



ART GALLERY OF NEW SOUTH WALES

ART GALLERY OF NEW SOUTH WALES ANNUAL REPORT 2007

ART  
GALLERY  
NSW

‘The greatest exhibition mounted in Australia this year ... it is as beautiful, as serious and fascinating a display as I have seen in this country.’ *Goddess: divine energy* exhibition, Sebastian Smee, art critic, *The Australian*

‘STUNNING EXHIBITION. WONDERFUL COLLECTION OF WORKS BROUGHT TOGETHER – SUCH DEPTH AND SOME VERY SPECIAL PIECES. I THOUGHT THE EXHIBITION DESIGN WAS JUST BEAUTIFUL AND THE HANGING SO WELL PACED. SOME OF THIS EXHIBITION TOOK MY BREATH AWAY. I WILL LONG REMEMBER IT, THANK YOU.’ *Goddess: divine energy* exhibition, Gallery visitor

‘... the Gallery’s public programs, which are the best in the country, are always packed.’ John MacDonald, art critic, *Sydney Morning Herald*, 24 March 2007

‘... *Women of Venice* series ... Who are these women? Goddesses, bronze-aged idols of the feminine? Girls in a brothel lining up for inspection by their prospective clients? Both have been suggested ...’ *Giacometti* exhibition, Christopher Allen, *Australian Financial Review*, 24 August 2006

‘AN ENLIGHTENING TALK ABOUT THE ARTIST’S WORK. THANKS TO THE ARTIST FOR ATTENDING THE LECTURE AND JOINING IN WITH THE LECTURE QUESTIONS.’ *Lewis Morley* exhibition, Gallery visitor

‘The museum was awesome. Excellent layout, great pieces, amazing tour guides, and all for a great price! It was worth the trip from Toronto.’ Gallery visitor

‘We had a fantastic time at the Tour for Tots this morning. My daughter had a wonderful time. I would very much like to come again except all Tuesdays are booked up. Please continue this excellent program and add more staff so we can come back.’

Gallery visitor

Visitor comments from the Gallery’s Visitor Comments books 2006–07

## ART GALLERY OF NEW SOUTH WALES GENERAL INFORMATION

### ACCESS

The Gallery opens every day except Easter Friday and Christmas Day between the hours of 10am and 5pm. The Gallery opens late each Wednesday night until 9pm. As a one-off during APEC the Gallery closed on the public holiday, Friday 7 September 2007. **General admission is free.** Entry fees may apply to a limited number of major temporary exhibitions.

### GUIDED TOURS

Volunteer guides offer a range of free guided tours of the collection and major exhibitions.

**General tours:** daily one-hour tours revealing highlights of the collection and the Gallery. Monday 1pm and 2pm; Tuesday to Sunday 11am, 1pm and 2pm.

**Yiribana tours:** of the Aboriginal and Torres Strait Islander gallery. Tuesday to Sunday 11am.

**Asian galleries tours:** daily 12 noon. Community Ambassador tours: Asian language tours of the permanent collection: Japanese – Friday 11am; Mandarin – Tuesdays & Thursdays 11am; Vietnamese – First Sunday of the month 2pm.

**Signing Art:** Auslan-interpreted tours. Last Sunday of each month (excluding December/January) 1.30pm.

**In Touch at the Gallery:** sensory exploration tours (for the blind and vision impaired). Available for booked groups or individuals, at any time during Gallery opening hours. Two weeks’ notice required.

**Private groups:** tours tailored to the needs of groups. During the Gallery hours or with private evening functions. Inquiries phone (02) 9225 1800.

### EXHIBITIONS/EVENTS INFORMATION

The free regular publication **Exhibitions and Events** is available from the Gallery. This booklet details current exhibitions and public program events, including films, lectures and performances. An email newsletter covering exhibitions, courses, lectures, special events, films and workshops is published monthly. Register for this information service on our website ([www.artgallery.nsw.gov.au/](http://www.artgallery.nsw.gov.au/)

[aboutus/artmail](mailto:aboutus/artmail)) or email us at [artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au) and let us know you want to subscribe.

### RESEARCH LIBRARY AND ARCHIVE

The Gallery’s Research Library and Archive is open Monday to Friday between 10am and 4pm (excluding public holidays) and until 8.45pm each Wednesday night. The Library is located on ground floor level and has the most comprehensive collection of fine art books in NSW. Inquiries phone (02) 9225 1785.

The Library provides a free ‘Opinion, Conservation and Identification Service’ (excluding valuations) every Thursday 10am to 12 noon.

