

A group of people in historical costumes are seen from behind, looking at a large painting in a gallery. The painting depicts a group of people in a room. The people in the foreground are wearing elaborate 17th-century style dresses. The gallery has dark wood paneling and other paintings on the walls.

ART GALLERY OF NEW SOUTH WALES

2016

**ART
GALLERY
OF
NEW
SOUTH
WALES**
2016





Our year in review



6	OUR VISION	
7	FROM THE PRESIDENT	David Gonski
8	FROM THE DIRECTOR	Michael Brand
10	2016 AT A GLANCE	
12	SYDNEY MODERN PROJECT	

16	ART
38	IDEAS
46	AUDIENCE
56	PARTNERS
70	PEOPLE

78	BOARD OF TRUSTEES
80	EXECUTIVE
81	CONTACTS

82	2017 PREVIEW
----	---------------------

Acknowledgment of Country

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

Our vision

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



DAVID GONSKI AC
PRESIDENT
ART GALLERY OF NEW SOUTH WALES TRUST

FROM THE PRESIDENT

Welcome to the second issue of the Art Gallery of New South Wales Review publication, which celebrates our key achievements for 2016.

This past year, my first in my new term as president of the Art Gallery of New South Wales Trust, has borne witness to genuinely inspiring exhibitions and public programs that has resulted in 1.3 million visitors to the Gallery for the most recent financial year and the strengthening of our art collection through acquisitions, gifts and bequests.

I would like to thank the NSW Government for its support, particularly the then Premier, the Hon Mike Baird MP, and the then Deputy Premier and Minister for the Arts, the Hon Troy Grant MP. We welcome the new Premier Gladys Berejiklian and our new Minister Don Harwin and look forward to working with them in 2017.

Strong partnerships are at the core of the Gallery's ethos and hence our achievements. The presentation of our 2016–17 summer blockbuster, *Nude: art from the Tate collection*, was a collaboration with Tate in London and part of Destination NSW's Sydney International Art Series. We also thank EY, our presenting sponsor, for their support of this magnificent exhibition.

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

Other sponsors and partners – Aqualand, Champagne Taittinger and McWilliam's Wines, Herbert Smith Freehills, JCDcaux, J.P. Morgan, Macquarie Group, Sofitel Sydney Wentworth, *The Sydney Morning Herald* and UBS – provided support to many of our most significant Gallery programs.

I would like to thank Crown Resorts Foundation for the third year of their ten-year, \$10 million philanthropic commitment to the Gallery through their Sydney Arts Fund. Crown Resorts Foundation and the Packer Family Foundation also renewed their support for the delivery of our Art Pathways social-inclusion art program for students in Western Sydney for another two years.

As well as succeeding in fulfilling our broadest public mission, we have worked assiduously on both the funding requirements and the design specifications for the SANAA-designed Sydney Modern Project.

For all their hard work and great assistance to the Trust during 2016 I want to thank my fellow trustees, the Gallery's director, Dr Michael Brand, and the Gallery's executive team and each and every one of our Gallery staff and volunteer workers.

I am looking forward to helping to steer the Gallery during the next exciting phase and to ensure that we can continue to deliver exceptional art experiences for the local, national and international community.



MICHAEL BRAND
DIRECTOR
ART GALLERY OF NEW SOUTH WALES

FROM THE DIRECTOR

While we reflect on our considerable achievements in 2016, we continue to implement our Sydney Modern vision to transform our art museum. Our attention is firmly focused on expanding our outstanding art collection, developing inspiring exhibitions and deepening audience engagement, as well as working with Pritzker Award-winning architectural firm, SANAA, to evolve their design for our Sydney Modern Project.

I extend my warmest thanks to the executive team and to the Gallery's staff members who have all done such an outstanding job this year delivering a raft of high-calibre exhibitions and programs, performing their day-to-day roles while *also* contributing their expertise and ideas as we plan for our future. It's been a busy time at the Gallery!

This year we welcomed back David Gonski as president of our Board of Trustees. I greatly appreciate his leadership during this critical phase of the Gallery's history and I look forward to continuing to work with him to achieve our ambitious goals. I acknowledge also the reappointment of our valued trustees Geoff Ainsworth, Mark Nelson and Ben Quilty. Together with the rest of our trustees, they continue to help us build on the Gallery's achievements and serve our audiences in this, our 146th year.

I congratulate Suhanya Raffel, deputy director and director of collections, who was appointed executive director of M+ in Hong Kong, and departed Australia in October. We're immensely proud of her and wish her all the very best as she leads this important institution.

Ron Ramsay joined as executive director of the Art Gallery Society and Brian Ladd took up the role of president of the Society. I have enjoyed working with them both over the past year to ensure members have the best possible experience being part of the Art Gallery of New South Wales community.

Our head curators – Justin Paton, international art and Wayne Tunnicliffe, Australian art – both played a crucial advisory role in securing key acquisitions and loans for the Gallery during the year, and I thank them for their close consideration of all the great art possibilities out there.

In 2016, the Gallery acquired 613 works of art (an increase of 39 per cent over 2015) across all our collecting areas.

Art acquisition highlights include John Peter Russell's *In the afternoon* 1891; Djambawa Marawili's *Mundukul* 2015; Daniel Boyd's *Untitled* (FS) 2016; and photographs from Yasumasa Morimura's series *Las meninas reborn in the night I–VIII* 2013. Louise Bourgeois' *Arched figure* 1993, cast 2010, was a most significant

acquisition, and featured prominently in our 2015–16 summer exhibition, *Nude: art from the Tate collection*.

Jude Rae's soulful still-life painting *SL 359* also came into the Gallery's collection after she was announced the recipient of the \$80 000 Bulgari Art Award. She is the fifth recipient of the annual award, launched by Bulgari in 2012 in collaboration with the Gallery.

We borrowed 281 works for public display, including two extraordinary long-term loans from the Lewis Collection, Amedeo Modigliani's *Nu assis au collier* 1917 and Francis Bacon's *Triptych* 1974 (reworked 1977). I thank and acknowledge our benefactors and benefaction groups, who enhance the Gallery's collection through bequest, loan, gift or purchase.

2016 was a particularly exciting year for exhibitions, with a stimulating program showcasing the diversity of the Gallery's collection and our commitment to bringing other masterpieces to Sydney from around the globe. Over 140 000 people viewed our 2015–16 summer exhibition, *The Greats: masterpieces from the National Galleries of Scotland*. Frida Kahlo and Diego Rivera: *from the Jacques and Natasha Gelman Collection* inspired 'Frida fever' and 161 664 visitors came to see the work of this iconic Mexican artist and her fellow-artist husband.

Importantly during 2016 the Gallery continued to strengthen its regional and Western Sydney engagement through its touring exhibitions; provision of professional development for arts workers and artists outside of the city; and its support of education programs across the state.



its touring exhibitions; provision of professional development for arts workers and artists outside of the city; and its support of education programs across the state. This included formal and informal tailored programs provided by the Gallery for over 31 000 students from Western Sydney and regional NSW.

During the year, as a building upgrade took place at the Gallery, some 85 staff members were temporarily located at the State Library of New South Wales. A big thank you to Dr Alex Byrne, the recently retired state librarian, for housing our staff during this time. Our staff is now back together at the Gallery, with many working from lovely, light, open-plan offices that offer them, and visiting colleagues, not just stunning views of our magnificent harbour but also a collegial environment that inspires creativity at all levels.

The Archibald, Wynne and Sulman Prizes 2016 exhibition was visited by 146 000 people. Over 2000 artists entered the prizes, with the 51 finalists for the Archibald Prize showing an even balance between genders for the first time. Regional NSW artist Lucy Culliton was notably a finalist in all three prizes.

I acknowledge the sterling work of our front-of-house staff, volunteer guides and Task Force volunteers, who support our programs and deliver such a valuable service to the community.

Melbourne artist Louise Hearman won the Archibald Prize for her incisive portrait of entertainer, Barry Humphries. The Ken Family Collaborative, from the remote Aboriginal community of Amata in South Australia, won the Wynne Prize for their painting *Seven sisters*.

Esther Stewart from Melbourne won the Sir John Sulman Prize for her intelligent abstract painting *Flatland dreaming*. Sydney artist Nick Stathopoulos won the People's Choice award for his hyper-real and almost sculptural portrait of Sudanese refugee lawyer and NSW Australian of the Year for 2017, Deng Adut.

Over 2200 talented young artists entered the Young Archie competition in 2016, almost twice as many entries as for the previous year. The winners were Alexander Bennett (5–8 year olds), Mikael Woo (9–12 year olds), Olivia Lee (13–15 year olds) and Dilara Niriella (16–18 year olds).

Importantly during 2016 the Gallery continued to strengthen its regional and Western Sydney engagement through

Barry Humphries, Kathy Lette and Michael Brand at the opening of *Nude: art from the Tate collection*.



2016 at a glance

COLLECTION

ACQUISITIONS

517

208 purchases
309 gifts and bequests

VALUE OF ACQUISITIONS

\$14 million+

TOTAL NUMBER OF WORKS
IN THE COLLECTION

33 517

ON-SITE VISITORS

ART GALLERY OF
NEW SOUTH WALES

1.3 million

BRETT WHITELEY STUDIO

14 639

TOURING EXHIBITIONS

125 706

ONLINE VISITORS

WEBSITE PAGE VIEWS

12.8 million



VIEWS

492 000



FACEBOOK FOLLOWERS

118 000+



TWITTER FOLLOWERS

48 800+



INSTAGRAM FOLLOWERS

84 800+

ARCHIBALD, WYNNE AND SULMAN PRIZES

ENTRIES

2073

YOUNG ARCHIE ENTRIES

2218

ON-SITE VISITORS (AGNSW)

145 598

ONLINE VISITORS
(EXHIBITION PAGE VIEWS)

2.6 million+

21% of the Gallery's overall page
views for 2016

PROGRAMS

TOTAL NUMBER OF VISITORS
PARTICIPATING IN:

PUBLIC PROGRAMS

133 624

including **91 966** participating
in family programs

EDUCATION PROGRAMS

94 434

students and teachers

MEMBERSHIP

TOTAL MEMBERS

18 041

TOTAL MEMBERSHIPS

28 277

Sydney Modern Project

**Planning and development
for the transformation of
our much-loved Gallery into
an expanded art museum
for the future progressed
apace in 2016.**

previous pages:
Students from Hilltop Road
Public School, Merrylands,
enjoying the Art Pathways
creative learning program.

opposite:
A capacity crowd attends the
Art After Hours talk with SANAA
architects Kazuyo Sejima and
Ryue Nishizawa, Michael Brand
and Ken Maher, president of the
Australian Institute of Architects.



“ Being associated with Sydney Modern at the Gallery is one of the greatest privileges because it represents a defining moment, for the Gallery and the city. ”

DR MARK NELSON

The Sydney Modern Project will significantly increase exhibition space, enabling the display and greater interpretation of the Gallery's extraordinary art collection. It will see the creation of the peak national and international destination for Aboriginal and Torres Strait Islander art.

Sydney Modern will include the infrastructure to enable innovative spaces with interactive experiences for visitors, including new digital art forms. It will also enable NSW to host more major international exhibitions and we envisage it will substantially increase visitation, both from the general public and from school groups.

The collaboration between the Gallery and the Sydney Modern Project architects, SANAA, deepened during the year through an intensive process of design development. Regular workshops were held in both Sydney and Tokyo as ideas about creating a

21st-century art museum continued to evolve. A full consultant team was appointed to support the architectural team.

Throughout the year, behind-the-scenes events were held with the architects to inform benefactors, prospective supporters and other key stakeholders on the very latest developments with the project. As a proposed public-private partnership, philanthropy will play an important role in making Sydney Modern possible. The year closed with some very positive results. We are particularly grateful to the members of the Capital Campaign Committee, chaired by Dr Mark Nelson, for their financial support of and advocacy for the expansion project.



