 WORKS

Photography

GEOFF AND VICKI ANNSWORTH

Rosemary Laing (Australia, b1959), Burning Ayer no 1 2003, type C photograph

AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Michael Riley (Australia, 1960–2004), untitled from the series flyblown 1998 (printed 2004), pigment print

BEQUEST OF MOLLIE AND JIM GOWING

Max Dupain (Australia, 1911–92), Bodenweiser 1939 (printed 1979), gelatin silver photograph [printed on Agfa Brovira paper]

AMANDA LOVE. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

Pat Brassington (Australia, b1942), Drink me 1997 (printed 2002), inkjet print

Aaron Seeto (Australia, b1978), The one thousand other things 2001, unique gold-toned, silver salt photograph on salt-preserved duck egg

Glenn Sloggett (Australia, b1964), 4 photographs: Empty 1996, type C photograph; Cheaper & deeper from the series Abandon 1998, type C photograph; Mum killers 2001, type C photograph; Flats 1998, type C photograph

Glenn Sloggett (Australia, b1964), 2 photographs from the series Cheaper & deeper 1998–2000: Hope Street 2000, type C photograph; Kong’s 1 hour dry cleaning 1998, type C photograph

Justene Williams (Australia, b1970), 2 photographs from the series Bunny boy 1997: Bunny boy 5 1997, type C photograph; Bunny boy 13 1997, type C photograph

Anne Zahalka (Australia, b1957), 2 photographs from the series Lexicon in the portfolio Gesture 1993: Allure 1993, dye sublimation print; Rhetoric 1993, dye sublimation print

SUBTOTAL 5 WORKS
COLLECTION – LOANS

* Renewed loans

Works lent to the Gallery

STARISS ADOLPH
ZHANG Daqian, Homeward passing through the stone gate at dusk 1974, colour lithograph; Mountain monastery by the waterfall 1974, colour lithograph; Peonies 1974, colour lithograph; Shrike amidst the autumn leaves 1974, colour lithograph; Hanging gibbon over the autumn stream 1974, colour lithograph; Cinnabar lotus 1974, colour lithograph; Lotus 1973, colour lithograph; Persimmons 1973, colour lithograph; Village in the mountains 1973, colour lithograph; Village in the mountains 1973, colour lithograph; Temple in the mountains 1973, colour lithograph; Lotus 1973, colour lithograph

*AUSTRALIAN MUSEUM
Quiver 18th century, lacquer and mother-of-pearl inlay on wood

HELMUT BRINKER
ZHONG Bi, Four immortals drinking in a cave 18th century, hanging scroll, ink and colour on paper

*GEORGINA CARNegie
Beted-nut container 19th century, carved silver

Jar with design of wave lines and horizontal line design, stoneware with natural ash glaze

Jar with design of wave lines and horizontal line design, stoneware with natural ash glaze

Jar with horizontal relief line design, stoneware with natural ash glaze

Tall jar 5th century, earthenware, covered in natural wood ash glaze

Kano TANShIN, Landscape 19th century, single six-fold screen, ink on paper

Thai Ban Chiang pot with box, earthenware

The peacock king c1903, woodblock print, framed

Torso of Buddha, limestone, carved in the round with a narrow waist and rounded hills

White vase, porcelain with white glaze

BENITA COURTENAY COLLECTION
Dame Elisabeth Frink, Running man 1965, bronze

DROGA 8 COLLECTION
HONG Hao, My things 2004, type C photograph

LI Songsong, Life 2010, oil on canvas

ZHANG Xiaogang, 'In-Out' series no 12 2008, oil on canvas; Description of a day of 12/12/2008 2008, silver ink and oil on colour photograph

*STEPHEN EARLE
Figure of Doumu (Tou-mou) with eighteen arms early 19th century, blanc-de-chine porcelain

*NORMAN GOODSiR
Agnes Good sir, Self portrait 1912, oil on hardboard

REVEREND AND MRS GROSS COLLECTION
Rex Batterbe e, Amphitheatre near Palm Valley 1936, watercolour

Albert Namatjira, Haast's Bluff, watercolour

Oscar Namatjira, Untitled (Central Australian landscape), watercolour

JOHN KALDOR FAMILY
Francis Alÿs, New York triptych 1995–96, triptych: oil on canvas, enamel on metal, series consisting of one painting by Alÿs and two sign paintings by Enrique Huerta and Emilio River a; Three men in cravats triptych 1995, triptych: oil on board, enamel on metal, series consisting of one painting by Alÿs and two sign paintings by Juan Garcia and Emilio River a; Untitled (man asleep with hand on head) 2000, chalk; Untitled (man curled asleep) 2000, chalk; Railings 2004, three single-channel videos, stereo sound, colour, 6:30 min; The last clown 2001, 60 min video animation; Untitled (study for The modern procession) 2002, collage, oil and pencil on tracing paper; Untitled (study for The modern procession – Girl with skeleton) 2001, collage, oil and pencil on tracing paper; Untitled (study for The modern procession II) 2002, collage, oil and pencil on tracing paper; Untitled (study for The modern procession – Ursa Minor) 2005, archival inkjet print; A free press (formerly Ur s Minor) 2005, archival inkjet print; Democracy to come (formerly Ursa Major) 2005, archival inkjet print; Distributive justice (formerly Orion) 2005, archival inkjet print; No cruel and unusual punishment (formerly Perseus) 2005, archival inkjet print; No taxation without representation (formerly Andromeda) 2005, archival inkjet print; Right to keep and bear arms (formerly Cancer) 2005, archival inkjet print; Right to peacefully assemble (formerly Cassiopeia) 2005, archival inkjet print; Separation of church and state (formerly Gemini) 2005, archival inkjet print; Beginning of love, end of war III 2006, charcoal on paper; Beginning of love, end of war V 2006, charcoal on paper; Untitled (drawing for 5th light) 2006, digital video projection, 14 min

Christo, The Gates, Project for Central Park, NYC 1985, dipl ych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; Packed Coast, One Million Square Feed Project for Australia 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, ballpoint pen, perspex; Surround ed Islands, Project for Biscayne Bay, Greater Miami, Florida 1982, dipl ych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs; The Umbrellas,

Daniel Crooks, Static no 6 2003, DVD/DVD, 16:9, colour, stereo, 3:04 min; Elevator no 3 2002 DVD/DVD, 4:3, colour, silent, 3:52 min

Alek Danko, Just one more light work 1974, chair, light sockets, bulbs, electrical flexes, wheels, Trafofly panels. Log dog 1970, wood, metal, chain, leather, casters; Art stuffing 1970, synthetic polymer paint on paper-stuffed hessian bag

Thomas Demand, Fare 2002, 28 type C photographs/Diasc; Gangway 2001, type C photograph/Diasc; Model/Model 2000, type C photograph/Diasc; Recorder 2002, 35mm film loop, 2:17 min; Rolleifre/escalator 2000, 35mm film/aniamtion, Dolby SR, 2 min

Urs Fischer, Lamps 2000–05, cast aluminium, enamel paint, light bulb, wide electric, cable; Crisis 2000–05, cast aluminium, enamel paint

Gilbert & George, Dig 2005, mixed media

Shaun Gladwell, Approach to Mund Mund 2007, HD/DVD, 16:9, colour, silent, 8:37 min

Andreas Gursky, Centre Georges Pompidou 1995, type C photograph; Untitled Xil (no 3) 2000, type C photograph mounted on Plexiglass in artist’s frame; Mearsbusch, Kreisfeld 1989, type C photograph; Dusseldorf, Flughafen il 1994, type C photograph; Chicago Mercantile Exchange 1997, type C photograph

George Hill, Liminal objects #5 1996, single-channel video installation, black and white, silent modified 14-inch black and white monitor, metal stand, one laserdisc player and one laserdisc

Jeff Koons, Art Ad Portrait 1986–89, four lithographic prints on paper; Basketball 1988, bronze; Split-rocker (green/blue) 1999, polychromed aluminium; White terror 1991, polychromed wood; Vase of Flowers 1968, mirror

Michael Landy, Common dandelion 2002, etching; Feverfew 2002, etching; H2NY Self-destructive work of art 2006, oil stick on paper; Michael Landy’s (lifestyle) destruction of personal property 1998, pen and ink on paper; Michael Landy’s (lifestyle) household contents 1998, pen and ink on paper; Drawing (2) 2007, charcoal on paper; Painting (1) 2007, paint/ink; Sculpture 2007, paint on metal; Singing of the faires I 2004, crayon on paper; Print 2007, ink on paper; Shelf life 2004, 16mm film transferred to DVD, 16:9, colour, sound, 49:37 min; Four walls 2004, DVD, 4:3, colour, sound, 34:57 min; The consuming paradox 1999, mixed-media collage

Sol LeWitt, Three-part variations on three different kinds of webs – elements for serial projects: 2 2 3 (4 parts) 1975, baked enamel on steel; Pyramid 2005, painted wood; Rectangle – open 1977, painted wood; All two part combinations of arcs from two corners, arcs from four sides, straight, not-straight and broken lines in four directions 1977, ink and pencil on paper; Form derived from a cube 1982, pencil on paper; Form derived from a cube 1982, pencil on paper; Irregular grid 2001, gouache on paper; Tangled bands 2002, gouache on paper; Tangled bands 2002, gouache on paper, Wall drawing #23: drawing series A on aluminium box. One series on each side 1989, painted aluminium box with pencil; Incomplete open cube 4/5 1974, baked enamel on aluminium; Incomplete open cube 5/6 1974, baked enamel on aluminium; Incomplete open cube 7/21 1974, baked enamel on aluminium; Wall structure 1974/1974, baked enamel on brass with black line (nine pieces); Non-geometric form (splotch) #1 1999, painted fibreglass; Non-geometric form (splotch) #2 1999, painted fibreglass; Non-geometric form (splotch) #3 1999, painted fibreglass; Non-geometric form (splotch) #4 1999, painted fibreglass; Non-geometric form (splotch) #5 1999, painted fibreglass; Non-geometric form (splotch) #6 1999, painted fibreglass; Wall structure 1974/1974, baked enamel on brass with black line (five pieces); Wall drawing #580: a black wall divided horizontally by a wavy line. Top; flat; bottom: glossy 1998, synthetic polymer paint; Wall drawing #1091: arcs, circles and bands (room) 2003, synthetic polymer paint; Wall drawing #303: two part drawing. 1st part: circle, square, triangle, superimposed (outlines) 1977, black crayon; Wall drawing #337: two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts, 1st part: lines in four directions, one direction in each quarter. 2nd part: lines in four directions, superimposed progressively 1971, pencil; Wall drawing #338: two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts, 1st part: lines in four directions, one direction in each quarter. 2nd part: lines in four directions, superimposed progressively 1971, coloured pencil