### STUDY ROOM FOR PRINTS, DRAWINGS AND PHOTOGRAPHY

The Study Room for Prints, Drawings and Photography, located on level 2, is open to the public weekdays from 10am to 4pm, excluding public holidays. The Study Room assistant will attend to and supervise visitors. Appointments are advisable but not essential. School groups are welcome. Inquiries phone (02) 9225 1758.

### BRETT WHITELEY STUDIO

Located at 2 Raper Street Surry Hills, the Brett Whiteley Studio is open Saturdays and Sundays 10am to 4pm except Christmas Day. **Admission is free.** On Thursday the studio is open by appointment for education groups. Inquiries phone (02) 9225 1740.

### PHOTOGRAPHY

Photography of the permanent collection, with the exception of works in the Yiribana Gallery, is allowed by members of the public providing no flash or tripods are used. Quality photographs of the collection, including works from the Yiribana Gallery can be obtained from the Gallery’s image reproduction officer. Photography for publication or other commercial purposes is allowed only after written application to the Gallery. Inquiries phone (02) 9225 1798.

### GALLERY SHOP

Open daily from 10am to 5pm and until 8.45pm each Wednesday night, the Gallery Shop offers the finest range of art books in Australia and also specialises in school and library supply. The shop stocks an extensive range of art posters, cards, replicas and giftware. Inquiries phone (02) 9255 1718. A range of merchandise is also available online ([www.artgallery.nsw.gov.au/shop](http://www.artgallery.nsw.gov.au/shop)).

### CAFE & RESTAURANT

The cafe is situated on lower level 1 and is open daily from 10am to 4.30pm and until 8.45pm each Wednesday night. The restaurant is situated on the ground floor and is opened daily from 11am until 4.30pm. For restaurant bookings phone (02) 9225 1819.

The Gallery is also available for private exhibition viewings and functions in the evenings. For venue hire inquiries telephone the Gallery’s venue manager on (02) 9225 1836.

### VISITORS WITH SPECIAL NEEDS

Wheelchairs are available at the Gallery’s rear entrance, where there is a ramp and an elevator giving access to most parts of the Gallery. The Gallery’s carpark has two designated spaces for the disabled but it is advisable to confirm availability by telephoning (02) 9225 1775. The Domain Theatre and Centenary Auditorium are fitted with audio induction-loop systems and an FM-transmitter system is used for guided tours if requested. Signing Art tours conducted for deaf people, using Auslan, are held on the last Sunday of every month at 1.30pm (excluding December/January). The service is free apart from exhibition entry fees, if applicable.

### MEMBERSHIP

You are invited to join the Art Gallery Society of New South Wales and share in the many pleasures of membership. Stay informed about what’s on in the Gallery, choose from over 200 special events and enjoy membership privileges and priorities all year long. Inquiries phone (02) 9225 1878.

### PUBLIC TRANSPORT

**Buses:** the 441 bus route stops at the Gallery en route to the Queen Victoria Building. The service runs every 20 minutes on weekdays and every 30 minutes on weekends. Call the STA on 131 500 or visit [www.131500.info](http://www.131500.info) for more details.

**Art After Hours bus:** a free courtesy minibus operates from 7pm until 9.30pm every Wednesday night. It makes its final run from the Gallery at 9.15pm. The bus loops down past Mrs Macquarie’s Chair then on to the Domain Parking Station, Wilson Parking Station (Sydney Hospital) and Martin Place train station.

**Trains:** closest train stations are St James and Martin Place.

### PARKING

There is limited metered parking outside the Gallery and additional metered parking in Mrs Macquarie’s Road. The Domain Parking Station is open daily with a special discount rate of \$15 per day (weekdays only) for visitors to major exhibitions with admission charges. Just have your parking ticket stamped at the entrance to the exhibition.

