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<td>Collection – gifts</td>
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<td>Customer service delivery</td>
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<td>101</td>
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<tr>
<td>Image details and credits</td>
<td>102</td>
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</tbody>
</table>
### Sponsorship

**Sponsors**

- as at 30 June 2012
- ANZ
- Principal sponsor: Archibald, Wynne and Sulman Prizes 2012
- Avant Card
- Support sponsor: general
- Bank of America Merill Lynch
- Conservation support for *The flood in the Darling 1890* by WC Piguenit
- City of Sydney
- Support sponsor: Archibald, Wynne and Sulman Prizes and Picasso: masterpieces from the Musée National Picasso, Paris
- Delta Electricity
- Support sponsor: Archibald, Wynne and Sulman Prizes and ARTEXTRESS
- Ernst & Young
- Principal sponsor: Picasso: masterpieces from the Musée National Picasso, Paris
- Freehills
- Principal sponsor: legal provider
- Hyperion Asset Management
- conservation support for the William Strutt painting David's first victory
- JCDecaux Media sponsor: Picasso: masterpieces from the Musée National Picasso, Paris and Art After Hours
- J.P. Morgan
- Principal sponsor: Brett Whiteley Studio and Major sponsor: Picasso: masterpieces from the Musée National Picasso, Paris
- Macquarie Capital
- Principal sponsor: Art After Hours
- Marsh
- Principal sponsor: Kamisaka Sekka; dawn of modern Japanese design and Risk and insurance partner
- Optus
- Open Gallery Program for priority-funded schools
- Porter's Original Paints
- Official paint supplier
- President’s Council of the Art Gallery of New South Wales
- Major exhibitions program partner
- Qantas Airways
- Principal sponsor: Yiribana Gallery of Aboriginal and Torres Strait Islander art and Official airline: Kamisaka Sekka; dawn of modern Japanese design
- Seven Network
- Media sponsor: Picasso: masterpieces from the Musée National Picasso, Paris
- Sofitel Sydney Wentworth
- Official Hotel Partner and Support sponsor of: Archibald, Wynne and Sulman prizes; and Picasso: masterpieces from the Musée National Picasso, Paris
- The Sydney Morning Herald
- Media sponsor: Picasso:

### Grants received

During 2011–12 the following funding was received:

<table>
<thead>
<tr>
<th>Entity</th>
<th>Project</th>
<th>$ amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nelson Meers Foundation</td>
<td>Barry Pearce curator eminence project</td>
<td>75,000</td>
</tr>
<tr>
<td>CAF America</td>
<td>Conservation work <em>The flood in the Darling 1890</em> by WC Piguenit</td>
<td>44,292</td>
</tr>
<tr>
<td>Japan Foundation</td>
<td>Contemporary Asia</td>
<td>2,273</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>121,565</strong></td>
</tr>
</tbody>
</table>

### Philanthropy and Bequests Received

**Life governors**

- as at 30 June 2012
- The Gallery has acknowledged the significant support of the following individuals by appointing them as Life Governors:
  - Franco Belgiorno–Nettis AC
  - Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Ken Cowley AO; James Fairfax AO; Brian France AM; James Gleeson AO & Frank O’Keefe;
  - Michael Gleeson–White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu;
  - James Leslie AC MC; Frank Lowy AC; John Morchesi;
  - Rupert Murdoch AC; Kenneth Myer AC DSC; J Heburn Myrtle CBE;
  - Margaret Oley AC, John Olsen AO OBE; Max Sandow AM; John Schaeffer AO; Julie Schaeffer;
  - Edward Sternberg AM & Goldie Sternberg;
  - Fred Street AM; Diana Walder OAM; Peter Weiss AM;
  - Neville Wran AC CC; John Yu AC;

**Art Gallery of New South Wales 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 2012, are listed below:

**LIFE BENEFACTORS**

- James Agapitos OAM & Ray Wilson OAM; Art Gallery Society of New South Wales; Mary–Jane Brodribb; Patrick Corrigan AM; John Anthony (Tony) Gilbert; Mervyn Horton; Nelson Meers Foundation; Alan & Janice Rees; Lyn Williams AM; David George Wilson

**NEW BEQUESTS**

The following bequests were received and/or notified this financial year:

- Molly Gowing – $814,791
- John Anthony Gilbert – $1,148,500
- Beryl Whiteley – $1,248,011
- Harold Schultz – $19,476
**ART PRIZES, GRANTS AND SCHOLARSHIPS**

**Art prizes**

Competitions for the 2012 Archibald, Wynne and Sulman prizes, sponsored by ANZ, were held in March 2012. A total of 2,276 entries were received, 99 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in November 2011. Of the 734 entries received, 49 were selected for display.

**ARCHIBALD PRIZE**

The prize of $75,000 for portraiture was awarded to Tim Storrier for his work *The historic wayfarer* (after Bosch). The People’s Choice competition, for which the viewing public voted for their favourite Archibald Prize entry, was won by Jenny Sages for her work *After Jack*. Sages 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 Prize the chance to vote for their favourite portrait. In 2012, the Packing Room Prize was awarded to Raelene Sharp for her work *A strength of character*. Sharp received $1000 and a $500 ANZ Visa Debit Card.

**WINNY PRIZE**

The prize of $35,000 for an Australian landscape or figure sculpture was awarded to Imants Tillers for his work *Waterfall* (after Williams).

**TRUSTEES’ WATERCOLOUR PRIZE**

Entries in the Wynne Prize are also eligible for the Trustees’ Watercolour Prize. In 2012 the $2000 prize was awarded to Susan J White for her work *Salamanader Bay*.

**SIR JOHN SULMAN PRIZE**

The prize of $30,000 was judged by the artist Susan Norrie and awarded to Nigel Milsom for his work *Judo*.

**DOBELL PRIZE FOR DRAWING**

The $25,000 prize, judged by the artist Guy Warren, was awarded to Anne Judell for her work entitled *Breath*.

**ANNE LANDA AWARD**

This exhibition, with an acquittance award of $25,000, is held every two years. It was established in honour of Anne Landa, a former Trustee of the Art Gallery of New South Wales, who died in 2002. Entry is by invitation only. The next Anne Landa Award will open in May 2013.

**BULGARI ART AWARD**

This new annual award supports contemporary Australian painting. Each year, the Gallery will identify a significant painting by a mid-career Australian artist to be acquired for its collection. Sponsered by Bulgari, the award consists of $50,000 for travel, accommodation and a residency in Italy valued at $30,000. The Gallery’s Board of Trustees and the head curator of Australian art select the award.

**Grants and scholarships**

**BASIL AND MURIEL HOOPER SCHOLARSHIP**

This annual scholarship, valued at $4000 is aimed at fine-art students attending recognised schools in NSW to assist with the costs of fees, costs of materials and general living expenses. This year’s scholarship was awarded to Miranda Samuels.

**ELOTH GRUNER PRIZE**

This annual prize of $1,000 for the best landscape in oil by an art student was awarded to Kyle Murrell in 2011.

**ROBERT LE GAY BRERETTON MEMORIAL PRIZE**

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The prize of $800 was not awarded in 2011.

**DYSON BEQUEST**

Administered under the terms of the will of the late Miss 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 2011 an award was made to Lachlan Anthony.

**BRETT WHITELEY TRAVELLING ART SCHOLARSHIP**

This scholarship, was established to provide young artists with the opportunity to travel to Europe and further their artistic interests, this scholarship comprises $25,000 and a three–month residency in the Art Gallery of New South Wales’s Paris studio. Beryl Whiteley (1917–2010), generously allocated funds for the scholarship in memory of her son, the Australian artist Brett Whiteley. In 2011 the scholarship was awarded to Becky Gibson.

**STUDIOS IN PARIS**

The Art Gallery of New South Wales allocate tenancy to two artists, the Moya Dying Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Art in Paris. During the year the studios were occupied by Philip Brophy, Stephen Copland, Dr Alex Fensham, Wanda Gillespie, Belem Lett, Jai McKenzie, Angus Nivison, Anthony O’Carroll, Alex Pittendrigh and Leigh Rigozzi

**GALLERY PUBLICATIONS FOR SALE**

Bold denotes new titles in 2011–12

- *Adventures with form in space: fourth Balnaves Foundation Sculpture Project Tunncliffe, softbound $35*
- *Alfred Steiglitz: the Lake George years, Annear, softbound $40*
- *An incomplete world, Tunncliffe, softbound $45*
- *An overall world, Tunncliffe, softbound $45*
- *Archibald 12, softbound $16*
- *Archibald 11, softbound $16*
- *Archibald 10, softbound $16*
- *Asian collections, Menzies, softbound $45*
- *Australian Symbolism: the art of dreams, Mimmochi, hardbound $35*
- *Bartram Mackenzon, Edwards, hardbound $80*
- *Brett Whiteley: studio, Pellow, softbound $45*
- *Buda: radiant awakening, Menzies, softbound $35*
- *Celtic silks: Chinese religious and court textiles, Rutherford & Menzies, softbound $35*
- *Contemporary: Art Gallery New South Wales contemporary collections, Tunncliffe, flexibound $45*
- *Crossing country: the alchemy of western Anhem Land art, Perkins, softbound $50*
- *David Aspden: the colour of music and place, Ryan, hardbound $40*
- *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 Chu kingdom, Lu, 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, Tunncliffe, hardbound $80.95*
- *Justin O’Brien, Pearce softbound $45*
- *Kamisaka Sekka: dawn of modern Japanese design, Trinh (ed), softbound and hardbound $40*†
- *Let’s face it: the history of the Archibald Prize, Ross, softbound $60*
- *Lewis Morley, Annear, $40*
- *Man Ray, Annear, softbound $30*
- *Monet and the Impressionists, Shackelford, flexibound $40, 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*
- *Picasso: masterpieces from the Musée National Picasso, Paris, Baldessari, softbound $50*†
- *Robert Klippel, Edwards, softbound $50*
- *Sidney Nolan: new retrospective, Pearce, softbound $50, hardbound $80*
- *Still life: the inaugural Balnaves Foundation Sculpture Project, Tunncliffe, softbound $25*
- *The mad square: modernity in German art 1910–37, Stecker, softbound $50 and hardbound $80*
- *Tradition today: Indigenous art in Australia, Perkins, softbound $40*
- *Victorian visions: 19th-century art from the John Schaeffer Collection, Beeser, softbound $45*
- *What colour is that?, Keeler–Minline, softbound, $18.95*
- *What number is that?, Keeler–Minline, softbound, $18.95*
### VISITOR NUMBERS

#### MONTHLY VISITORS

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<tr>
<th></th>
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<tr>
<td>July</td>
<td>121,745</td>
<td>175,816</td>
<td>150,040</td>
<td>91,300</td>
<td>117,528</td>
<td>69,442</td>
<td>939</td>
<td>47,147</td>
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<tr>
<td>August</td>
<td>98,682</td>
<td>160,732</td>
<td>122,655</td>
<td>92,503</td>
<td>97,530</td>
<td>76,547</td>
<td>706</td>
<td>20,277</td>
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<tr>
<td>September</td>
<td>85,902</td>
<td>140,283</td>
<td>109,013</td>
<td>82,064</td>
<td>81,978</td>
<td>71,514</td>
<td>810</td>
<td>9,654</td>
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<tr>
<td>October</td>
<td>70,786</td>
<td>130,563</td>
<td>86,233</td>
<td>80,779</td>
<td>77,559</td>
<td>68,454</td>
<td>826</td>
<td>8,279</td>
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<tr>
<td>November</td>
<td>81,415</td>
<td>142,874</td>
<td>74,239</td>
<td>68,971</td>
<td>115,730</td>
<td>97,941</td>
<td>704</td>
<td>17,085</td>
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<tr>
<td>December</td>
<td>86,642</td>
<td>109,878</td>
<td>94,706</td>
<td>123,326</td>
<td>134,759</td>
<td>116,760</td>
<td>343</td>
<td>17,656</td>
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<tr>
<td>January</td>
<td>121,333</td>
<td>221,202</td>
<td>129,989</td>
<td>165,542</td>
<td>188,212</td>
<td>166,450</td>
<td>926</td>
<td>20,836</td>
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<tr>
<td>February</td>
<td>114,862</td>
<td>88,483</td>
<td>88,629</td>
<td>165,840</td>
<td>158,014</td>
<td>133,265</td>
<td>977</td>
<td>23,772</td>
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<tr>
<td>March</td>
<td>165,731</td>
<td>173,406</td>
<td>96,024</td>
<td>152,424</td>
<td>188,094</td>
<td>174,080</td>
<td>1,493</td>
<td>12,521</td>
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<tr>
<td>April</td>
<td>146,874</td>
<td>143,698</td>
<td>140,388</td>
<td>99,804</td>
<td>105,800</td>
<td>103,144</td>
<td>1,096</td>
<td>1,560</td>
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<tr>
<td>May</td>
<td>113,014</td>
<td>113,193</td>
<td>115,817</td>
<td>109,977</td>
<td>97,731</td>
<td>96,809</td>
<td>922</td>
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<tr>
<td>June</td>
<td>148,560</td>
<td>105,405</td>
<td>76,349</td>
<td>94,171</td>
<td>82,332</td>
<td>57,743</td>
<td>1,096</td>
<td>23,493</td>
</tr>
<tr>
<td>YTD TOTAL</td>
<td>1,355,546</td>
<td>1,705,533</td>
<td>1,282,882</td>
<td>1,326,701</td>
<td>1,445,267</td>
<td>1,232,149</td>
<td>10,838</td>
<td>202,280</td>
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</tbody>
</table>

#### Paid exhibition program 2011–12

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Months</th>
<th>Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>The poetry of drawing: pre-Raphaelite designs, studies and watercolours</td>
<td>Jul–Sept</td>
<td>19,152</td>
</tr>
<tr>
<td>The mad square: modernity in German art 1910–37</td>
<td>Aug–Nov</td>
<td>54,432</td>
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<tr>
<td>Picasso: masterpieces from the Musée National Picasso, Paris</td>
<td>Nov–Mar</td>
<td>386,753</td>
</tr>
<tr>
<td>Archibald, Wynne and Sulman prizes 2011</td>
<td>Apr–June</td>
<td>114,856</td>
</tr>
<tr>
<td>Kamisaka Sekka: dawn of modern Japanese design</td>
<td>June</td>
<td>1,906</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>557,099</strong></td>
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</table>

#### Education kits

- Adventures in Asia, education kit, $45
- Art speaks Italian, education kit, $55
- Art speaks Japanese, education kit, $55
- Aspects of Australian art, education kit, $45
- Country culture community, education kit, $45

#### Annual total visitor numbers 2002/03 to 2011–12

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002/03</td>
<td>1.5 million</td>
</tr>
<tr>
<td>2003/04</td>
<td>1.3 million</td>
</tr>
<tr>
<td>2004/05</td>
<td>1.4 million</td>
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<tr>
<td>2005/06</td>
<td>1.6 million</td>
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<tr>
<td>2006/07</td>
<td>1.2 million</td>
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<tr>
<td>2007/08</td>
<td>1.1 million</td>
</tr>
<tr>
<td>2008/09</td>
<td>0.9 million</td>
</tr>
<tr>
<td>2009/10</td>
<td>0.8 million</td>
</tr>
<tr>
<td>2010/11</td>
<td>0.9 million</td>
</tr>
<tr>
<td>2011/12</td>
<td>1.0 million</td>
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</tbody>
</table>

Wilderness: Balnaves contemporary painting, Tunnicliffe, hardbound $40
* Title out of print
## EXHIBITIONS LISTING