Existing building

Sydney Modern Project site



above, left:
Design workshop at SANAA's studio in Tokyo with (left) Suhanya Raffel, Sally Webster, Yumiko Yamada and Kazuyo Sejima; and (right) Ryue Nishizawa, Kazuyo Sejima, Ichio Matsuzawa and Michael Brand.

left:
David Gonski AC, Ryue Nishizawa and Michael Brand at the event to welcome David Gonski as president of the Board of Trustees and the SANAA update on the Sydney Modern Project.

opposite:
Aerial view from the south-east showing the existing Art Gallery of New South Wales building and the Sydney Modern Project site.





ART



EXHIBITION HIGHLIGHTS

The Gallery is committed to displaying engaging exhibitions drawn from its collections, as well as significant loan exhibitions. Here are some highlights from 2016.



MAJOR EXHIBITIONS

Nude: art from the Tate collection
5 Nov 2016 – 5 Feb 2017

Our major summer show presented over 100 significant representations of the nude, including paintings, sculptures, photographs and prints by artists such as Pablo Picasso, Lucian Freud, Henri Matisse and Louise Bourgeois. This exhibition was co-curated by and presented in a collaboration between Tate and the Art Gallery of New South Wales, and part of the 2016–17 Sydney International Art Series.

Art from Milingimbi: taking memories back
12 Nov 2016 – 29 Jan 2017

Art from Milingimbi presented the Gallery's exceptional collection of bark paintings and objects from this island community in Arnhem Land with new research gained from working with the artists' descendants. The exhibition highlighted the diversity and strength of practice in Milingimbi in the 1950s and featured artists Binyinyuwuy, Djäwa, Lipundja and Makani alongside works of their peers.

previous pages:

Still from Julian Rosefeldt's *Manifesto* 2015–16 (with actor Cate Blanchett), Art Gallery of New South Wales, Mervyn Horton Bequest Fund 2013.

left:

A visitor inspects Ron Mueck's *Wild man* 2006 in *Nude: art from the Tate collection*.

from top:

Auguste Rodin's *The kiss* 1901–04 installed in *Nude: art from the Tate collection*.

Descendants of artists featured in *Art from Milingimbi: taking memories back* travelled from Arnhem Land to the Gallery for the exhibition. From left: Raymond Bulambula, Doreen Djandjay, Joyce Naliyabu, Judy Gawuki, Margaret Gumati, George Milaypuma and Michael Mungula





Beyond words: calligraphic traditions of Asia

27 Aug 2016 – 30 Apr 2017

Drawn from the Gallery's collection and enriched with a significant loan from the Museum of Islamic Arts Malaysia, *Beyond words* highlighted the importance of Asian calligraphy as art and in art. It showcased diverse calligraphic traditions in both religious and secular contexts, across a range of mediums, from the ancient to the contemporary.

A visitor participates in Xu Bing's *Square word calligraphy classroom* 1994–96 in *Beyond words: calligraphic traditions of Asia*.

**Frida Kahlo and Diego Rivera:
from the Jacques and Natasha
Gelman Collection**
25 Jun – 23 Oct 2016

This highly popular exhibition presented works by these leading 20th-century Mexican artists and provided insight into the artists' worlds and their intriguing relationship. *Frida Kahlo and Diego Rivera* comprised 40 artworks from the renowned collection of Jacques and Natasha Gelman, as well as fascinating photographs taken by Edward Weston, Nickolas Muray and Frida's father, Guillermo Kahlo.



Manifesto

28 May 2016 – 19 Feb 2017

In this dramatic new video installation, renowned German artist Julian Rosefeldt worked with famed Australian actress Cate Blanchett to stage some of art history's significant manifestos in unexpected roles and settings, exploring the power and urgency of these historical words in today's world. Proudly commissioned in partnership with ACMI in Melbourne.

above:
Visitors in front of Frida Kahlo's
*Diego on my mind (Self-portrait
as Tehuana)* 1943.

left:
Stills from Julian Rosefeldt's
Manifesto 2015–16, Art Gallery of
New South Wales, Mervyn Horton
Bequest Fund 2013.

20th Biennale of Sydney
The future is already here
– it's just not evenly distributed
18 Mar – 5 Jun 2016

The Biennale of Sydney is Australia's much-anticipated major contemporary art event. Curated by Stephanie Rosenthal, this edition focused on how the common distinction between the virtual and the physical has become ever more elusive. In 2016, the Gallery celebrated 40 years of partnership with the Biennale.



Tang: treasures from the
Silk Road capital
9 Apr – 10 Jul 2016

The first exhibition in Australia to focus on the splendour of the Tang dynasty (618–907) showcased 130 artefacts from the Chinese province of Shaanxi. From treasures of gold and silver, glass and ceramics to sculptures and mural paintings, *Tang* demonstrated the high artistic achievements of this golden age of China. The exhibition included an immersive digital presentation using pioneering virtual-reality technology.

above:
 Installation view of Jumana Manna's *A magical substance flows into me* 2015 in the 20th Biennale of Sydney, *The future is already here – it's just not evenly distributed*.

left:
 Earthenware figures in *Tang: treasures from the Silk Road capital*

right, from top:
 Installation view of Eko Nugroho: *Lot lost*.

Installation view of Yoshitoshi: *One hundred aspects of the moon*.

A guided tour of the exhibition *Primary structures and speculative forms* featuring Ai Weiwei's *Forever* 2003.

OTHER EXHIBITIONS OPENED IN 2016

ARTEXPRESS 2016
16 Mar – 15 May 2016

**Landscapes of pleasure:
from Monet to Hockney**
30 Apr – 17 Jul 2016

Brett Whiteley: tributes
13 May – 13 Nov 2016

**Tracey Moffatt: 'Laudanum'
and other works**
25 May – 4 Sep 2016

**Seven artists from the
John Kaldor Family Collection**
30 May 2015 – 4 Sep 2016

Yuendumu: of fire and water
4 Jun 2016 – 8 Jan 2017

Sentient lands
4 Jun 2016 – Oct 2017

Eko Nugroho: Lot lost
26 Jun 2016 – 19 Feb 2017

**Archibald, Wynne and
Sulman Prizes**
16 Jul – 9 Oct 2016

**Close to home: Dobell Australian
Drawing Biennial 2016**
30 Jul 2016 – 11 Dec 2016

**Yoshitoshi: One hundred aspects
of the moon**
20 Aug – 20 Nov 2016

**New matter: recent forms
of photography**
10 Sep 2016 – 26 Feb 2017

**Primary structures and
speculative forms**
15 Oct 2016 – 27 Aug 2017

Barbara Cleveland: Bodies in time
26 Nov 2016 – 2 Apr 2017

**Yes yes yes yes: graphics from
the 1960s and 1970s**
22 Dec 2016 – 19 Feb 2017



ACQUISITION HIGHLIGHTS



from top:

Lauren Brincat

Australia, b1980

Salt lines: play it as it sounds 2015–16

sail cloth, church bell ropes, brass, performed maintenance action
Viktoria Marinov Bequest Fund 2016

Louise Bourgeois

France/USA, 1911–2010

Arched figure

1993, cast 2010

bronze, fabric and metal
Art Gallery of New South Wales Foundation Purchase 2016



bottom left:

Edward Henry Corbould

England, 1815–1905

The magic mirror 1853

watercolour and bodycolour with gum arabic
Parramore Purchase Fund 2016

below:

Kushana Bush

New Zealand, b1983

Here we are 2016

gouache and gold leaf on paper
Purchased with funds provided by the Friends of New Zealand Art 2016





from top:

Narelle Jubelin

Spain/Australia, b1960

Case no: T961301 1998

marine plywood laminated with stainless steel, silver framed cotton thread on silk mesh petit point, silver gelatin photographs, black ink on vegetal paper, silver and stainless steel cutlery, tie-dyed damask
Gift of the artist in memory of Jennifer Phipps 2016

Ken Family

Collaborative

(Tjungkara Ken, Yaritji Young, Maringka Tunkin, Freda Brady, Sandra Ken)

Australia

Seven sisters 2016

acrylic on linen

Purchased 2016

Martin Lewis

Australia, 1881–1962

Glow of the city 1929

drypoint

Purchased with funds provided by the Art Gallery Society of New South Wales 2016



above:

Djambawa Marawili

Australia, b1953

Mundukul 2015

natural pigments on bark
Mollie Gowing Acquisition
Fund for Contemporary
Aboriginal Art 2016



above:
Ugo Rondinone
 Switzerland, b1964
clockwork for oracles
 2010

mirror, colour plastic gel,
 wood, paint, mixed media
 Gift of the John Kaldor Family
 Collection 2016. Donated
 through the Australian
 Government's Cultural Gifts
 Program



from top:

Grayson Perry
 England, b1960
Animal spirit 2016

woodcut
 Purchased with funds provided
 by Hamish Parker 2016

Jude Rae
 Australia, b1956
SL 359 2016

oil on Belgian linen
 Art Gallery of New South
 Wales, Bulgari Art Award 2016

Hilda Rix Nicholas
 Australia, 1884–1961
Through the gum trees,
Toongabbie c1920

oil on canvas
 Dagmar Halas Bequest Fund
 2016

Stanislaus Rapotec
 Italy/Slovenia/Australia,
 1913–97

Meditating on Good
Friday 1961

triptych: oil on board
 Purchased with funds provided
 by the Gleeson O'Keefe
 Foundation 2016



opposite:
 Rodel Tapaya *Do you have a
 rooster, Pedro? (Adda manok
 mo, Pedro?)* 2015–16 (detail),
 see page 28



clockwise:

Dana Schutz

USA, b1976

Breast-feeding 2015

oil on canvas

Purchased with funds provided
by the 2015 USA Foundation Tour
and the Mollie and Jim Gowing
Bequest Fund 2016



John Russell

Australia, 1858–1930

In the afternoon 1891

oil on canvas

Purchased with funds provided
by the Art Gallery Society of New
South Wales 2016

Rodel Tapaya

Philippines, b1980

**Do you have a rooster,
Pedro? (Adda manok mo,
Pedro?)**

2015–16

acrylic on canvas

Gift of Geoff Ainsworth AM &
Johanna Featherstone 2016



Unknown

Hyderabad, Deccan, India

**Prince Manohar cuts off part
of the Demon's head**

**Prince Manohar protects
the Princess Champavati
and confronts the Demon**

from the manuscript *Gulshan-i 'Ishq*
(*The Rose Garden of Love*) 1710
opaque watercolour and gold
on paper
Purchased 2016



Mori Sosen

Japan, 1747–1821

Monkey troop

late 1700s – early 1800s

ink and colours on silk

Yasuko Myer Bequest Fund and
Asian Collection Benefactors
Fund 2016

from top:

Yasumasa Morimura

Japan, 1951

Las meninas reborn in the night IV: peering at the secret scene behind the artist 2013

One of eight photographs acquired from the series
Las meninas reborn in the night
I-VIII, type C photograph
Art Gallery of New South Wales
Foundation acquisition with
support from the John Fairlie
Cunningham Bequest 2016

Carlene West

Australia, b1944

Tjitjiti 2015

acrylic on linen
Wendy Baron Bequest
Fund 2016



STAFF FAVOURITES FROM THE COLLECTION



CLAIRE EGGLESTON LIBRARIAN

In September 2016 I went to see the exhibition *Katthy Cavaliere: Loved* at Carriageworks. I was so moved by the show that when Katthy's archive was gifted to the National Art Archive I was pretty excited! This piece is just one of many objects, diaries, photographs and letters in her archive, but I think it's my favourite. Pantyhose, flannelette sheets, a broom head transformed into a quiet doll-like figure. It's both unassuming and powerful in its intimacy, just like an archive collection.