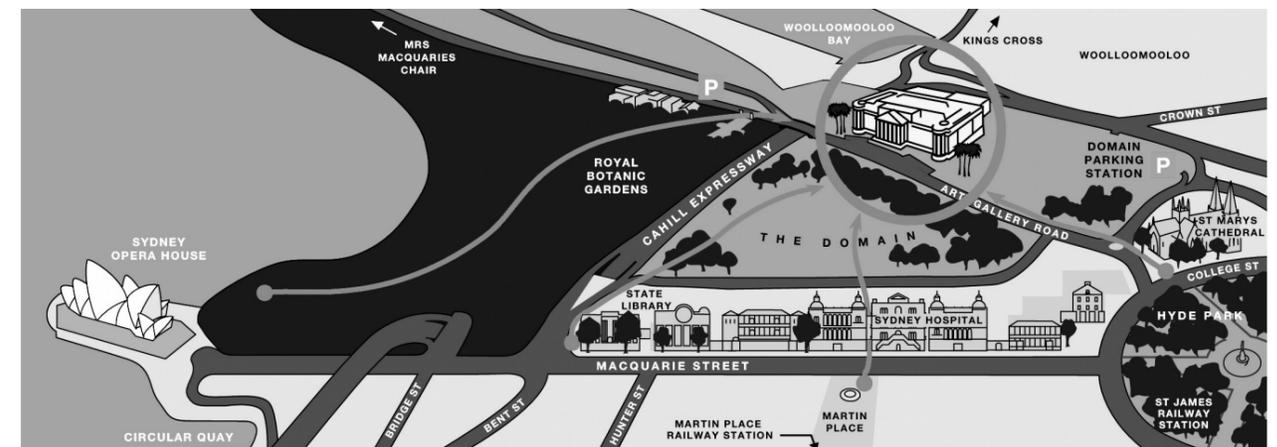
### CONTACT INFORMATION

**Physical and postal address:** Art Gallery of New South Wales  
Art Gallery Road  
The Domain NSW 2000

**Electronic communications:** Administration switchboard (02) 9225 1700  
Information desk (02) 9225 1744  
Recorded ‘What’s on’ information (02) 9225 1790 TTY (02) 9225 1808  
General facsimile (02) 9225 1701  
Website: [www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)  
E-mail: [artmail@ag.nsw.gov.au](mailto:artmail@ag.nsw.gov.au)

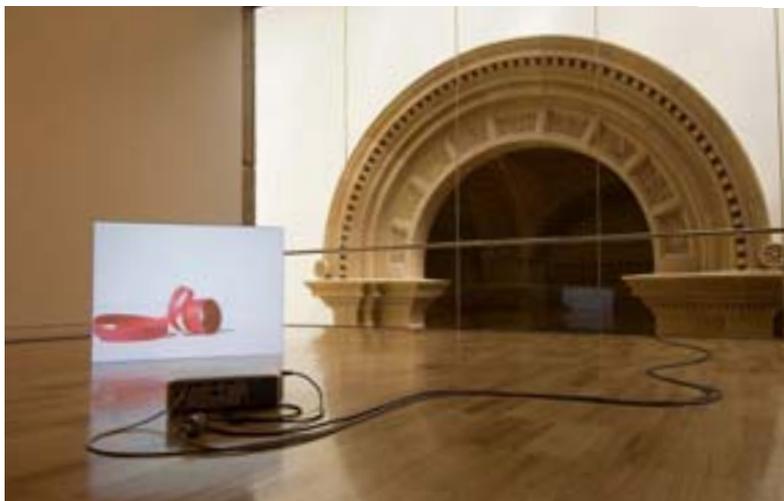
### 2007 ANNUAL REPORT

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Copyright: Michelle Andringa



**With over 1.3 million visitors this year, the Art Gallery of New South Wales is one of Australia's most popular art museums and a vital part of Sydney's cultural life.** Since the Gallery's genesis in the 1870s, our objective has been to collect and present to the public the finest works of art available, with a special emphasis on the artistic traditions of Australia. The Gallery has been located at our present site in the Domain since 1885. The splendid old galleries, designed by government architect Walter Liberty Vernon, display the distinguished 19th-century Australian and early European collections. **The building extensions made to the Gallery in the 1970s and 80s responded to the changing needs of both the collection and our audience, doubling the available exhibition space and celebrating the art of our time with extensive displays of modern and contemporary Australian, Aboriginal and Torres Strait Islander, and European art.** The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery's commitment to presenting the art and culture of our region. **This year the Gallery presented a program of over 38 exhibitions, accompanied by a diverse and stimulating array of public and educational programs.**

The Art Gallery of New South Wales is a statutory body established under the *Art Gallery of New South Wales Act 1980* and was added, as a division, to the Department of the Arts, Sport and Recreation in March 2006



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cover: Nike Savvas, *Atomic: full of love, full of wonder* 2005 (detail), polystyrene, nylon wire, paint, electric fans. Contemporary Collection Benefactors Program 2006  
© Nike Savvas. *Adventures with form in space: the fourth Balnaves Foundation Sculpture Project* exhibition (9 August – 13 September 2006)

title page: External view of the Art Gallery of New South Wales

opposite: Daniel von Sturmer, *Screen test* 2004 (detail), 4 screen video installation, duration variable. Rudy Komon Memorial Fund 2007 © Daniel von Sturmer.  
*Anne Landa Award* 2006 exhibition (17 November 2006 – 11 February 2007)

The Hon Frank Sartor MP  
Minister for Planning,  
Minister for Redfern Waterloo,  
and Minister for the Arts  
Parliament House  
Macquarie Street  
SYDNEY NSW 2000



Dear Minister

It is our pleasure to forward to you for presentation to the New South Wales Parliament the Annual Report for the Art Gallery of New South Wales for the year ended 30 June 2007.