<table>
<thead>
<tr>
<th>Dates</th>
<th>Department</th>
<th>Exhibition</th>
<th>Ticketed</th>
<th>Tour</th>
<th>Catalogue</th>
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<tbody>
<tr>
<td>04.07.10–04.07.11</td>
<td>Australian: Brett Whiteley Studio</td>
<td>Endlessnessism</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>05.07.11–10.07.11</td>
<td>Australian</td>
<td>Unguided tours: Anne Landa Award for video and new media arts 2011</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>12.07.11–07.08.11</td>
<td>Asian</td>
<td>Eikoh Hosoe: theatre of memory</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>21.05.11–14.08.11</td>
<td>Western: contemporary</td>
<td>Sam Smith: cameraman</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>21.05.11–18.09.11</td>
<td>Western: photography</td>
<td>Tracey Moffatt: up in the sky</td>
<td></td>
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<tr>
<td>21.05.11–02.05.12</td>
<td>Western: contemporary</td>
<td>New contemporary galleries featuring the John Kaldor Family Collection</td>
<td></td>
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<tr>
<td>25.05.11–14.08.11</td>
<td>Australian</td>
<td>Antonio Dattilo-Rubbo</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>28.06.11–04.03.11</td>
<td>Western: European</td>
<td>The poetry of drawing: pre-Raphaelite designs, studies and watercolours</td>
<td></td>
<td></td>
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<tr>
<td>25.06.11–04.12.11</td>
<td>Australian: Indigenous</td>
<td>The new Australians</td>
<td></td>
<td></td>
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<tr>
<td>09.07.11–08.07.12</td>
<td>Australian: Brett Whiteley Studio</td>
<td>Blue</td>
<td></td>
<td></td>
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<tr>
<td>28.07.11–21.08.11</td>
<td>Australian</td>
<td>Tribute to Margaret Olley</td>
<td></td>
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<tr>
<td>29.07.11–03.08.11</td>
<td>Australian</td>
<td>David Aspden: the colour of music and place</td>
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<td>09.08.11–05.11.11</td>
<td>Western: European</td>
<td>The mad square: modernity in German art 1910–37</td>
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<tr>
<td>17.08.11–30.09.11</td>
<td>Western: contemporary</td>
<td>Seasons of life</td>
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<tr>
<td>01.09.11–20.11.11</td>
<td>Western: contemporary</td>
<td>Kathy Fermi. My monument: black garden</td>
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<tr>
<td>01.09.11–15.01.12</td>
<td>Asian</td>
<td>One hundred flowers</td>
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<tr>
<td>17.09.11–12.02.12</td>
<td>Australian</td>
<td>20th-century Australian collection</td>
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<tr>
<td>24.09.11–05.02.12</td>
<td>Western: photography</td>
<td>What’s in a face? Aspects of portrait photography</td>
<td></td>
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<tr>
<td>13.10.11–02.12.11</td>
<td>Edmund and Joanna Capon Research Library</td>
<td>14th annual exhibition of the Australian Bookbinders</td>
<td></td>
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<tr>
<td>18.10.11–23.10.11</td>
<td>Australian</td>
<td>Operation art 2011</td>
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<tr>
<td>12.11.11–25.03.11</td>
<td>Western: European</td>
<td>Picasso: masterpieces from the Musée National Picasso, Paris</td>
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<td>Western: photography</td>
<td>Making sense: contemporary LA photo artists</td>
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<td>Mother India: video plays by Nalini Malani</td>
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<td>Eugenia Raskopoulos: footnotes</td>
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<td>Simone Mangos: DAMAGED – thalidomide victims in medical documents</td>
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<td>Jacky Redgate: the logic of vision</td>
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<td>22.06.12–22.07.12;</td>
<td>Asian</td>
<td>Kamisaka Sekka: dawn of modern Japanese design</td>
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<td>25.07.12–26.08.12</td>
<td>Australian: Indigenous</td>
<td>18th Biennale of Sydney: all our relations</td>
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### Touring exhibitions

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<th>Dates</th>
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<th>Location</th>
<th>Exhibition</th>
<th>Attendance</th>
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<td>Healesville, VIC</td>
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<td>Moree, NSW</td>
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<td>North Ballarat, VIC</td>
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<td>Booragul, NSW</td>
<td>Archibald Prize 2011</td>
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<td>Melbourne, VIC</td>
<td>The mad square: modernity in German art 1910–37</td>
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<td>Healesville, VIC</td>
<td>Archibald Prize 2012</td>
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THE ART GALLERY OF NSW

AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Art Gallery of New South Wales 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 our services, the building, information and opportunities.

Access programs
Access programs and services at the Gallery incorporate a range of programs for general and education audiences with specific needs. In 2011–12 a total of 1635 people accessed these services.

Pilot program with Holdsworth Community Centre
A six-month pilot program (12 sessions) was conducted from July to December 2011 with the Holdsworth Community Centre in Woollahra, Sydney, to provide art appreciation and art-making activities for elderly people and people with dementia. The program was initiated in response to several requests from aged-care organisations wanting to give their clients art experiences.

Seniors Week
From 18–25 March 2012 the Gallery participated in Seniors Week events funded and promoted by the NSW Department of Ageing, Disability and Home Care. A range of tours and drawing workshops for individuals and community groups was programmed across the week in association with the Gallery’s exhibition Picasso: masterpieces from the Musée National Picasso, Paris. The Seniors Week events attracted more than 280 visitors, many of who were first-time visitors to the Gallery.

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. In 2011–12 the program attracted interest from both new and returning schools with a total of 218 students (65 primary and 153 secondary) participating in 27 groups. Teachers were able to select from six different permanent collection workshops based on the needs of their students. Tactile resources were incorporated into the workshops to assist students to relate to and engage with the selected artworks.

Several schools that were unable to make the journey to the Gallery could access education material online, with the Gallery’s coordinator of access programs making contact with schools and suggesting engagement strategies via the web.

Visitors with physical disabilities
A ramp for visitors with mobility issues, and with wheelchairs and prams, was installed at the entrance to the Gallery. The ramp was designed to meet code as well as adaptive principles set out by the International Council on Monuments and Sites (ICOMOS). The Gallery is involved in ongoing consultation in regard to access requirements throughout the building.

The Gallery has four disabled parking spaces: two at the front of the building and two at the rear in the Gallery’s parking area. Special arrangements are also made for bus parking. Access to the parking 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 for use in the Gallery are available free of charge at the information desk and at the rear entrance.

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 2011–12, 162 deaf and hearing-impaired 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.

The Gallery’s Open Weekend program in May 2012 included selected Auslan-interpreted talks and an audio-described tour that attracted 20 people. The Open Weekend program was promoted through Access networks and Accessible Arts.

The access coordinator participated in the Deaf Arts Access Project organised by Accessible Arts and gave a presentation about the Gallery’s access and Signing Art programs at the Deaf Arts Access Forum in May 2012. The results and recommendations of the project have assisted in marketing the Signing Art program to the deaf community.

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 TVT 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
The extension of In Touch, the Gallery’s free program of guided sensory sculpture tours, to include audio descriptions of two-dimensional artworks led to increased interest in the program in 2011–12 from blind and visually impaired visitors. There were also more enquiries due to Vision Australia’s promotion of the service through their website.

The audio-described tours attracted 35 blind or vision-impaired visitors and their 25 companions. Individuals booked several programmed audio-described tours of the Picasso exhibition. As well as being available to the general public, these tours can be adapted to suit the particular educational needs of K–12 school students. In 2011–12, 16 school students booked into the In Touch and audio-described tours as part of school excursions. A combination of tactile resources, high-contrast black-and-white reproductions and detailed descriptions were provided for the students and teachers.

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. A large-print booklet was produced for the Picasso exhibition.

The main visitors’ elevator, serving 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 website also contains detailed access information, including facilities, events and procedures.

INFORMATION AND PUBLICITY

The Gallery’s biannual Highlights brochure, which includes information for visitors with specific needs, is available free at the information desk along with 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. 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, 1.6% have a disability and 0.6% 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 and events, education programs and artworks from the collection, which are primarily displayed in the Gallery’s dedicated space for Aboriginal and Torres Strait Islander art, 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 for the acquisition of Indigenous art.

Aboriginal Artist in Residence Research Program and NAIDOC Week 2011

In 2011 the second annual Aboriginal Artist-in-Residence Research Program was held during NAIDOC Week. Each year the Gallery facilitates a two-week residency for an emerging artist (or artists) from a local, regional or remote community. This program not only celebrates NAIDOC Week through exhibitions and programs but also benefits community based artists by providing them with the opportunity to share their experience and knowledge, further strengthening the Gallery’s relationships with their communities. Artists are selected on the basis of their relationship to the Gallery’s exhibition program and collection. In 2011 five artists – Kamilaroi artist Elaine Russell, Tasmanian artists Vicki West and Tiwi artists Dymphna Kerinauia, Raeanne Kerinauia and Brian Farmer IIltortimin – were chosen to participate. During their residencies the artists received tailored professional development training; 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 in order to expand their professional networks. They also participated in the Gallery’s public programs.

Kelp weaving workshop

Vicki West – a Tasmanian sculptor, weaver and installation artist who works with vine, kelp and textiles – gave two kelp-weaving workshops at the Gallery.

DEVELOPMENT AND EDUCATION

NSW Aboriginal Visual Arts Industry Introduction Program

In 2011 the Aboriginal and Torres Strait Islander Art Department secured $106,000 to create a professional development program for Indigenous arts workers focusing on providing opportunities for arts workers to develop professional skills and experience and develop career pathways for Indigenous people seeking a career in arts centre management as well as opportunities for Indigenous people to gain employment in the Indigenous visual arts sector and support for arts workers in job search and career development.

The program was initiated by the Australian Government’s Department of the Prime Minister and Cabinet, Office for the Arts (OFTA) and Arts NSW as part of the National Arts and Craft Industry Support (NACIS) Professional Development Fund.

The NSW Aboriginal Visual Arts Industry Introduction Program is a strategic initiative in which the Gallery is working with key partners within the NSW Visual Arts sector to provide a tailored program to address professional development needs in the NSW Aboriginal Visual Arts sector.

In 2011 four emerging Indigenous arts practitioners (EIAP) investigated the role of the museum and its different areas, such as Curatorial, Conservation, Installation, Design, Marketing, Collection Storage and Public Programs as part of a two-week fully funded intensive residency program. Each EIAP was placed in a regional or metropolitan gallery or organisation for an extended 4 week traineeship program.

Djamu: Indigenous art education

Two annual Indigenous art education programs were run at the Gallery in 2011 and 2012. Djamu: Senior, for Indigenous senior visual arts and Aboriginal studies students, and Djamu: Junior for students in Years 5 and 6 in the Sydney region. The Gallery developed and delivered the programs in conjunction with the Sydney Region Aboriginal Education Unit, local schools and educators, and artists and elders in the community.

Djamu: JUNIOR

From 14–28 June, 16 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. The students attended the program for one full day each week during this period, meeting key Indigenous artists in the Gallery’s collection, such as Elaine Russell and Roy Kennedy, and participating in an art-making workshop led by the artists. The program was very successful, with anecdotal evidence provided by the schools indicating that there was an improvement in the students’ attendance, behaviour and attitude to school.

Djamu: SENIOR

Six Indigenous senior visual arts students in Years 10 to 12 participated in the Djamu: Senior program held over six days in November 2011 and February 2012. This intensive and immersive program was designed to introduce students to the range of vocational pathways in the arts, a sector in which Indigenous people are currently underrepresented in a professional capacity. The program also provides professional development opportunities for the Gallery’s Indigenous education staff who were involved in the program 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 of a range of other art movements, and participated in extensive and diverse educational sessions, including artist-run workshops and visits to specialised areas of the Gallery such as conservation and the Prints and Drawings Study Room. Artists such as Judy Watson and Tony Albert gave talks and led art-making workshops, and provided students with feedback and critiques of their HSC visual-arts projects.

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 of the sessions.

Resources

Online education kits for secondary students were developed on collection-based history and special exhibitions. 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.

Volunteer guides received ongoing training on the Aboriginal and Torres Strait Islander collection. These important training sessions went beyond artworks to introduce Tiwi artists’ talk

The artists Pedro Wonaemini, Dymphna Kerinauia, Raeanne Kerinauia and Brian Farmer IIltortimin from the Tiwi Islands were invited to give two discussions, one focusing on contemporary and traditional Tiwi art practice, and the other the significance of the Gallery’s commissioning, in 1956, of a series of Pukumani poles (graveposts) by Tiwi artists – the first major Aboriginal art commission by an Australian gallery.

Tracey Moffatt: Up in the sky (21 May – 18 Sep 2011)

Tracey Moffatt is one of Australia’s most successful artists and is well known around the world for her film, photography and video works. Drawing on cinema, television and the media, her work is inspired by art history as well as popular culture and memories of her childhood and adolescence.

Up in the sky 1997, one of Moffatt’s larger photographic series, takes many of its visual cues from Pier Paolo Pasolini’s 1961 masterpiece of Italian cinema Accattone. In a series of 25 images Moffatt examines the subject of race and violence, presenting a loose narrative about a triangular mixed-race relationship set against the backdrop of an outback town populated by misfits and marginal characters.

Open Weekend 2012

In May 2012 the Gallery held an Open Weekend in association with the relaunch of its Australian and Indigenous art. The Gallery’s Aboriginal and Torres Strait Islander art department worked closely with artists and communities represented in the exhibition to develop programming which best represented them and reflected and expressed their wishes.
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. Two special Art Adventure Tours – Let’s go bush: our Australia and Yiribana: this way – have been designed for K–6 students to encourage them to experience country and culture through Aboriginal and Torres Strait Islander art from the city to the desert.

The character of Ngununy, the cheeky cherry bat, continues to take visitors on lively tours of the Aboriginal art collection and to promote a greater understanding of some of the Gallery’s key works. Ngununy performed during NAIDOC Week and in the school holidays.

Artist talks films

Two four-minute-long films, Artist talk: Elaine Russell and Artist talk: Vicki West, were produced by the Aboriginal and Torres Strait Islander art department to document the Gallery’s Aboriginal Artist-in-Residence Research Program. The films can be viewed on the multimedia channel on the Gallery’s website.

Film production program

In addition to the two Artist talk films, the Aboriginal and Torres Strait Islander art department produced short films about its Djaru education program; the artists Reko Rennie and Pedro Wonaearimin; and footage of a ceremonial performance of the Gururr Gurrir, which screened in the Yiribana Gallery in 2012.

Indigenous employees

Aboriginal and Torres Strait Islanders represent 1.2% 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 Principals of Multiculturalism Act 2000. The NSW government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, understanding, equity, and economic and cultural opportunities.

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

Priority outcomes for 2011–12

EXHIBITIONS

(for a full description see p17)

The Gallery continued to strengthen its commitment to the promotion and celebration of cultural diversity in 2011–12 as reflected in these highlights from the exhibition program:

- Eikoh Hosoe: theatre of memory (12 May – 7 Aug 2011)
- The mad square, modernity in German art 1910–37 (6 Aug – 6 Nov 2010)
- One hundred flowers (1 Sep 2011 – 15 Jan 2012)

EDUCATION AND PUBLIC PROGRAMS

(for a full description see p31)

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.

A key priority in 2011–12 was building relationships in the multicultural community sector. One of the Gallery’s key achievements was its hosting in May 2012 of the launch by the Minister for Citizenship and Communities, the Hon Victor Domoinello MP, of the 2011 Community Relations Report. This event was an opportunity to attract significant new audiences to the Gallery and to highlight the Community Ambassador program.

In response to an increase in Chinese-speaking visitors, the Gallery produced a flyer to insert in Chinese-language maps to the Gallery that welcomes visitors and outlines its policies on relevant issues.

FILM PROGRAM

The Weimar to Hollywood film series (10 Aug – 6 Nov 2011), which screened in conjunction with the exhibition The mad square: modernity in German art 1910–37, highlighted the radical innovations and impact of German filmmakers during the interwar years. Presenting classic cinema from the 1920s onwards, the series examined the work of the directors FW Murnau and Fritz Lang in Germany and traced their eventual immigration to and influence on filmmaking in the United States. One of the highlights of the series, and of the year, was the screening (on 2 and 3 September 2011) of the 1927 film Berlin: symphony of a great city, directed by Walter Ruttmann, alongside a live jazz performance by the Australian composer Stu Hunter and featuring the musicians Cameron Undy (bass), Matt Keegan (tenor sax), Julien Wilson (tenor sax), James Greening (trombone and pocket trumpet) and Simon Barker (drums).