Katthy Cavaliere archive

Maquette effigy for empty stockings:
full of love 2010

Art Gallery of New South Wales National
Art Archive. Gift of the estate of Katthy
Cavaliere 2016

MATT NIX
DESIGNER

This is one painting I'd happily take home. It's absolute perfection. Layered with movement, Arthur Boyd's meteoric King hurtles toward the Australian bush in a fiery decent as birds look on, unmoved and indifferent. So much can be theorised from this painting, but what stops me every time is the thought that it also explores the contemporary events of self-immolation by protestors of the Vietnam War. A truly genius work.

Arthur Boyd

Nebuchadnezzar on fire falling
over a waterfall 1966–68

Gift of Ms Catherine Palmer 1983



KARL ROBIDEAU
VISITOR EXPERIENCE MANAGER

Having recently joined the Gallery, I took this task as an opportunity to explore the collection and also familiarise myself with the works online. I came across Jeff Wall's *Summer afternoons* which appealed to me for a multitude of reasons. Firstly, the theme of nudity seemed to be fitting as we closed out the year with *Nude: art from the Tate collection*. Secondly, I have always been fond of contemporary photography and experienced a sense of pride knowing that a fellow 'Canuck' graced the Gallery collection. Lastly ... who doesn't like summer afternoons!

Jeff Wall

Summer afternoons 2013, printed 2014

Art Gallery of New South Wales Foundation
Purchase 2014



BELQIS YOUSSEFZAY
EXHIBITION DESIGNER

I first encountered this work as an architecture student and was captivated by its quiet spatial presence. From a distance what reads as a series of painterly planes, up close turns into small windows containing remnants of sinister events that occurred beyond the clean white walls of the gallery. Though, in principle, it is constructed from familiar objects and materials, there is an element of uncanny in it that unsettles. Perhaps it is the obscured glimpses of the shoes, the surgical stitches or the smallness of it all that makes this a compelling work of art and architecture.

Doris Salcedo
Atrabiliarios 1992–97 (detail)
Mervyn Horton Bequest Fund 1997



KEVIN PLATT
ARTIST EDUCATOR/HOST

When I first encountered *Meeting you halfway II* 2009, it felt more like I was discovering the artwork than seeing it. It's fascinating because it is animated nothingness, occupying space. It's an orchestration of synthetic elements – haze and shifting light in a dark room – rather than a built object. I especially enjoyed its inclusion in *Primary structures and speculative forms*, an exhibition of otherwise very fixed and physical sculptures. Its presence speaks to the 'speculative forms' part of the show title, and its ever-changing, smoky movement playfully reminds us of the unfixed nature of meaning alluded to by other works in the exhibition.

Anthony McCall
Meeting you halfway II 2009
Purchased 2014

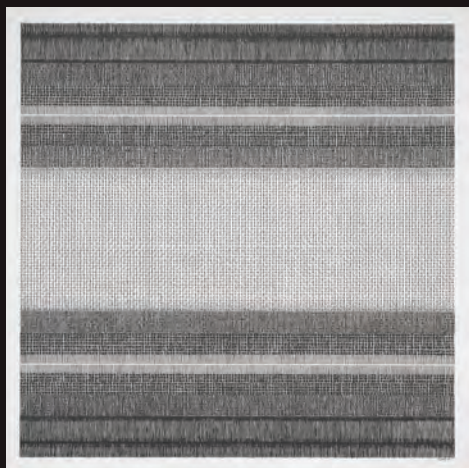
HOLLY BENNETT
GALLERY SHOP WEB
ADMINISTRATOR

I first saw *Coding graph I* hanging in the *Intensely Dutch* exhibition in 2009, and couldn't look away. Standing in front of this work feels to me like being in a soundproof booth with both hands on a low-grade electric fence. It hums with detail, the tiny crosshatchings vibrating with mysterious significance – the inside of my head falls silent and any minute I could receive a transmission from Somewhere Else.

Jan Riske

Coding graph I 1990

Thea Proctor Memorial Fund 1993



KIRSTEN TILGALS
ONLINE PRODUCER

Many years ago, before I worked here, I would sometimes drop into the Gallery with the single purpose of looking at this painting, because of the way it made me feel. There was the sensuous languor of the subject, as well as that rich, glowing colour. I too was young and in love and, although I was unaware of its basis in literature, this did seem to me at the time to be perhaps 'the loveliest object that any mortal being had ever seen'.

Lord Frederic Leighton

Cydon and Iphigenia 1884

Purchased 1976

CONSERVATION

The time-based art conservation project, funded by Conservation Benefactors as well individual benefactors, has made a groundbreaking contribution to the care of this aspect of the collection and to the field of time-based art conservation in Australia. The Gallery's collection includes analogue and digital artworks across media such as video, audio, film, kinetics, computer interactives and installations. There are also significant holdings in the Gallery's Archive.

The conservation of Hugh Ramsay's *The foil* 1901 was completed with funding provided by The Pohl Foundation. The main treatments to the painting and its frame were the retouching of cracks on the painting and the removal of the darkened blitz bronze layer on the frame.

The treatment and preparation of watercolours and their frames for the upcoming *Victorian watercolours*

exhibition was completed with funds from the Women's Art Group for the conservation of the watercolours, and from a number of other conservation benefactors for the conservation of the original frames.

Preparation for the exhibition *Art from Milingimbi: taking memories back* continued through 2016 with conservation treatments of 60 bark paintings and 90 custom-made exhibition mounts.

The department was involved in a number of collaborative research partnerships this year with the University of Sydney Vibrational Spectroscopy Core Facility, the Grimwade Centre for Cultural Materials Conservation, University of Melbourne, the Australian National University and the Australian Synchrotron and Cracow University of Technology.



above:
Binyinyuwuy Djarrankuykuy's
Djeritmingin Spirit – Woolen River
c1960 was one of the many bark
paintings treated by conservation
for *Art from Milingimbi: taking
memories back*.

right:
Celine deCourlon working on
Hugh Ramsay's *The foil* 1901.

below:
Conservator Analiese Treacy
treating Charles Robertson's
Bazaar gossip c1886 for the
upcoming *Victorian watercolours*
exhibition. The work is seen in its
original frame on the right.





BRETT WHITELEY STUDIO



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

The Studio allows visitors to experience the atmosphere of the artist's working space, with Whiteley's paintings, art materials, collection of art books and objects that inspired

him, alongside a graffiti wall covered with quotes and images.

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

In 2016 three exhibitions were presented at the studio. The touring exhibition *Brett Whiteley: west of the divide* opened at Bathurst Regional Art

Gallery in November. Comprising 35 works, it highlights the central NSW landscape, townships and birds that fascinated Whiteley throughout his life. The exhibition moves to Benalla Regional Gallery, Victoria in 2017.

The book *Brett Whiteley: art, life and the other thing* was launched at the studio in August by Wendy Whiteley. Written by Ashleigh Wilson, the arts editor for *The Australian* newspaper, and published by Text Publishing, it is the first official biography on the artist.



above:
Ashleigh Wilson and Wendy Whiteley at the launch of Wilson's book *Brett Whiteley: art, life and the other thing* at the Brett Whiteley Studio.

left:
Lucy O'Doherty *Shacks at Little Garie* 2016.

Brett Whiteley Travelling Art Scholarship

Lucy O'Doherty from Glebe, NSW, won the 2016 Brett Whiteley Travelling Art Scholarship. She received \$30 000 and a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Gallery. Jason Phu was highly commended and received \$5000 from the Brett Whiteley Foundation.

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



above:
Brett Whiteley's *The lyrebird*
1972–73 was among the highlights
of the touring exhibition *Brett
Whiteley: west of the divide*.

left:
Lucy O'Doherty, winner of the Brett
Whiteley Travelling Art Scholarship,
Wendy Whiteley and finalist Jason
Phu (highly commended) at the
Brett Whiteley Studio.

TIME AND SPACE C

TRAIN
OF ARMS AND
LEGS SLIPPING
SCURRYING
SLIDING
SOMETHING
THROUGH THE GALLERY



A real mishmash of structures



IDEAS

ONTIN.

an

DIRECT
DIALOGUE



beginning

a t-shirt that says
I CAN AND I WILL

UNMENTIONED



ART GALLERY OF NEW SOUTH WALES NATIONAL ART ARCHIVE AND CAPON RESEARCH LIBRARY

The launch of the Art Gallery of New South Wales National Art Archive in 2015 generated considerable interest in these lesser-known collections. As a result, 16 archives were donated during 2016. These included historical records from the Roslyn Oxley9 Gallery, donated by Roslyn and Tony Oxley; the archive of Colin Lanceley, donated by his wife Kay Lanceley; and the Peter Kingston archive, donated by the artist.

The collaborative 2017 exhibition *O'Keeffe, Preston, Cossington Smith: making modernism* has resulted in a number of important donations to the archive. The niece of Grace Cossington

Smith gifted illustrated books (below) and correspondence from the artist, and Bruce James, who wrote the first major monograph on Cossington Smith, gave his research archive.

The Capon Research Library was enriched by the donation of a large part of the personal library of James Mollison AO. Mollison was the founding director of the National Gallery of Australia and then director of the National Gallery of Victoria. He built up a fine scholar's library of major reference works, along with rare monographs and catalogues, over a lifetime dedicated to the study, promotion and enjoyment of art.



previous pages:
Tom Polo at work on his *Painting live* event for *The Sydney Morning Herald* Spectrum Now festival.

above:
The Annandale/Subterranean Imitation Realists Mike Brown, Ross Crothall and Colin Lanceley installing their collaborative work *Byzantium* at the Rudy Komon Gallery, Sydney, 1962. Art Gallery of New South Wales National Art Archive, gift of Kay Lanceley 2016.

left:
Grace Cossington Smith *Lazy Sally and other rhymes* 1911. Art Gallery of New South Wales National Art Archive, Gift of Ann Mills 2016

SUPPORTING OUR STAFF

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

Art Gallery Society staff scholarship

Kuldeep Duhan, head of security and Gallery services, was awarded the Art Gallery Society staff scholarship in 2016. In September–October, he visited museums and galleries in Tokyo, Amsterdam, Paris, Lens, London, New York, San Francisco and Los Angeles. His research was based on security, front-of-house and emergency operations in a range of leading institutions. In the changing political climate, he identified the need to both strengthen public safety and ensure a quality visitor experience in cultural spaces.

Gallery trustees staff scholarship

Exhibitions manager Dianne Wiercinski was awarded the trustees scholarship supported by WAGS (Women's Art Group). Dianne travelled to over 21 museums in eight cities, concentrating on exhibition display, development and visitor experience, as well as meeting with colleagues to foster ongoing relationships abroad. She also attended the International Exhibition Organisers (IEO) conference in Dublin.

Edmund Capon fellowship

The Edmund Capon fellowship is an exchange program that aims to foster a closer relationship with Asian art museums. The Balnaves Foundation plays a leading role in supporting the fellowship.

Ana Labrador, assistant director at the National Museum of the Philippines, travelled to Australia in May 2016. As an anthropologist and art historian she has long worked to promote Filipino art abroad. Her fellowship was important to the development of the 2017 collaborative, multi-venue Bayanihan Philippines Art Project. In addition, Ana researched the Gallery's collection of Filipino art and was able to contribute valuable information to the cataloguing of these objects.



from top:
Dr Ana Labrador welcomes guests to the launch of the Bayanihan Philippines Art Project at the Gallery.

Exhibition manager Dianne Wiercinski, second from left, with Lisette Lou, Chuan-hsing Ho, Liu Fang-ju and Yan-chiuan He from the National Palace Museum, Taipei.

Head of security Kuldeep Duhan outside the Rijksmuseum, Amsterdam.



SELECTED ART PRIZES

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

Jude Rae was the recipient of the 2016 Bulgari Art Award for her painting *SL 359 2016*. Rae is known for her highly refined exploration of the genre of still-life painting, and her previously minimal depictions of everyday objects have become increasingly rich and complex in recent years.