This report has been prepared in accordance with the provision of the *Annual Reports (Statutory Bodies) Act 1984* and the Annual Reports (Statutory Bodies) Regulations 2005.

Yours sincerely

A handwritten signature in black ink, appearing to be "S. Lowy".

Steven Lowy  
President

A handwritten signature in black ink, appearing to be "Edmund Capon".

Edmund Capon  
Director

20 October 2007

# VISION, PURPOSE, PLEDGE OF SERVICE

## VISION

'To maintain our reputation as an energetic, outgoing and accessible Australian art institution, and at the same time strive to be a major international gallery of the world, continuing to inspire, interest and provide enjoyment to our increasingly diverse audiences.'

## PURPOSE

The Gallery's core purpose is to maintain and develop a collection of works of art, and to promote understanding and appreciation of art. Our governing legislation is the *Art Gallery of New South Wales Act 1980*.

The Gallery's 2003–08 Strategic Plan sets out three mission goals:

- To acquire, conserve and present to the public the finest works of art available, with special emphasis on the artistic traditions of Australia
- To explore and inspire through our collection and exhibitions, the emotional and intellectual resources of our audiences
- To create a sense of belonging and provide our visitors with an enjoyable and enduring experience.

The Gallery has developed and successfully implemented a variety of strategies to achieve these goals. In doing so, the Gallery works closely with our key stakeholders such as the Art Gallery Society of New South Wales and its 20 600 membership (33 291 cardholders), the Art Gallery of New South Wales Foundation, the Museums and Galleries Foundation of New South Wales, the NSW government and other arts institutions.

For more information see *Year in brief – strategic plan and outcomes* (p 11).

## PLEDGE OF SERVICE

The Art Gallery of New South Wales aims to provide resources and experiences of the highest quality to all visitors to the Gallery (both physical and virtual) for the enjoyment and study of fine art.

The Gallery recognises that the public has a right to expect that services will be provided without discrimination. The Gallery seeks continuously to improve our service and welcomes feedback, both directly to staff and through regular surveys.

For further information about services and access see the *inside back cover* of this report.



Film still from *Devdas* 2002, courtesy Eros International, which screened 29 November and 3 December 2006 in association with the *Goddess: divine energy* exhibition.

## YEAR IN BRIEF highlights

This 2006–07 financial year the Gallery acquired for our permanent collections, through purchases and gifts, 442 works of art valued at \$8.2 million. Thirty-eight new art exhibitions commenced this year with another six shows from 2005–06 completing their runs in July and August 2007. The Gallery attracted more than 1.3 million visitors, including over 104 000 school students. On offer throughout the year, with many of these events offered free, were performances, courses, lectures, curator talks, symposia, musical concerts and daily guided tours of the exhibitions and collections. Several superb Art Gallery of New South Wales collection handbooks were among the nine major titles published in 2006–07. The Gallery operated a \$53.8 million business, which included a funding allocation of \$27.9 million from the NSW government.

While the above demonstrates another thriving year, full of activity which successfully engaged the community, the theft of a 17th-century Dutch painting by Frans van Mieris I, *A cavalier (self-portrait)*, in June 2007 was a sombre reminder that without constant diligence there are real risks to our collection. This work was a gift to the Gallery in 1993 from James Fairfax and sadly, to date, the whereabouts of the painting remain unknown. Since the theft the Gallery has implemented additional security measures with more upgrades planned in the coming year.

Some of the individual highlights for the year include:

### COLLECTION ACQUISITIONS

- Jeffrey Smart's *Matisse at Ashford* 2004 was the inaugural purchase of the newly-formed Art Gallery Society 'Collection Circle' of donors.
- *Hidden memories, secret lives* 2006 by Guy Warren, one of this Australian artist's most compelling works, was purchased through the Patrick White Bequest Fund.
- Among gifts of paintings to the collection this year was an important work by James Gleeson, *Crater with revenant* 1966.
- Maurice de Vlaminck's *Les voiles blanches à Chatou* 1906, a great Fauve painting, was acquired by funds from both the Art Gallery of New South Wales Foundation and the Margaret Hannah Olley Art Trust.
- Janet Laurence's *In stance of memory* 2005 is a haunting work that evokes memory and tragedy.
- A study for one of the most loved of William Dobell's small paintings in the collection, *Study for 'Pearl'* c1940, was purchased at auction.
- A large painting by Yukultji Napangati offered a sharp contrast to the work of older-generation female Aboriginal artists.
- Carol Maayatja Golding's *Warlu Tjukurrpa* 2006 is an exceptional example of this artist's work.
- Two works by Harry Tjutjana, one on paper and one on canvas, from this talented emerging artist from Ernabella, South Australia.