Richard Long, A moved line in Japan, 1983, text work in red and black; Circle in Africa 1978, gelatin silver photograph, coloured pencil on board; Sydney Harbour driftwood 1977, driftwood, 16 pieces; A straight hundred mile run in Australia 1977, three gelatin silver photographs, pencil on board; River Avon mud circle 1983, mud on paper; Southern gravity 2011, mud, Spring showers circle 1992, deltablo (Cornish slate); Stone line 1977, blue metal stone

Barr Mcgee, Untitled (man with baseball hat) 2000, housepaint on metal, 70 panels

TV Moore, The dead zone 2003, two-channel DV/DVD, colour, sound, each 3:30 min

Saskia Olde Wolbers, Placebo 2002, video for projection, colour, sound, 6 min loop; Trailer 2005, video for projection, colour, sound, 10 min loop

Nam June Paik, TV cello 1976, transparent synthetic resin, television monitors, video tape and player, wood, mixed media; Kaldor candle 1996, closed-circuit camera, tripod, three empty metal TV shells, 27 inch TV monitors, candles; TV birds 1976, coloured pencil on paper, 12 panels; TV faces 1976, coloured pencil on paper, 12 panels; Video design 1965, type C photograph; TV Buddha 1976, television monitor, video camera, painted wooden Buddha, tripod, pilots

Paul Pfeiffer, Corner piece 2004, digital video loop, 2:10 min, metal armature, monitor, DVD player; Goethe’s message to the New Negroes 2001, digital video loop, 0:30 min, metal armature, LCD monitor, DVD player; Goethe’s message to the New Negroes 2002, digital video loop, 0:39 min, metal armature, LCD monitor, DVD player

Richard Prince, Untitled 1989–90, synthetic polymer paint and silkscreen on canvas; Untitled (cowboy) 1980–89, Ektacolor photograph; Untitled (sunset) 1981, Ektacolor photograph; Untitled (protest painting) 1994, synthetic polymer paint on canvas; Untitled (hippie drawing) 2000–05, ink and synthetic polymer paint on paper

Robert Rauschenberg, Nugget 1976, fabric, bamboo pole, string, tin cans; Air racion winter glt 1987, riveted metal parts; Dyflay 1962, rubber tyre, iron, oil on packing case, timber, iron nails

Ugo Rondinone, siebenundzwanzigterzentausendundnull 2000, ink on paper, wooden frame, plexiglass plaque with caption; fuerzenzeitenfebruarzweitausendzweitausendnull 2002, ink on paper, wooden frame, plexiglass plaque with caption; fuerzerzeitenfebruarzweitausendzweitausendzwei 2002, ink on paper, wooden frame, plexiglass plaque with caption; siebenundzwanzigterzentausendnull 2005, synthetic polymer paint on linen; siebenundzwanzigterzentausendnull 2005, synthetic polymer paint on linen; siebenundzwanzigterzentausendnull 2005, synthetic polymer paint on linen; siebenundzwanzigterzentausendnull 2005, synthetic polymer paint on linen; siebenundzwanzigterzentausendnull 2000, synthetic polymer paint on polyester, plexiglass plaque with caption; all MOMENTS stop here and together we become every memory that has ever been, 2002, plexiglass; for oracles 2011, mirror, colour plastic gel, wood, paint, mixed media

Peter Rostovsky, Epiphany model: the painter 2004, oil on linen, super-scupely, wood, plastic, paper, flocking, synthetic polymer paint

Frank Stella, Untitled 1965, synthetic polymer paint on canvas

Thomas Struth, Chicago Board of Trade I, Chicago 1990, type C photograph; Chiesa dei Frari; Riga 1995, type C photograph; Stanze di Raffaello II, Roma 1990, type C photograph

Ricky Swallow, A picture a screaming sculpture 2003, pigment print on hahnemuhle paper, moulded frame, museum glass

Meyer Vaisman, Not just shelf 1986, process inks, polymer on canvas

Bill Viola, Bodies of light 2006, black-and-white video diptych on plasma displays mounted on wall, 21:27 min; Memoria 2000, black-and-white video projection on silk cloth suspended from ceiling, continuous running. Six heads 2000, colour video on plasma display mounted on wall, 20 min; Incrementation 1996, video/sound installation, black-and-white video image on monitor mounted on a white wall in a darkened room, custom LED display sign mounted on wall to the upper right of monitor, one channel amplified
sound, continuous running

Daniel von Sturmer, The truth effect 2003, installation of five-single channel videos, 4:3, colour, sound, five screens, plans for table and base, and installation; The truth effect (sequence 1), colour, sound, 1:34 min; The truth effect (sequence 2), colour, silent, 4:17 min; The truth effect (sequence 3), colour, sound, 2:06 min; The truth effect (sequence 4), colour, sound, 1:42 min; The truth effect (sequence 5), colour, silent, 1:58 min; Limits of the model (sequence 3) 2006, single-channel digital video, 16:9, colour, silent, 13:36 min

COLIN MCDONALD

Chu-Mihara school, Tai-chi and koshirae late 14th century–early 15th century, steel

Goto school, Menuki with design of playing chinese lions late 15th century

Ishigoro ICHIU, Tsuba with design of Nabeshima style crests 19th century

Kawamura JAKUSHI, Tsuba with design of Chinese landscape 17th century; Fuch-gashira with design of flying cranes 19th century

Hachiazenou JINPO, Kozuka with design of a samurai on a tiger 18th century

Hamano school, Menuki with design of guardian deities (Nio) 18th century

Kaga style, Kozuka with design of tiger and bamboo 17th–18th century

Kunitoshi, Tanto and koshirae 1830–70, steel

Shodai MASAIRO, Sword post-1628, steel

Ozaki Masataka, Ko-wakizashi and koshirae 1830–70, steel

MURKAMI Michimasa, Sword May 1941, steel

Hamano NAOYUKI, Kozuka with design of tiger and bamboo 17th–18th century

Yamato-Mino SENSUIJIN, Sword and koshirae 1331–34, steel

Ozaki SUKETAKA, Ko-wakizashi 1802, steel

Satsuma TADASHIGE, Sword 1868–1704, steel

Waki-Goto school, Menuki with design of playing chinese lions 1830–44

WILLIAM NEVELL

Gengai or Genge, Two warriors on horses early 20th century, hanging scroll, ink and color on silk

*POWERHOUSE MUSEUM

Jingdezhen ware, Armorial plate bearing the arms of Booth impaling Irvine of Drum c1723, porcelain with ‘rouge de fer’ enamel, gilt

Altar vase (‘zen’) 1796–1820, porcelain, monochrome blue enamel glaze

*PRIVATE COLLECTION

Buddha c18th century, bronze and polychrome

Shavite Saint Chandeshha c17th century, bronze

*PRIVATE COLLECTION

Green Tara 15th century, gilt bronze

Shiva & Parvati on the bull, Nandi (Yababhavihana) 11th century, pink sandstone

*PRIVATE COLLECTION


*PRIVATE COLLECTION

Kannon Bosatsu and Seishi Bosatsu 15th century, pair of gilt-lacquered wood figures with openwork mandorla and loose metal jewellery

Luminous Buddha 10th century, gilt bronze

Mochi c16th century, gilt bronze

Nakajima SHUNKÔ, Beauties of modern day 1895, 12 woodblock prints bound in a concertina album Walking Buddha, metalwork

*PRIVATE COLLECTION

Sir Thomas Lawrence, Richard Meade, 3rd Earl of Clanwilliam, oil on canvas

*PRIVATE COLLECTION

James Archer, The parting of Bums and Highland Mary 1858, oil on canvas

James Collinson, For sale c1857, oil on canvas; To let c1857, oil on canvas

Evelyn De Morgan, An angel piping to the souls in Hell c1910–15, oil on canvas

Sir Frank Dicksee PRA, Chivalry 1885, oil on canvas

Thomas Faed, Worn out 1868, oil on canvas

Lord Frederic Leighton, An athlete wrestling with a python, white marble; The sluggard, bronze; Study for ‘Flaming June’ c1895, oil on canvas

John Linnell Snr, The return of Ulysses 1847–48, oil on canvas

Daniel Maclise RA, The wrestling scene in ‘As you like it’. Scene – lawn before the Duke’s house 1867, oil on canvas

SIR JOHN MANNING, Walking man 2002, Cibachrome photograph

Tracey Moffatt, Something more 7 1989, Cibachrome photograph

PRIVATE COLLECTION

Serge Spitzer, Molecular (SYDNEY) 2010, recycled steel

*PRIVATE COLLECTION

Tracey Emin, I do not expect 2002, mixed media, appliqué blanket

Anish Kapoor, Untitled 2002, stainless steel and lacquer

Anselm Kiefer, Wiege Der Weltweisheit: Die Hermannsschlacht 1978, mixed media, woodblock print, synthetic polymer paint, varnish

Tony Oursler, Mo 2003, fiberglass, DVD projection, sound

Neo Rauch, Marznaight 2000, oil on paper; Gebot 2002, oil on canvas

Dieter Roth, Insel (Schokoladenpyramide) c1971, chocolate, iron and plaster on wooden board in plexiglass box, mounted to wooden board

SUGITO Hiroshi, Elephant & bucke 1999, diplych, acrylic, pigment and graphite on paper on canvas

*PRIVATE COLLECTION

Abraham Bloemart, Cymon and Iphigenia late 1620s, oil on panel

Hans Bollongier, Vase of flowers with a snail and a caterpillar 1634, oil on panel

Andrea Camassei, St Peter in prison bapting Sts Processus and Martinian c1630–31, oil on canvas

Francesco Fontebasso, Rachel hiding the idols from Laban c1740–60, oil on canvas

Giacinto Gimignani, Time revealing truth 1668, oil on canvas

John Hoppner, Mademoiselle Hillsigberg c1781, oil on canvas

Antonio Joli, Venice: the Dogana and San Giorgio Maggiore c1744–49, oil on canvas