The film series Picasso goes to the movies (9 Nov 2011 – 25 Mar 2012), which screened in conjunction with the exhibition Picasso: masterpieces from the Musée National Picasso, featured groundbreaking films from a century of European cinema. The films explored the disturbed atmosphere of the Great Depression in France (Zero for conduct, dir: Jean Vigo, 1933); life in post-Second World War Rome (Bicycle thieves, dir: Vittorio De Sica, 1949); black-market operations in post-war Vienna (The third man, dir: Carol Reed, 1949); post-war paranoia and discontent (Orphée, dir: Jean Cocteau, 1950; I Vitelloni, dir: Federico Fellini, 1953); and The cranes are flying, dir: Mikhail Kalatozov, 1957); the 1960s ‘modernist’ renaissance (Hiroshima, mon amour, dir: Alain Resnais, 1959); and post-war prosperity (Breathless, dir: Jean-Luc Godard, 1959).

In conjunction with the Sydney Film Festival the Gallery hosted a retrospective of the work of the Italian film director Bernardo Bertolucci, including screenings of imported archival 35mm prints of Before the revolution (1984), The spider’s stratagem (1970), Last tango in Paris (1972), 1900 (1976), La Luna (1979), The last emperor (1987), The sheltering sky (1990) and The dreamers (2006).

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, and direct marketing campaigns reached out to diverse communities.

The mad square: modernity in German art 1910–37 was promoted widely to the German community through direct marketing, including brochures and posters sent to cultural centres and community groups.

A program of theatre, cabaret, music, film, exhibitions and discussions inspired by 1920s Berlin was held in association with The mad square. Titled Berlin Sydney, the festival was held at leading arts venues across Sydney, including the Sydney Theatre Company, Sydney Opera House, Seymour Centre, Museum of Sydney, Sydney College of the Arts (University of Sydney) and the Greater Sydney Cultural Fund's Festival Hub. A range of marketing collateral was produced for the festival, and the Gallery worked closely with the Goethe Institut to promote it and The mad square exhibition to the German community.

Picasso: masterpieces from the Musée National Picasso, Paris was promoted to French and Spanish cultural groups through direct marketing, including brochures and posters sent to cultural centres, community groups and language schools.

A Japanese-language advertisement for the Picasso exhibition was placed in the Sydney Official Guide, available at Sydney Airport and in hotels and other outlets in Sydney.

The exhibition Kamisaka Sekka: dawn of modern Japanese design was promoted to Japanese audiences through advertisements in Japanese-language newspapers, while brochures and posters were distributed to Japanese cultural organisations and key community and arts groups. A partnership was developed with the Japan Foundation, which helped to promote the exhibition to their audience via their e-newsletter and through the marketing and distribution of exhibition material at events.

The Gallery’s guide maps are available in Arabic, Korean, Arabic, Italian, French, Spanish and German languages. The Gallery’s comprehensive collection of online education kits was made widely accessible to a culturally diverse range of educational resources, including online catalogues, education kits and children’s trails. Collection notes can be downloaded from the Gallery’s website (artgallery.nsw.gov.au/education). The highly successful Art Adventure Tours designed to introduce K–6 students to the Gallery’s collection provide a starting point for exploring diverse cultures through practical activities.
GALLERY EMPLOYEES
This year 15 of the Gallery’s employees were identified as coming from a racial, ethnic or ethno-religious minority group, which is below the NSW government’s target of 20%. 16.5% of Gallery employees have advised that their first language spoken as a child was not English. A number of employees who speak community languages assist other staff and visitors, earning them a Community Language Allowance. As at 30 June 2012 the Gallery had staff officially designated as able to offer assistance in Hindi, Polish, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees’ commitments to meet their religious obligations.

Priority goals for 2012–13
The Gallery’s major exhibition program and associated education and public program activities will continue to reflect and promote cultural diversity and harmony. An exhibition of works by the Indonesian artist Dadang Christanto is scheduled to open in September 2012 followed by India’s Hindu universe in 2013. The exhibition Eugène Atget: Old Paris opens in August 2012. The Gallery will present public and education programs and events to support these and other exhibitions, including symposia in conjunction with the exhibition Francis Bacon: five decades (17 Nov 2012 – 24 Feb 2013), ongoing children’s and family programs, educational resources related to the exhibitions that are consistent with the NSW educational syllabus, and a variety of talks, performances, films, workshops and tours. Several of these programs, including Open Gallery and Artside-In!, focus on culturally diverse groups. The Gallery will also continue to encourage staff to participate in the Community Language Allowance scheme and to extend the range of languages currently represented.

ELECTRONIC SERVICE DELIVERY

Website upgrade project
During the year the out-of-date content management systems and hosting arrangements on the Gallery’s website were shut down. Where appropriate, legacy sites – such as those for Art After Hours, the Brett Whiteley Studio and the Asian art collection – were consolidated into the current website. Old exhibition subsites can still be accessed via an archive site. Inside ARTEXPRESS was incorporated into the main Gallery website for the first time. Now database driven, it brings together all material relating to each student on one page and allows users to filter works by expressive form, those with connections to the collection and those with process diaries. With this infrastructure in place for future ARTEXPRESS exhibitions, we have also begun to add data retrospectively, which will allow users to search across years. A new online Gallery Shop was launched in November 2011 with additional features such as member discounts, product prompts, staff recommendations, feature lists, promotional banners and badges in line with the refurbished onsite shop. Sales have continued to grow, with an increase of 21% on 2010–11, with $285 transactions totalling $89,092. This is the first phase in a broader online retailing strategy that will integrate mobile commerce (m-commerce), business-to-business (B2B) and social media.

New online projects and content
Audience engagement with the Gallery’s video content continues to grow in all areas, especially in digital communications and education. A dedicated online channel was added to the Gallery’s website in October 2011. It currently showcases videos related to the collection, exhibitions and education programs. The videos are optimised for delivery across multiple devices, including smart phones and tablets, as well as electronic whiteboards and high-definition television. Users including educators and students are able to embed and share this content through their own online and social-media networks. The most popular video content this year was for the exhibition The mad square: modernity in German art 1910–37, which had more than 10,000 views, followed by the 2012 Archibald, Wynne and Sulman prize exhibitions. By 30 June 2012 it had been downloaded 71,410 times. It is designed to enable visitors to plan their visit to the Gallery and to access audio tours and videos. Its most popular sections are the calendar, event information and art sections, the latter featuring works currently on display. Rather than building a new app for each major exhibition, the app is updated to reflect changes to the Gallery’s website. As well as giving the Gallery exposure on the iTunes App Store, the presence of the app icon on a user’s phone is an ongoing reminder of the Gallery as a destination.

Following its launch at the Gallery in May 2011, the free iPad app Contemporary: Art Gallery of New South Wales was released on the iTunes App Store in September 2011. In its first year it was selected as App of the Week and subsequently featured in the What’s hot and Staff Picks listings. By 30 June 2012 the app had been downloaded more than 14,000 times.

A second app in the series, Australian: Art Gallery of New South Wales, featuring 45 artists from the Gallery’s collection of Australian art, was produced to correspond with the rehang of the Australian galleries in May 2012. The rehang includes a dedicated space for iPad users known as the Art Lounge. Like the Contemporary app, Australian: Art Gallery of New South Wales will be released on the Apple iTunes App Store after an in-house testing period and is another step towards making the Gallery’s collection accessible to a wider community. In April 2012 the Gallery joined 150 other international art museums – including the Museum of Modern Art in New York, the Tate in London and the State Hermitage Museum in St Petersburg – in the Google Art Project, the largest online art platform ever realised which provides internet access to thousands of works in museum collections around the world. Invited by Google to become a partner in the second phase of the project – Google Art Project 2 (GAP2) – the Gallery uploaded 415 high-resolution images of works from its collection (with accompanying metadata), including a one gigapixel-resolution image of a key work, Arthur Streeton’s Fire on 1931. Further, the Gallery was one of only two Australian art museums to be offered Museum View, the 3D walkthrough technology available on Google’s Mobile App. The Gallery will continue to add works to this growing database.

The Gallery’s participation in GAP2 was the subject of the first post on the Gallery’s blog, which was launched in April 2012 and is located on the Gallery’s website. The blog will feature posts – including text, images and video – from staff across the Gallery and invites comments from the public.

WIFI
In 2011–12 free public Wi-Fi was made available through 80% of the Gallery’s building. This enables visitors with mobile devices to access online material through the Gallery’s mobile-optimised website and apps, and to share their experiences of the Gallery through social media. The Wi-Fi service is promoted by the Gallery on its electronic signage, online and in print, including its website, e-newsletters and exhibition brochures. Users must accept a set of industry-standard terms and conditions before logging on.

Overall visitation
The total number of visits to all websites for the year was 2,423,103 (using Google analytics). This equates to an average of 6639 visits per day, peaking at 31,230 on 30 March 2012, which corresponds with the announcement of the winners of the 2012 Archibald, Wynne and Sulman prize. Overall there was a 30% increase in online visitation from the previous financial year.

What’s on (including exhibitions, events, programs and prizes) was by far the most visited section of the Gallery’s website (48%), followed by Collection (17%), Visit us (6%), Education (4%) and About us (4%). The home page received 7% of traffic.
Email newsletters
As part of this process, business objectives, database sizes and frequency of send were established for email communications from various Gallery departments. The next stage includes a redesign of templates to take advantage of new functionality and to ensure consistency of style and branding.

The Gallery published six email newsletters, 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>15 (monthly, plus specials)</td>
<td>196,000</td>
</tr>
<tr>
<td>Art After Hours</td>
<td>48 (weekly)</td>
<td>8050</td>
</tr>
<tr>
<td>Asian Art E-news</td>
<td>4 (quarterly)</td>
<td>3100</td>
</tr>
<tr>
<td>Brett Whitley Studio Artmail</td>
<td>5</td>
<td>2600</td>
</tr>
<tr>
<td>Education Update (K–12)</td>
<td>3 (once per term)</td>
<td>660</td>
</tr>
<tr>
<td>Tertiary Update</td>
<td>5</td>
<td>1900</td>
</tr>
</tbody>
</table>

In addition, 65 media releases were emailed as necessary to various segments of the media.

OVERSEAS TRAVEL
- Donna Hinton, head, objects conservation
  Mexico City 29 July – 4 Aug 2011
  Head of security

- Anthony Morris, head of security
  New Zealand 21 – 24 Aug 2011
  Represented the Gallery as Chairman of Protection of Australasian Cultural Assets Forum

- Sheona White, head, public programs
  Singapore, Germany, UK; USA
  Art Gallery of New South Wales Trustees’ Scholarship to research learning and explore experiential practices in art galleries in the 21st Century

- Edmund Capon, director
  UK, Austria, France
  16–28 Sept 2011
  Meet with Director Musee Picasso to finalise plans and layout for Pissarro: masterpieces from the Musée National Picasso, Paris exhibition and Director of the Kunsthistorisches Museum to discuss an exhibition of Old Master paintings

- Frances Cummings, exhibitions and loans conservator
  USA 6–16 Oct 2011
  Sign off condition reports and accept indemnity responsibility for Pissarro: masterpieces from the Musée National Picasso, Paris exhibition and installation checking of Paul Cézanne’s Banks of the Marne installation in the exhibition Cézanne–Paris–Provence

- Charlotte Davy, senior exhibitions registrar
  USA 9–16 Oct 2011
  Oversee packing and accept indemnity responsibility for Pissarro: masterpieces from the Musée National Picasso, Paris exhibition

- Natasha Bullock, curator, contemporary art
  Mongolia 13–21 Nov 2011
  Photograph works for exhibition of Mongolian art

- Jackie Menzies, head curator, Asian art
  Mongolia 13–21 Nov 2011
  Prepare and research for exhibition of Mongolian art

- Simon Ives, paintings conservator
  UK 10–18 Jan 2012
  Oversee the unpacking, condition and installation checking of David Hockney’s A closer winter tunnel at the Royal Academy of Arts and accept indemnity and visit conservation studios to research into Infra red imaging systems

- Natasha Bullock, curator, contemporary art
  India 20–27 Jan 2012
  Attend stakeholder meetings at the National Museum of Art New Delhi to discuss the presentation of the 12th Adelaide Biennial of Australian Art and participate in the India Art Fair.

- Anneke Jaspers, assistant curator, contemporary art
  Japan 7 Mar – 4 Apr 2012
  Research trip to Japan under the auspices of the Japan Foundation’s JENESYS funding program

- Caroline Geraghty, assistant registrar
  Japan 15–24 Mar 2012
  Oversee the unpacking, acclimatisation, condition and installation checking of Paul Cézanne’s Banks of the Marne that the Gallery is lending for the exhibition Cézanne–Paris–Provence

- Carolyn Murphy, acting head conservation
  France 15–22 Oct 2011
  Oversee packing, sign off condition reports and accept indemnity responsibility for the Pissarro: masterpieces from the Musée National Picasso, Paris exhibition

- Khahn Tri, curator, Japanese art
  Japan 16–23 Oct 2011
  Loan research for Master of Modern Japanese Art & Design: Kamisaka Sekka exhibition

- Judy Anneear, senior curator, photography
  Japan, Netherlands, USA
  24 Oct–15 Nov 2011
  Meetings in Japan to discuss acquisitions and possible programs, visit Atget exhibition in Rotterdam to examine layout, design and content and attend Oracle conference in Philadelphia

- Natasha Bullock, curator, contemporary art
  UK 11–28 Nov 2011
  Research artists’ works for exhibition of contemporary photomedia (The Balnaves Foundation series)

- Felicity Jenkins, photographer
  Mongolia 13–21 Nov 2011
  Photograph works for exhibition of Mongolian art

- Jackie Menzies, head curator, Asian art
  Mongolia 13–21 Nov 2011
  Prepare and research for exhibition of Mongolian art
Rachel Ellis (Australia, b1967), Evensong 2011, charcoal on paper. Thea Proctor Memorial Fund 2012
E Phillips Fox (Australia, France, 1865–1915), Nasturtions c1912, oil on canvas. Purchased in memory of Margaret Oley with funds donated by the Art Gallery Society of New South Wales Collection Fund 2011
James Gleeson (Australia, 1915–2008), Sketchbook 1978–79, charcoal, ink, wash, pencil, chalk, pen and ink. Purchased 2012
Hans Heysen (Germany; Australia, 1877–1968), Travelling sheep c1916, pencil on paper. Australian Prints, Drawings and Watercolours Benefactors Fund 2011
Peter Kennedy (Australia, b1945), Untitled 2011, pencil and brown ink on Khadi paper. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2011
Jennifer Marshall (Australia, b1944), 3 prints: Beachcomber, Bruny Island 1997, linocut, printed from one block in indigo ink on Hosho paper; Bruny 1997, linocut, printed from one block in black ink on Hosho paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2012
Anna Pollak (Australia, b1958), Flux 2012, digital film, 16:9, stereo sound, 2:48 mins. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2012
Mary Webb (Australia; France, 1901–58), Joie de vivre 1958, oil on canvas. Purchased 2011
SUBTOTAL 14 WORKS

Aboriginal and Torres Strait Islander art

Daniel Boyd (Australia, b1982), Untitled 2012, oil and archival glue on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012
Hector Burton (born c1937), Arumara Tjukurpa 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2012
Wawiriya Burton (b1925), Nguyuku Marruku Ngura 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2011
Tjampawa Katie Kawiny (Australia, born c1921), Seven sisters 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2011
Ngupilua Pumani (Australia), Maku immaku pakani 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2012
Ray James Tjangala (Australia, born c1958), Untitled 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2011
Joseph Jurra Tjapaltjarri (Australia, born c1952), Untitled 2010, synthetic polymer paint on canvas. Purchased 2011
Harry Tjutjana (Australia, born 1953), Wanka (Spider) 2011, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2012
Donna Hinton

The Conservation

dOCUMENTA (13)