- Geoff and Vicki Ainsworth continued their generosity to the Gallery by gifting Paul McCarthy's film *Painter* 1995.
- Man Ray's *Mathematical object* 1934–36 was an important photography acquisition.
- A Chinese 6th-century leaf-shaped stele with Buddha and two Bodhisattvas, from the Northern Wei period, was acquired with the generous help of the Art Gallery of New South Wales Foundation, the Mary Eugene Tancred Bequest Fund, Jim & Janette Bain, Nick Curtis, Rowena Danziger AM & Ken Coles AM, Chum & Belinda Darvall and Isaac & Susan Wakil.
- Judith and Ken Rutherford also continued their generous donations this year, gifting a number of very rare Vietnamese rank badges from the 19th and early 20th centuries.
- A Japanese *Noh theatre costume* dating from the early 1800s and worn by male performers was purchased through funds raised at a successful VisAsia dinner.
- The Gallery purchased a full set of lifetime impressions of William Hogarth's most famous engraved series, *A harlot's progress* 1732.
- The Gallery purchased *Lotus-clad Radha and Krishna* c1700–10, a watercolour painting depicting the lovers Krishna and Radha at play.



## COLLECTION LOANS

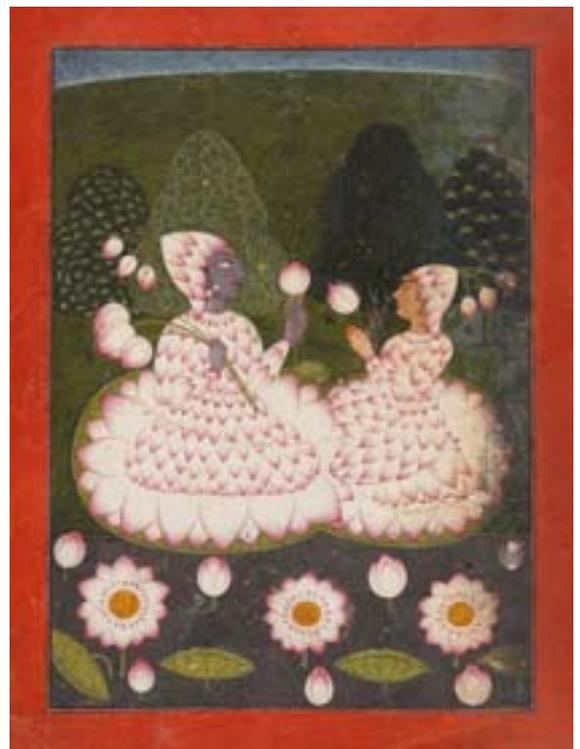
The majority of the Gallery's iconic Heidelberg school paintings by Arthur Streeton, Tom Roberts, Charles Conder and Frederick McCubbin were lent to the *Australian Impressionism* exhibition organised by the National Gallery of Victoria and our best George W Lambert paintings to the National Gallery of Australia's *George W Lambert retrospective: heroes and icons*. The Gallery also benefited from the generosity of the National Gallery of Australia who lent us five important old masters.

from left:

Jeffrey Smart, *Matisse at Ashford* 2004, oil on canvas, 86 x 138 cm. Gift of the Art Gallery Society of New South Wales with assistance from the Collection Circle 2007 © Jeffrey Smart

Man Ray, *Mathematical object* 1934–36, gelatin silver photograph, 23 x 29.7 cm. Alistair McAlpine Photography Fund 2007

India, *Lotus-clad Radha and Krishna* c1700–10, opaque watercolour on paper, 28.6 x 21.3 cm page; 21.9 x 16.2 cm image. Purchased 2007



## EXHIBITIONS

*Giacometti: sculpture, prints and drawings from the Maeght Foundation* (18 August to 29 October 2006) featured the work of Alberto Giacometti, who stands beside Pablo Picasso and Henri Matisse as one of the great masters of modern art. Best known for his unforgettable, hauntingly beautiful sculptures of the human figure, this was the first exhibition of Giacometti's work in Australia and was toured by the Gallery to Christchurch, New Zealand.

A major exhibition, *Goddess: divine energy* (13 October 2006 to 28 January 2007), introduced our audiences to goddesses dating from as early 2000 BCE, including Kali, the dark goddess, and Radha, Krishna's consuming love. With over 150 works gathered from around the world, this exhibition looked at the divine goddesses in both Hindu and Buddhist art and was nominated 'exhibition of the year' by *The Australian* newspaper's art critic, Sebastian Smee. The exhibition was accompanied by events, films, a major publication, a symposium, a commissioned music CD, and a month-long installation relating to the goddess, Durga.