Jacques de Lajoue, Landscape with pyramid c1740, oil on canvas

Sir Peter Lely, Portrait of Dorothy Mason c1675–80, oil on panel

Cornelle de Lyon, Portrait of John Calvin c1540, oil on panel

Alessandro Magnasco, Landscape c1710–49, oil on canvas

Sir Joshua Reynolds, The Holy family c1790, oil on canvas

APPENDICES 10–11 113
Hubert Robert, Landscape with temple c1765, oil on canvas

George Romney, Portrait of William Hamilton 1779–80, oil on canvas

Giuseppe Salvati, The entombment early 1540s, oil on canvas

Sassoferrato, The Virgin in prayer post 1640, oil on canvas

Andrea Schiavone, Mythological subject c1560?, oil on panel

Francesco Solimena, Niobe tangerie 1716–20, oil on canvas

David Teniers II, Landscape with a man feeding chickens 1634, oil on panel

Abraham van Beyerden, Still life with fruit, a glass and a Chinese Wanli porcelain bowl 1656, oil on panel

Quiringh van Brekelenkam, Man cleaning fish with two children c1660, oil on panel

Jan van Goyen, Landscape with a monastery 1642, oil on panel

Cornelis van Haarlem, Christ triumphant 1632, oil on panel

Maria van Oosterwyck, Flowers and grapes hanging from a ring, oil on panel

Salomon van Ruysdael, River scene with a fort, sailing ships and figures 1659, oil on panel

Gloubar jar, maiolica

Albarelo, maiolica

Drug bottle, maiolica

Plate: Europa and the Bull c1552–60, maiolica

Broad-rimmed bowl c1490–1520, maiolica

Dish, Hercules and Cretan bull c1550, maiolica

Dish: woman with a basket of fruit mid 16th century, maiolica

Dish: figures on horseback c1550, maiolica

Two-handed vase circa 1530–40, maiolica

Fluted dish: the death of Socrates c1545, maiolica

Sprouted drug-jar c1500–25, maiolica

Albarelo c1570–90, maiolica

Albarelo early 17th century, maiolica

Gloubar jar, maiolica

Plate: Crassus holding a lute c1590, oil on canvas

One of a pair of Albarello c1620–40, maiolica

One of a pair of Albarello c1620–40, maiolica

Albarelo c1600?, maiolica

Albarelo c1550, maiolica

Dish: conversion with a heathen c1655–65, maiolica

Plate: Gaia Plutos Laenas before the King of Syria c1545, maiolica

Plate: Orpheus clubbed to death by the frenzied Maenads of Ocionia mid 16th century, maiolica

Meissen, Teapot with glazed chinoiserie c1730, porcelain; Tunere, cover and stand decorated with gables Love pattern 1730–40, porcelain; Tea caddy with Japanese-inspired decoration c1740, porcelain; The Spanish lovers c1740, porcelain; Snuff box c1760–30, porcelain

Du Paquier, Olo po pot and cover c1735–40, porcelain

Vincennes, Quadrilobate cup and saucer c1745–50, porcelain; Pair of miniature vases 1754, porcelain; Teapot and cover 1754, porcelain

Manufacture National de Sevres, Triangular tea service c1765, porcelain; Tea caddy and cover with pink ground and flowers 1759, porcelain; Cup and saucer with ‘Point d’Hongrois’ decoration 1765, porcelain; Cup and saucer with dark blue ground 1775, porcelain; Pair of figurines c1760?, porcelain; Cup and saucer with black ground c1790–93, porcelain

Capodimonte, A fisherman and companion c1750, porcelain

Chelsea porcelain, Goat and bee jug c1745–49, porcelain; Figure of a pheasant c1750–52, porcelain; Cup and saucer decorated with flowers c1755, porcelain; Cup and saucer decorated with scenes from Aesop’s fables 1752, porcelain; Tunereen decorated with birds and flowers c1756–58, porcelain

Bow porcelain, Piping shepherd and shepherdess (pair) c1755, porcelain

Worcester, Tunereen in the shape of a partridge c1760–65, porcelain; Pair of cups and saucer c1770, porcelain

Longton Hall, Plate c1755–60, porcelain

PRIVATE COLLECTION

Julian Ashton, Portrait of William the King of Syria c1760, oil on canvas

Michael Riley, cloud series, 10 inkjet prints on banner paper

*Derek SickleN and Victoria Brien

Confucius and his seventy-two disciples 15th century–17th century, handscroll, ink and colour on silk

Works lent by the Gallery

ARTSPACE MACKAY

Paolozzi and Kitaj 16.07.10–12.09.10

Sir Eduardo Paolozzi, Evadne in green dimension 1972, colour photo screenprint, collage; Will man outgrow the earth 1972, colour photo lithograph; Fun helped them fight 1972, colour photo lithograph; The ultimate planet 1972, colour photo screenprint; See them? A baby’s life is not all sunshine 1972, photo lithograph; Sack-o-sauce 1972, colour photo screenprint, colour photo lithograph, collage; Take-off 1972, colour photo lithograph; a) Hazards include dust, hallstones and bullets b) Survival 1972, dipthych; photo lithograph; Was this metal monster master or slave 1972, colour photo screenprint; Meet the people 1972, colour screenprint, colour photo lithograph, collage; Improved beans 1972, photo lithograph; Refreshing and delicious 1972, colour photo lithograph; You’ll soon be congratulating yourself! 1972, photo lithograph; Goering with wings 1972, photo lithograph; Real gold 1972, colour photo screenprint; Fantastic weapons centred 1972, photo lithograph; Has Jazz a future? 1972, colour photo screenprint, colour photo lithograph; Sph: Vogue gorilla with Miss Harper 1972, photo lithograph; Electric arms and hands also shaving love is better than ever 1972, photo screenprint, photo lithograph; It’s daring it’s audacious 1972, colour photo lithograph; North Dakota’s lone sky scraper 1972, colour photo lithograph; Will alien cowens invade the earth? 1972, photo screenprint, Windtunnel test 1972, colour photo screenprint, colour photo lithograph; New life for old radios 1972, colour photo lithograph; 2000 horses and turbo-powered 1972, colour photo screenprint; I was a rich man’s plaything 1972, colour photo screenprint, collage; Never leave well enough alone 1972, colour photo lithograph; No one’s sure how good it is 1972, colour photo screenprint, colour photo lithograph; Man holds the key 1972, colour photo screenprint; Merry Christmas with T–1 space suits 1972, photo lithograph; A new brand of brilliance 1972, colour photo lithograph; Hi–flying 1972, colour screenprint, colour photo lithograph; collage; You can’t beat the real thing 1972, colour photo screenprint; It’s a psychological fact pleasure helps your disposition 1972, colour photo lithograph; Mother goose goes Hollywood 1972, colour photo screenprint, Shots from peep show 1972, photo screenprint; Lessons of last time 1972, colour photo screenprint, colour photo lithograph; A funny thing happened on the way to the airport 1972, colour photo lithograph; The dynamics of biology 1972, colour photo lithograph; Poor Eleanor knows them by heart 1972, photo lithograph; Write Dept P–1 for a beautiful full-colour catalogue 1972, colour photo screenprint; Folks always invite me for the holidays 1972, colour photo screenprint; What a treat 1972, colour photo screenprint, colour photo lithograph; Yours till the boys come home 1972, colour photo screenprint; Headlines from horrors ville 1972, colour photo lithograph; Trigger assembly removal 1972, colour photo screenprint, colour photo lithograph

R B Kitaj, Workers in the dawn by George Gissing 1969, colour screenprint, collage; With Scott to the Pole 1969, colour screenprint; Edward Weston 1969, colour screenprint; Industrial camouflage manual 1969, colour screenprint; Articles and pamphlets 1969, colour screenprint; Towards a better life 1969, colour screenprint; Max and the white phagocytes 1969, colour screenprint; Bub and Sis (Rimes no 3) 1969, colour screenprint; Short takes 1969, colour screenprint, collage; The pursuit of the house-boat 1969, colour screenprint; The Caliph’s design 1969, colour screenprint; How to read 1969, colour screenprint; Albyn or Scotland and the future 1969, colour screenprint; The people of the abyss 1969, colour screenprint; Coming of age in Samoa 1969, colour screenprint; Partisan Review 1969, colour screenprint; The wording of police charges 1969, colour screenprint; City of Burbank, California, Annual Budget 1968–1969 1969, colour screenprint; Zeppelin nights 1969, colour screenprint; The prevention of destitution 1969, colour screenprint; XIVZ – photo eye 1969, colour screenprint; The Congo and other poems 1969, colour screenprint; Battle songs of the International Brigade 1969, colour screenprint; The Jewish question 1969, colour screenprint; Die Donau 1969, colour screenprint; The Bronxville portfolio 1969, colour screenprint; Lou Gehrig – pride of the Yankees 1969, colour screenprint; Mark Rothko 1969, colour screenprint; China of today: the yellow peril 1969, colour screenprint; Transact act 1927 1969, colour screenprint; Der Russische Revolutions film 1969, colour screenprint; London by night 1969, colour screenprint, collage; Van Gogh – 1972, colour screenprint, collage; Hollywood: wie es Wirklich ist 1969, colour screenprint; Fighting the traffic in young girls: or the white slave trade 1969, colour screenprint;
collage; *Four in America* 1969, colour screenshot; *Intelligence* Bulletin June 1944 1969, colour screenshot; *The defence of terrorism* 1969, colour screenshot; O'Neill 1969, colour screenshot; We have not forgotten 1969, colour screenshot; *Songs of a sour-dough* 1969, colour screenshot; *Collage of a sour-dough* 1969, colour screenshot; *Plague: a manual for medical and public health workers* 1969, colour screenshot; *Hanging in chains* 1969, colour screenshot; *Reklame: durch das Schaufenster* 1969, colour screenshot; La lucha del pueblo español por su libertad 1969, colour screenshot; *Benia Krk* 1969, colour screenshot; *Permit me voyage* 1969, colour screenshot

**HISTORIC HOUSES TRUST**

**Painting The Rocks:** the loss of old Sydney
Museum of Sydney
07.08.10–28.11.10

**Julian Ashton,** Back of old house, Clyde St Miller’s Point c1905, pencil and watercolour on paper; Clyde St, Miller’s Point 1901, watercolour and pencil on paper; Old houses, Cumberland Street c1901, pencil, watercolour, opaque white on white watercolour paper; Cambridge St, looking towards the Argyle Cut 1901, watercolour and pencil on paper

**Harold Cazneaux,** Self portrait – Harold Cazneaux 1904, phototypotype; Old cottages, The Rocks c1912, bromoil photograph; Argyle Cut (looking west) c1912, gelatin silver photograph