The Conservation funds provided by the Aboriginal Collection Benefactors Group 2012

2012, oil and archival

Untitled 2010, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2012

2011, synthetic

Yunala Napurrula (Australia, born 1938), 2 prints: Wirrilpi 2009, etching on Hahnmühle rag paper; Wirrilpi 2009, etching on Hahnmühle rag paper


Ningura Napurrula (Australia, born c1938), 2 prints: Wirrilpi 2009, etching on Hahnmühle rag paper

Nancy Nungurrayi (Australia), Marrapinti 2009, etching on Hahnmühle rag paper

Patrick Olodoodi Tjungurrayi (Australia, born c1955), 2 prints: Wirrilpi 2009, etching on Hahnmühle rag paper; Wirrilpi 2009, etching on Hahnmühle rag paper

Jeremiah Tjakamarra (Australia), Paalpintjanya 2009, etching on Hahnmühle rag paper

Ronnie Tjampitjinpa (Australia, born c1942), Tjintjintjin 2009, etching on Hahnmühle rag paper

Ray James Tjangala (Australia, born c1958), Yunala 2009, etching on Hahnmühle rag paper

Yunala Napurrula (Australia, born 1938), 2 prints: Wirrilpi 2009, etching on Hahnmühle rag paper

Eileen Napaltjarri (Australia, b1956), Tjitjurrulpa 2009, etching on Hahnmühle rag paper

Payu Napaltjarri (Australia), Agaminya 2009, etching on Hahnmühle rag paper


Joseph Jurra Tjapaltjarri (Australia, born c1952), 2 prints: Ngatapintji 2009, etching on Hahnmühle rag paper; Ngatapintji 2009, etching on Hahnmühle rag paper

Raymond Tjapaltjarri (Australia), Wirrilpi 2009, etching on Hahnmühle rag paper

Warlimpirinja Tjapaltjarri (Australia, born c1958), 2 prints: Marrawa 2009, etching on Hahnmühle rag paper; Marrawa 2009, etching on Hahnmühle rag paper

APPENDICES 11–12

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Matthew Tjupurrula (Australia), Palpalintjanya 2009, etching on Hahnemühle rag paper. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2011

Djiirrira Wunungmurra (Australia, b1965), Tjukula 2011, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors’ Group 2012

SUBTOTAL 49 WORKS
TOTAL AUSTRALIAN ART DEPARTMENT 63 WORKS

Asian art

CHINA


SUBTOTAL 1 WORK

INDIA

Nalini Malani (India, b1946), Mother India: Transactions in the Construction of Pain 2005, video play; five video projectors in sync, sound, 5 minutes. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2011

SUBTOTAL 1 WORK

INDONESIA

Unknown artist, Nias, Central Nias, Coconut scraper 1900s, wood. Purchased with Christopher Worrall Wilson Bequest Funds 2011

SUBTOTAL 1 WORK

JAPAN

Chikatoshi ENOMOTO (1986–1973), Ginza Willow early 1900s, hanging scroll; ink and colour on silk. Purchased with funds provided by Yasuko Myer 2011

TERAOKA Masami (Japan; United States of America, b1950), Geisha in a bath from the Audis series 2008, 46 colour woodblock print on Kozo paper. Asian Collection Benefactors’ Fund 2012

SUBTOTAL 6 WORKS

Modern and contemporary art

Eddy Batache (France, Australia), 8 inkjet prints from the suite Francis Bacon in France 1978–1991, Paris, rue de Birague 1978 (printed later), inkjet print; Paris, rue de Birague III, with Eddy Batache and Reinhard Hassert 1876 (printed later), inkjet print; Paris, rue de Birague V, with Reinhard Hassert 1885 (printed later), inkjet print; Paris, rue de Birague VII, with Eddy Batache 1986 (printed later), inkjet print; Paris, rue de Birague VIII, with Eddy Batache 1986 (printed later), inkjet print; Paris, Musée d’Art Moderne de la Ville de Paris, Giacometti exhibition, with Reinhard Hassert 1991 (printed later), inkjet print; Paris, Boulevard Saint Germain, bus stop rue Saint Guillaume 1990 (printed later), inkjet print; Chantilly 1978 (printed later), inkjet print. Purchased 2012


Angela de la Cruz (Spain; England, b1965), Squashed (green/brown) 2010, oil on canvas. Purchased 2011

Barry Flanagan (Wales; England, 1941–2009), Hole in the sea 1969, 2 gelatin silver photographs. Mervyn Horton Bequest Fund 2011

Rodney Glick (Australia, b1964), Everyone No.83 2009, carved and painted wood. Purchased with funds provided by the Contemporary Collection Benefactors 2012

David Haines and Joyce Hinterding (England; Australia, b1966, Australia, b1958), The outlands 2011, projected real time three-dimensional environment utilising the Unreal Engine additional sound: Rosy Parlane, Michael Morley and Danny Butt. Anne Landa Award and Contemporary Collection Benefactors 2011

Mathew Jones (Australia, b1961), The New York Daily News on the day before the Stonewall Riot captured by hand from microfilm records 1996, artist’s bound book: 54 leaves, 100 individually photocopied drawings, hand tinted with ink and watercolour on ivory Ingres paper. Contemporary Collection Benefactors 2012

Wolfgang Laib (Germany, b1950), Reishaus 2007–08, Indian granite, soot and sunflower oil, rice. Mervyn Horton Bequest Fund 2012

Janet Laurence (Australia, b1949), The memory of nature 2010, acrylic, scientific glass, dried plants, seeds sulphur, salt, amethyst, taxidermied owls, shellac tulle, wood, burnt bones, hand bones, hand-blown glass, oil paint, mirrors. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2011 and the Contemporary Collection Benefactors with the generous assistance of Geoffrey Ainsworth AM, Peter Brathwaille, Sally Breen, Andrew & Cathy Cameron, Girny & Leslie Green, Michael Hobbs, Ray Wilson OAM 2012


Patricia Piccinini (Sierra Leone; Australia, b1965), The comforter 2010, mixed media; silicone, fibreglass, steel, human hair and fox fur, clothing. Purchased 2011

Jude Rae (b1956), SL266 2010, oil on linen. Contemporary Collection Benefactors 2012

Alex Rizkalla (Egypt; Australia, b1950), 3 assemblages from the series Remains/Vestiges: dispersal 1993; Remains/Vestiges: dispersal 1993, mixed media; fur jacket, ceramic plate, cigarette lighter, aquatint photograph, glass case; Remains/Vestiges: dispersal 1993, mixed media; White jacket, crab pincers, glass tube, ceramic reels; Remains/Vestiges: dispersal 1993, mixed media; ceramic flying duck, thorns, black glove. Contemporary Collection Benefactors’ 2011

Karl Schmidt–Frottuff (Germany, 1884–1978), Dunes and peir 1917, colour woodcut, printed in black and two shades of blue. Purchased 2011

Richard Serra (United States of America, b1939), Plate, pole, prop 1969, 1983, hot rolled steel. Purchased with funds provided by the Art Gallery of New South Wales Foundation and the Ruth Komon Bequest in memory of Rudy Komon 2011

Sam Smith (Australia, b1980), Cameronian 2011, 2–channel video installation; 4K and Super 8 16mm film transferred to HD video, 16:9, stereo, colour, 31:14 mins. Contemporary Collection Benefactors 2011

Justone Williams (Australia, b1970), Big city big hat 2011, 5 channel HD DVD, 12 CRT televisions, 7 painted wood pallets. Contemporary Collection Benefactors’ 2011

SUBTOTAL 27 WORKS

Photography

Judy Fiskin (United States of America, b1945), The end of photography 2006, black and white super–8 film transferred to single channel, standard definition video, 4:3 aspect ratio 2.30 min. Purchased with funds provided by the Photography Collection Benefactors Program 2012


Jacky Redgate (England; Australia, b1955), Light throw (mirrors) #1 from the series Light throw
Australian art
ACQUIRED PRE 1979
Murray Griffin (Australia, 1903–92), Thirsty one 1936, colour linocut on thin ivory wove paper
ANONYMOUS GIFT. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM
Clement Meadmore (United States of America; Australia, 1929–2005), Study for ‘Upended’ 1969, painted steel
SYDNEY BALL
Sydney Ball (Australia, b1933), 10 prints from the Persian series 1967: Khamisa pink 1967, colour screening on white paper; Shiraz journey 1967, colour screening on white paper; Transsaxoniia 1967, colour screening on white paper; Zilfi rama 1967, colour screening on white paper; Sassaan bend 1967, colour screening on white paper; Shiraz rama 1967, colour screening on white paper; Shiraz journey 1967, colour screening on white paper; Isfahan 1967, colour screening on white paper; Silver sasanian jump 1967, colour screening on white paper; Qazvin blue 1968, colour screening on white paper
GRAHAM BLONDEL. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM
Fred Cress (India; Australia, 1938–2003), Stages 1986, colour etching, aquatint, scraping out on cream wove paper
Joe Furlonger (Australia, b1952), Madonna and child 1989, lithograph, printed from one stone in black on cream wove paper
Michael Kempson (Australia, b1961), Classicitari or Windowswept style 1950, etching, aquatint, printed in black ink with plate tone on white wove paper
Sidney Nolan (Australia; England, 1917–92), Untitled (carrace), lithograph, printed in black ink on ivory wove paper
John Peart (Australia, b1945), Kimbal – XXIV 1985, colour monotype on white wove paper
Gráeme Peebles (Australia, b1955), They mute horses don’t they? 1974, colour mezzotint on ivory wove paper
David Rose (Australia, 1936–2006), Ourimbah studio 1975, aquatint, printed in black ink on white wove paper
Jörg Schmeisser (Australia; Germany, 1942–2012), Ladhuk 1985, colour soft ground etching, aquatint on white wove paper
MICHAEL AND HELEN CARAPIET. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM
Brett Whiteley (Australia, England, 1939–92), Listening to nature c1964, oil, resin, fabric and collage on plywood
CHRISTOPHER DAY
William Dobell (Australia; England, 1899–1970), Study for ‘Portrait of Brian Ponton’ 1942, pencil on paper
THE TRUSTEES OF THE SIR WILLIAM DOBELL ART FOUNDATION
Anne Judell (Australia, b1942), Breath 2011, pastel, graphite, black gesso on paper
BEQUEST OF JULIUS WILFRED (WILF) HILDER
J J Hilder (Australia, 1881–1916), Deviation work (c1913), pencil, watercolour
BARBARA MERRINGTON
Margaret Olley (Australia) (Australia, 1925–2011), Concernenau 1952, monotype, printed in dark green/brown ink, watercolour wash, scraping out on grey textured paper
TIM OLSEN. DONATED THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM
John Olsen (Australia; England), Study of interior of St Paul’s Cathedral, London – verso: View of the city from the North Shore, Sydney 1960, carbon pencil, charcoal, pastel, wash on paper; Sydney, the harbour and island (1965), charcoal, pencil on paper; ‘The harbour from McMahon’s Point’ c1965, carbon pencil on grey laid paper; Homer; from a cast 1915, pencil on pale grey laid paper; Ecorché – study of male figure 1916, pencil on pale grey laid paper; recto: Rodin’s ‘Burgher of Calais’ and Michelangelo’s ‘Struggling Captive’ verso: Foliage studies, pencil on off white thin card; Michelangelo’s ‘Pietà’ and Rodin’s ‘Burghers’, pencil on off white thin card; House on Highgate Hill, from across the river at St Lucia, pencil on pale grey laid paper; Milton, afternoon light on a typical cottage (1915–16), pencil on paper; recto: Study of the ravel with pulp, St Bridg’s verso: Figure on terrace, St Bridg’s, Red Hill and Study of the landscape from the terrace 1916, pencil on pale grey laid paper; recto: Ship at wharf, Brisbane River verso: Portrait of a man and a woman 1924, pencil on paper; St George’s gift stone 1965, pencil on paper; Study from a plaster cast 1914, pencil on pale grey laid paper; Ferry approaching what (Mosman), pencil on paper; Studies of interior of St Paul’s Cathedral, London – verso: Illawarra Heads verso: Study from the Government House, Parramatta Park, pencil on paper; Lemon Ridge, Parramatta, pencil on paper; George Street with Old Court House Tower, Parramatta, pencil on paper; Study for ‘Round towards Berry’s Bay c1932, pencil on paper; Harbour study with trees and house early 1930s, pencil on paper; Rocky shore, pencil on paper; Study for...
The Port Jackson fig tree (1934), pencil on paper; recto: Ball’s Head, Sydney Harbour verso: A sketch of the Sobroan (1931), pencil on paper; Balls Head, Sydney Harbour (1931), pencil on paper; recto: Study for Sydney skyline from McMahon’s Point verso: Balls Head c1932, recto: pencil, watercolour on paper verso: watercolour on paper; End of the deck, Sydney Harbour Bridge (1932), pencil on paper; The valley of Pleistos, Delphi (1966), carbon pencil, watercolour on paper; Rocky hill face, compressed charcoal, carbon pencil, grey wash on paper; Bathurst countryside 1968, carbon pencil, compressed charcoal, watercolour on paper; recto: Werri Beach Headland verso: Beach scene with bathers 1973, recto: carbon pencil, charcoal, watercolour on paper; View towards the city, carbon pencil, black ball-point pen, watercolour on paper; Oil tanks, Berrys Bay, carbon pencil, compressed charcoal, watercolour on mulberry paper; House and trees 1980, wax crayon, watercolour on paper; Misty landscape and sketch of the river from Northwood, pastel, watercolour on paper; recto: Self portrait verso: Study of tree fern in landscape, pencil on paper

ESTATE OF WILLIAM ROSE
William Rose (Australia, 1929–97), 5 drawings: Construction 7 c1957, pen and black in ivory on ivory water paper; Construction 8 (c1957), pen and black and red inks on ivory water paper; Construction 9, pen and black ink on thin cream paper; Construction 10 (1963), charcoal, watercolour on cream water paper; untitled, must draw ... (c1960s), pencil on ivory ivory water paper.