*Anselm Kiefer: Aperiatur terra* exhibition (19 May to 29 July 2007) was the most substantial exhibition of Kiefer's work ever shown in Australia and constituted a new direction which was more colourful than works seen before from Kiefer. It also displayed the Gallery's outstanding collection of major works by Kiefer, probably as good a body of work by this artist as can be found in any public museum collection in the world.

*The arts of Islam: treasures from the Nasser D Khalili Collection* (22 June to 23 September 2007) was a major exhibition of Islamic works coming from what has been recognised as the best private collection of its type in the world. Some 350 works showcased the diverse artistic traditions of the Islamic world. Works from as early as the beginnings of the 7th century right up to the 20th century were highlighted. Professor Khalili and his staff worked on the impressive catalogue that the Gallery published to accompany the exhibition.

## VOLUNTEER GUIDES

The Gallery is indebted to the enthusiasm and commitment of our volunteer guides. In October 2006 we organised a successful five-week Gallery guides training course. This short course was needed to increase the number of Adult guides and it also provided the children's guides with the opportunity to expand their guiding repertoire to adults. Fourteen guides graduated. The course was also attended by many current adult guides with an interest in professional development.

## AUDIENCES

Art After Hours has become a prominent feature of the Sydney mid-week night-life calendar with a total audience of over 62 000 visitors throughout the year. Numbers attending the 6.30pm celebrity talks alone were in excess of 17 000.

The 2007 Arts of Asia course Literature and Legend 1 began with a focus on Islam and topics touching on the influence of the Qur'an and poetry on the visual arts.



Gallerykids programs continued to be popular in 2006–07 with the introduction of new programs for 3–5 year olds, commissioned performances for temporary exhibitions and new thematic approaches to holiday programs in 2007.

#### EDUCATION

The overall participation rate for primary, secondary and tertiary education audiences (students, teachers and lecturers) in 2006–07 grew to 104 482, representing an increase of 14% on the 2005–06 audience. Our education strategy emphasised the visual arts curricula through the Gallery's collections and exhibitions, but also involved other diverse curricula including growing education audiences studying languages, history and science in 2006–07. Other curricula areas that saw growth included English, studies of religion and mathematics. A growing number of gifted and talented students, students with disabilities, and disadvantaged metropolitan and regional students were attracted to the Gallery through innovative outreach programs.

#### REGIONAL

The Gallery has continued negotiations with Armidale Dumaresq Council regarding proposed half-custodianship of the painting *Mosman's Bay* by Tom Roberts. A submission by the council went before the Supreme Court in April 2007, and will continue with a second hearing in the new financial year.

#### SPONSORSHIP

It was an outstanding year for the Gallery with over \$2.2 million raised in sponsorship (an increase of 59% from the previous year). Sponsorship highlights included JPMorgan's principal sponsorship of the Brett Whiteley Studio enabling free access for the next three years. There was also a major sponsorship from UBS, again for three years, supporting the Gallery's contemporary galleries.

below, clockwise from top left: James Gleeson seated before his work *The Ubu diptych*; John Beard standing before his 2007 Archibald Prize winning portrait of Australian artist Janet Lawrence; Margaret Olley officially opening the *Goddess: divine energy* exhibition; Nick Mourtzakis beside his 2006 Dobell Prize for Drawing self portrait; and Lewis Morley before participating in his Art After Hours celebrity talk.

opposite: *Durga: creating a goddess*, a three-week installation project coordinated by the Crafts Council of West Bengal.



## YEAR IN BRIEF performance summary

	UNIT	NOTE	2002-03	2003-04	2004-05	2005-06	2006-07
<b>EFFICIENCY</b>							
Number of employees (EFT)		1	200	204	203	210	208
Opening days lost to industrial dispute		2	0	0	0	0	0
Hours lost to industrial disputes per employee			0	0	0	0	0
Days lost for workers compensation per employee			0.25	1.25	1.50	0.38	0.10
Average days sick leave per employee			4.75	4.00	5.00	2.70	5.00
Staff turnover rate			6%	10%	12%	8%	8%

### SERVICES

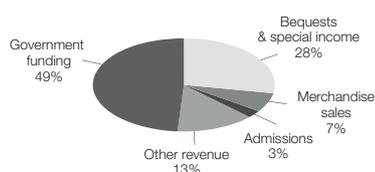
Total number of visitors (thousands)			1127	1513	1351	1690	1302
General admission			1000	1228	1072	1257	1179
Whiteley Studio		3	9	7	9	8	10
Touring exhibition		4	118	266	270	425	113
Art After Hours		5	27	73	61	63	62
Number of exhibitions			32	28	35	52	38
Value of exhibition program (\$m)		6	455	890	232	890	921
Number of collection objects acquired during year			771	448	480	585	442
Value of collection objects acquired during year (\$m)			7.8	8.0	11.2	9.9	8.2