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

The scholarship is awarded to one of the winners of the Gallery's Cité Internationale des Arts residencies in Paris. Elena Papanikolakis was the recipient of the Eva Breuer Travelling Art Scholarship in 2016.

opposite:
Jude Rae, winner of the Bulgari Art Award, with her work *SL 359 2016*.

below:
Elena Papanikolakis (centre), winner of the Eva Breuer Travelling Art Scholarship, with competition judges Isobel Parker Philip and Lou Klepac.



PUBLISHING HIGHLIGHTS

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

The Gallery's 2016 highlights include *Tang: treasures from the Silk Road capital* edited by curator Cao Yin. Richly illustrated, it presents spectacular archaeological findings drawn from eleven institutions in Shaanxi province, including gold, silver, glass, ceramics, sculptures and mural paintings that demonstrate the high artistic achievements of this golden age of China. With little available on Tang art in English, this book is an important contribution to scholarship on this influential period in Chinese history.

Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection, edited by curator Nicholas Chambers, places the works of Kahlo and Rivera 'in dialogue'. Selected photographs by figures such as Edward Weston, Lola Alvarez Bravo and Frida's father, Guillermo Kahlo, provide insights into the artists' worlds and their intriguing relationship.

John Olsen: a recipe for art, a co-publication with Thames & Hudson, draws extensively on John Olsen's personal journals. Developed by curators Leanne Santoro and Deborah Edwards, it features recipes by or loved by Olsen, his paintings, sketches and drawings, as well as photographs of places, family and friends.

The Gallery's summer show *Nude: art from the Tate collection* was supported by a beautifully illustrated publication. Co-written by Tate's Emma Chambers and the Gallery's Justin Paton, the artworks are divided into eight themes – historical, private, modern, real/surreal, paint as flesh, erotic, body politics and vulnerable body.

In 2016 the Gallery also collaborated with Power Publications at the University of Sydney and the University of Melbourne on the publication of *The legacies of Bernard Smith: essays on Australian art, history and cultural politics*.



above:
Michael Brand, John Olsen and
Matt Moran at the book launch
for *John Olsen: a recipe for art*.

opposite, left to right from top:
*The legacies of Bernard Smith:
essays on Australian art, history
and cultural politics* (Jun 16)

*Close to home: Dobell Australian
Drawing Biennial 2016* (Jul 16)

*Frida Kahlo and Diego Rivera:
from the Jacques and Natasha
Gelman Collection* (Jun 16)

Archibald 16 (Jul 16)

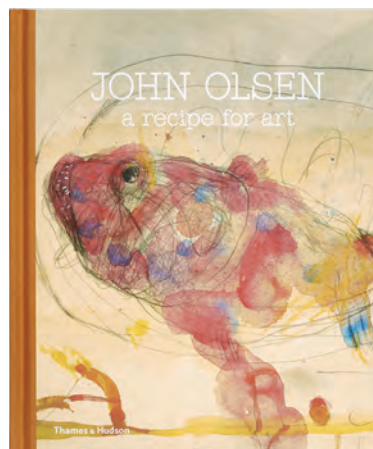
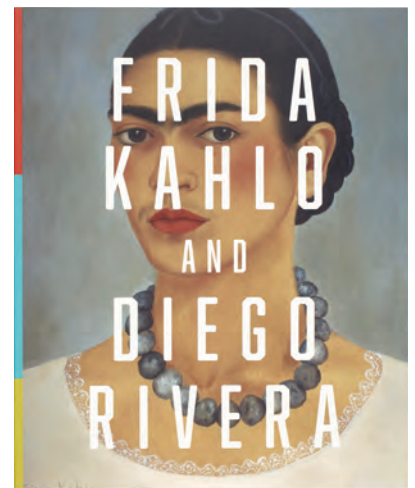
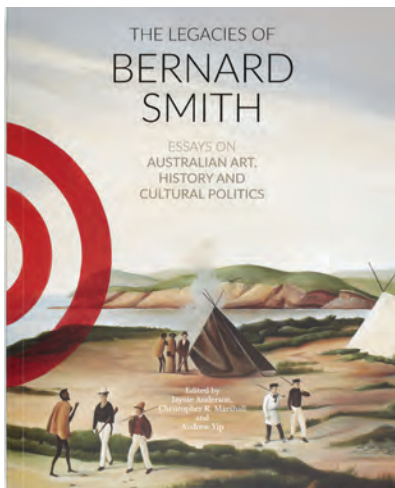
Nude: art from the Tate collection
(Nov 16)

*Tang: treasures from the Silk
Road capital* (Apr 16)

*Art from Millingimbi: taking
memories back* (Nov 16)

John Olsen: a recipe for art
(Oct 16)

Margaret Preston (revised edition
Mar 16)





AUDIENCE



PUBLIC AND COMMUNITY PROGRAMS

Our programs are designed to inspire curiosity, ignite imagination and provoke new ways of thinking about life, art and ideas. From playful art-making experiences to thought-provoking talks, our programs are for people of all ages and life stages.

Our flagship program, Art After Hours, welcomes a broad audience to the Gallery on Wednesday nights for performances, talks, films, workshops and more. In 2016 we celebrated Diwali, explored feminism and multiculturalism, featured comedians such as Zoe Coombs Marr, hosted Kathy Lette to talk about the nude, and got creative with Mexican flower-making.

Among our many talks and lectures, we featured eminent scholars Jeffrey Riegel, Emma Chambers and Geoffrey Batchen, and artists such as Lauren Brincat, Salote Tawale and Richard Lewer. Our highlight academic event

was a symposium on Tang dynasty art and culture, with local and international scholars.

We launched new strategic initiatives in Western Sydney and regional NSW. The launch of the Bayanihan Philippines Art Project also engaged Filipino and Western Sydney communities. Key local Woolloomooloo partners have included Artspace, City of Sydney and Save the Children, focusing on engagement with young people in our community.

The Gallery is committed to engaging visitors with disability. In 2016 key achievements included the publication of research findings on our art and dementia program by the University of Technology Sydney. We also piloted the Front Up Emerge program with Ability Options, working with artists with a disability from Western Sydney.



previous pages:

Art After Hours visitors enjoying the Frida's Flowers workshop in conjunction with *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*.

from top:

Ngemba artist Andrew Snelgar demonstrates shield carving in the exhibition *Murruwaygu: following in the footsteps of our ancestors*.

Around 60 primary school teachers attended the Gallery's activities and workshops for Teacher's Day in August 2016.

Access programs producer Danielle Gullotta (far left), artist and Gallery trustee Ben Quilty (centre right) and Front Up Emerge artists. Photo: Jeremy Piper





clockwise from top:
Comedian Matt Okine performing
at 'Late night laughs' as part of
Art After Hours.

Filipino-Australian artist Alwin
Reamillo leading the launch of the
Bayanihan Philippines Art Project
with his *Hopping spirit house*.

A visitor sketches Auguste Rodin's
The kiss at *Nude: art from the
Tate collection* in a special early
morning event.

‘ For a lot of our students, it’s a release from their everyday life. [Art Pathways] gives them an opportunity to just be them, to express themselves. ’

JENNY TSILOVICH, HEAD TEACHER CAPA,
DOONSIDE TECHNOLOGY HIGH SCHOOL

EDUCATION PROGRAMS

Our learning programs, aimed at primary, secondary and tertiary students, are delivered by a dedicated team of professional artist educators and volunteer children’s guides. In 2016, over 94 000 students and teachers participated in learning programs.

The Art Pathways program expanded to reach over 2300 students from schools in Western Sydney, focusing on areas including Indigenous art education, low socio-economic status schools and students with a disability. Art Pathways is generously supported by the Packer Family Foundation and the Crown Resorts Foundation.

Starting with Art, supported by Variety, the Children’s Charity, delivers innovative workshops for students with sensory, intellectual and physical disabilities.

Supported by the Campbell Edwards Trust, the Djamu Program for Indigenous Art Education offers Indigenous NSW students the opportunity to meet artists and arts leaders and to develop their own art-making skills through Gallery visits and virtual tours.

As leaders in teachers’ professional learning, we introduced new programs in 2016 endorsed by the Board of Studies, Teaching and Educational

Standards NSW (BOSTES). We also supported professional learning for staff from regional galleries across the state; and mentored a Museums & Galleries NSW scholarship winner from Tamworth Art Gallery.

Since 1983, the Gallery has been the principal venue for the annual ARTEXPRESS exhibition of artworks by NSW Higher School Certificate students, which attracts a diverse audience interested in the work of young artists.

Students from Holroyd School engaged in the Art Pathways access program.





clockwise, from left:
Students from St Ives North Public School paint a scroll as part of the 'Asia in action' program.

Students from Wollondilly Anglican College make a paper costume in *Eko Nugroho: Lot lost*.

Students tour the Gallery's Grand Courts during an Art Pathways program.





Film curator Robert Herbert in the projection room.

FILM PROGRAM

Curated by Robert Herbert, the Gallery's popular, free film programs are screened on Wednesdays and Sundays. Herbert is also the projectionist for the programs of often rare, historically significant and/or underrated films, all of which are on 35mm film on reel.

The four cinematic programs in 2016 curated around the ideas or themes in the exhibition program were: 'European cinema classics' for *The Greats*, 'Putting on a show' for the 20th Biennale of Sydney, 'Me, myself and I' for the *Archibald Prize* and 'Nude and naked' for *Nude*.





TOURING PROGRAMS

The Gallery touring program was once again a great success in 2016, with exhibitions travelling across NSW and to Victoria.

The 2016 touring program included the ever-popular *Archibald Prize* regional tour, with the 2015 Prize travelling to NSW venues and the 2016 Prize launching at the Art Gallery of Ballarat in October. *O'Keeffe, Preston, Cossington Smith: making modernism* was launched at Heide Museum of Modern Art in Melbourne in October and *Brett Whiteley: west of the divide* opened at Bathurst Regional Art Gallery in November.

These exhibitions were shared with audiences across nine regional and metropolitan venues and were enjoyed by over 125 000 visitors.



from top:
O'Keeffe, Preston, Cossington Smith: making modernism opening night at Heide Museum of Modern Art in Melbourne. Photo: Jeremy Weihrauch

Visitors to *Brett Whiteley: west of the divide* at the Bathurst Regional Art Gallery.

Archibald Prize 2015 exhibition at the Tweed River Art Gallery.



DIGITAL PROGRAMS

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

Highlights for 2016 included 'Get closer to Frida', a mobile-enhanced content hub that offered a rich pathway into the *Frida Kahlo and Diego Rivera* exhibition. Visitors could quickly and easily explore photographs, video, audio and other content from both the Gallery website and external sites. The resource was launched in June and had 29 875 page views in just under six weeks.

The *Tang: treasures from the Silk Road* capital exhibition was accompanied by *Pure Land: inside the Mogao Grottoes at Dunhuang*, a spectacular interactive installation of the UNESCO World Heritage site known as the Thousand Buddha Caves, now closed to the public for conservation reasons.

from top:
Curator Justin Paton filmed discussing Rodin's *The kiss*.

The interface of *Get closer to Frida* – a mobile enhanced content hub.

The Art Recogniser mobile tool in action.

Australian artist profiles on the Gallery's website.

opposite:
Pure Land: inside the Mogao Grottoes at Dunhuang allowed people to see ancient Buddhist cave paintings in three dimensions.

Nude shorts was a series of four films produced to excite, entice and inform audiences before and during the *Nude: art from the Tate collection* exhibition.

Fifty Australian artist profiles went online including some of the most popular and well-known artists in the collection.

In July the Gallery was one of three worldwide launch partners for the 'Art Recogniser' mobile tool, part of the new Google Arts & Culture platform. The other partners were the Dulwich Picture Gallery in London and the National Gallery of Art in Washington DC. The Gallery's digital team worked with Google to showcase over 200 works on display in the Grand Court galleries. Since the launch of the new and improved Arts & Culture platform on 1 July, traffic to the Gallery's collection has tripled.

The Archibald Prize 2016 mobile tour included accessible content for the first time, including Auslan video and audio descriptions.