**George W Lambert,** Julian Ashton 1928, oil on canvas

**STATE LIBRARY OF QUEENSLAND**

**The Lindsays**
State Library of Queensland
14.08.10–28.11.10

**Toowoomba Regional Art Gallery**
18.02.11–04.11.11

**Ruby Lind,** Illustration for ‘Naughty Sophia’, pen and black ink on paper

**Daryl Lindsay,** Dancer combing her hair 1937, pen and black ink, pen and blue ink, wash on wove paper; Waiting their turn, charcoal, wash, watercolour on cream wove watercolour paper

**Norma Lindsay,** The embarkation c1935, pen and ink; *The Roman soldier* 1908, pen and ink; Tom O’Bedlam 1918, etching, engraving, printed in brown ink on paper; *The picnic god* 1907, pen and black ink on white wove paper

**MUSEUM OF CONTEMPORARY ART**

Primavera 2010

**Museum of Contemporary Art**
19.08.10–11.11.10
Queensland University of Technology Art Museum
04.02.11–03.04.11
Tarasium Museum and Art Gallery
10.07.11–20.11.11
Freemantle Arts Centre
30.07.11–24.09.11

**Julie Fragar,** Looking for d-rection 2009, oil on board; *JUMP SHIP* JUMP 2009, oil on board; Filling in the blanks 2009, oil on board; Lie to me 2008, oil on board; The sculptor made quite a good woman (get up) 2008, oil on board

**Palazzo Strozzi, FLORENCE, ITALY**

Bronzo
23.09.10–23.01.11

**Agno Bronzino,** *Cosimo I de’ Medici in armour* c1545, oil on poplar

**AUSTRALIAN CENTRE FOR CONTEMPORARY ART**

Mortality
07.10.10–28.11.10

**Giulio Paolini,** L’altra figura 1984, plaster

**COMPLESSO DEL VITTORIANO, ROMÉ, ITALY**

Vincent van Gogh: timeless country – modern city
07.10.10–20.02.11

Vincent van Gogh, Head of a peasant 1884, oil on canvas

**BENDIGO ART GALLERY**

Looking for faeries; the Victorian tradition
16.10.10–28.11.10

John Battin, Snowdrop and the little seven men 1897, tempera on gesso on canvas

**Harold Cazneaux,** Grecian dance 1924, gelatin silver photograph

**Alfred Chambers,** Child and roses c1903, gelatin silver photograph; Untitled (children at window) 1921, gelatin silver photograph

**Thomas Gotch,** My crown and sceptre 1891, oil on canvas

**William Howells,** The goblin’s curtian c1929, bromoil photograph

**John Kauffmann,** Fantasies c1920, carbon photograph

**Sydney Long,** Fantasies c1916–17, oil on canvas

**Arthur Streeton,** A bush idyll 1896, oil on wood

**J W Tristram,** A sea fantasy 1905, watercolour

**GRAFTON REGIONAL GALLERY**

John Philippides, Portrait study of the artist’s mother 2008, pencil on white Canson paper

**NEW ENGLAND REGIONAL ART MUSEUM**

Elloith Gruner: light and landscape
30.10.10–06.02.11

Elloith Gruner, Spring frost 1919, oil on canvas; Morning light 1916, oil on canvas on cardboard; Milking time (Araluen Valley) 1922, oil on canvas on paperboard; New England 1921, oil on canvas; Frosty sunrise 1917, oil on canvas on wood; Summer morning 1916, oil on canvas; Snapdragons 1927, oil on wood; Daffodils 1927, oil on wood

**TARRAWARRA MUSEUM OF ART**

Brett Whiteley – connections
06.11.10–19.03.11

Brett Whiteley, Untitled painting 1961, oil, tempera and collage on hardboard; Untitled painting 1961, oil, pencil, collage on hardboard; Siegean drawing IV 1960, charcoal, pencil, white chalk on white laid paper on card; Siegean 1963, charcoal on white wove

J Amonay paper; Woman in bath 1963, pencil, charcoal on paper; *Bathroom drawing* 1963, charcoal on paper; Matches 1965, wood, plastic, synthetic polymer paint on white rectangular base; Self portrait in the studio 1976, oil, collage, hair on canvas; Self portrait after three bottles of wine 1971, oil and ink on board; Self portrait drawing calligraphically 1975, black ink on brown paper; The balcony 2 1975, oil on canvas; Lavender Bay in the rain 1978, oil, synthetic polymer paint on canvass on hardboard; *Study for Summer at Siegean* 1962, charcoal, collage, graphite on paper; Somewhere in summer 1981, oil, tempera, collage, string and canvas on board

**Brett Whiteley,** John Dellow, Leaves 1984–85, ceramic vase with blue and white glaze

**MUSEO THYSSEN-BORNEMISZA,** MADRID, SPAIN

Jardines impresionistas
16.11.10–14.02.11

**Camille Pissarro,** Peasants’ houses, Etna 1887, oil on canvas on board

**MUSEUM LUDWIG, COLOGNE, GERMANY**

Remembering forward: An exhibition of Major Australian Indigenous artists
20.11.10–20.03.11

**Rover Thomas,** Ngarin Jaru Country c1988, earth pigments in synthetic polymer resin on canvas

**Brianinya Murray,** Trees and flying fox camp c1950s, natural pigments on bark

**MUSEUM OF CONTEMPORARY ART**

Wamud Namok
08.12.10–20.03.11

Wamud Namok AO, Bolung Kalbarri 2003, natural pigments on mounted paper; Bullanjangalarn 2004, natural pigments on eucalyptus bark; Four catfish c1959, natural pigments on bark; Kabirrinyalyalme [the discussion] 2003, natural pigments on paper

**NATIONAL MUSEUM OF AUSTRALIA**

Yalangbara
National Museum of Australia
09.12.10–31.07.11

Museum and Art Gallery of the Northern Territory
25.11.11–17.06.12

Western Australian Museum
17.11.12–24.02.13

**Mawalan Marika,** Mathaman Marika, Wanjuk Marika, Woreimo, Djän’kuw creation story 1959, natural pigments on bark

**Mawulan Marika,** Djän’kuw creation story 1959, natural pigments on bark; Djän’kuw creation story 1959, natural pigments on bark; Djän’kuw creation story 1959, natural pigments on bark; Djän’kuw creation story 1959, natural pigments on bark; Djän’kuw creation story 1959, natural pigments on bark;
creation story 1959, natural pigments on bark; Figure of Djran'kawu, ancestral being of the Dhuwa moiety 1960, (collected) wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments; Figure of Djran'kawu, ancestral being of the Dhuwa moiety 1960, (collected) wood, human hair, bark fibre, parakeet feathers, white feathers, natural pigments

Wandjuk Marika, Djran'kawu story (The sun rising) 1959, natural pigments on bark

HAWKESBURY REGIONAL GALLERY
Sydney Ure Smith: Hawkesbury 1959, natural, Wandjuk Marika parakeet feathers, white feathers, 1960, (collected) Dhuwa moiety Djan'kawu, ancestral being of the natural pigments; Dhuwa moiety Djan'kawu, ancestral being of the pigments on bark; creation story
A Henry Fullwood c1917, oil on paper on hardboard, Museum of Sydney

HISTORIC HOUSES TRUST
An Edwardian summer: the photography of Arthur Wigram Allen 1917, oil on canvas, hand coloured with gouache on black ink with plate tone on cream laid paper

David Fairbairn, Portrait of Tao Triabels 1998, etching, charcoal, black ink and white chalk

NATIONAL ART SCHOOL
Erased: contemporary Australian drawing 24.02.02–26.03.03

Jonathan Jones, Untitled (graphite g) 2005, charcoal, graphite on paper; Untitled (graphite h) 2005, charcoal, graphite on paper; Untitled (graphite i) 2005, charcoal, graphite on paper; Untitled (graphite j) 2005, charcoal, graphite on paper; Untitled (graphite k) 2005, charcoal, graphite on paper

SH ERVIN GALLERY
Wendy Sharpe: the imagined life 26.02.02–10.04.01

Wendy Sharpe, Red dress 2007, charcoal, pastel on paper

INSTITUTE OF CONTEMPORARY ARTS, SINGAPORE
Collection display loan 01.03.11–29.03.11

William Kentridge, Tide table 2003, animated film, 35mm film, video and DVD transfer with sound, 8:53 min

NEWCASTLE REGION ART GALLERY
Less is more: Giorgio Morandi and Gwyn Hanssen Pigott 05.03.11–06.05.11

Giorgio Morandi, Still life 1933, etching in black and brown ink; Still life with five objects 1936, etching; Still life 1949, oil on canvas; Still life 1957, oil on canvas

ROYAL ACADEMY OF ARTS, LONDON, UK
Watteau's drawings: virtuosity and delight 12.03.11–05.06.11

Jean-Antoine Watteau, Study of three male figures c1713, red chalk

MUSEO DE ARTE CONTEMPORÁNEO DE MONTERREY (MARCO), MEXICO
Ron Mueck
Ron Mueck

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM
Scottish Painters in Australia 02.04.11–08.05.11

Robert Campbell, Avenue du Maine, Paris c1930, oil on canvas

UNIVERSITY ART GALLERY, UNIVERSITY OF SYDNEY
Japan in Sydney: Professor Sadler and modernism 1920–30s 03.04.11–24.07.11

Dorrit Black, Music 1927, colour linocut, printed in colour from five blocks on thin cream laid tissue; Nocturne, Wynyard Square 1932, linocut, printed in black ink on thin ivory mulberry laid paper

Lovis Corinth, The kiss 1921, drypoint

Adrian Feint, The goddess and the aspidistra 1934, wood engraving, printed in black ink on cream Japanese (kozo) paper

Erich Heckel, On the shore 1923, woodcut

Ernst Ludwig Kirchner, Portrait of Ludwig Schames 1918, woodcut

Max Klinger, Bookplate of Walter Giesecke 1857–1920, etching

Käthe Kollwitz, The mothers 1919, woodcut

Edvard Munch, The sick girl 1896, etching with drypoint

Sir William Nicholson, J for Jockey 1897, hand coloured woodcut

ONCHI Kōshirō, A face 1914, woodcut

Max Pechstein, Conversation 1910, woodcut

Adelaide Perry, The Bridge, October 1929 1930, linocut, printed in black ink on thin ivory laid paper

Margaret Preston, Harbour foreshore 1925, woodcut, printed in black ink, hand coloured with gouache on thin cream laid tissue; Nude 2 c1925, woodcut, printed in black ink on thin ivory laid paper