HANNS AND PAMELA SCHÜTTLER
AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM

WU DEYI (China, 1884–1928), Landscape after Zhao Boju (1127–1162) 1897 Qing dynasty 1644–1911, ink and colour on paper; one leaf from a album

GEORGE SOUTTER AND JOHN YU 2 Ink mortars decorated with floral designs 1700s–1800s, Qing dynasty 1644 – 1911, porcelain, underglaze blue 5 ceramics: Ceramic brush pot decorated with female musicians among clouds 1800s–1900s, porcelain; Ink mortar decorated with landscape scene 1700s–1800s, Qing dynasty 1644 – 1911, porcelain with underglaze blue decoration; Square ink mortar decorated with landscape scenes and poem 1700s–1800s, porcelain with underglaze blue decoration; Ink mortar 1800s–1900s, porcelain with overglaze red decoration; Water dropper in the shape of a dog 1600s–1700s, porcelain with underglaze blue spots

13 items of woodwork: Bamboo Brush pot decorated with the scene from the story ‘News of Victory at Dongsan’ in low relief 1700s–1900s, bamboo; Large bamboo brush pot decorated with a scene from ‘Simla Guang Breaking the Water Urn to save his friend’ in high relief; a carved Tang dynasty poem by Zheng Ji (c.756–c.779) 1800s–1900s, bamboo; Bamboo brush brush pot decorated with carved plants and a poem in low relief 1800s–1900s, bamboo; Bamboo brush brush pot decorated with landscape and pavilion in low relief 1800s–1900s, bamboo; Bamboo brush brush pot decorated with bamboo motif and Chinese verses in low relief 1800s, bamboo; Bamboo brush brush pot decorated with landscape in low relief 1800s–1900s, bamboo; Bamboo brush brush pot decorated with three human figures in front of a pavilion in high relief 1700s–1800s, bamboo; Bamboo brush brush pot decorated with engraving of a bearded man holding a fishing rod 1700s–1800s, bamboo; Bamboo wrist–rest carved with two cranes on rocks under a tree in low relief 1800s–1900s, bamboo; Bamboo wrist–rest–cast with texts in regular script February 1816, Jaqing 1796 – 1820, bamboo; Bamboo wrist–rest–cast with texts in running script 1800s–1900s, bamboo; Bamboo perfume holder carved with 15 Luohans in low relief 1800s–1900s, bamboo with ivory pieces on both ends

JOHN YU, IN MEMORY OF GEORGE SOUTTER
Bai Sai county, Hainan Island, 3 Skirts 1900s, cotton, natural and synthetic dyes; continuous supplementary warp and weft dyeing

Hainan island, ikat tube skirt 1900s, cotton, natural indigo dye; kata dyeing technique, continuous supplementary warp decoration Guzhou, Festival jacket 1900s, cotton, indigo, paper

SUBTOTAL 46 WORKS

INDIA

VERN CORK 2011
Unknown (India), Indian gouache painting on canvas 1900s, gouache on canvas

NALINI MALANI

NALINI MALANI (India, b1946), 3 time–based media: Unity in diversity 2003, video installation, 71 minutes looped, sound; Stains 2002, animation, single channel video, installation, 8½ minutes looped, sound; Memory: Record/Erase 1996, single channel animated video, 10 minutes looped, sound

JIM MASSELOS 2011

Bourne and Shepherd (India), H.H. Mir Singh, Raja of Dhrangadhra early 1870s, carbon print, brown tone

Samuel Bourne (England; India, 1834–1912), 2 photographs: Cascades on Scinde River 1864, albumen silver print; View on the Dhal Canal, Kashmir 1864, albumen silver print mounted on card

Samuel Bourne, Shepherd & Robertson (England; India, 1834–1912 and India, 1862–63), A bound volume of 34 albumen silver prints c1862–70, albumen silver print

Fred Bremner (United Kingdom; India, 1863–1940), untitled (Winter landscape) c1900, gelatin silver photograph

Randolph Holmes (1898–1973), On the Dad Lake early 1900s, gelatin silver photograph mounted on brown card

Shepherd & Robertson (India, 1862–63), 2 photographs: Right: Golas or salt makers Left: Rangrez or Dyers 1862–1863, two albumen silver prints mounted on card; Rangez or Dyers 1862–1863, albumen silver print mounted on card

Taurines studio (1885–1902, 2 photographs: recto: Nautical girls, Bombay verso: 2 women) c1880s, albumen silver print; one leaf from an album; recto: Maharattas, Bombay (11 family members) verso: Maharattas, Bombay (7 family members) c1890s, albumen silver print; one leaf from an album

Unknown (India), untitled (Flayed tiger) late 1800s–early 1900s, albumen silver print
Willoughby Wallace Hooper (1837–1912), 2 photographs: Marked down c1872, albumen silver print mounted on card; Killed c1872, albumen silver print mounted on card
North India, Painting of the Taj Mahal on ivory c1860s, pigment on ivory with oval brass frame

SUBTOTAL 18 WORKS

INDONESIA

Sumatra, Magic horn stopper of figure riding on a composite animal ('sangga') late 1800s–early 1900s, figure with hair, pony tail, patina heavily encrusted with smoke as is the Singha, on which it rides
Sumatra, Magic horn stopper of figure riding on a composite animal ('sangga') late 1800s–early 1900s, wood; black patina

Dr Peter Elliott

INDONESIA

SuBtotAl 18 worKs

IVORY WITH OVAL BRASS FRAME

MAHAL on ivory

North India, Painting of the Taj mounted on card

Dr Peter Elliott

LAOS

Seated Buddha (dated 1806), hanging (Japan; Australia), 2nd part: Lines in each quarter. 2nd part: Lines in four directions, superimposed in four directions. 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, pencil; Wall drawing #338: Two part drawing.

SUBTOTAL 2 WORKS

Modern and contemporary art

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

Jonathan Jones (Australia, b1978), 2 installations: untitled (domestic heads or tails) 2009, fluorescent tubes, powder-coated metal, electrical wiring
Tim Maguire (United Kingdom; Australia, b1958), Red tanks 1990, oil on canvas

SUBTOTAL 2 WORKS

European art pre-1900

HANS AND PAMELA SCHÜTTLER

Félix Buhot (France, 1847–98), 2 prints: Winter in Paris 1879, etching and aquatint, and Winter 1865–69, etching and aquatint

SUBTOTAL 5 WORKS
Sol LeWitt (United States of America, 1928–2007), Two sculptures: Aluminium from the mouth of a 2003, 15 x 21 x 5 cm, 16 photographs from the series "The giant fig-tree" from the series "Through the Australian Government's Cultural Gifts Program. ANNA ZAHALKA. Donated through the Australian Government's Cultural Gifts Program. ANNE ZAHALKA (Australia, b1957), 2 photographs: untitled (sailboats in a harbour) 1930s, gelatin silver photograph; untitled (winter scene in a village) 1931, gelatin silver photograph. WAYNE PRIDDLE Sue Paull (Australia, b1955), Wayne Brown 1997, gelatin silver photograph. ANNE ZAHALKA (Australia, b1957), 2 photographs: The writer (Dr Michael Haerdter/director, Künstlerhaus Bethanien) from the series "Resemblance 1987" (printed 2007), Ilfochrome photograph; The girls #2, Cronulla beach from the series "Three scenes from the 'Tale of Genji'" late 19th century, single six-fold screen; ink on silver ground. DROGA 8 COLLECTION SHEN Shaomin. I want to know what infinity is 2011, silicone gel simulation, wooden deck chair. JAMES OSWALD FAIRFAX AC Three scenes from the 'Tale of Genji' late 19th century, single six-fold screen; ink, colour and gold on paper. JOHN KALDOR FAMILY COLLECTION Francis Alÿs, New York tripstic 1995–1996, tripstic: oil on canvas, enamel on metal series consisting of one painting by Francis Alÿs and two sign paintings by Enrique Huerta and Emilio Riveras; Untitled 1999, mixed media on tracing paper; Untitled (study for the modern procession) 2002, collage, oil and pencil on tracing paper; Railings 2004, 3 single–channel
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 Gannis) 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, charcoal and cut paper; Untitled (drawing for 5th light) 2006, charcoal and cut paper; 4th light 2006, digital video projection, 14 min


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

Alex Danks, Art stuffing 1970, synthetic polyester paint on paper stuffed hassock bag; Just one more light work 1974, chair, light sockets, bulbs, electrical flex, wheels, Trafalгоte panels; Log dog 1970, wood, metal, chain, leather, casters

Thomas Demand, Flame 2002, 28 type C photographs/ Diasec; Gangway 2001, type C photograph/ Diasec; Model/ Model 2000, type C photograph/ Diasec; Recorder 2002, 35mm film/loop, 2:17 min; Rolltrepp/ Escalator, 2000, 35mm film/animation, Dolby SR, 2 min

Gilbert & George, Dig 2005, mixed media

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

Andreas Gursky, Chicago Mercantile Exchange 1997, type C photograph; Meeresbusch, Krefeld 1989, type C photograph

Gary Hill, Liminal objects 5 1996, single-channel video installation, black-and-white, silent modified black-and-white monitor, metal stand, laserdisc player and laserdisc

Jeff Koons, Vase of flowers 1988, mirror; Basketball 1985, bronze; Split–rockier (green/blue) 1999, polychromed aluminium; Art Ad Portfolio 1988–1989, four lithographic prints on paper

Michael Landy, Common dandelion 2002, etching; Feverfew 2002, etching; Four walls 2004, DVD, 4:3, colour, sound, 34:57 min; H.I.N.Y. Self–destroying work of art 2006, oil stick on paper; Michael Landy’s (lifestyle) destruction of personal property 1988, 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 on metal; Sculpture 2007, paint on metal; Shelf Life 2004, 16mm film transferred to DVD; B:6.9; colour, sound, 49:37 mins; Singing of the furies I 2004, crayon on paper; The consuming paradox 1999, mixed media collage; Print 2007, ink on paper; Scrapheap services, 1995, ink on paper

Sol LeWitt, Wall structure 123454321 1979, baked enamel on brass with black line (nine pieces); Non–geometric form (splotch) #2 1999, painted fiberglass; Non–geometric form (splotch) #3 1999, painted fiberglass; Non–geometric form (splotch) #4 1999, painted fiberglass; Non–geometric form (splotch) #5 1999, painted fiberglass; Non–geometric form (splotch) #6 1999, painted fiberglass; Non–geometric form (splotch) #7 1999, painted fiberglass; Non–geometric form (splotch) #8 1999, painted fiberglass; Non–geometric form (splotch) #9 1999, painted fiberglass; Non–geometric form (splotch) #10 1999, painted fiberglass


Robert Rauschenberg, Air ration Winter 1987, riveted metal parts; Dylaby 1962, rubber tyre, oil on packing case timber, iron nails; Nuggets 1968, bamboo pole, balsa, string, tin cans, Zurich pool 1986, assembled metal parts

Ugo Rondinone, clockwork for oracles 2011, mirror, colour plastic gel, wood, paint, mixed media; all
**MOMENTS stop here and together we become every memory that has ever been.** 2002, plexiglass; fuennferdizerbenzerwaetersudunf- uef 2005, pencil, synthetic polymer paint on linen; sechszusterbenzersterziezehnva 2005, pencil, synthetic polymer paint on linen; sechszusterbenz- achtzehnva 2005, pencil, synthetic polymer paint on linen; sehbenzsechzehnva 2000, ink on paper, wooden frame, plexiglass plaque with caption; fuenfortzehnteberfuer- zehneuerdunfzwei 2002, ink on paper, wooden frame, plexiglass plaque with caption; sietzsechzehnva 2005, pencil, synthetic polymer paint on linen; sechszsechzehnva 2000, ink on paper, wooden frame, plexiglass plaque with caption. 

**Peter Rostovsky.** Epiphany model: the painter 2004, oil on linen, super-sculpey, wood, plastic, paper, flocking, synthetic polymer paint 2005, synthetic polymer paint on canvas.

Frank Stella, Untitled 1965, synthetic polymer paint on canvas.

Thomas Struth, *Chicago Board of Trade I, Chicago 1990,* type C photograph; Chiessa die Frari 1995, type C photograph; Starzoe di Raffaello II, Roma 1990, type C photograph.

Ricki Swallow, Picture a screaming sculpture 2003, pico pigment print on hahnemule paper, moulded frame, museum glass.

**Meyer Vaismen.** Not just shelf 1986, process inks, polyester on canvas.

Daniel von Sturmer, **Limits of the model** (sequence 3) 2006, single channel digital video, 16:9, colour, silent, 13:36 mins; The truth effect 2003, installation of five single channel videos, 4:3, colour, sound, five screens, plans for table and base, and installation.

Gregor Schneider, *Totes Haus u r im Kern Venedig 2001,* gelatin silver photograph; *Totes Haus u r Keller Venedig 2001,* gelatin silver photograph; *Totes Haus u r Unter im Kern Venedig 2001,* gelatin silver photograph.

**J.** **KILEY and EUGENE** **SILBERT**


**MRS LYE MENG LUKE**

**Loke Peng Hoon.** Set of Buddhist figure seals and tools, 18 stone seals; 5 bamboo seals; 18 apricot stone seals; 3 metals tools; 2 brushes; 1 ceramic (water) vessel.

"**COLIN MCDONALD**

Shodai MASAHIRO, *Sword post 1628,* steel.


Satsuma TADASHIGE, *Sword 1688–1704,* steel.

MURAKAMI Michimasa, *Sword 1796–1801,* steel.


Chu–Mihara School, Tachi and koshirae late 16th century–early 15th century, steel.

Kunitoshi, Tanto and koshirae 1830–1876, steel.

Yamato–Mino SENSUIHN, Sword and koshirae 1913–1934, steel.

Ishigoro ICHIJU, Tsuba with design of Nabei shima style crest 19th century.

Goto School, Menuki with design of playing chinese lions late 18th century.

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

Waki–Goto School, Menuki with design of playing chinese lions 1830–1844.

Kawamura JAKUSHI, Tsuba with design of Chinese landscape 17th century; Fuchi–gashira with design of dragons in clouds 17th century.

Kaga style, Kozuka with design of flying crane 19th century.

Hamano NAOYUKI, Kozuka with design of tiger and bamboo 1781–1789; Tsuba with design of Kanzan, Jittoku and tiger 1781–1789.

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

Jay W POWER COLLECTION, UNIVERSITY OF SYDNEY.

**John Power.** Woman with parasol circa 1927, oil on linen canvas.

**POWERHOUSE MUSEUM**

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

Altar vase (‘zun’) 1796–1820, porcelain; monochrome blue enamel glaze.

PRIVATE COLLECTION

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

PRIVATE COLLECTION

John Baldessari, Sediment: foot, person and barrel 2010, inkjet print and synthetic polymer paint on canvas.

William Kentridge, Bird catching sets I, II, III 2006, 10 acquatint and drypoint on paper; Drawing from ‘Woyzeck on the Highveld’ 1992, charcoal on paper; Eight figures.


PRIVATE COLLECTION


PRIVATE COLLECTION

Brian Blanchflower, *Canopy XXXIII (Skin)* 1995–1996, miracuous acrylic with powdered pumice on acrylic gesso on laminated hessian; *Canopy XXXIII (blue silver)* 1997, oils with powdered pumice on acrylic gesso on laminated hessian.

PRIVATE COLLECTION

Harold Cazneaux, Untitled (Phyllida Cooper, daughter of journalist Nora Cooper in ballet dress) circa 1932, gelatin silver photograph; *Music in the alley 1924,* gelatin silver photograph; Untitled (Captain F de Groo) 1932, gelatin silver photograph; Untitled (HHH Edward, Prince of Wales, standing in open motor car during his visit to Sydney) 1920, gelatin silver photograph; His structure still defies the blast 1906, gelatin silver photograph; The spirit of endurance 1937, gelatin silver photograph; Landscape (approaching the mountains), gelatin silver photograph; Black swans circa 1934, gelatin silver photograph; Veteran gum, Castlemaine Victoria 1935, gelatin silver photograph; Untitled (Hume highway, near Gunning), gelatin silver photograph; Lakeside (Narrabeen), gelatin silver photograph; *Clearing storm c1906–c1907,* gelatin silver photograph, *Grey harbour* circa 1927, gelatin silver photograph; Cleared storm and the Elements 1937, gelatin silver photograph; Not interested pre 1924, gelatin silver photograph.

PRIVATE COLLECTION

Lord Frederic Leighton, An athlete wrestling with a python, white marble; The sluggard, bronze.

Edmund Leighton, Till death do us part 1876–1879, oil on canvas.

Thomas Sidney Cooper, Reposing on God's acre 1874–1875, oil on canvas.

Edward Ward, The last parting of Mari Antoinesse and her Son 1956, oil on canvas.


PRIVATE COLLECTION

Shaun Gladwell, Tangeara 2003, single–channel digital video, 4:3, silent, 14 min.

PRIVATE COLLECTION

Claude Monet, *The chateau d'Arbiches 1888,* oil on canvas.

PRIVATE COLLECTION


PRIVATE COLLECTION

Brett Whiteley, Grey harbour circa 1978, oil and charcoal on canvas; *Soup kitchen 1956,* oil on canvas; Untitled abstract circa 1960, oil and charcoal on canvas; Untitled red painting 9 circa 1960–circa 1961, oil on canvas.

*MR AND MRS SCOTT REID* Ritual vessel ding, bronze.

*CALAVILE PTY LTD RETIREMENT FUND* Gordon Bennett, Metaphysical landscape II 1990, oil on canvas.

Gregor Schneider.

Gregor Schneider, BASEMENT KELLER Haus u r 1985–2012, built rooms.

PRIVATE COLLECTION

Tony Oursler, Blue 2006, fibreglass, DVD projection, sound.

*TATE BRITAIN* Bertram Mackennal, Diana wounded 1907, marble; *The Earth and the Elements 1907,* marble on onyx base.