### FINANCIAL

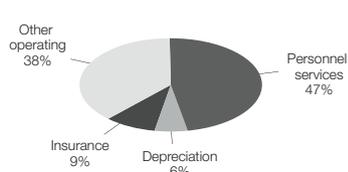
Core business expenses	\$ m		-18.3	-19.2	-18.7	-20.0	-22.5
Government funding – recurrent & liabilities assumed	\$ m		18.1	18.8	17.9	19.1	22.5
Net core business income (deficit)	\$ m		-0.2	-0.5	-0.8	-0.9	0.0
Exhibition and visitor services net income	\$ m	7	1.5	1.4	1.6	3.9	1.5
Bequest & special funds net income	\$ m	8	5.9	7.0	11.7	11.3	15.4
Government funding – capital	\$ m	9	14.2	2.8	2.8	1.8	5.4
Depreciation / other minor items	\$ m		-2.1	-1.6	-2.5	-2.2	-1.9
VisAsia net income	\$ m	10	0.2	0.3	0.1	0.3	0.1
<b>Surplus as per financial statements</b>	<b>\$ m</b>		<b>19.5</b>	<b>9.5</b>	<b>12.9</b>	<b>14.1</b>	<b>20.5</b>
Collection	\$ m	11	596.0	603.8	614.8	628.7	781.7
Land & building	\$ m		120.4	126.0	133.5	133.5	133.5
Other	\$ m		23.3	23.2	25.0	28.5	42.4
<b>Total assets</b>	<b>\$ m</b>		<b>739.7</b>	<b>753.0</b>	<b>773.3</b>	<b>790.7</b>	<b>957.6</b>
Total liabilities	\$ m		3.4	4.1	5.1	4.3	3.8
<b>Net assets as per financial statements</b>	<b>\$ m</b>		<b>736.3</b>	<b>748.9</b>	<b>768.2</b>	<b>786.4</b>	<b>953.8</b>

Data in this table has not been subject to audit

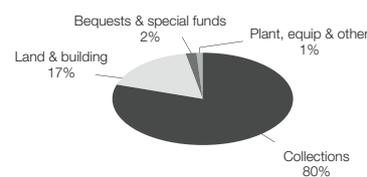
**2006-07 REVENUE**  
\$53.8 million



**2006-07 EXPENDITURE**  
\$36.9 million



**NET ASSETS AS AT 30 JUNE 2007**  
\$953.8 million



#### Notes:

- Equivalent full-time (EFT) staff numbers over a 12-month average. Increases from 2005-06 mainly reflect temporary exhibition-related casuals.
- The Gallery is open to the public 363 days per year (closed Good Friday and Christmas Day). Closed 7 September 2007 APEC public holiday.
- Brett Whiteley Studio closed during May-June 2004 for roof replacement.
- Includes regional NSW, interstate, overseas tours; 2005-06 had four major shows that travelled to multiple venues – most years have only two shows travelling.

- Late opening each Wednesday until 9pm commenced 8 January 2003.
- Value reflects major *Picasso* (2002-03); *Caravaggio* (2003-04); *Pissarro* (2005-06); *Arts of Islam* (2006-07) exhibitions
- Includes exhibitions, Gallery Shop and venue hire activities.
- Includes Trust funds with controlled purpose, usually for acquisition of works of art.
- Special government capital funding received in June 2007 for projects in later years.
- Controlled entity rolled into Art Gallery of New South Wales accounts.
- Collection assets revalued in 2006-07 – increased by \$146 million.

# YEAR IN BRIEF strategic plan and outcomes

## CORPORATE GOALS AND OBJECTIVES

In line with our vision, the Gallery seeks to excel at what we do by continuously improving our service to the public and thus maintaining our success as one of Sydney's leading cultural institutions. In May 2003 the Board of Trustees endorsed a strategic plan for the five-year period 2003–08.

The strategic plan 2003–08 contains six major objectives:

- 1 Enhance and conserve the state's art collection and heritage building.
- 2 Operate a varied, exciting and active exhibition program to encourage visitors and expand appreciation of art.
- 3 Provide education and research programs and services to an ever-broadening audience.

- 4 Inspire and explore artistic attitude and aspiration.
- 5 Operate the Gallery in an efficient and effective manner that encourages an increasing level of public visitation.
- 6 Ensure effective funding sources for the Gallery to support its acquisition program and expansion of services.

To achieve these objectives the Gallery has developed key strategies. The performance outcome(s) of each of these objectives is outlined in the following table.

## MEASURING OUR PERFORMANCE

The strategic plan includes a number of annual performance measurement targets. Listed here is a selection of the key target and performance outcomes as at 30 June 2007.