Thea Proctor, Summer 1930, woodcut, printed in black ink, hand-coloured on thin ivory mulberry paper

Mabel Pye, The mountain 1930s, colour linocut on cream laid paper

Ethel Spowers, Wet afternoon 1929–30, linocut, printed from four blocks on thin ivory laid tissue

QUEENSLAND UNIVERSITY OF TECHNOLOGY CULTURAL PRECINCT, QLD
William Robinson: the transfigured landscape

Queensland University of Technology Art Museum 15.04.11–14.08.11


NATIONAL GALLERY OF VICTORIA
Eugene von Guerard: artist and traveller

Ian Potter Centre: NGV Australia 15.04.11–18.08.11

Queensland Art Gallery 17.12.11–25.03.12

National Gallery of Australia 27.04.12–15.07.12

Eugene von Guérard, Waterfall, Strath Creek 1862, oil on canvas; Mount Abyrunt, the Grampians, Victoria 1856, oil on paper on canvas; Milford Sound, New Zealand 1877–79, oil on canvas; A fig tree on American Creek near Wollongong, NSW 1861, oil on canvas

QUEENSLAND ART GALLERY
Art, food and life: Ethel Carrick and E Phillips Fox 16.04.11–14.08.11

Ethel Carrick, La marée haute a Saint-Malo (High tide at St Malo) c1911–12, oil on canvas; Flower market, Nice, oil on canvas

E Phillips Fox, Art students 1895, oil on canvas

TWEED RIVER REGIONAL ART GALLERY
Collection display loan 13.05.11–04.12.11

Elioth Gruner, Valley of the Tweed 1921, oil on canvas

HAYWARD GALLERY, LONDON, UK
Tracey Emin: love is what you want 18.05.11–29.08.11

Tracey Emin, I do not expect 2002, mixed media, appliqued blanket

AUSTRALIAN GALLERIES, MELBOURNE
Pam Hallandal: disaster series 02.06.11–28.06.11

Pam Hallandal, Tsunami 2007–09, ink, charcoal, pastel on paper
NATIONAL GALLERY OF VICTORIA
Vienna: art and design. Kliment, Schiele, Hoffmann, Loos
NGV: International
18.06.11-09.10.11
Berthold Löffler, Arts Review, Vienna 1908, colour lithograph poster

POWERHOUSE MUSEUM
(renewed long term loan)

Les Blakebrough, Covered storage jar 1962, stoneware, reduced iron glaze; Bowl 1967, stoneware, wax resist and wood ash glaze
Anne Dangar, Tobacco jar with lid 1937, earthenware, painted, glazed
Harry Davis, Dish 1970, stoneware
May Davis, Bowl 1964, stoneware with wax resist and wood ash glaze
Anne Douglas, Covered jar with cane handle 1964, stoneware
Mollie Douglas, Decanter 1964, glazed stoneware, cane handle
Ivan McMeekin, Covered storage jar 1962, glazed stoneware, white feldspathic glaze
Milton Moon, Bottle 1962, glazed stoneware
Frederick Olsen, Wine bottle 1970, stoneware, high iron glaze
Alan Peascod, Casserole with cover 1960, stoneware, feldspathic iron glaze

Peter Rushforth, Jar 1960, glazed stoneware; Bottle jar 1964, glazed stoneware; Bowl 1962, glazed stoneware
Bernard Sahm, Bottle vase 1965, stoneware; Bowl 1963, glazed earthenware
Tom Sanders, Bowl 1968, stoneware
Derek Smith, Copper plaque (round centre with dragon design, flat octagonal rim) 1912, beaten copper
Elizabeth Söderberg, On the wing 1981, stoneware
Hiroe Swen, ‘Ovaloid’ pot 1967, stoneware
Peter Travis, ‘Round flanged form’ jar 1964, stoneware
Robin Welch, Ash-tray 1965, glazed stoneware

Furnishing loans
GOVERNMENT HOUSE – HISTORIC HOUSES TRUST
Robert Johnson, Maclay River 1968, oil on canvas; Out west, oil on canvas
Tom Roberts, Harrow Hill c1910–12, oil on canvas on plywood
NEW SOUTH WALES PARLIAMENT HOUSE
James R Jackson, Summer day, Mona Vale 1937, oil on canvas on paperboard
Sydney Long, Reflections; McDonald River c1931, oil on canvas
Dora Meeson, Ville Franche-Sur-Mer 1927, oil on linen
SUPREME COURT OF NEW SOUTH WALES
Jean Appleton, Landscape c1955, oil on hardboard; Bush landscape with rocks 1952, oil on hardboard
Will Ashton, Pont Philippe IV, Paris, oil on canvas
Douglas Dundas, Chianti country 1929, oil on canvas
George Lawrence, Autumn morning, Hyde Park 1948, oil on paperboard
Sidney Nolan, Ned Kelly at the river bank 1964, oil on hardboard; Policeman floating in the river 1964, oil on hardboard; Kelly and policeman 1964, oil on hardboard
Desiderius Orban, Village church in Hungary c1926–28, oil on canvas on paperboard on plywood
Lloyd Rees, Dusk at North Ryde 1948, oil on canvas
Jeffrey Smart, Alma Mahler feeding the birds 1968, oil on canvas

Tony Tuckson, Interior with figures 1954, oil on canvas
Fred Williams, Lal-Lal Falls 1976, oil on canvas
THE HON NICK GREINER
Kenneth Green, Fallen tree 1968, oil on hardboard
Wallace Thornton, Landscape Binning Downs 1946, oil on canvas
Rhys Williams, Ripples in the bay 1948, oil on canvas on plywood
INDUSTRIAL RELATIONS COMMISSION
Sir Arnesby Brown, August morning 1920, oil on canvas
Frederick McCubbin, Landscape 1914, oil on canvas
Michael Shannon, Autumn landscape, Heathcote no 1 1985, oil on canvas
Roland Wakelin, Richmond landscape, Tasmania 1944, oil on paperboard
Fred Williams, Landscape 1969, oil on canvas

APPENDICES 10–11
STAFF, VOLUNTEERS AND INTERNS

Staff

as at 30 June 2011

Director, chief curator
Edmund Capon AM, OBE, M Phil
Executive personal assistant to the director
Lisa Franey BA (Hons)

Curator, special exhibitions
Terence Maloon BA (Hons), Dip Art and Design

Benefaction manager
Jane Wynter BA, LLB

Development coordinators
Fiona Barbouttis BA, Dip Ed, M Art Admin
Clare Temple

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

Curator, special exhibitions
Jacqueline Strecker BA (Hons), PhD

Senior exhibitions manager
Erica Drew BA (Hons)

Exhibitions assistant
Dianne Wierczinski BA (Fine Arts)

Exhibitions project officer, installation
Stefanie Tarvey

Senior registrar, exhibitions
Charlotte Davy BA (Art History), Adv Dip (Fashion Design)

Registrar, exhibitions
Charlotte Cox BA, Grad Dip (Works of Art)

Assistant registrar
Lauren Parker BA (Comm), BA (Int Studies), M (Museum Studies)

Ticketing supervisors
Chris Aronsten
Carmel Crisp

Ticketing officer
Minette Brewin

Information desk supervisor
Jeanette Klease (on maternity leave)

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Claudice Reid-Latimer

Managing editor
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Michelle Andringa BA (Art History), MA (Fine Arts)

Copyright and image assistant
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New media design manager
Jo Hein

Senior graphic designers
Analeise Cairns
Michael Donohue

Graphic designers
Karen Hancock
Matt Nix

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Laurence Hall BA (Comm)

Coordinators, AV services
John Harman
Mark Taylor

Film program coordinator
Robert Herbert
Project officer
Anne Tregeagle
Manager, building services
Phil Johnstone

Manager engineering services
Ray Cunico Adv Dip Mech Engineering

Maintenance officer
Rob Schumacher
HVAC plant technicians
Julio Angulo
Guiseppe Geranio

Trade assistant
Lindsay Drummond
Senior lighting technician
Simm Steel

Senior installation technician
Nikolaus Rieth

Installation officers
Mary-Anne Cromford
Brett Cuthbertson
John Freckleton
Peter Tsangarides

Stores officer
Steve Peters JP

Stores assistant
Alyoshia Pearce

Senior display technician, carpentry
Bill Viola
Senior display technician, painting
Michael Brown

Display technicians, carpentry
Gary Bennett
Luke James
Ram Mudaliar

Display technicians, painting
Daniel Green
Alan Hopkinson
Theodore Tsanidis

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Curator, international modern and contemporary art
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Anneke Jaspers BArTh, MA (Museum Studies)

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Vigen Gaistyan MA

Head curator, Asian art
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Curator, Japanese art
Khanh Trinh Poompi BA, MA, PhD

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Ann MacArthur BA (East Asian Studies), M Intl Mgmt

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Chye Lim PhD (Phil)

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Natalie Wilson BA (Visual Arts), MA (Art History and Theory)

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Hendrik Kolenberg

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Jonathan Jones BA (Fine Arts)

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Abbreviations:

AAANZ: Art Association of Australia and New Zealand
AGNSW: Art Gallery of NSW
AGS: Art Gallery Society of NSW
AGSA: Art Gallery of South Australia
AICCM: Australian Institute for the Conservation of Cultural Material
DAAO: Design and Art Australia Online
NAS: National Art School
NGV: National Gallery of Victoria
NZCCM: New Zealand Conservators of Cultural Materials
UMelb: University of Melbourne
USyd: University of Sydney

Judy Annear (senior curator, photographs)
Exh curator: Alfred Stieglitz: the Lake George years, AGNSW, 17 June – 5 Sept 2010
Exh curator: Tracey Moffatt: Up in the sky, AGNSW, 21 May – 18 Sept 2011
Author: Photography & place: Australian landscape photography 1970s until now, AGNSW, 2011