WORKS lent by the Gallery

**NATIONAL GALLERY OF AUSTRALIA**

Out of the West

National Gallery of Australia 8 July 2011 – 26 June 2013

James W. R. Linton Yallungup (1925) pencil, watercolour.
GIPPSLAND ART GALLERY
William Delafield Cook: a survey
GIPPSLAND Art Gallery
15 October 2011–12 February 2012

ROBERT CAMPBELL JNR: MAP OF THE MASSACLES
Gippsland Art Gallery
16 July – 11 September 2011

GIPPSLAND Art Gallery
1 August – 16 October 2011

University Art Gallery, University of Sydney
1 August – 16 October 2011

Paula Russell: Inspection day
University Art Gallery, University of Sydney
1 August – 16 October 2011

NATIONAL GALLERY OF AUSTRALIA
Fred Williams: infinite horizons
National Gallery of Australia
12 August – 6 November 2011

IAN POTTER CENTRE: NGV Australia
7 April – 22 July 2012

FRED WILLIAMS: YU YANGS
National Gallery of Australia
12 August – 6 November 2011

Jean Appleton
National Gallery of Australia
12 August – 6 November 2011

Helen Bullen: New Interiors
National Gallery of Australia
12 August – 6 November 2011

NATIONAL PORTRAIT GALLERY
Rah Fizelle
National Portrait Gallery
7 January – 12 February 2012

DAPHE MAYO
National Portrait Gallery
7 January – 12 February 2012

APPLENCE 11–12
APENDICES 11–12
Elizabeth Cummings Ankaroola landscape 2004, oil on canvas; Black Sally reflections, Namadgi 1996, gouache, synthetic polymer paint on white wove paper

THE IAN POTTER MUSEUM OF ART
Jenny Watson: here, there and everywhere
The Ian Potter Museum of Art 18 January – 8 April 2012
Jenny Watson Dubonnet 1978, coloured crayons heightened with white body colour over pencil over line; European drawings 1982, Pastel (1–10 parts)

ROYAL ACADEMY OF ARTS
David Hockney RA: A bigger picture
Royal Academy of Arts 21 January – 9 April 2012
Guggenheim Museum Bilbao 14 May – 30 September 2012
David Hockney A closer winter tunnel February–March, 2006 oil on canvas, 6 panels

CARRIAGEWORKS
Bronwyn Bancroft You don’t even look Aboriginal’ 1991, gouache, collage on paper; Black Sister Family 1995, gouache on paper

S.H. ERVIN GALLERY
Russell Drysdale drawings S.H. Ervin Gallery 17 February – 25 March 2012
Russell Drysdale Picture of Donald Friend (1948), oil on hardboard; Road to the Black Mountains (c1952), oil on canvas, Shopping day (1953), oil on canvas

SHEPPARTON ART MUSEUM
Sir John Longstaff Shepparton Art Museum 18 February – 22 April 2012
John Longstaff Lady in black 1893, oil on canvas; Miss Rose Scott (1922), oil on canvas; Portrait of Lydia Robin (c1931), oil on canvas

STATE LIBRARY OF NSW SOUTH WALES
J W Lewin The variegated lizard of New South Wales 1907, pencil, watercolour, opaque white, gum on paper

STATE LIBRARY OF VICTORIA
Love and devotion: from Persia and beyond
State Library of Victoria 9 March – 1 July 2012
Unknown artist (Persia), Kay Khosraw crossing the River Jihun (recto) part of the text of the Shahnameh (verso) c1590, gouache and gold leaf on paper; Bahram Gur performing a feat before gaining the throne c1600, gouache, gold leaf and ink on paper; An old man bewitched c1650, opaque watercolour on paper; verso 14 lines double column fine black ‘nasta’liq’ script; Leaf from a Shahnameh (kings conversing) opaque watercolour on paper

NATIONAL ART CENTER, TOKYO Cézanne: Paris–Providence National Art Center, Tokyo 28 March–11 June 2012
Paul Cézanne Banks of the Marne, c1888, oil on canvas

MUSEUM OF CONTEMPORARY ART Marking time 29 March – 3 June 2012
Kate Paterson Earth–moon–earth (moonlight sonata reflected from the surface of the moon) 2007, Disklavier Grand Piano, sound file (moonlight sonata reflected from the earth) Katie Paterson

Ken Whisson Railway station 1982, oil on hardboard; Flag for an Australian backyard no. 2 (Flag of my disposition no. 19) (c1980), oil on canvas; Man seated 1967, pen and black ink; Male and female 1975, pen and ink

HISTORIC HOUSES TRUST OF NEW SOUTH WALES
Home front: wartime Sydney Museum of Sydney 31 March – 9 September 2012
Ludwig Hirschfeld–Mack Deoulition, Internment camp, Orange, NS 1941, woodcut, printed in black ink on thin ivory wove paper; Fred Leist 1943 (1943), oil on paperboard on hardboard

Weaver Hawkins Atomic power 1947, oil on hardboard
Frank Hinder Drawing 1945, black conté
Margaret Preston Japanese subnasse exhibition (1942), oil on canvas

NATIONAL LIBRARY OF AUSTRALIA
Patrick White: Eye of the Storm National Library of Australia 1 April – 31 July 2012
State Library of New South Wales 20 August 2012 – 28 October 2012
Luciana Arrighi Voss opera – Laura 1986, pen and black ink, watercolour; Voss opera – Né, Né Niemals 1986, pen and black ink, watercolour
Maie Casey recto: Nude with gloves walking along beach verso: (Female study) charcoal, gouache, watercolour
Martin Coyle Figures in a landscape, pencil, coloured pencil on paper

Desmond Digby ‘A cheery soul’ (Mrs Little Act II) 1963, mixed media; ‘A cheery soul’ (Six old ladies from Sundowne Home) 1963, mixed media; The Misses Patricia and Ethel White (portrait of Patrick White and pig dog) 1964, oil on paperboard; Patrick White (1986), oil on hardboard; Visitors 2–4 (1968), synthetic polymer paint on hardboard; Lady with dog (set for ‘A Cheery Soul’) (c1966), oil on hardboard; The Cockatoos (book cover design), oil on paper; The eye of the storm (book cover design), collage, oil on paper

Roy de Maistre Mrs Geoffrey Peck (c1938), oil on canvas, Patrick White (1939), oil on canvas; The concert (c1943), oil on paperboard, Figure in a garden (The aunt) (1945), oil on hardboard

Erica McGilchrist Mandalas for my mother and father 1971, synthetic polymer paint on canvas

Stansilaus Rapotec Zeus, Poseidon, Pluton 1969, triptych: synthetic polymer paint on hardboard

Martin Sharp Signal driver (theatre poster) (1979), two–colour screenprint, printed on white paper; Couples 1979, collage on hardboard

Brett Whiteley Patrick White as a headland, (1989), oil on canvas

AUSTRALIAN NATIONAL MARITIME MUSEUM
Fish and fishing in Australian Art Australian National Maritime Museum 5 April – 1 October 2012
Margaret Olley Seated male figure wearing a cap (1938), pen, brown ink and wash on ivory wove paper; recto: Study for ‘Drought’ series verso: (related doodles) 1945, pencil on ivory machine wove paper; Kimberley landscape 1961, pencil, pen and black ink, watercolour; Woman Kanguring (c1941), pen and black ink, dry brush and brown ink on paper; The barama (c1957), pen and ink with colour wash on grey laid paper; Model, George Bell School (Wolf Cardamatis) (1939), pencil on cream wove paper; Female nude 1937, pencil and watercolour on ivory wove paper

GEOLOGIC ART GALLERY
In search of the picturesque – the architectural ruin in art 21 April – 24 June 2012
J Bluck Sudeley Castle 1791–1831, watercolour over pencil

John Buckler Fountains Abbey, Yorkshire 1809, watercolour over pencil

Louis Hagh, after David Roberts Baalbec 1843, lithograph, tinted

Blamire Young Rat’s castle Hobart c1919-19, watercolour

NATIONAL PORTRAIT GALLERY
Louis Kahan Portrait of Patrick White 1962, oil, synthetic polymer paint on hardboard

Brett Whiteley Patrick White Flaws in the Glass 1981 oil, plaster on canvas on plywood; Study of Patrick White 1980, pencil on white cardboard; Patrick White, brush and blue ink on ruled paper; Portrait of Patrick White, watercolour, gouache on ivory wove paper from sketch book; Study for Patrick White, pencil on brown packing paper; First preliminary sketches, for ‘Portrait of Patrick White’ 1979, black fibre–tipped pen on three sheets of buff wove paper on three sheets of buff wove paper; Patrick sketch 1981, brush and black ink on rice paper, Four views of Patrick White 1980, pen, brush and black ink, gouache, collage on ivory cardboard; From walks in Centennial Park with Patrick White 1991, pen and black ink on white wove paper, four feathers, brush and black ink on white cardboard, 1979
Fernand Léger, The bicycle 1930, oil on canvas

TOKYO SHIMBUN JAPAN
Edward Burne-Jones
Mitsubishi Ichigokan Museum
23 June – 19 Aug 2012

Hyogo Prefectural Museum of Art
1 September – 14 October 2012

Kofu City Museum of Art
23 October – 9 December 2012

Edward Burne-Jones, The fight: St George kills the dragon VI 1866, oil on canvas

NATIONAL PORTRAIT GALLERY
(renewed long term loan)

William Dobell Sir Robert Menzies (1960), oil on hardboard
Renewed to December 2013

AUSTRALIAN WAR MEMORIAL
(renewed long term loan)

George W Lambert La croix de guerre (detail) (circa 1922), oil on canvas
Renewed to February 2014

Furnishing loans

GOVERNOR MACQUARIE TOWER – OFFICE OF THE PREMIER

Arthur Boyd, Reflecting rocks c1975, oil on canvas

Sidney Nolan, Brome – Continental Hotel 1949, synthetic polymer paint and red ochre oil paint on hardboard

Paul Partos, Untitled (black–grey) 1990, oil on canvas

THE HON NICK GREINER

Ray Crooke, Normanton, North Queensland c1962, oil on canvas; Chililago 1961, oil on canvas on hardboard

Robert Dickerson, Boys and billy cart 1971, oil on canvas on hardboard

Kenneth Green, Fallen tree 1968, oil on hardboard

Wallace Thornton, Landscape Brinsmead Downs 1945, oil on canvas

LOWY INSTITUTE

Howard Ashton, Jamieson Valley 1931, oil on canvas

Will Ashton, Kosciusko c1930, oil on hardboard

Charles Bush, Landscape near Tarquini, Italy 1952, oil on hardboard

Criss Canning, Wararah in a green jug 1999, oil on canvas

Eugene Crick Claux, Street scene, oil on canvas

Kevin Connor, Man on stairs 1963, oil on hardboard

Lawrence Daws, Poinciana tree I 1991, oil on hardboard

Lawrence Daws, The recluse 1997, oil on canvas

Russell Drysdale, Rocky landscape c1952, oil on canvas

Sali Herman, Lane at the Cross 1946, oil on canvas on plywood

Michael Knit, Woman and girl 1957, oil on hardboard

Charles Lloyd Jones, Afternoon light 1941, oil on canvas on paperboard

Dora Meeson, Thames at Chelsea Reach, oil on canvas

Sidney Nolan, Art hills, Australia 1950, synthetic polymer paint on hardboard; Elephant 1963, synthetic polymer paint on hardboard

Douglas Pratt, The old toll house, Rushcutters Bay 1963, oil on canvas

Max Ragless, Second valley c1954, oil on canvas

Albert Rydge, Morning in Neutral Bay c1955, oil on hardboard

Paquita Sarabren, Australien wildflowers 1990, oil on canvas

Jeffrey Smart, Parkland 1950, oil on canvas

Lance Solomon, Country lane 1947, oil on canvas on hardboard

NEW SOUTH WALES PARLIAMENT HOUSE – LEGISLATIVE COUNCIL

John Longstaff, Sir George Reid, oil on canvas

Tom Roberts, Sir Henry Parkes c1894, oil on canvas

NEW SOUTH WALES PARLIAMENT HOUSE – MINISTER FOR HEALTH AND MEDICAL RESEARCH

Hans Heysen, A bowl of roses 1924, oil on canvas

Margaret Preston, Rose and banksia 1936, oil on canvas

NEW SOUTH WALES PARLIAMENT HOUSE – OFFICE OF THE PREMIER

Arthur Boyd, Cattle on hillside, Shoalhaven c1975, oil on canvas

John Eldershaw, Tilba Tilba N.S.W. c1938, oil on canvas

Rita Kunintji, Special Law and Ceremony Ground, synthetic polymer paint on canvas

Sidney Nolan, Gallipolli soldier (3), synthetic polymer paint on hardboard; Maggie 1950, synthetic polymer paint on hardboard; Burke and Wills expedition, ‘Gray sick’ 1949 synthetic polymer paint and oil–based red ochre on hardboard; Wounded Kelly 1969, synthetic polymer paint on hardboard

Margaret Olley, Still life with leaves c1960, oil on hardboard

Tom Roberts, Trawool landscape 1928, oil on canvas on cardboard

Bryan Westwood, South of Alice Springs after good rains 1992, oil on canvas

NEW SOUTH WALES PARLIAMENT HOUSE – PRESIDENT OF THE LEGISLATIVE COUNCIL

François Bossuet, La Place de la constitution 1880, oil on paper over masonite

Rupert Bunny, Waterfront, Bandol c1929, oil on canvas; Fishermen’s houses, Port Vendres c1926, oil on canvas

Douglas Dundas, The towers of San Gimignano, oil on canvas

Henry Edgcombe, Nerriga landscape 1946, oil on canvas on cardboard

Elaine Haxton, Sweet and sour 1958, oil on hardboard

Nora Heysen, Petunias 1930, oil on canvas

Clifton Pugh, The eagle and the babob trees 1957, oil on hardboard

Tom Roberts, On the Timbarra – Reek’s and Allen’s slicing claim c1894, oil on canvas on hardboard

Arthur Streeton, Beneath the peaks, Grampians c1921, oil on canvas

Margaret Olley, Still life with leaves c1960, oil on hardboard

Tom Roberts, Trawool landscape 1928, oil on canvas on cardboard

Bryan Westwood, South of Alice Springs after good rains 1992, oil on canvas

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STAFF, VOLUNTEERS AND INTERNS

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As at 30 June 2012

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Bill Viola

Senior display technician, painting
Michael Brown

Display technicians, carpentry
Gary Bennett
Luke James
Ram Mudalier

Display technicians, painting
Daeil Green
Alan Hopkinson
Theodore Tsanidis

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Anthony Morris

Security supervisor
Bryan Reynolds

Security officers
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Anthony Caracoglia
Ana Crespi
Romeo Domingo

Terry Forde
Kathryn Glasgow
David Grech
Brian Hope-Johnstone
Sherar Hundal
Rita Ibrahim
Carlos Kacanas
Peter Karamanis
Rajesh Kodwani
Juan Lira

Rashed Mahmund
Manish Malik
Stuart Matheson
Jamil Mali
Emil Mattrajan
Kevin Nguyen
Ray Nguyen
Tom Pang
Gregory Petterson
Dominque Pirrie

Stephen Ransome
Peter Rawlins
Debashish Ray
Sharat Sharma
Martin Smyth
Lisa Siale

Joan Standfield
Russell Ward
Gisela Weber

Director, curatorial,
Anthony Bond OAM B Ed (Hons)

Curatorial assistant
Macushla Robinson

Collection systems manager
Jesmond Calleja BA

Coordinators, study room
Deborah Jones BA, Grad Dip.
(Museum Studies) (maternity leave)

Anne Gerard-Austin

Senior curator, European art, pre-1900
Richard Beresford BA (Hons), MBA, PhD

Curator, European prints, drawings and watercolours
Peter Raisis BA (Hons)

Assistant registrar (curatorial),
western art
Judy Peacock BA, Grad Dip App Sc, M Art Adm

Curator, contemporary art
Nataasha Bullock BA (Hons), Postgrad Dip (Art Curatorship and Museum Management), MA

Assistant curators, contemporary art
Annette Jaspers BATh, MA (Museum Studies)

Joel Mu
Senior curator, photographs
Judy Annear BA

Assistant curators
Vigen Galstyan
Eleanor Weber

Head curator, Asian art
Jackie Menzies OAM, BA (Hons), MA

Curator, Chinese art
Yin Cao BA, MA, ASB (Archaeology)

Curator, Japanese art
Khanh Triinh Pomplii BA, MA, PhD

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

Assistant registrar, (curatorial)
Asian art
Natalie Seiz BA (Hons), M Art Adm

Coordinator, Asian programs and coordinator Community Ambassadors
Chye Lim PhD (Philosophy)

Head curator, Australian art
Wayne Tunncliffe BA (Hons), MA, M Art Adm

Senior curator, Australian art
(19th century and modern collection to 1960)
Deborah Edwards BA (Hons), M Phil

Assistant registrar, (curatorial)
Australian art
Helen Campbell BA (Hons), Grad Dip (Museum Studies)

Assistant curators, Australian art
Denise Mimmocchi BA (Hons), MA (Art History and Theory)

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

Assistant curators
Jasmin Dessmann
Jade Williamson

Assistant registrar
Nicholas Yelverton

Senior curator, Australian works on paper
Hendrik Kolenberg

Curator, Australian prints
Anne Ryan BA (Hons), M Art Admin

Curators, Aboriginal and Torres Strait Islander Art
Jonathan Jones BA (Fine Arts)

Cara Pinchbeck BA (Visual Arts), MA (Visual Arts)
Coordinator, Aboriginal programs
Ashlie Hunter BCA (Visual and Performing Arts) (maternity leave)
Amanda Peacock BA (Visual Arts), Dip. Ed.