'Artboards', a new digital platform allowing the creation of bespoke content hubs for exhibitions, was launched in conjunction with the *Frida Kahlo and Diego Rivera* exhibition. The platform enables both public and in-Gallery-only experiences and can feature content from the Gallery website as well as from external sites. The Artboards platform was also used to publish in-Gallery-only content for the *Yoshitoshi and Primary structures speculative forms* collection exhibitions.









PARTNERS

GOVERNMENT

As a state government institution, the Gallery's major supporter is the NSW State Government. We gratefully extend our thanks to The Hon Mike Baird MP, then Premier of NSW; The Hon Troy Grant MP, then Deputy Premier and Minister for the Arts; and The Hon Stuart Ayres MP, then Minister for Trade, Tourism and Major Events. We look forward to continuing support from the new Premier and Ministers in 2017.

We would also like to acknowledge Andrew Cappie-Wood, Secretary, Department of Justice; Kate Dundas, formerly Deputy Secretary Arts and Culture, Department of Justice; Samantha Torres, Deputy Secretary, Justice Services, Arts and Culture, Department of Justice; Mary Darwell, formerly Executive Director, Arts NSW; Michael Brealey, acting Executive Director, Arts NSW; and Sandra Chipchase, CEO, Destination NSW.



previous pages:
Contemporary Collection
Benefactors viewing *Murruwaygu*:
following in the footsteps of our
ancestors.

above:
Michael Brand, artist Louise
Hearman, then Deputy Premier
and Minister for the Arts the Hon
Troy Grant MP and vice president
of the Gallery's Board of Trustees
Mark Nelson at the *Archibald*,
Wynne and Sulman Prizes
exhibition opening night.

from far left:
Prime Minister of Australia, the Hon
Malcolm Turnbull MP and Lucy
Turnbull AO tour *Tang: treasures*
from the Silk Road capital with
curator Yin Cao.

Minister for Trade, Tourism and
Major Events, the Hon Stuart Ayres
MP speaking at the opening night of
Nude: art from the Tate collection.



from top:
Gil Docking, Kings Cross c1965.
Photo: Shay Docking

Shay Docking in her Auckland
studio in front of her painting
Temple 1 – South Seas icon series
(version 2) 1970. Collection
Newcastle Art Gallery.

BEQUESTS

Significant parts of the Gallery's collection have been built with bequests from individuals, including Mervyn Horton (contemporary international art), Ken and Yasuko Myer (Japanese art) and Mollie Gowing (Aboriginal and Torres Strait Islander art). In 2016, the Gallery received several significant new bequests.

Professor Janet Carr's bequest to the Art Gallery of NSW Foundation reached close to \$1 million following the receipt of 25 per cent of the proceeds from the sale of her Sydney house, and royalties from her books on health.

The Gil and Shay Docking Drawing Fund was established at the Gallery in 1998 by Gil Docking, following his wife Shay's death, to purchase Australian drawings for the collection. To date, 23 Australian drawings, representing a broad spectrum of historical and contemporary Australian drawing practice, have been purchased through this fund. Following Gil's death in late 2015, their house was sold and the net proceeds of approximately \$2.5 million will be directed to the fund, making it the Gallery's largest for the purchase of works on paper.

In the past ten years the Yvonne Buchanan May, John Fairlie Cunningham and Steve and Essie Watson bequests have more than doubled the Gallery's Foundation capital base, which now exceeds \$52 million in funds under investment. This income has allowed the Gallery to acquire over 35 major works. In 2016 it funded Louise Bourgeois' *Arched figure* 1993, cast 2010 (p 24).



SUPPORTERS AND BENEFACTORS

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

Life Governors

The Gallery acknowledges the significant support of individuals by appointing them as Life Governors, the highest accolade offered for significant support to the Gallery for various forms of leadership.

Life Governors as at 31 December 2016: Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Edmund Capon AM OBE; Rowena Danziger AM; Ken Cowley AO; James Fairfax AC; Brian France AM; James Gleeson AO and Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; Richard Johnson AO MBE; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; John Olsen AO OBE; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM and Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AO; Neville Wran AC QC; Dr John Yu AC.

Art Gallery of NSW Foundation

The Gallery has acknowledged major gifts and bequests of both artworks and money (including pledged bequests) through membership of its Foundation.

The number of supporters and their level of support both increased in 2016. Membership of Atelier (the younger members group), Contemporary Collection Benefactors (CCB) and the Aboriginal Collection Benefactors (ACB) saw the greatest growth largely due to their relevant and engaging programs.

Philanthropic support was also forthcoming for some important behind-the-scenes areas such as the Gallery database and staff development, and the Learning and Participation department, which gained a significant level of support for its access and Alzheimer's art programs.

Special projects also attracted support: conservation of a number of 19th-century Victorian watercolours and their frames (for the 2017 exhibition and book *Victorian watercolours*); funding for a part-time conservation specialist for time-based art; a Leica S medium-format camera to photograph collection artworks; and dance performances in conjunction with *Nude: art from the Tate collection*.

Membership of the three highest levels of the Foundation as at 31 December 2016:

Life Benefactors

James Agapitos OAM and Ray Wilson OAM; Geoff Ainsworth AM and Jo Featherstone; Art Gallery Society of NSW; Belgiorno-Nettis Family; Mary-Jane Brodribb; Maurice Cashmere; Ken Coles AM and Rowena Danziger AM; Crown Resorts Foundation; John Fairlie Cunningham; Sir William Dobell Foundation; Mr JO Fairfax AC; James Gleeson AO and Frank O'Keefe; Mollie and Jim Gowing; Walter Hartwig; Dr Elizabeth Hazel; Mary Heseltine; Mervyn Horton; John Kaldor Family; Yvonne Buchanan May and Hugh Buchanan May; Margaret Olley AC; Packer Family Foundation; Kenneth R Reed AM; Charles and Denyse Spice; Mary Eugene Tancred; SHW and EM Watson; Peter Weiss AO; Beryl Whiteley OAM.



Gallery conservators restoring frames for the exhibition *Victorian watercolours* in 2017.

Gold Benefactors

Jim Bain AM and Janette Bain;
The Balnaves Foundation; Andrew
Cameron AM and Cathy Cameron;
Dr Janet Carr; Susan Chandler;
Patrick Corrigan AM; John Anthony
(Tony) Gilbert; Neilson Foundation;
Nelson Meers Foundation; Vicki
Olsson; Roger Pietri; Alan and Jancis
Rees; Mark Thompson and Kerry
Comerford; Barbara Tribe; Wendy
Whiteley OAM; Lyn Williams AM;
David George Wilson.

Benefactors

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



left:
Tracey Griff, 'Art and dementia'
program benefactor, with access
programs producer Danielle
Gullotta.

below:
Foundation trustees Peter
Braithwaite, David Maloney AM,
Mark Hughes, Robyn Martin-
Weber, Andrew Cameron AM
(chair), Kiera Grant, Anne Fulwood,
Clinton Ng, Chris Fullerton and
Julien Playoust (Justin Butterworth,
Brian Ladd, John Schaeffer AO,
John Sharpe, Alison Tarditi and
Alenka Tindale not present).



Maggie Wen and Yang Yang
(above left); Michael Brand and
Claire Armstrong (above right);
Vita Cochran, Penelope Seidler
and Justin Paton (left) at the
Foundation's gala dinner in
December.

PRESIDENT'S COUNCIL AND VISASIA COUNCIL

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

PRESIDENT'S COUNCIL

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

President

David Gonski AC

Membership

Noel Condon, AIG

Nigel Williams, ANZ Banking Group Limited

John Symonds AM, Aussie Loans

Jin Lin, Aqualand

Scott Nisbet, Baillie Gifford

Sandra Chipchase, Destination NSW

Damian Hackett, Deutscher and Hackett

Tony Johnson, EY

Sean Aylmer, Fairfax Media Limited

Darren Goodsir, Fairfax Media Limited

Miles Bastick, Herbert Smith Freehills

Milton Samios, Investec Australia Limited

Stephen O'Connor, JCDcaux Australia

Andrew Best, J.P. Morgan

Martin Blake, KPMG

Steven Lowy AM, LFG

Michael Cook, Macquarie Capital

Drew Bradford, National Australia Bank

Michael Bracher, Paspaley Pearls Group

Shaun Bonett, Precision Group of Companies

Peter Allen, Scentre Group

Alfred Moufarrige OAM, Servcorp

Ryan Stokes, Seven Group Holdings

Tim Church, UBS AG Australia

Andrew McDonald, Westpac Banking Corporation

VISASIA COUNCIL

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

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

Chairman

Warwick Johnson,

Optimal Fund Management

Membership

Stephen Menzies, Ashurst

Bill Ferris AC and Su-Ming Wong, CHAMP Ventures

Philip Cox AO, Cox Richardson

Ryan Gollan, CA Mercantile

Seng Huang Lee, Mulpha Australia

Yixu Lu & Jeffrey Riegel,

The University of Sydney

William Purcell, University of

Technology Sydney

Michael Sternberg, Valiant Hire

Judith Neilson, White Rabbit Gallery

ART GALLERY OF NEW SOUTH WALES CAMPAIGN

The Gallery's Sydney Modern expansion project is envisioned as a public-private partnership, and philanthropy will play an important role in making it possible. In 2016 we continued a series of behind-the-scenes events so that benefactors, prospective supporters and other key stakeholders could talk with the architects and keep up-to-date on the very latest developments with the project.

In preparing to transition from the campaign's quiet phase to its planned public launch in 2017, Gallery trustees and staff worked with a leadership group of donors to finalise a number of pledges. Information about these transformative gifts will be announced as the campaign progresses. We are particularly grateful to the members of the Capital Campaign Committee, chaired by Dr Mark Nelson, for their financial support of and advocacy for the expansion project.

In 2017 we will invite everyone to help us bring this landmark project to life. Donors of gifts of all sizes will have the opportunity to take the journey with us, with an insider's view through special communications and events.

Information about the campaign is available on the Gallery's website, and anyone interested in learning more is encouraged to contact, without obligation, Kirstin Mattson, head of campaign (see p 81 for contact details).

clockwise:
Matt Moran, Gretel Packer and Roslyn Packer AC at the SANAA presentation and reception to welcome David Gonski as president of the Board of Trustees.

Former president of the Board of Trustees Guido Belgiorno-Nettis AM, Kazuyo Sejima and Michelle Belgiorno-Nettis after SANAA's Art After Hours talk in July.

Hamish Parker, John Richardson and Royston Lim after SANAA's Art After Hours talk in July.



CORPORATE PARTNERS

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

We gratefully acknowledge the support of all our sponsors and partners, who enabled us to raise \$3.7 million through sponsorship in 2015–16.

See p 81 for Business Development contact details.