APPENDICES 10–11 121

STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

MOMA & Schwartz City, Melbourne 2010, pp 128–35
Media interviews: print and TV for Alfred Stieglitz, 2010
Media interviews: print for Photography & place, 2011
Media interview: on street photography for Art Nation, ABC TV, 2011
Chair: ‘In conversation with Thomas Demand’, AGNSW, Feb 2011
Lecture: ‘Bill Henson, Tracey Moffatt and the new photography program’, Macquarie University, Sydney, May 2011
Member: Photography Collection Benefactors committee, AGNSW
Richard Beresford (senior curator, European art, pre-1900)
Lecture: British and Dutch paintings from the Reed collection, AGNSW, 17 Nov 2010
Lecture: French and Italian paintings from the Reed collection, AGNSW, 24 Nov 2010
Lecture: 18th-century porcelain from the Reed collection, AGNSW, 7 Dec 2011
Lecture: Italian maiolica from the Reed collection, AGNSW, 14 Dec 2011
Lecture and tutorial: USyd students, ‘Questioning the frame’, 31 Mar 2011
Donna Brett (manager, copyright)
Exh curator: The stranger’s eye, Peloton Gallery, Sydney, 1–24 July 2010
Manager: Charles Darwin: the art of evolution, AAANZ (NSW) conference, COFA and AGNSW, Sept 2010
Lecture: ‘Post-photography’, NAS, Apr 2011
Recipient: Deutscher Akademischer Austauschdienst (DAAD) travel scholarship
Committee: International Art Critics Association, Australia (AICA)
Committee: AAANZ
Committee: Museums Australia – Art, Craft and Design National Network
Committee: Peloton Gallery, Sydney
Committee: Regional and Public Galleries Association, NSW
Committee: Visual Arts Reference Committee, Museums & Galleries NSW, DAAO reviewer
Sarah Bunn (conservator)
Jesmond Calleja (collection systems manager)
Paper: ‘Peeling back the data: new ways to explore and interact with collections’, Peeling back the layers, Interpretation Australia national conference, Launceston, Tasmania, Nov 2010
Leeanne Carr (coordinator, 7–12 education programs)
Exh curator: ARTEXPRESS 2011, AGNSW, 9 Feb – 10 Apr 2011
Media interview: Fenella Kernebone, Art Nation, ABC TV, 18 Mar 2011 (ARTEXPRESS)
Media interview: Adam Spencer, 702 ABC, 15 Feb 2011 (ARTEXPRESS)
Exh opening speech: St Ives High School art exhibition, 1 Sept 2010
Exh opening speech: Loreto Kirribilli art exhibition, 2 Sept 2010
Exh opening speech: Mosman Youth Art Prize, 6 May 2011
Judge: Mosman Youth Art Prize, 28 Apr 2011
Lecture: ‘AGNSW education programs for the visual arts secondary education audiences and an overview of Artexpress’, UTS Bachelor of Teaching Visual Arts postgraduate students and COFA Making curriculum course, ‘AGNSW education programs for the visual arts secondary education audience’
Member: Visual Arts Consortium: Australian Curriculum committee
Emma Collerton (assistant registrar, curatorial, Australian art)
Cat essay: ‘Antonio Dattilo-Rubbo’ (online), Australian Collection Focus Room, AGNSW, 2011
Victoria Collings (senior coordinator, education programs)
Judge: Operation Art, Leura Public School, 16 Sept 2010
Judge: Northbridge Children’s Art Prize, Gallery 307, Northbridge, 9 Sept 2011
Jonathan Cooper (senior coordinator, online public programs)
Judge: MUSE Awards (audio tours and podcasts division), Australian Museum, 21 Apr 2011
Lecture: ‘Online resources for secondary teachers’, Dulwich High
School staff development day, 27 Apr 2011

Member: Art Advisory Committee, William Fletcher Foundation, Sydney

Barbara Dabrowa (senior conservator, frames)


Paper: ‘Gilded frame for The defence of Rorke’s Drift, 1879, by Alphonse de Neuville, AGNSW, presentation and discussion of practical usage of some techniques in conversation of gilded surfaces (in Polish), Conservation Laboratory, Royal Castle, Warsaw, Poland, 3 Dec 2010

Committee member: AICCM, NSW Branch, Sydney

Research: publications regarding conservation of gilded surfaces and finishes, Conservation Department Library, Nicolaus Copernicus University, Torun, Poland, 24 Nov 2010

Paula Dredge (senior conservator, paintings)

Paper: ‘Collections of paint colour charts, paint tins and paintings as a source for developing an understanding of paint making history’, Interesting times, new roles for collections, Museums Australia national conference, UMelb, 28 Sept – 2 Oct 2010


Paper: ‘Lifting the lid on a collection of Ripolin® paint from Sidney Nolan’s studio’, From can to canvas, early uses of house paints by Picasso and his contemporaries in the first half of the twentieth century, International Centre for Heritage Preservation and Restoration, CICRP, Marseille; Art Institute of Chicago (AIC); and Musée Picasso, Antibes, 25–27 May 2011


Deborah Edwards (senior curator, Australian art)


Exh curator: Rosemary Madigan, sculptor, AGNSW, 15 Jan – 22 May 2011

Exh curator: Australian modern masterpieces from the AGNSW, Ballarat and Newcastle Art Galleries, Sept 2010 – Mar 2011

Exh cat: Rosemary Madigan: sculptor, 2011

Article: ‘Australian modern masterpieces from the AGNSW’, Artemis, 2011.II


Research grant: Balawares Foundation research grant (ongoing)

Research grant: AGNSW curatorial support grant (ongoing)

Judge: Marten Bequest Travelling Scholarship, Mar–Apr 2011

Judge: Wesley Art Prize, 21 May 2011

Judge: Society of Sculptors annual prize, 2011

Exh launch: Marten Bequest Travelling Scholarship, 3 June 2011


Lecture: Master of Art Curatorship, USyd, 10 Mar 2011


Lecture: masters class, UNSW, 5 May 2011

Committee: National Art School, Sydney Acquisitions Committee

Committee: USyd, Fine Arts alumni

External examiner: PhD examiner, University of Tasmania, 2010, 2011

Vigen Galstyan (assistant curator, photographs – from Nov 2010)

Assistant exh curator: Photography & place; Australian landscape photography 1970s until now, AGNSW, 16 Mar – 29 May 2011


Lecture: ‘History of photography from 1960s to now’, Contempo lecture series, AGNSW, Apr 2011

Research: Masters of Arts in Art Conservation, USyd (graduated Feb 2011)

Alexandra Green (curator, South and Southeast Asian art)


Lecture: ‘Tradition and innovation: Burmese wall paintings from the 17th to 19th centuries’, Australian Centre for Asian Art and Archaeology, USyd, Mar 2011

Lecture: ‘The renovation of the upper Asian galleries,’ USyd, May 2011

Paper: ‘From gold leaf to apocryphal stories: influences from the east on central Burmese murals’, International Burma Studies Conference, Marseille, July 2010


Exh launch: Tai to Katu: Laotian and Vietnamese textiles, Nomadic Rug Traders, Sydney, Apr 2011

Member: American Council for Southern Asian Art

Member: Association of Southeast Asian Studies UK

Member: Center for Burma Studies, Northern Illinois University

International Secretary and Board Member: European Association of Southeast Asian Archaeologists

Alexandra Gregg (coordinator, contemporary programs)

Lecture: ‘Installation art: art that doesn’t fit in your living room’, Art since the 1960s lecture series, AGNSW, June 2011


Donna Hinton (head, objects conservation)

Lecture: ‘Conserving contemporary art: processes, challenges and behind-the-scenes at the Gallery’, State of the arts lunchtime lectures, AGNSW, 10 June 2011

Presentation: ‘Old friends, new places. Relocation and conservation of two decorated doors by Australian artist, Donald Friend and Balinese carver, I Made Jojo’, talk for AICCM, AGNSW, 22 June 2010

Lim Chye Hong (coordinator, Asian programs and coordinator Community Ambassadors)

Exh curator: Memories of silk: selections from the Roger G绿城man Collection, Wollongong City Gallery, 10 Dec 2010 – 20 Feb 2011

Exh curator: Structure+Pattern+Rhythm, Art Atrium, 19 Oct – 6 Nov 2010

Lecture: ‘New Iterati painting and the art of refusing Chinese tradition’, Arts of Asia lecture series, AGNSW, 31 May 2011


Talk: ‘Memories of silk: selections from the Roger绿城man Collection’., Wollongong City Gallery, 22 Jan 2011


Translation: ‘The tomb of the Marquis Yi of Zeng and bronze art’, in Homage to the ancestors: ritual arts from the Chu Kingdom, AGNSW, pp 24–26

Judge: Arts Speaks Japanese Comes Alive, Japan Foundation, Sydney, Oct 2010

Simon Ives (paintings conservator)


Article: ‘Learning to love Sol’, Look,
Apr 2011, pp 13–15
Media interview: Robby Buck, 702 ABC, Feb 2010

Anneke Jaspers (assistant curator, contemporary art)
Exh curator: Sam Smith; cameraman, AGNSW, 21 May – 14 Aug 2011
Ass curator: Unguided tours; Anne Landa Award for video and new media arts 2011, AGNSW, 5 May – 10 July 2011
Lecture: ‘1960s to now: time-based art’, Art since the 1960s lecture series, AGNSW, June 2011
Member: runway magazine editorial board

Hendrik Kolenberg (senior curator, Australian prints, drawings and watercolours)
Article: ‘A kookaburra in the studio … or intensely Dutch revisited’, Look, Feb 2011, pp 14–16
Cat essay: ‘Paterson’s place & his drawings’, Jim Paterson: drawing imagination, Place Gallery, Melbourne, 2010

Elizabeth Maloney (assistant curator, photography – until Nov 2010)
Exh curator: David Moore – collection hang, AGS, 5 Dec 2010 – 29 Jan 2010

Steven Miller (head, Research Library and Archive)
Exh: Australian Bookbinders Exhibition, AGNSW, 8 Nov – 17 Dec 2010
Article: ‘Art Gallery of New South Wales Research Library and Archive’, Imprint, vol 46, no 2, winter 2011, p 21
Exh opening speech: Cecil Bostock, Manly Art Gallery, Sydney, 11 Feb 2011
Lecture: ‘Australian art and culture between the two world wars’, Blackheath History Forum, Blackheath, Aug 2010
Lecture: ‘The founding years of the AGNSW’, NSW History Society, Sydney, Sep 2010
Research (current); Master of Theology, Sydney College of Divinity, USyd
Secretary: Arts Libraries Society/ Australia and New Zealand
Member: Australian Society of Archivists

Denise Mimmocchi (curator, Australian art)
Opening talk: ‘Rupert Bunny; artist in Paris’, AGSA Foundation, Adelaide, 24 July 2010
Judge: Tattersall’s Landscape Art Prize, Tattersall’s Club, Brisbane, 7 Sept 2010
Lecture: ‘The real and the imagined: the art of Rupert Bunny’, Rupert Bunny Symposium, AGSA, 24 July 2010
Lecture: ‘Nature’s rhythms: symbolism and art nouveau’, Art and Australia diploma lecture series, AGNSW, 15–18 Sep 2010