Head, librarians services
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Senior librarian/ technical services
Kay Truelove BA, Dip Lib

Librarians
Claire Eggleston BA, Dip IM
Vivian Huang B App Sc, LIM Assoc

Dip Arts
Robyn Louey BL Arch, Grad Dip IM (Lib)

Head, public programs
Sheona White BA, Post Grad Prof
Art Studies and Visual Arts

Senior coordinator, public and tertiary programs and
Art After Hours
Josephine Touma

Public programs coordinator
Andrew Yip BA (Hons) (Art History), PhD

Program assistant
Ekaterina Abramova

Coordinator, contemporary art
public programs
Alexandra Gregg

Coordinator, photography education
programs
Amanda Peacock BA (Visual Arts), Dip Ed

Art After Hours coordinator
Ashlie Hunter BCA (Visual and Performing Arts) (maternity leave)
Art After Hours assistant
Emma Robertson

Senior coordinator, education programs
Victoria Collings BA (Hons), MA (Museum Studies)

Coordinator, 7–12 education programs
Leanne Carr B Ed (Visual Arts)

Senior coordinator, online public programs
Jonathan Cooper Dip Art Ed

Access and K–6 programs coordinator
Danielle Gullotta

Coordinator, Open Gallery and
Artside In
Louise Halpin

Clerical manager
Camilla Shanahan

Bookings officers
Karen–Anne Coleman

Rachael Hallinan

Amber Reid

Image library researcher
Eric Riddler

Coordinator, Brett Whiteley Studio
Alec George Dip Ed

Administrative assistant, Brett Whiteley Studio

Emma Collerton BA (Visual Arts), M Mus Studies
Acting head, conservation
Carolyn Murphy BA, Grad Dip
(Museum Studies), B App Sc (Cons), MA (Writing)
Senior conservator, paintings
Paula Dredge B App Sc (Cons), BA (Fine Arts) (on leave)
Conservator, paintings
Simon Ives

Matt Cox BA (Indonesian Studies), MA (Art History and Theory)
(On leave)
Andrea Nottage

Michelle Wassall

Assistant conservator
Melissa Harvey

Conservator, works on paper
Analiase Treacy BA (Hons), MA (Fine Art Conservation)
(maternity leave)
Conservator
Sarah Bunn

Head, objects conservation
Donna Hinton MA Applied Science
(Cons), Dip Museum Tech
Conservator, objects
Kerry Head

Head, frames conservation
Malgorzata (Margaret) Sawicki
BA (Cons), MA App Sc (Mat Cons), PhD
Conservators, frames
David Butler

Barbara (Basia) Dabrowa MA (Cons)
Senior conservator, Asian art
Yang Yan Dong

Assistant conservators
Thomas Langlands

Nick Strike MA (Visual Arts)
Senior registrar, collections
Emma Smith BA, Grad Dip
Decorative Arts
Registrar, collections
Amanda Buxton BA, Dip
(Prehistoric and Historical Archaeology), Grad Dip
(Museum Studies)
Registrar
Brett William BA (Visual Arts)
Assistant registrars
Caroline Geraghty BA (Art History and
Criticism), M Art Admin
Paul Solly

Graeme Robinson

Nick Strike MA (Visual Arts)
Paul Thoms

Head, photographic studio
Jenni Carter

Photographers
Felicity Jenkins

Diana Panuccio

Christopher Snee

Mim Stirling

Director, finance and corporate services
John Wicks FCPA, B Bus
(Accounting)

Executive assistant, finance and
secretariat
Moira Guthrie

Financial controller
Surangani Kulasinghe FCMA, CGMA, CPA, B Bus, (Accounting),
AIB, IMS Dip

Accounts payable supervisor
Graeme Callaghan

Accounts payable clerk
Maria Montenegro

Management accountant
Bernadine Fong B Bus (Banking and Finance)

Accounting clerks
Rita Briguglio

Viva Cheladvuhar

Manager, information and technology
Maurice Cornigliaro M Bus
(Information Technology)

Manager, network operations
Theo Papalimperis

Front of house systems manager
Deepak Duhan M Sc (IT) MBA (IT)

Help desk officers
Prativa Gurung M Sc (IT)

Roseann Papalimperis

Manager, web
Brooke Carson–Ewart

Manager, new media
Francesca Ford

Online producer, content and projects
Kirsten Tilgals BA (Comm)

Manager, human resources
Jennifer Albert

Donna Grubb

Human resources coordinator
Yingying Mai BA (Art Ed), M Art
Admin, M Art and Design Ed

Human resources coordinator
Kimberley Milicevic

Manager, Administration and
Strategy
Trish Kernahan

Administration services supervisor
Louise Fischer BA, MA

Administrative support officer
Deborah Spek

Manager, retail and publishing
Richard Harling BA (Hons)
Retail operations manager
Rebecca Allport

Book buyer and stock control
Denise Faulkner BA (Fine Arts)
Product developer
Maryanne Marsh

Wholesale and children’s books
Cassandra Willis

Wholesale stock and sales office
Lynne Barwick BA (Visual Arts),
MA (Writing)

Stock and sales officer
Daniel McCreedy

Bookshop stores officer
Beynn Wilkerson

Venue manager
Caroline Harvey
Venue coordinator
Karen Shapiro–Lee
Director, Marketing and
Development
Kirsten Downie

Business development manager
Holly Vale BA (Hons)

Marketing manager
Claire Macready

Media relations managers
Susanne Briggs Assoc Dip B Studies Dip Counselling
Claire Martin BA (Hons), Dip

Marketing Corporate partnerships manager
Penny Cooper BA (Art History)

Campaign manager
Sangeeta Chandra

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Clare Temple

Marketing executive
Svetlana Mironov

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(Gallery supporting staff member) Zuza Zochowski, Conservation (Barbara Dabrowa); Dominic Shanahan, University of Canberra, registration (Emma Smith); Alexandra Sutcliffe, prints and drawings (Peter Raisis); Anna Lutkqis, University of Sydney, public programs (Andrew Yp); Marian Simpson, University of Sydney, exhibitions and public programs (Josephine Touma and Erica Drew); Francesca Ferrari, UTs, public programs (Andrew Yip); Stephanie Maxwell, University of Sydney, marketing, (Sangweta Chandra); Lindsay Scott, University of Sydney, conservation (Carolyn Murphy); Alexander Boyes, University of Sydney, conservation (Lisa Charlston); Sarah Heenan, University of Sydney, conservation (Carolyn Murphy); Georgina Cole, University of Sydney, audience research (Josephine Touma); Hayley Munro, University of Canberra, conservation (Simon Ives); Nicole Brun, University of Sydney, web and new media (Brooke Carson–Ewart); Lauren Turton, UTs, media (Claire Martin); Danny Zhu, University of Sydney, curatorial (Yin Cao); Gabirela Yerbury, UTs, legal (Sandra Bella); Katrina Savage, University of Sydney, public programs (Andrew Yip); Jenny Alder, Deakin University, conservation (Margaret Sawicki); Ellen Smith, University of Sydney, conservation (Carolyn Murphy); Ellyse Toose, University of Sydney, conservation (Simon Ives); Nicole Isaksson, UTs, exhibition design (Tangyu Le Moing); Tan Siu Li, Singapore Art Museum, public programs (Sheona White); Yvette Wilson, COFA, web and new media (Brooke Carson–Ewart); Katherine Sheldon, Alfred University, access programs (Danielle Giulotta); Jessica Hope, University of Sydney, photography (Lyn Davy Amner); Derde Cannon, Melbourne University, contemporary art (Natasha Bullock); Sarah Freeman, University of Canberra, conservation (Carolyn Murphy)

ART GALLERY OF NSW

AGNSW: Art Gallery of New South Wales
AGSOSC: Art Gallery Society
AICCM: The Australian Institute of the Conservation of Cultural Material
ANU: Australian National University
COFA: College of Fine Arts
NGA: National Gallery of Australia
NAS: National Art School
NGV: National Gallery of Victoria
NPG: National Portrait Gallery
QAG: Queensland Art Gallery
UMelb: University of Melbourne
UNSW: University of New South Wales
USyd: University of Sydney

Judy Annear (senior curator, photographs)
Exh curator: Making sense: contemporary LA photo artists, AGNSW, 11 Feb – 13 May 2012
Exh curator: Jacky Redgate: the logic of vision, AGNSW, 2 June – 9 Sept 2012
Exhibition managing curator: Eugene Atege: Old Paris (forthcoming 2012)
Exhibition – Curator ‘a history of the photograph in Australia’, AGNSW (forthcoming 2015)

Media interview: ABC radio for Making sense: contemporary LA photo artists
Judge: San Pellegrino Student Photography Award 2011
Lecture: Postwar photography in Japan and Yasumasa Morimura, Innovasion: Asian art 1960s to now, Arts of Asia lecture series, AGNSW, 12 July 2011
Lecture: The dilemmas of post–war Australian photography 1950–70, European preludes and parallels: Art
and Australia diploma lecture series AGSOC, 31 Aug and 1 Sept 2011
Lecture: August Sander and the utopian vision in Weimar photography, Apocalyptic visions lectures: Creativity to catastrophe in the Weimar Republic, AGSOC, 4 Sept 2011
Lecture: On Bill Henson, AGSOC, 16 Feb 2012
Lecture: On Bill Henson and Tracey Moffatt,’ Dept Media, Music, Communication & Cultural Studies, Macquarie University, 4 April 2012
Lecture: Young art collectors: photography, Contempo seminar, AGSOC (with Andrew Cameron and Kon Gouriotis), 23 May 2012
Member: Photography Collection Benefactors committee, AGNSW
Member: Academic promotions committee, University of Sydney, Nov 2011
Anne Gerard-Austin (study room coordinator)
Entry: Harbour view and Bruges, Sydney Long. The spirit of the land, NGA, Canberra, 2012
Lecture: In the footsteps of EP Fox and Ethel Carrick, New Voices, QAG, Brisbane, July 2011
PhD candidate: USyd and La Sorbonne, Paris, art history (in progress)
Richard Beresford (senior curator, european art pre–1900)
Article: ‘Absolutism to Enlightenment: the swing era?’, Look, Nov 2011
Lecture: ‘Italian maicolca from the Kenneth Reed collection’, Sydney Ceramics Collectors’ Society, 5 Dec 2011
Lecture: ‘Jan van Huysum: the rise and strange demise of the baroque flower piece’, AGS diploma course, 21–22 March 2012
Anthony Bond OAM (director, curatorial)
Lecture: ‘Performing Bodies’, UNSW
Lecture: ‘Contemporary art in Japan’, Orion lectures i and ii, April 2012
Lecture: ‘Picasso and Bacon’, AGNSW, March 2012
Lecture: ‘Performing Bodies’, UNSW
Lecture: ‘German art after 1945’, NAS
International advisor: Echigo Tsumari Triennial Japan, since 2008
Member: Biennale of Sydney selection panel
Member: Council for the Power Foundation, USyd, since 2001
Assessor: Australian Research Council Grants, category of Fine Arts, since 1995
Donna West Brett (manager; rights & image licensing; publishing)
Article – ‘The event horizon: returning after the fact’, with Ann Shelton, Memory Connection, online journal, vol 1, no 1, 2011
Conference co-convenor: Together<>Apart, AANZ annual conference, co-convenor with Dr Susan Best, USyd, July 2012
Lecture: ‘Thomas Demand and The Dailes’, Kaldor Public Art Projects, 12 and 19 Apr 2012
PhD candidate: USyd, Seeing and not seeing: photographing place in Germany after 1945, submitted June 2012
Committee: International Art Critics Association, Australia (AICA), Treasurer
Committee: AANZ
Committee: DAAD reviewer
Committee: Peloton Gallery, Sydney
Committee: Regional and Public Galleries Association, NSW
Natasha Bullock (curator, contemporary art)
Co-curator and editor: Parallel collisions: 12th Adelaide Biennial of Australian Art, AGSA, 2 Mar – 29 April 2012
Co-selector: AGNSW contemporary projects series
Article: ‘In the wake of the image: Christian Capurro’s Vacant Bazaar’, Column #6, Artspace, pp 26-9
Article: ‘Stephen Bush: When I was here, I wanted to be there’, Art & Australia, vol 49, no 2, Summer 2011, pp 278-85
Guest co-editor, Das SuperPaper, issue 22, Sydney,
Talk: Australian Business Arts Foundation (AbAF) and Advantage SA Cocktail Party, AGSA, Adelaide, 28 March 2012, unpaginated
Talk: AGSA Members Preview, 2 March 2012
Talk: AGSA contemporary collectors, AGNSW contemporary collection benefactors group and Departure Members Preview, AGSA, 1 March 2012
Talk: The Balnaves Foundation Private Dinner, AGSA, 1 March, 2012
Talk: Contemporary collectors private function, AGSA, 2 March, 2012
Talk: Gertrude contemporary breakfast, AGSA, 3 March 2012
Talk: with artist Richard Bell, AGSA, 3 March 2012
Talk: University of Adelaide contemporary art course, AGSA, 5 March, 2012
Talk: Teacher’s previews x 2, AGSA, 5 March, 2012
Talk: 12th Adelaide Biennial of Australian Art, AGSA, 6 March 2012
Panel discussion: Are we too concerned with the new?, panel discussion with Lisa Havilah and Owen Craven, Danks Street, 2 May 2012
Media interview: Brown Bailey-Chats in Das Super Paper, Issue 22;
http://www.dasplatforms.com/superpaper/alexie-natasha-interview/Radio Adelaide,
Media interview: Tim Lloyd, ‘Double act make biennial twice as nice’, Adelaide Advertiser, 3 March 2012, unpaginated
Committees: exhibition advisory group, Gertrude Contemporary, Melbourne
Josmond Calleja (collection systems manager)
Paper: Jumping on the mobile device network, Sign & Return: Informing Collection Documentation conference, 8 Feb 2012, NGV
Paper: Digitisation at the Art Gallery of New South Wales, Digitising the Collection symposium, 31 May 2012, Powerhouse Museum
Paper: Google Art at the Art Gallery of New South Wales – a conversation, Digitising the
APPENDICES 11–12
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Collection symposium, 31 May 2012, Powerhouse Museum
Yin Cao (curator of Chinese art)
Exh curator: Dragons, AGNSW, January – May 2012
Media interview: Fairfax interview, Dragons exhibition
Media interview: Radio Eastside interview, Dragons exhibition
Exhibition opening speech: Prof Wan Yeping’s paintings, Australian Tai Chi and Cultural Association, Chatswood, 9 June, 2012
Research current – The exhibition “The Silk Road Sages– Yuhong’s research current – the exhibition Chatswood, 9 June, 2012
Wan Yipeng’s paintings exhibition opening speech: Fortescue, 22 Feb 2012 (ArteXPreSS)
AGNSW, 22 Feb – 22 April 2012
Leeanne Carr (coordinator, secondary programs, curator AGNSW ARTEXPRESS)
Exh Curator: ARTEXPRESS 2012, AGNSW, 22 Feb – 22 April 2012
Media interview: Kim Arlington, Latter-day Leonardo serves up a twist The Sydney Morning Herald, 22 Feb 2012 (ARTEXPRESS)
Media interview: Elizabeth Fortescue, Art Attack, The Daily Telegraph, 18–22 Feb 2012 (ARTEXPRESS)
Media interview: Rachel Bentley and Mentor to a Gallery educator from Queensland, 10–20 April 2012
from the Museé National Picasso, Stretch for interview for 2Ser with Angela December, Channel 7
PARIS
from the Museé National Picasso, Media interview: Sydney weekender Sydney Olympic Park, 8 Sept 2011
Victoria Collings of the 2012 Mentorship, exchange Professional Mentorship Program: ART GALLERY OF NSW
Picasso: Masterpieces Art Attack, the Daily of art’, Anglican Men’s Group, lecture: ‘unwrapping the world Boggabilla Central School, 28 July 2011
Anneke Jaspers (assistant curator, contemporary art)
Exh curator: Kathy Temin: My Monument: Black Garden, AGNSW, 1 Sept – 20 Nov 2011
Exh curator: Eugenia Raskopoulos: footnotes, AGNSW, 23 Feb – 13 May 2012
Ass curator: annual contemporary collection display, AGNSW, 2 June 2012 – 2013
Judge: Arts Speaks Japanese Comes Alive contest, Japan Foundation of Sydney, Oct 2011
Anneke Jaspers (assistant curator, contemporary art)
Exh curator: Kathy Temin: My Monument: Black Garden, AGNSW, 1 Sept – 20 Nov 2011
Exh curator: Eugenia Raskopoulos: footnotes, AGNSW, 23 Feb – 13 May 2012
Ass curator: annual contemporary collection display, AGNSW, 2 June 2012 – 2013
Residency/Grant: Japan Foundation JENESYS Program, curatorial research residency, Tokyo, March–April 2012