President
David Gonski AC

ANZ
Principal sponsor: *Archibald, Wynne and Sulman Prizes*

Aqualand
Presenting partner: *Tang: treasures from the Silk Road capital*

Baillie Gifford
Major partner: *The Greats: masterpieces from the National Galleries of Scotland*

City of Sydney
Support partner: *Archibald, Wynne and Sulman Prizes, The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

Destination NSW
Strategic partners: *The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

Ernst & Young
Presenting sponsor: *The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

Herbert Smith Freehills
Presenting partner: Asian galleries and major partner: *Tang: treasures from the Silk Road capital*

JCDecaux
Media partner: *Archibald, Wynne and Sulman Prizes, The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

J.P. Morgan
Presenting partner: Brett Whiteley Studio

Macquarie Group
Presenting partner: Australian galleries

McWilliam's Wines and Champagne Taittinger
Support partner: *Archibald, Wynne and Sulman Prizes and Nude: art from the Tate collection*

Paspaley Pearls
Support partner: Atelier

Porter's Original Paints
Official Paint Supplier and Support partner: *Archibald, Wynne and Sulman Prizes, The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

President's Council of the Art Gallery of New South Wales
Support partner: *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*

Sofitel Sydney Wentworth
Official Hotel Partner and Support partner: *Archibald, Wynne and Sulman Prizes, The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

Sydney Morning Herald
Media partner: *Archibald, Wynne and Sulman Prizes, The Greats: masterpieces from the National Galleries of Scotland and Nude: art from the Tate collection*

S&S Creative
Supplier of Young Archie prize packs

UBS
Contemporary Art Partner: Contemporary galleries and UBS Planet Art Zone

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

VisAsia Council of the Art Gallery of New South Wales
Asian Exhibition Program Partner



above:
Ginger & Smart fashion show for senior women executives, held in association with Leadership sponsor EY in June.

right:
McWilliam's Wines served at the opening of *Tang: treasures from the Silk Road capital*.

far right:
Hilary Davidson and Tara Moss at the Atelier supporters event in association with Paspaley for the *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection* exhibition.

below:
The opening of the *Archibald, Wynne and Sulman Prizes* exhibition, sponsored by ANZ.
Photo: Belinda Rolland



ART GALLERY SOCIETY OF NSW

The Art Gallery Society of NSW continues to provide a range of services and programs to its 27 000 members, and to support the Gallery through financial assistance for acquisitions. In 2016 the Society staged more than 400 events which were attended by over 45 000 members and guests. Members also contributed funds toward the Gallery's acquisition of John Russell's *In the afternoon* 1891 (p 28) and Martin Lewis's *Glow of the city* 1929 (p 25). Funds also supported the Gallery's Art After Hours and learning and participation programs, and the Art Gallery Society staff scholarship.

In February, Ron Ramsey, one of Australia's most experienced arts administrators, was appointed as the Society's executive director. Ramsey's wealth of experience in art museums across three decades includes three years at the National Gallery of Victoria, 14 years at the National Gallery of Australia and seven years as director of the Newcastle Art Gallery from 2007 to 2014. He was Australia's Cultural

Attaché at the Embassy of Australia in Washington DC from 2004 to 2007. In April Brian Ladd, well known for his three decades in public programs at the Gallery, became president of the Art Gallery Society.

In October, the Society relaunched *Look* magazine as a larger format, 84-page bi-monthly title, with an eight-page stand-alone events calendar, 'At the Gallery', under the editorship of John Saxby with Sarah Couper. In its new format, *Look* continues to connect members to the Gallery and provide exclusive, behind-the-scenes access to exhibition stories, the collection and curators, and will remain a key benefit of membership into the future.

below:

Claudia Chan Shaw at 'Tang in cheek' talk with Benjamin Law for Art After Hours.

Executive director of the Art Gallery Society Ron Ramsey and Michael Brand shake hands at the signing of the new memorandum of understanding between the Gallery and the Art Gallery Society.

right from top:

Tim Olsen, Deborah Edwards, Ron Ramsey and John Olsen at the Society's book launch and luncheon for *John Olsen: a recipe for art*.

Look magazine's new, larger format.





“Members can expect to see the Society continue its vital function supporting the Gallery and providing members with all the wonderful benefits that being a part of our state’s leading art museum community offers.”

RON RAMSEY





above:

A range of John Olsen tableware was produced in conjunction with the book *John Olsen: a recipe for art*.

below:

Crowds shopping during *Frida Kahlo and Diego Rivera* and *Archibald Prize* exhibitions resulting in record sales in the shop.

GALLERY SHOP

The Gallery Shop continued to grow its reputation as a world-class art museum retailer. With quality art and design giftware and a focus on the best Australian and international art books, the shop performed strongly in 2016 both in-store and online.

Crowds flocked to the *Frida Kahlo and Diego Rivera* and *Archibald Prize* exhibitions resulting in record sales in the shop.

This year, the shop initiated partnerships with local artisans to create unique new products celebrating the Gallery's collection, including the

'Highlights' contemporary jewellery range inspired by works in the Asian collection. A collaboration with renowned artist John Olsen produced a highly successful tableware range to accompany the Gallery's book *John Olsen: a recipe for art*.

The shop's wholesale division also flourished, supporting many regional galleries by supplying high-quality Australian art merchandise and publications.

Every purchase supports the Art Gallery of New South Wales.



FUNCTIONS

With splendid historic galleries, light-filled contemporary spaces and spectacular views to Sydney Harbour and beyond, the Gallery offers a stunning setting for events, including breakfasts, dinners, cocktail parties, conferences or launches.

Our variety of venues suit a range of clients and our extensive exhibition program offers different experiences for your guests each time they visit.

CHISWICK at the Gallery, led by renowned chef Matt Moran, is a superb casual dining venue with remarkable harbour views. The restaurant opens for lunch seven days and dinner on Wednesday evenings. A perfect way to entertain clients and friends is a personal tour of an exhibition by one of experienced guides followed by a delicious meal at CHISWICK at the Gallery.

CHISWICK at the Gallery is also an ideal venue for an intimate evening wedding for up to 98 seated guests.



from top:
Wedding flowers in CHISWICK
at the Gallery.

Corporate dining in CHISWICK
at the Gallery.

Corporate dining in the Gallery's
entrance court.

PEOPLE







ARTISTS

Artists are at the Gallery's heart. Our core mission is to collect and exhibit their work with respect and understanding. The Gallery is also a place where artists can meet their audience, exchange ideas, share their expertise and inspire us all. The Gallery is proud to support artists at all stages of their careers and in many fields of practice.

In May, as part of the launch of *Manifesto* by Julian Rosefeldt, the Gallery invited artists whose work is held in the collection to celebrate 'artists and their contribution to our community' at the 2016 Artists Party.

In 2016 the Gallery consolidated its Aboriginal and Torres Strait Islander engagement policy in consultation with diverse communities and government to inform working with artists, communities and collections.

Ten artists were awarded residencies at the Gallery's studios in the Cité Internationale des Arts, Paris to further their artistic development. Residencies awarded include the winners of the Brett Whiteley Travelling Art Scholarship (p 37) and the Eva Breuer Travelling Art Scholarship (p 43).

This year artists have performed, spoken, curated and contributed their expertise in many ways. Highlights include:

Jonathan Jones guest-curated the groundbreaking exhibition of Koori men's art, *Murruwaygu* (see pp 56–57).

Tom Polo captivated visitors with his week-long *Painting live* event, part of *The Sydney Morning Herald Spectrum Now* festival (see pp 38–39).

Knowledge was shared by descendants of artists from Milngimbi, providing invaluable information on the works for the collection exhibition and book *Art from Milngimbi: taking memories back* (see p 19).

Filipino-Australian artist Alwin Reamillo led the launch of the Bayanihan Philippines Art Project (see p 49).

Ben Quilty shared some of his artistic journey with the artists from the Front Up program for artists with disabilities (see p 48).

previous pages:
A mariachi dancer at the opening night of *Frida Kahlo and Diego Rivera: from the Jacques and Natasha Gelman Collection*.

above:
Louise Hearman with her Archibald Prize-winning portrait of Barry Humphries.

right, clockwise from top left:
Ben Quilty, Warwick Thornton and Ian Collie at the 2016 Artist Party.

John Olsen speaking at the launch of the book *John Olsen: a recipe for art*.

Artist Nick Stathopoulos, winner of the Archibald Prize People's Choice Award 2016, with his portrait subject, lawyer Deng Adut.

The Ken family, winners of the Wynne Prize, in front of their painting *Seven sisters* 2016. From left: Freda Brady, Tjungkara Ken, Yaritji Young and Maringka Tunkin
Photo: Belinda Rolland

Archibald Prize finalist Kate Beynon with her portrait subject Claudia Chan Shaw.

Archibald Prize finalist Carla Fletcher with her portrait subject Linda Jackson.
Photo: Belinda Rolland



VOLUNTEERS

The Gallery's volunteers are highly valued, dedicated, passionate and capable individuals. They make a significant contribution to the success of the Gallery by engaging with our audiences and enhancing the overall experience of visitors. In 2016 volunteers supported the Gallery's exhibitions, associated and special programs, and day-to-day activities.

There are two volunteer groups – the guides and the task force – who collectively contributed over 25 000 hours in 2016, which has an estimated value of over \$750 000.

Volunteer guides include adult guides, children's guides, access guides and

community ambassadors. In addition to offering tours for our diverse audience, our guides also provide translation services and take tours in Cantonese, Japanese, Korean and Mandarin as well as additional special language tours when requested.

Task force volunteers provide support for a range of services at the Gallery including the member's desk and lounge, functions, family programs and conducting audience research. In addition to assisting the Gallery, the task force also contributes volunteer hours for the Art Gallery Society.



above, from left:
Members of the Holdsworth
Community Centre taking the
'Art and dementia' tour.

Volunteer guide Jo-Ann Smith
leading an 'Art and dementia' tour,
featuring Mary Webb's *Joie de vivre*
1958.

left:
Volunteers Jeffrey Wai-Yee and
Glen McLellan working at the
members desk.

right, clockwise:
Volunteer Jenny Reed leading an
Australian collection highlights tour
featuring Grace Cossington Smith's
Curve of the bridge 1928–29.

Volunteer Lindy Batchelor
(standing) leading an art-making
workshop responding to Sheila
Hicks' *The Embassy of Chromatic
Delegates* 2015–16 during
Seniors Week.

Volunteer John Hyde leading an
'Art and dementia' tour in the
Grand Courts.

Gallery guides in the Domain
Theatre for their annual general
meeting.

Volunteer Julia Tang discussing
Jeffrey Smart's *Bus terminus*
1973 with a school group.





BEHIND THE SCENES

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



- 1
Checking the condition of Brett Whiteley's sculpture *Almost* once 1968, 1991.
- 2
Stephen 'Steve' Peters is the brains behind the Archibald Prize 'Packing Room Prize'. He is seen here with 2016 winner Betina Fauvel-Ogden and her subject George Calombaris. After clocking up 34 years working at the Gallery, Steve retires in 2017.
- 3
Danielle Gullotta, access programs producer, was recognised and honoured with an Australian Centre for Arts and Health Award for Excellence in the category of Education and Research, acknowledging her leadership in the field.
- 4
Hanging works for the Dobell Australian Drawing Biennial 2016.
- 5
Dame Edna gets into the swing of the Christmas party 'Bling' theme.
- 6
The Gallery's annual Cricket Day attracts all levels of sporting ability.
- 7
Cara Pinchbeck arranging spears for the exhibition *Art from Milingimbi: taking memories back*.
- 8
Artist Catherine O'Donnell and assistant creating her wall drawing for the Dobell Australian Drawing Biennial 2016.
- 9
Gallery Shop web administrator Holly Bennett has a surreal moment.
- 10
This year's annual Gallery staff charity art exhibition and auction raised over \$10,000 for Save the Children Australia. Held at the Chrissie Cotter Gallery and led by senior registrar, Emma Smith, it revealed the many talents and creativity of staff.
- 11
Installing Lindy Lee's bronze work *Cosmos – a life of fire* 2014 in the *Beyond words* exhibition.



BOARD OF TRUSTEES



PRESIDENT
Mr David Gonski AC

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

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



VICE-PRESIDENT
Dr Mark Nelson

B Sc (Hons), MPhil, PhD

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



Ms Samantha Meers

BA, LLB, MLitt, FAICD

Samantha Meers is executive deputy chair of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her board appointments include deputy chair of the Federal Government's Creative Partnerships Australia, chair of Documentary Australia, a director of the State Library of NSW Foundation, a member of the Sherman Contemporary Art Foundation Advisory Board and the Vice Chancellor's Campaign Board at the University of Sydney.



Mr Geoff Ainsworth AM

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

Geoff Ainsworth is a director of the Bundanon Trust, a director of Benthic Geotech Pty Ltd, and a former director of Aristocrat Leisure Ltd. He is a member of the Council of the Sydney Symphony Orchestra and a patron of a number of cultural and charitable initiatives, including the Asia-Australia Arts Centre, a former member of the Venice Biennale Commissioner's Council and a former trustee of the Art Gallery of NSW Foundation. Mr Ainsworth is also an internationally known art collector.