Carolyn Murphy (head, paper conservation)
Talk: ‘Display and storage of photographs at the AGNSW’, Regional Services Stakeholders Day, Powerhouse Museum, Sydney, 22 Nov 2010
Barry Pearce (head curator, Australian art)
Exh co-curator (with Natalie Wilson); Justin O’Brien: the sacred music of colour, AGNSW, 18 Dec 2010 – 27 Feb 2011
Co-author: Justin O’Brien: the sacred music of colour, AGNSW, 2010
Cat essay: ‘Jeffrey Smart; master of stillness’, Australian Galleries, Perth, May 2011

Research (current); Master of Theology, Sydney College of Divinity, USyd
Secretary: Arts Libraries Society/ Australia and New Zealand
Member: Australian Society of Archivists

Cara Pinchbeck (curator, Aboriginal and Torres Strait Islander art)
Entry: ‘Mervyn Bishop’, Aboriginal and Torres Strait Islander collection highlights, National Gallery of Australia, Canberra, 2010

Peter Raissis (curator, European prints, drawings and watercolours)
Exh curator: David to Cézanne: master drawings from the Prat Collection, Paris, AGNSW, 22 Sept – 5 Dec 2010
Coordinating curator: The poetry of drawing: pre-Raphaelite designs, studies and watercolours, AGNSW, 18 June – 4 Sept 2011
Catalogue compilation; David to Cézanne: master drawings from the Prat collection, Paris, AGNSW, 2010
Media interview: ABC Radio National, Sept 2010 (Prat Collection)
Media interview: ‘David to Cézanne’, Time Out, Sept 2010
Media interview: ‘The pre-Raphaelites are back!’, Daily Telegraph, June 2011

Eric Ridder (image librarian)
Lecture: ‘Subject and status in the Archibald Prize’, AGNSW, Apr 2011
Dr Malgorzata Sawicki (head, frames conservation)
Publication: Non-traditional gilding techniques in gilded objects conservation: research into loss compensation in water-gilded frames
surfaces using synthetic polymers, VDM Verlag Dr Müller, Germany, 2010


Media interview: SBS, Polish Radio and Radio 2000FM (Archibald Prize 2011; Justin O’Brien; Kenneth Reed Bequest; The First Emperor)


Lecture: ‘Loss compensation in gilding conservation: past and present methods and practices’, lecture for AICCM, Apr 2011

Coordinator: ICOM-CC Wood, Furniture & Lacquer Working Group

Natalie Seiz (assistant registrar, curatorial, Asian art)

Paper: ‘Re-entry from abroad: four generations of contemporary Taiwan women artists’, Taiwan Studies Program Symposium, NGV, 17–19 Nov 2010


Lecture: ‘She has a body on her dress’: Sonia Delaunay’s abstract foray into fashion’, USyd, 2010


Analieze Treacy (paper conservator)


Khanh Trinh (curator, Japanese art)


Exh curator: Eikoh Hosoe: theatre of memory, AGNSW, 12 May – 5 Aug 2011


Media interview: Diana Plater, Canberra Times, 3 May 2011 (Eikoh Hosoe)

Media interview: Fenella Kernebone, Art Nation, ABC TV, 13 May 2011 (Eikoh Hosoe)

Wayne Tunncliffe (head, Australian art)

Cat essay: ‘Kathy Temin, Unmonument, AGNSW, 2011


Editor: John Kaldor Family Collection: Art Gallery of New South Wales, AGNSW, 2011


Exh cat: ‘Brook Andrew in conversation’ and ‘Exploding Plastic Inevitable’, Brook Andrew: the cell, Sherman Art Foundation, Sydney & Institute of Modern Art, Brisbane, 2010

Selection panel: Churchill Fellowship, Mar 2011

Judge: Redlands Westpac Art Prize, Nov 2010

Judge: Anne Landa Award for Video and New Media Arts, AGNSW, May 2011

Exh opening speech: Erased, National Art School, Feb 2011

Award speech: Redlands Westpac Art Prize, Nov 2010

In conversation: Lindy Lee in conversation, AGNSW, Dec 2010

Chair: Collectors Forum, AGNSW, 2011


Media interview: Monster Children magazine, May 2011 (Kaldor Collection)

Media interview: FBI Radio, May 2011 (contemporary galleries and Kaldor Collection)


Media interview: Daily Telegraph, June 2011

Sheona White (head, public programs)

Lecture: ‘Environmental art/sculpture: out of the studio’, Art since the 1960s lecture series, AGNSW, May 2011


Media interview: 2UE Radio, 28 Nov 2010 (The First Emperor)

Media interview: 2CCRFM, 12 Mar 2011 (The First Emperor)

Media interview: Where magazine (UK), 14 Mar 2011 (Archibald, Wynne and Sulman Prizes)


Media interviews: Channel 10 TV News, ABC QLD Radio, 11 Apr 2011 (Archibald, Wynne and Sulman Prizes)

Media interviews: Perth Radio, CNN Radio, 12 Apr 2011 (Archibald, Wynne and Sulman Prizes)

Media interviews: Eastside Radio, 9 May 2011 (Archibald, Wynne and Sulman Prizes)

Media interview: Channel 7 TV News, It’s Academic, 11 May 2011 (Australian collection)

Media interview: 2RRR Community Radio, 14 May 2011 (Archibald, Wynne and Sulman Prizes)

Media interview: 2CCFM, 18 June 2011 (Archibald, Wynne and Sulman Prizes)

Natalie Wilson (assistant curator, Australian art)


Co-author: Justin O’Brien: the sacred music of colour, AGNSW, 2010


Award: AGS staff development scholarship 2010

Member: Art advisory committee, SH Ervin Gallery, Sydney

Dr Andrew Yip (public programs coordinator)


CUSTOMER SERVICE DELIVERY

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions at the information desk via the Visitor Response Register.

More than 1,28 million people visited the Art Gallery of NSW at its Domain and Brett Whiteley Studio sites in 2010–11. In this period 292 comments were received in writing and via email. Comments are responded to by Information officers and, where appropriate, referred to a relevant senior staff member or the Gallery’s Executive for further action.

In the past year the majority of positive remarks were directed towards the volunteer guides who provide free daily tours of the permanent collections and temporary exhibitions. As in 2009–10, the breadth and quality of the education and public programs were also highly praised, as were the Gallery’s film screenings. The majority of complaints reflected the highly active nature of the Gallery’s business and the limitations of operating in a heritage building. While all complaints are taken seriously and given due consideration, the level of complaints relative to overall visitor numbers remains low, reflecting a high level of overall visitor enjoyment and satisfaction.

Areas of major concern to visitors in 2010–11 were:

Comments and requests regarding art on display

Many comments, both positive and negative, were received about major temporary exhibitions and the Gallery’s collection in general. A large number of positive and negative comments were received in relation to The First Emperor: China’s entombed warrior exhibition. With more than 305,600 people visiting the exhibition, however, the criticisms numbered less than 130. There was praise and criticism of the installation design relating primarily to what visitors considered unnecessarily low lighting levels, too small label type and lack of crowd control leading to overcrowding. The issue of crowd control is being addressed with the Gallery’s forthcoming Picasso: masterpieces from the Musée National Picasso, Paris exhibition through the trial of time ticket sales through the external provider Ticketek.

Major criticism was expressed to Gallery officers regarding the no-photography policy in The First Emperor exhibition. This policy is standard for all temporary exhibitions containing works on loan and has been implemented to protect contractual obligations and to prevent infringements of others’ copyright. Additionally, as the light levels in the exhibition were low, photographs were impossible without the use of flash, which would have interfered with the experience of other visitors wishing to view the exhibition unimpeded. Labels featured as a complaint in that the numbering and text on the wall labels was too faint. Concern was raised regarding the graphic nature of two paintings in the Sulman, however signage was installed warning patrons of their content, thereby allowing visitors to decide for themselves whether to avoid the works in question.

Guided tours

By far the largest number of positive remarks was directed to the free guided tours of the collection, led by the Gallery’s volunteer guides, which visitors enjoyed and appreciated.

Mobility-impaired access

Access for mobility impaired people is via the rear of the building. There were a number of complaints regarding the ability of people with mobility issues, and with wheelchairs and prams, to access the building via the front door. The NSW government has provided $1.17 million for an accessible entrance ramp at the front of the building, which is currently under construction and scheduled for completion in November 2011. Additionally, there were new requests for motorised scooters to be provided free of charge inside the Gallery.

Seating

The lack of sufficient seating in the Gallery’s public spaces remains an issue. New bench seating has been provided in the Grand Courts, however these were criticised for being too low for elderly patrons. The refurbishment of the 20th-century Australian galleries will incorporate a new seating plan. Existing concerns have been referred to the Executive for consideration.

Food service

During well-attended exhibitions, such as The First Emperor and the Archibald Prize, increased pressure is placed on the Gallery’s food and beverage service due to high customer numbers. The main areas of concern related to slow service in the café and the related issue of hot dishes that were cold on delivery.

The new queuing barrier system at the café seemed to improve the flow of people waiting to order food, however concerns were still expressed over the length of the time taken to order. Complaints regarding waiting times have been forwarded to our contract caterers to assist them in future planning.

The restaurant has received favourable comments, and good support for the exhibition viewing and lunch special offers. A discount on food services is already available to members.

COMPLIANCE REPORTING

2009–10 annual report production

The total external costs incurred in the production of the Gallery’s 2010–11 annual report are approximately $30,000 (including text editing, print management and print production). The report, printed in hard copy on recycled paper, is provided free to key stakeholders and other interested parties. It is also available as free downloadable PDF files, divided into three key segments (main text, appendices, financial statements), in the About Us section on the Gallery’s website (www.artgallery.nsw.gov.au/aboutus). The annual report team this year was: report coordinator: Trish Kernahan; editor: Claire Armstrong; designer: Matt Nix; photographers: Jenni Carter, Felicity Jenkins; copyright clearance: Donna Brett.

Credit card usage

The director certifies that credit card usage in the Art Gallery of NSW has been conducted in accordance with relevant Premier’s Memorandums and Treasury Directions.
Consultants
There were 18 consultations costing a total of $218,549. No single contract was valued at greater than $50,000.