Public presentation: Chair of roundtable ‘Curating in the ARI sector’, NAVA National ARI Symposium, 3 Sept 2011

Public presentation: USyd Careers Evening in Museums, Galleries and Auction Houses, 5 Oct 2011

Member: AGNSW Contemporary Projects curatorium, Feb 2012

Member: UTS Faculty of Design, Architecture & Building, DAB Lab program committee, April 2012

Member: Artspace International Residency selection panel, Darling Foundry/Montreal, May 2012


Hendrik Kolenberg (senior curator Australian prints, drawings and watercolours)


Article: ‘The return of Daybreak, gift from a renowned Dutch artist’ Look July 2011 pp14, 15

Article: ‘A fine harvest of drawings, legacy of an exceptional draughtsman’ Look November 2011 pp28–31

Article: ‘Heysen to Heysen, letters across a generation’ Look March 2012 pp33–36

Ann MacArthur (senior coordinator of Asian programs; senior coordinator community programs)

Judge: Art speaks: Japanese Comes Alive contest, Japan Foundation, October 2011


Member: writer, Asian cross–curricular priority for Australian Curriculum for the Arts, Australian Curriculum and Reporting Authority, May 2012 ongoing

Steven Miller (head, Edmund and Joanna Caapon Research Library)

Exh: Australian Bookbinders XIth Annual Exhibition, Research Library and Archive, AGNSW, 12 Oct–2 Dec 2011


Lecture: ‘Specialist libraries, their collections and needs’, Charles Sturt University, 10 Aug 2011.

Lecture: ‘The 1939 Herald exhibition and Australian modernism between the wars’, Newcastle Region Art Gallery, Newcastle, 6 Dec 2011

Lecture: ‘The founding years of the AGNSW’, University of the Third Age, Berowra, 13 Feb 2012


Media interview: Ron Cerabona, Canberra Times, 2 April 2012

Media interview: Claire Gorman, ABC Canberra, 26 April 2012

Member: Secretary, Arts Libraries Society/Australia and New Zealand Member: Australian Society of Archivists

Carolyn Murphy (acting head, conservation)


Talk: ‘Paper Conservation at the Art Gallery of NSW’, Presentation for Taskforce volunteers, AGNSW, 17 March 2012


Amanda Peacock (coordinator; Aboriginal and photography education programs)


Training: Volunteer Guides, Wollongong City Gallery, Sept 2011

HSC Visual Arts Examination Study Day, Wollongong City Gallery, 3 April 2012

Cara Pinchbeck (curator Aboriginal and Torres Strait Islander art)


Exh Co–Curator: Home, Yiribana Gallery, 26 June –2 Dec 2012


Macushla Robinson (curatorial assistant)


Paper: panel convenor and speaker, ‘In Memory of a Name seminar’, 4A Centre of Contemporary Art, 18 Feb 2012


Curatorium member – ‘In Memory of a Name, Edge of Elsewhere 2012, 4A Centre for Contemporary Asian Art, Sydney Australia

Anne Ryan (curator, Australian prints)

Exh curator: David Aspden, the colour of music and place, AGNSW, 28 July – 4 Sept 2011

Publication: David Aspden, the colour of music and place, AGNSW, Sydney 2011

Article: ‘Re Wanks, a year in the gardener’s imprint vol 46, no 1, Autumn 2011. p 6

Cat essay: ‘The Governor’s garden’ Re Wanks incoukt, the Governor’s Garden: Royal Botanic Gardens, Sydney, 2011

Judge: 6th Hazelhurst Art Award, Hazelhurst Gallery, Sydney 8 & 14 Aug 2011

Natalie Seiz (assistant registrar; curatorial (Asian))

Research (current): PhD Candidate, Contemporary women artists in Taiwan, Department of Art History & Film Studies, USyd

Jacqueline Streczer (curator, special exhibitions)


Editor: The mad square: modernity in German art 1910–37, AGNSW, 2011 Awarded the best large exhibition catalogue in 2011 by the Art Association of Australia & New Zealand

Chapters, translations and extended texts: ‘Introduction’; ‘German realist portraits of the 1920s;’ ‘In the twilight of power’, In The mad square: modernity in German art 1910–37, AGNSW, 2011

Exhibition opening speeches: The Age of Expressionism, Rex Irwin Art Dealer, 26 July 2011

Exhibition opening speech: Jurgis Miksiuscius, Everglades Gallery, Leura, 19 Nov 2011

Article: ‘The mad square: modernity in German art’ LOOK, July 2011

Article: ‘Art tribute: Frank McDonald’, Art & Australia, June 2012

Article: ‘Exhibiting German art today’, panel discussion, AGNSW, 7 Aug 2011

Lecture: ‘Curator’s overview; Apocalyptic Visions’, AGNSW, 3 July 2011

Lecture: ‘Curatorial perspectives on “The mad square”’, AGNSW, 6 Aug 2011

Lecture: ‘The mad square’, Foundation talks, AGNSW, 9 & 11 Aug 2011

APPENDICES 11–12
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 1.2 million people visited the Gallery at its Domain and Brett Whiteley Studio sites in 2011–12. In this period 535 comments were received in writing and via email. Overall there were 216 positive comments, 143 negative comments and 176 suggestions. 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.

The majority of positive remarks received in 2011–12 were for the Gallery’s major temporary exhibitions and collection displays. The breadth and quality of education and public programs was also highly praised, as were the Gallery’s entrance staff and volunteer guides. The majority of complaints were regarding access and signage. 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 2011–12 were:

- **Guided tours**
  - 32 positive comments were received regarding the free guided tours of the collection and temporary exhibitions, led by the Gallery’s volunteer guides.
- **Mobility–impaired access**
  - The issue of access for mobility–impaired people was addressed in 2011–12 by the completion of an accessible entrance ramp at the front of the building which was made possible by funding of $1.17 million from the NSW Government. There were 12 complaints before the completion of the ramp.
  - A small number of complaints registered that the new foyer ramp was inadequate however the heritage nature of the foyer placed constraints on installation of the ramp. Additionally, there were requests for bike racks to be reinstalled which are now located at the side and rear of the building.
- **Seating**
  - The lack of sufficient seating in the Gallery’s public spaces has been addressed by new bench seating being placed throughout the galleries and in temporary exhibitions. A small number of complaints were received regarding seating being too low for elderly patrons. The Gallery also purchased a number of portable stools which are available to the general public upon request from the Information Desk.
- **Food service**
  - During well–attended exhibitions, such as Picasso: masterpieces from the Musée National Picasso, Paris, and the Archibald, Wynne and Sulman Prizes, increased pressure is placed on the Gallery’s food and beverage service due to high customer numbers. 24 complaints were received in relation to the service of food in the cafe mainly in relation to the issue of slow service.

**APPENDICES**

**11–12**

**Guided tours**

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**COMPLIANCE REPORTING**

**2011–12 annual report production**

The total external costs incurred in the production of the Gallery’s 2011–12 annual report are approximately $20,000 (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).

**Credit card usage**

The director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier’s Memorandums and Treasury Directions.

**Consultants**

There were 19 consultancies costing a total of $173,265. 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 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 2012 is located at: Art Gallery Road 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.

**Major assets**

The Gallery’s two major assets categories, as at 30 June 2012, are its artwork collection valued at $1.1 billion; and the perimeter land and building in the Domain, Sydney, and the building at Lilyfield valued at $194.5 million.

**Privacy management**

During 2011–12 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the Privacy and Personal Information Protection Act 1988 (PPIP Act).
Summary of senior officer positions
as at 30 June 2012

<table>
<thead>
<tr>
<th>Position level</th>
<th>No of senior positions</th>
<th>Positions held by women</th>
</tr>
</thead>
<tbody>
<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>
<tr>
<td>2011–12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senior executive service 7</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>$'000</th>
<th>date</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworks purchased</td>
<td>7,129</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Building works</td>
<td>4,769</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Plant and equipment replacement</td>
<td>495</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Total</td>
<td>12,393</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Payment performance

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Current within due date</th>
<th>Less than 30 days overdue</th>
<th>Between 30 &amp; 60 days overdue</th>
<th>Between 60 &amp; 90 days overdue</th>
<th>More than 90 days overdue</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All Suppliers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sept 2011</td>
<td>745,786.41</td>
<td>52,244.07</td>
<td>727.97</td>
<td>365.25</td>
<td>-16,255.52</td>
</tr>
<tr>
<td>Dec 2011</td>
<td>304,359.70</td>
<td>4,229.16</td>
<td>-1,409.48</td>
<td>61.50</td>
<td>-10,374.67</td>
</tr>
<tr>
<td>Mar 2012</td>
<td>603,446.77</td>
<td>10,207.15</td>
<td>-18.66</td>
<td>0.00</td>
<td>-10,418.38</td>
</tr>
<tr>
<td>June 2012</td>
<td>809,698.69</td>
<td>174,165.73</td>
<td>16,104.09</td>
<td>629.77</td>
<td>-11,990.21</td>
</tr>
<tr>
<td><strong>Small Business</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sept 2011</td>
<td>723,142.85</td>
<td>50,676.75</td>
<td>727.97</td>
<td>365.25</td>
<td>-16,255.52</td>
</tr>
<tr>
<td>Dec 2011</td>
<td>295,278.23</td>
<td>4,229.16</td>
<td>-1,409.48</td>
<td>61.50</td>
<td>-10,374.67</td>
</tr>
<tr>
<td>Mar 2012</td>
<td>585,342.62</td>
<td>9,900.79</td>
<td>-18.66</td>
<td>0.00</td>
<td>-10,418.38</td>
</tr>
<tr>
<td>June 2012</td>
<td>785,407.73</td>
<td>168,940.76</td>
<td>16,104.09</td>
<td>629.77</td>
<td>-11,990.21</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All Suppliers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total No. of accounts due for payment</td>
<td>1,212</td>
<td>1,356</td>
<td>1,300</td>
<td>1,370</td>
</tr>
<tr>
<td>No. of accounts paid on time</td>
<td>1,200</td>
<td>1,342</td>
<td>1,263</td>
<td>1,350</td>
</tr>
<tr>
<td>% of accounts paid on time based on no. of accounts</td>
<td>99</td>
<td>99</td>
<td>97</td>
<td>99</td>
</tr>
<tr>
<td>$ amount of accounts due for payment</td>
<td>10,140,265</td>
<td>7,397,351</td>
<td>6,951,365</td>
<td>5,124,822</td>
</tr>
<tr>
<td>$ amount of accounts paid on time</td>
<td>10,138,862</td>
<td>7,383,378</td>
<td>6,913,016</td>
<td>4,996,701</td>
</tr>
<tr>
<td>% of accounts paid on time based on $ amount of accounts</td>
<td>99</td>
<td>99</td>
<td>99</td>
<td>97</td>
</tr>
<tr>
<td>No. of payments for interest on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest paid on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Small Business</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total No. of accounts due for payment</td>
<td>1,176</td>
<td>1,315</td>
<td>1,170</td>
<td>941</td>
</tr>
<tr>
<td>No. of accounts paid on time</td>
<td>1,164</td>
<td>1,302</td>
<td>1,170</td>
<td>914</td>
</tr>
<tr>
<td>% of accounts paid on time based on no. of accounts</td>
<td>99</td>
<td>99</td>
<td>100</td>
<td>97</td>
</tr>
<tr>
<td>$ amount of accounts due for payment</td>
<td>9,836,057</td>
<td>7,175,430</td>
<td>6,256,228</td>
<td>3,564,024</td>
</tr>
<tr>
<td>$ amount of accounts paid on time</td>
<td>9,787,696</td>
<td>7,173,676</td>
<td>6,256,228</td>
<td>3,457,102</td>
</tr>
<tr>
<td>% of accounts paid on time based on $ amount of accounts</td>
<td>99</td>
<td>99</td>
<td>100</td>
<td>97</td>
</tr>
<tr>
<td>No. of payments for interest on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest paid on overdue accounts</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</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>2010</th>
<th>2011</th>
<th>2012</th>
<th>% of total staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>53%</td>
<td>53%</td>
<td>52.6%</td>
<td></td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>2.6%</td>
<td>2.1%</td>
<td>1.6%</td>
<td>1.2%</td>
<td></td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>19.0%</td>
<td>15.8%</td>
<td>17.1%</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>People with a disability</td>
<td>N/A</td>
<td>2.1%</td>
<td>2.5%</td>
<td>1.6%</td>
<td></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>0.8%</td>
<td></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>2010</th>
<th>2011</th>
<th>2012</th>
<th>Distribution index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>108</td>
<td>124</td>
<td>129</td>
<td></td>
</tr>
<tr>
<td>Aboriginal and Torres Strait Islander people</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td></td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>100</td>
<td>88</td>
<td>86</td>
<td>90</td>
<td></td>
</tr>
<tr>
<td>People with a disability</td>
<td>100</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td></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>
<td></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.

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.

During the reporting period, the Gallery received 1 formal access application.

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>1</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>1</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</td>
<td>0</td>
</tr>
<tr>
<td>(section 41 of the Act)</td>
<td></td>
</tr>
<tr>
<td>Application is for excluded information of the agency</td>
<td>0</td>
</tr>
<tr>
<td>(section 43 of the Act)</td>
<td></td>
</tr>
<tr>
<td>Application contravenes restraint order</td>
<td>0</td>
</tr>
<tr>
<td>(section 100 of the Act)</td>
<td></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>TOTAL</td>
<td>1</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>Decision type</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 under section 53 of the Act</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>0</td>
<td>0</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 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>