Ms Gretel Packer

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



Mr Khadim Ali

Khadim Ali is an internationally acclaimed contemporary artist. Born in Quetta, Pakistan of Hazara ethnicity, he moved to Australia on a Distinguished Talent Visa and is now based in Western Sydney. Mr Ali trained in the tradition of Persian and Indian miniature painting and graduated from the National College of Arts in Lahore, Pakistan. His works are in the collections of leading galleries and museums. He won the Qantas Foundation's Encouragement of Australian Contemporary Art Award and a fellowship from the Australia Council.



Mrs Ashley Dawson-Damer AM

A director of Yuills group of companies since 2000, Ashley Dawson-Damer has been a Festival of Sydney board director, alternate for the NSW Premier, a member of the National Gallery of Australia Council, a trustee of the National Gallery Foundation, and a member of the Opera Australia Capital Fund Council of Governors. She is a patron and benefactor of the Sydney Children's Writing Competition. She was previously a board member of the National Institute of Dramatic Arts 1997–2003, trustee of the Museum of Sydney Foundation 1995–99, and member of the Acquisitions Committee for the Australiana Fund 1993–1994.



Professor S Bruce Dowton

MB BS MD FACMG FRACP

Bruce Dowton is the Vice-Chancellor of Macquarie University. He is a paediatrician, clinical geneticist, molecular biologist, researcher and academic; and has served as a senior medical executive at a range of universities, healthcare institutions and consulting organisations. Mostly notably, he served as a paediatrician at the Massachusetts General Hospital for Children, and Clinical Professor of Paediatrics at Harvard Medical School. He serves on a number of boards, and is the Chairman of Open Universities Australia.



Mr Ben Quilty

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

Ben Quilty is a practising artist and Sydney College of the Arts graduate. He also graduated from the Western Sydney University (WSU) School of Design, has completed studies in Aboriginal culture and history through Monash University, Melbourne, and in 2015 received an honorary doctorate from WSU. His work is held in numerous collections. He has won numerous awards including the Archibald Prize and Doug Moran Portrait Prize.



Mr Andrew Roberts

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



Ms Eleonora Triguboff

BA (Art History), AAS

Eleonora Triguboff established a career as a sculptor in the 1980s, exhibiting in New York, Europe and Japan. In 2003 she became publisher and editor-in-chief of the quarterly publication *Art & Australia*. In this role, she developed initiatives such as the Art & Australia/ANZ Private Bank Contemporary Art Award, the Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program.

EXECUTIVE



DIRECTOR

Dr Michael Brand

BA (Hons), MA, PhD (History)

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



DEPUTY DIRECTOR AND DIRECTOR OF COLLECTIONS

Ms Suhanya Raffel

BA, Dip Museum Studies

Suhanya Raffel joined the Gallery in 2013. Previous roles include deputy director of curatorial and collection development and acting director at the Queensland Art Gallery /Gallery of Modern Art, where she led its Asia Pacific Triennial of Contemporary Art. Suhanya was a member of the Asian Art Council at the Guggenheim Museum, New York, and served on the board of the Australia-China Council, Department of Foreign Affairs and Trade. She stepped down from her role in October 2016 to commence work as director, M+ in Hong Kong.



DIRECTOR OF FINANCE AND COMMERCIAL OPERATIONS

Mr John Wicks

B Bus, FCPA

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



DIRECTOR OF PUBLIC ENGAGEMENT

Ms Jacquie Riddell

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



DIRECTOR OF DEVELOPMENT

Mr John Richardson

MA (Arts Administration), BA (Economics)

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

CONTACTS

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

More information at artgallery.nsw.gov.au

ART GALLERY OF NEW SOUTH WALES CAMPAIGN

Kirstin Mattson

Head of campaign

campaign@ag.nsw.gov.au

Tel: 02 9225 1699

BEQUESTS AND BENEFACTORS

Jane Wynter

Head of philanthropy

Jane.Wynter@ag.nsw.gov.au

Tel: 02 9225 1818

BUSINESS DEVELOPMENT

Hanneleh Salonen

Head of business development and partnerships

businessdevelopment@ag.nsw.gov.au

Tel: 02 9225 1643

VENUE HIRE AND FUNCTIONS

Caroline Harvey

Venue manager

venues@ag.nsw.gov.au

Tel: 02 9225 1836

2017 preview





2017 EXHIBITIONS PREVIEW

Following the huge success of *Frida Kahlo and Diego Rivera* last year, in 2017 we continue to present major exhibitions on significant Australian and international artists including Andy Warhol, John Olsen, Georgia O'Keeffe alongside Margaret Preston and Grace Cossington Smith, Mikala Dwyer and Robert Mapplethorpe.

We're also excited about a major partnership with Carriageworks and the Museum of Contemporary Art, Australia to present *The National: new Australian art*. Artists exhibiting at the Gallery include Taloi Havini, Alex Martinis Roe and Tiger Yaltangki.

A highlight of our collection-based exhibitions is *Victorian watercolours* to be held in the historic Grand Courts.

More masterpieces will arrive at the Gallery in November for the summer blockbuster exhibition, *Rembrandt and the Dutch golden age: masterpieces from the Rijksmuseum*, including Rembrandt's *Self-portrait as the Apostle Paul* 1661 and Vermeer's *Woman reading a letter* 1663.

previous page:
Jan Davidsz. de Heem, *Still-life with flowers in a glass vase* 1650 (detail). Collection Rijksmuseum, Amsterdam, on loan from the City of Amsterdam (A van der Hoop Bequest)

below, from left:
Destiny Deacon *Over the fence* 2000 from the series *Sad & bad*. AGNSW, purchased with funds provided by Photography Collection Benefactors 2001

Peggie Pantos, *Lakes Grammar Illusione verniciato* (detail), ARTEXPRESS 2017

right:
Melton-Pippin *Andy Warhol with head cradled in hands* c1950 (detail). The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc

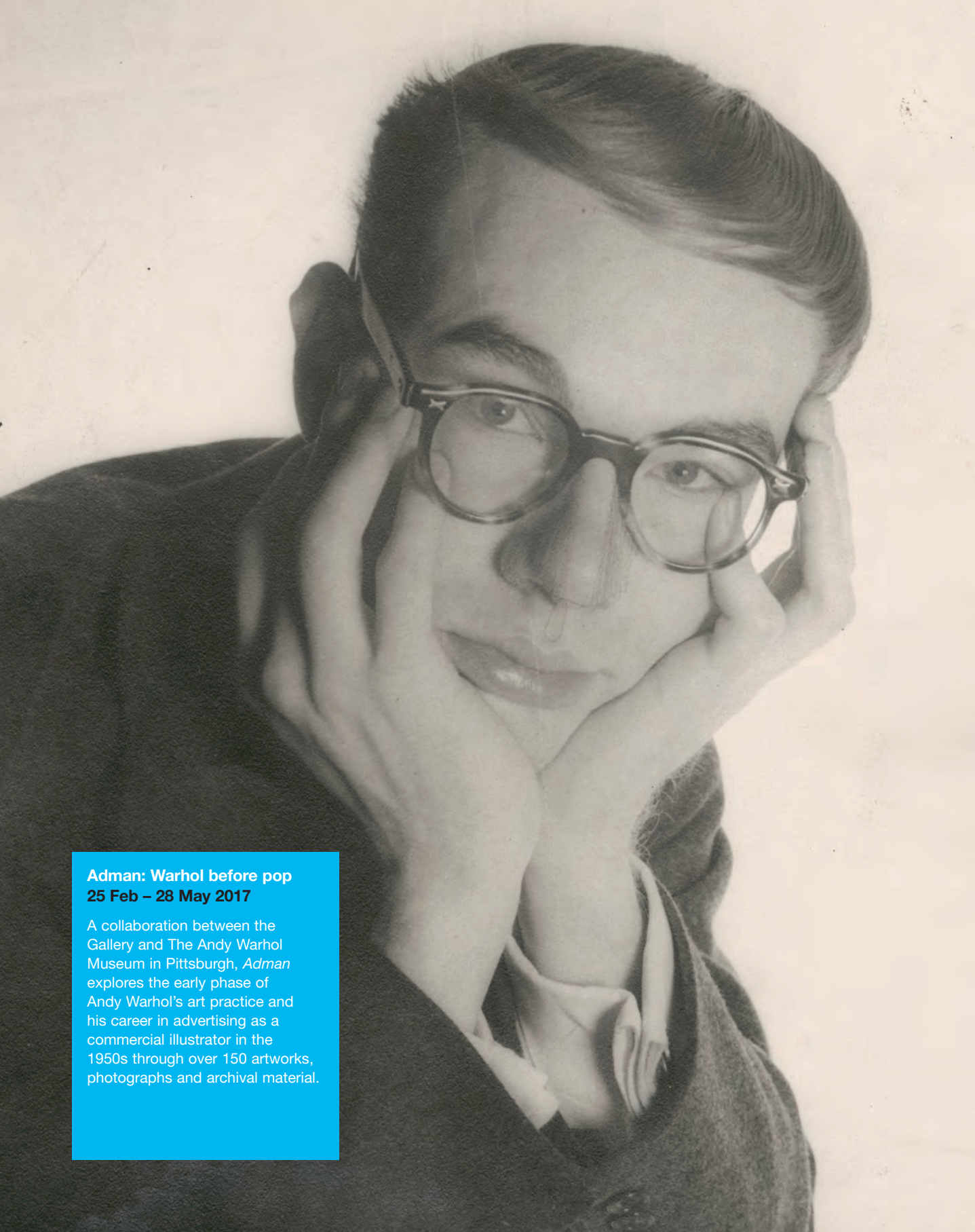


Our lands 21 Jan – 18 Jun 2017

Featuring 12 artists from across Australia, *Our lands* presents contemporary works from the collection that question, contest and provoke discussion about rights to land in Australia.

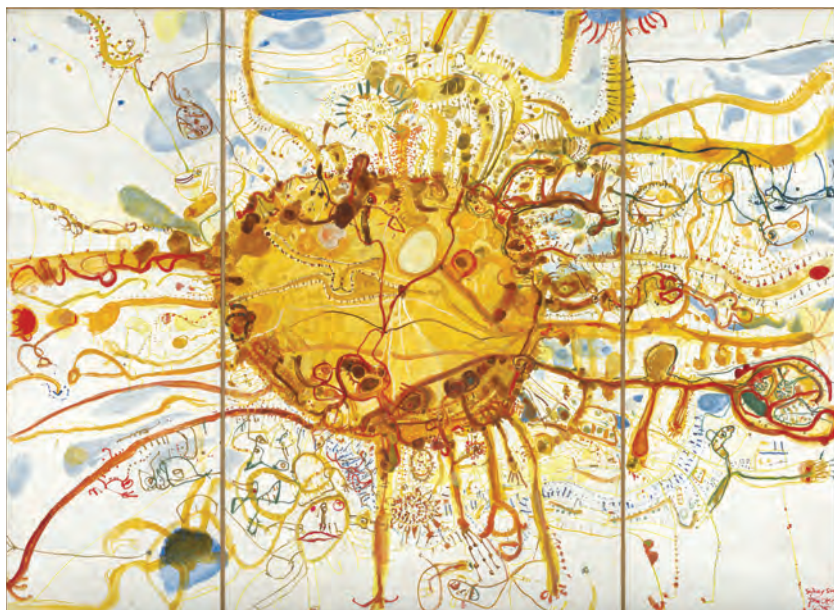
ARTEXPRESS 2017 26 Jan – 23 Apr 2017

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



Adman: Warhol before pop
25 Feb – 28 May 2017

A collaboration between the Gallery and The Andy Warhol Museum in Pittsburgh, *Adman* explores the early phase of Andy Warhol's art practice and his career in advertising as a commercial illustrator in the 1950s through over 150 artworks, photographs and archival material.