Heritage management
The Gallery’s museum building located in the Domain Parklands of Sydney’s CBD is listed on the NSW government’s heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The building is maintained to serviceable standards via an annual capital grant of $2.37 million from the NSW government. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

Land holdings and disposals
The only land owned by the Gallery as at 30 June 2011 is located at:

The Domain Sydney NSW 2000

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

Legal change
No changes were made to the Art Gallery of New South Wales Act 1980 during the reporting period and there were no significant judicial decisions affecting the Gallery. An order under the Public Sector Employment and Management Act 2002 established a new principal Department of Trade and Investment, Regional Infrastructure and Services (DTIRIS) on 1 April 2011. Communities NSW was abolished on the same date and the Art Gallery of NSW, along with four other NSW cultural institutions, was transferred as a division to the newly created Ministry for Tourism, Major Events, and Arts under DTIRIS.

Major assets
The Gallery’s two major assets categories, as at 30 June 2011, are its artwork collection valued at $840.9 million; and the perimeter land and building in the Domain, Sydney, and the building at Lilbyfield valued at $134.1 million.

Privacy management
During 2010–11 there were no internal reviews conducted by or on behalf of the Art Gallery of NSW under Part 5 of the Privacy and Personal Information Protection Act 1998 (PPIP Act).

The Gallery’s designated privacy officer, in accordance with the provisions of the Privacy and Personal Information Protection Act 1998, can be contacted at:

Manager, Human Resources
Art Gallery of NSW
Art Gallery Road
The Domain Sydney NSW 2000
Telephone: (02) 9225 1795
Fax: (02) 9225 1622
Email: privacy@ag.nsw.gov.au

Cover and p 15: Ian Fairweather, Last Supper 1968, purchased with funds in memory of Patrick White, Norman Schureck and Susan Chandler 2010. © Ian Fairweather/DACS. Licensed by Viscopy, Sydney


p 36: Pierre Paul Prud’hon, Psyche carried off by the zephyrs c1804, Prat Collection, Paris

pp 42–43: Sidney Nolan, First-class marksman 1946, purchased with funds provided by the Gleeson O’Keefe Foundation 2010. © The Trustees of the Sidney Nolan Trust


Pyramid, John Kaldor Family Collection


p 86: Emily Kam Ngwarray, untitled nd, bequest of Milie and Jim Gowing 2011. © Emily Kam Ngwarray, Licensed by Viscopy, Sydney; Unknown artist (China), Ducks and reeds. Yuan dynasty 1279–1368, purchased with assistance from the David Jones Fund 2010

p 87: Unknown artist, Sharad Pumima festival painting 1850s, purchased 2011; Bill Vilasovic, Observance 2002, gift of the John Kaldor Family Collection 2011. © Bill Vilasovic


p 91: Hendrick Golitzius after Cornelis van Haarlem, The dragon devouring the companions of Cadmus 1598, European Paintings Collection Benefactors Fund 2010
### Summary of senior officer positions as at 30 June 2011

<table>
<thead>
<tr>
<th>Position level</th>
<th>No of senior positions</th>
<th>Positions held by women</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009–10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior executive service 3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Senior officer 1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2010–11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Senior executive service 3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Senior officer 2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Senior officer 1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

### Major capital works

<table>
<thead>
<tr>
<th>Capital works project</th>
<th>Costs 2010–11 $'000</th>
<th>Completion date</th>
<th>Overruns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworks purchased</td>
<td>4619</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Building works</td>
<td>12,033</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Plant &amp; equipment replacement</td>
<td>278</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Total</td>
<td>16,930</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Payment performance

**Aged creditor analysis at the end of each quarter 2010–11**

<table>
<thead>
<tr>
<th>Quarter ended</th>
<th>Current (ie within due date) $</th>
<th>Less than 30 days overdue $</th>
<th>Less than 60 days overdue $</th>
<th>Less than 90 days overdue $</th>
<th>More than 90 days overdue $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 2010</td>
<td>592,796</td>
<td>4,906</td>
<td>1,220</td>
<td>-75</td>
<td>-11,658</td>
</tr>
<tr>
<td>Dec 2010</td>
<td>475,124</td>
<td>-458</td>
<td>-2,547</td>
<td>0</td>
<td>-10,408</td>
</tr>
<tr>
<td>Mar 2011</td>
<td>669,123</td>
<td>1,317</td>
<td>158</td>
<td>-668</td>
<td>-11,670</td>
</tr>
<tr>
<td>June 2011</td>
<td>947,094</td>
<td>71,417</td>
<td>303</td>
<td>625</td>
<td>140,724</td>
</tr>
</tbody>
</table>

**Accounts paid on time each quarter 2010–11**

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Target %</th>
<th>Actual %</th>
<th>Amount $</th>
<th>Amount $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 2010</td>
<td>90.00</td>
<td>99.85</td>
<td>10,189,163</td>
<td>10,204,210</td>
</tr>
<tr>
<td>Dec 2010</td>
<td>90.00</td>
<td>99.97</td>
<td>13,095,673</td>
<td>13,098,970</td>
</tr>
<tr>
<td>Mar 2011</td>
<td>90.00</td>
<td>99.81</td>
<td>6,456,521</td>
<td>6,468,706</td>
</tr>
<tr>
<td>June 2011</td>
<td>90.00</td>
<td>99.92</td>
<td>5,802,762</td>
<td>5,807,274</td>
</tr>
<tr>
<td>Total</td>
<td>90.00</td>
<td>99.90</td>
<td>35,544,119</td>
<td>35,579,160</td>
</tr>
</tbody>
</table>
**EEO statistics**

**Parliamentary annual report tables**

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

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>53%</td>
<td>53%</td>
<td>53%</td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>2.6%</td>
<td>2.1%</td>
<td>2.1%</td>
<td>1.6%</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>19.0%</td>
<td>16.4%</td>
<td>15.8%</td>
<td>17.1%</td>
</tr>
<tr>
<td>People with a disability</td>
<td>N/A</td>
<td>2.0%</td>
<td>2.1%</td>
<td>2.5%</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>1.5%</td>
<td>0.4%</td>
<td>0.4%</td>
<td>0.4%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>EEO group</th>
<th>Benchmark or target</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>116</td>
<td>108</td>
<td>124</td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>100</td>
<td>89</td>
<td>88</td>
<td>86</td>
</tr>
<tr>
<td>People with a disability</td>
<td>100</td>
<td>115</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
</tbody>
</table>

Notes:
1. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels.
2. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.
3. Employee numbers as at 30 June 2010.
4. Excludes casual employees.

**Government Information (Public Access) Act 2009**

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

The Gallery received one access application which was provided with all information requested.

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

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

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

*More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B.*
Table B: Number of applications by type of application and outcome

<table>
<thead>
<tr>
<th>Type of Application</th>
<th>Access granted in full</th>
<th>Access granted in part</th>
<th>Access refused in full</th>
<th>Information not held</th>
<th>Information already available</th>
<th>Refuse to deal with application</th>
<th>Refuse to confirm/ deny whether information is held</th>
<th>Application withdrawn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal information applications*</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Access applications (other than personal information applications)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Access applications that are partly personal information applications and partly other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

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

Table C: Invalid applications

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>No of applicants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application does not comply with formal requirements (section 41 of the Act)</td>
<td>0</td>
</tr>
<tr>
<td>Application is for excluded information of the agency (section 43 of the Act)</td>
<td>0</td>
</tr>
<tr>
<td>Application contravenes restraint order (section 100 of the Act)</td>
<td>0</td>
</tr>
<tr>
<td>Total number of invalid applications received</td>
<td>0</td>
</tr>
<tr>
<td>Invalid applications that subsequently became valid applications</td>
<td>0</td>
</tr>
</tbody>
</table>

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in schedule 1 of the Act

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>No of times consideration used*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overriding secrecy laws</td>
<td>0</td>
</tr>
<tr>
<td>Cabinet information</td>
<td>0</td>
</tr>
<tr>
<td>Executive Council information</td>
<td>0</td>
</tr>
<tr>
<td>Contempt</td>
<td>0</td>
</tr>
<tr>
<td>Legal professional privilege</td>
<td>0</td>
</tr>
<tr>
<td>Excluded information</td>
<td>0</td>
</tr>
<tr>
<td>Documents affecting law enforcement and public safety</td>
<td>0</td>
</tr>
<tr>
<td>Transport safety</td>
<td>0</td>
</tr>
<tr>
<td>Adoption</td>
<td>0</td>
</tr>
<tr>
<td>Care and protection of children</td>
<td>0</td>
</tr>
<tr>
<td>Ministerial code of conduct</td>
<td>0</td>
</tr>
<tr>
<td>Aboriginal and environmental heritage</td>
<td>0</td>
</tr>
</tbody>
</table>

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.
### Table E: Other public interest considerations against disclosure: matters listed in section 14 of the Act

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>No of occasions when application not successful</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsible and effective government</td>
<td>0</td>
</tr>
<tr>
<td>Law enforcement and security</td>
<td>0</td>
</tr>
<tr>
<td>Individual rights, judicial processes and natural justice</td>
<td>0</td>
</tr>
<tr>
<td>Business interests of agencies and other persons</td>
<td>0</td>
</tr>
<tr>
<td>Environment, culture, economy and general matters</td>
<td>0</td>
</tr>
<tr>
<td>Secrecy provisions</td>
<td>0</td>
</tr>
<tr>
<td>Exempt documents under interstate Freedom of Information legislation</td>
<td>0</td>
</tr>
</tbody>
</table>

### Table F: Timeliness

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>No of applicants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decided within the statutory timeframe (20 days plus any extension)</td>
<td>1</td>
</tr>
<tr>
<td>Decided after 35 days (by agreement with applicant)</td>
<td>0</td>
</tr>
<tr>
<td>Not decided within time (deemed refusal)</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

### Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

<table>
<thead>
<tr>
<th>Review</th>
<th>Decision varied</th>
<th>Decision upheld</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal review</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Review by Information Commissioner*</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Internal review following recommendation</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>under section 93 of the Act</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Internal review</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

*More than one public interest consideration may apply in relation to a particular access application and, if so, each such consideration is to be recorded (but only once per application). This also applies to Table E.*

### Table H: Applications for review under Part 5 of the Act (by type of applicant)

<table>
<thead>
<tr>
<th>Reason for invalidity</th>
<th>No of applications under review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application by access applicants</td>
<td>0</td>
</tr>
<tr>
<td>Applications by persons to whom information the subject of access application relates (see section 54 of the Act)</td>
<td>0</td>
</tr>
</tbody>
</table>