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

This major retrospective reveals the energetic and distinctive painting style of one of Australia's greatest living artists. Spanning from the 1960s and Olsen's formative years to now, with a focus on his development of a spectacular and idiosyncratic vision of the landscape. In association with the National Gallery of Victoria.

from top:
John Olsen *Sydney Sun (or King Sun)* 1965. National Gallery of Australia, Canberra. Purchased with funds from the Nerissa Johnson Bequest 2000

David Stephenson *The Zinc Works and Mount Wellington from Store Point, Tasmania* 2004 from the series *Marking time* 2003–05. Art Gallery of New South Wales, gift of the artist 2011

Tiger Yaltangki *Doctor Who* 2016, Art Gallery of New South Wales

**David Stephenson:
human landscapes**
14 Apr – 23 Jul 2017

This exhibition presents one of the most important Australian photographers of his generation who subverts traditional approaches to landscape and alters the way we look at the world and our place within it.



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

A major new partnership between the Art Gallery of New South Wales, Carriageworks and the Museum of Contemporary Art Australia, *The National* will present the latest ideas and forms in contemporary Australian art over three editions in 2017, 2019 and 2021 across the three institutions.





Brett Whiteley: decade – 1970s
Brett Whiteley Studio
19 May – 19 Nov 2017

This exhibition charts Whiteley's work of the 1970s, in which he responded not just to his own environment but to the turbulent changes occurring socially and within the arts.

from top:
 Brett Whiteley *Self-portrait in the studio* 1976. Art Gallery of New South Wales, purchased 1977

Andrew Nicholl *A distant view of Derry through a bank of wild flowers* c1830s. Art Gallery of New South Wales, Parramore Purchase Fund 2015

Mervyn Bishop *Cousins, Ralph and Jim, Brewarrina* 1966. Art Gallery of New South Wales, purchased under the terms of the Florence Turner Blake Bequest 2008

Victorian watercolours
2 Jun – 3 Dec 2017

Drawn exclusively from the Gallery's collection and following an extensive conservation project, Victorian watercolours will be a rare chance to see these magnificent 19th-century works on paper.



Mervyn Bishop
24 Jun – 8 Oct 2017

This exhibition celebrates a central figure in Australian photography and his contribution to art and photojournalism over half a century.





**Passion and procession:
art of the Philippines**
24 Jun – 12 Nov

This exhibition of contemporary Filipino art reflects current experience, modern ties to Spain and Mexico, as well as ancestral traditions. Through installations, videos, sculptures and paintings, *Passion and procession* presents personal experiences of life and faith, and their public declaration in processions.

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

This groundbreaking exhibition showcases the distinct modernist artistic visions of American artist Georgia O'Keeffe and celebrated Australian artists, Margaret Preston and Grace Cossington Smith.



from top:
Rodel Tapaya *Do you have a rooster, Pedro? (Adda manok mo, Pedro?)* 2015–16. Art Gallery of New South Wales, gift of Geoff Ainsworth AM & Johanna Featherstone 2016

Georgia O'Keeffe *Ram's head, blue Morning Glory* 1938. Georgia O'Keeffe Museum, gift of The Burnett Foundation

Betina Fauvel-Ogden, *George Calombaris, masterchef* 2016, winner of the Packing Room Prize



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

The *Archibald, Wynne and Sulman Prizes* are eagerly anticipated by artists and audiences alike. Collectively, this hugely popular exhibition chronicles the changing face of Australia and acts as a visual record of a time and place in our cultural, social and political history.



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

This exhibition examines photo-media artist Pat Brassington's preoccupation with the body and its haunting presence through visceral and allegorical imagery.



Something living: contemporary figurative painters
19 Aug 2017 – 25 Feb 2018

Drawn from new acquisitions, collection highlights and key loans, this exhibition reveals the defiant energy and strange vitality of contemporary figurative painting.

clockwise, from above:
Pat Brassington *Candie* 2013 from the series *Quill*. Art Gallery of New South Wales, anonymous gift 2015. Donated through the Australian Government's Cultural Gifts Program

Dana Schutz *Breast-feeding* 2015. Art Gallery of New South Wales, purchased with funds provided by the 2015 USA Foundation Tour and the Mollie and Jim Gowing Bequest Fund 2016

Mikala Dwyer *The letterbox Marys* 2015, installation at RoslynOxley9 Gallery, Sydney



Mikala Dwyer
26 Aug 2017 – 4 Feb 2018

This exhibition will interweave new and recent work from one of Australia's most inventive artists, Mikala Dwyer, including a major new suspended sculpture and an experimental creative lab.

right:
Christian de Vietri *2nd law* 2006
Art Gallery of New South Wales,
gift of ARTAND Australia 2015.
Donated through the Australian
Government's Cultural Gifts
Program

below, from left:
Dona Nelson *March hare* 2014.
Art Gallery of New South Wales,
purchased under the terms of the
Florence Turner Blake Bequest
and with funds provided by the
Tony Gilbert Bequest Fund 2015

Robert Mapplethorpe *Patti Smith*
1978. Jointly acquired by the
Los Angeles County Museum
of Art and The J Paul Getty Trust.
Partial gift of The Robert
Mapplethorpe Foundation; partial
purchase with funds provided by
The J Paul Getty Trust and The
David Geffen Foundation.

Brett Whiteley *The green mountain*
(*Fiji*) 1969. Art Gallery of New South
Wales. Gift of Patrick White 1979

opposite:
Rembrandt *Self-portrait as the*
Apostle Paul 1661 (detail).
Collection Rijksmuseum,
Amsterdam, De Bruijn-van der
Leeuw Bequest, Muri, Switzerland



Out of the ordinary 26 Aug 2017 – Apr 2018

Out of the ordinary presents works by contemporary artists who experiment with scale and form to transform everyday objects and materials. It features works by Australian and New Zealand artists from the ARTAND Emerging Artist Collection, which was gifted to the Gallery in 2015.



Unpainting 30 Sep 2017 – Jul 2018

Unpainting will survey the Gallery's rich holdings of contemporary abstraction, focusing on unconventional and experimental approaches to the age-old discipline of painting.



Robert Mapplethorpe: the perfect medium 28 Oct 2017 – 18 Feb 2018

An extraordinary selection of photographs by one of the most influential visual artists of late 20th-century America. Organised by the Los Angeles County Museum of Art and the J Paul Getty Museum, in collaboration with the Robert Mapplethorpe Foundation and the Art Gallery of New South Wales.



UPCOMING TOURING

Other places: somewhere else is a touring exhibition of Brett Whiteley works that focus on his travels to America, Bali, Japan, Fiji and France – 40 works will be on display. This exhibition will visit Cairns Regional Gallery (28 Apr – 2 Jul) and Caboolture Regional Gallery (15 Jul – 17 Sep) in Queensland and Tweed Heads Regional Gallery (29 Sep – 3 Dec) in NSW during 2017.



**Rembrandt and the Dutch
golden age: masterpieces
from the Rijksmuseum**

11 Nov 2017 – 18 Feb 2018

This is the first exhibition at the Gallery devoted to the greatest Dutch painters of the 17th century and the flourishing artistic culture of the time. It presents a rare opportunity to experience masterpieces by Rembrandt, Vermeer, Ruisdael, Hals, de Heem, de Hooch, Lievens and Leyster.

Strategic partners



Leadership partners



Presenting partners



J.P.Morgan



Media partners

JCDecaux

The Sydney Morning Herald

Major partners



Support partners



PASPALEY



Business councils



Government partners



Published by Art Gallery of New South Wales
Art Gallery Road, The Domain
Sydney 2000, Australia
artgallery.nsw.gov.au

© 2017 Art Gallery of New South Wales
All rights reserved. No part of this publication
may be reproduced or transmitted in any form
or by any means, electronic or mechanical,
including photocopying, recording or any other
information storage and retrieval system, without
prior permission in writing from the publisher.

The Gallery thanks the copyright owners
for granting permission to reproduce artworks
in this publication. Every effort has been made
to contact the copyright owners, any omissions
will be corrected in future editions providing
the publisher has been notified in writing.

Photography © Art Gallery of New South Wales
unless indicated otherwise.

Produced by
Art Gallery of New South Wales, Publishing and Design
Content coordinators: Shireen Huda and Lisa Girault
Project editors: Julie Donaldson and Faith Chisholm
Text editing: Lisa Girault
Photography: Jenni Carter, Felicity Jenkins,
Nick Kreisler, Diana Panuccio, Christopher Snee,
Mim Stirling (Art Gallery of New South Wales)
Design: Christina Fedrigo (original design
Karen Hancock)
Colour reproduction: Spitting Image
Printing and binding: Lindsay Yates Group

The Art Gallery of New South Wales is a
statutory body of the NSW State Government

For more information on the artworks
artgallery.nsw.gov.au/collection/

All artworks in copyright are © the artist or the artist's
estate with variations to licensing and collection
details:

pp 16–17 & 21 Julian Rosefeldt *Manifesto* 2014–15
© Julian Rosefeldt/VG Bild-Kunst. Licensed by
Viscopy, Sydney
p 18 Ron Mueck *Wild man* 2005, Tate: ARTIST
ROOMS, acquired jointly with the National Galleries
of Scotland through The d'Offay Donation with
assistance from the National Heritage Memorial Fund
and the Art Fund 2008
p 19 Auguste Rodin *The kiss* 1901–04, Tate:
Purchased with assistance from the Art Fund and
public contributions 1953
p 21 Frida Kahlo *Diego on my mind (Self portrait as
Tehuana)* 1943, The Jacques and Natasha Gelman
Collection of Mexican Art © 2016 Banco de Mexico
Diego Rivera Frida Kahlo Museums Trust, Mexico
p 24 Louise Bourgeois *Arched figure* 1993, cast 2010
© The Easton Foundation/VAGA, NY. Licensed by
Viscopy, Sydney
p 25 Djambawa Marawili *Mundukul* 2015. Licensed by
Buku-Larrnggay Mulka Art Centre
p 26 Grayson Perry *Animal spirit* 2016. Courtesy the
artist and Victoria Miro, London
p 29 Carlene West *Tjitjiti* 2015. Licensed by Viscopy,
Sydney
p 31 Arthur Boyd *Nebuchadnezzar on fire falling over
a waterfall* 1966–68 © Copyright and reproduced with
permission of Bundanon Trust
p 34 Binyinyuwuy Djarrankuykuy *Djeritmingin Spirit –
Woolen River* c1960, Art Gallery of New South Wales.
Gift of Dr Stuart Scougall 1960. Licensed by
Aboriginal Artists Agency Ltd, Sydney
p 37 Brett Whiteley *The lyrebird* 1972–73 © Wendy
Whiteley
p 76 Brett Whiteley, Matthew Dillon *Almost once*
1968, 1991 © Wendy Whiteley
p 84 Destiny Deacon *Over the fence* 2000. Licensed
by Viscopy, Sydney
p 86 Tiger Yaltangki, *Doctor Who* 2016. Courtesy
Iwantja Arts
p 87 Brett Whiteley *Self-portrait in the studio* 1976
© Wendy Whiteley
p 87 Mervyn Bishop *Cousins, Ralph and Jim,
Brewarrina* 1966. Licensed by Viscopy, Sydney
p 88 Georgia O'Keeffe *Ram's head, blue Morning
Glory* 1938 © Georgia O'Keeffe Museum
p 89 Mikala Dwyer *The letterbox Marys* 2015.
Photo Jessica Maurer, courtesy the artist and
Roslyn Oxley9 Gallery, Sydney
p 90 Robert Mapplethorpe *Patti Smith* 1978
© Robert Mapplethorpe Foundation. Used by
permission
p 90 Brett Whiteley *The green mountain (Fiji)* 1969
© Wendy Whiteley

cover: Yasumasa Morimura *Las meninas reborn
in the night IV: peering at the secret scene behind
the artist (detail)* 2013, from the series *Las meninas
reborn in the night I–VIII*, type C photograph,
Art Gallery of New South Wales Foundation
see p 29 for image in full



@artgalleryofnsw

artgallery.nsw.gov.au