## PROGRAM OBJECTIVES AND OUTCOMES

Strategies	Key targets	Performance outcomes
Increase acquisitions of artworks specifically 'icons' and maintain high standards of curatorial work and conservation. [Objective 1]	Acquire suitable works for the Gallery.	Major acquisitions include: Maurice de Vlaminck's <i>Les voiles blanches à Chatou</i> 1906; Jeffrey Smart's <i>Matisse at Ashford</i> ; a Chinese 6th-century stele with Buddha and two Bodhisattvas. Many other important works were acquired. In total 442 works valued at \$8.2 million were added to the collection.  For more information see <i>Year in Review – Collections</i> (p 19)
Maintain and refurbish the building in keeping with its heritage value and as a public venue (including the Brett Whiteley Studio). [Objective 1]	On-going building maintenance as per plan, including fire compliance.  Resolve current storage issues/consolidation of off-site rental space.	The building maintenance program was successfully completed on time and on budget. An additional allocation of \$3.6 million was granted late in June 2007 for new building works to be completed over the next three years.  The proposed solution under development is to construct a collection storage facility on land owned by Arts NSW.
Exhibit and feature the permanent collection in as attractive a manner as possible and develop significant temporary exhibitions. [Objective 2]	Present major Gallery-curated exhibitions. Success measured by critical and visitor response, catalogues and financial viability.	<i>Goddess: divine energy</i> exhibition presented over 150 works gathered from around the world. This superb exhibition attracted over 48 244 visitors and introduced both new and returning audiences to goddesses in Hindu and Buddhist art.  <i>Anselm Kiefer: Aperiatur terra</i> was the most substantial exhibition of this German artist's work ever shown in Australia. It also showcased the Gallery's world-class collection of major Kiefer works.  Also see <i>Year in Review – Exhibitions &amp; audiences</i> (p 26).
Encourage loyalty and longer-term commitment among our visitors; broaden visitor base. [Objectives 2, 3 and 4]	Continue to develop and improve children and family programs.  Work with Art Gallery Society and AGNSW Foundation to grow membership/donor base.	48 333 people watched and participated in the Gallerykids performances in 2006–07, a 73% increase from the previous year and over double the numbers from 2004–05. A new program for 3–5 year olds, <i>Tours for Tots</i> , was introduced which proved to be so popular sessions were doubled and a waiting list now exists.  For more information see <i>Year in Review – Community, education and regional</i> (p 40).  The society remains Australia's largest arts support organisation with a membership of 20 600 (33 291 cardholders). Members are exceptionally loyal to the Gallery, their renewal rate now standing at 89%, the highest level yet. The foundation has close to 700 current donors to the foundation and other areas of the Gallery.  For more information see <i>Year in Review – Corporate support</i> (p 46).

Strategies	Key targets	Performance outcomes
<p>Expand the Gallery profile by establishing a 'centre of excellence' in Asian art without detracting from the Gallery's objective of covering all categories of art. [Objective 1]</p>	<p>Further develop Asian programs of exhibitions, lectures, acquisitions etc.</p>	<p>The second half of our 2006 Arts of Asia course, <i>Goddesses in Asian Art</i>, continued a focus on the goddesses of Hinduism and Buddhism as it built up our audience's background knowledge for the exhibition <i>Goddess: divine energy</i>.</p> <p>The 2007 series, <i>Literature and Legend 1</i>, began with a focus on Islam and topics touching on the influence of the Qur'an and poetry on the visual arts.</p>
<p>Lend/borrow works of art; support regional galleries in their endeavours. [Objectives 2 and 4]</p>	<p>Regional program to be continued.</p>	<p>Artside-In Regional was a special program held in 2006–07 targeting disadvantaged high school students in regional NSW. The unique two-week program involved 22 visual arts teachers from the New England region participating in a special Art Teachers Day at the Moree Plains Gallery on 7 May 2007, followed by 45 year 10–12 students participating in a three-day Moree Art Camp at the regional gallery. The students then travelled to Sydney for one week, where they had an immersive experience in the professional art world.</p> <p>Regional activities have also included over 250 loans of artworks to many NSW regional galleries, an increase from last year's 185 loaned works.</p> <p>For more information see <i>Year in Review – Community, education and regional</i> (p 40).</p>
<p>Conduct public programs, disseminate information on art and contribute to scholarship to further enjoyment and appreciation of art, particularly with young people. [Objective 3]</p>	<p>Enhance public/education programs for community.</p>	<p>The overall participation rate for education audiences – kindergarten to tertiary students, and teachers and lecturers – was a record 104 482 in 2006–07, a 14% growth on the previous year.</p> <p>The 2006–07 education programs, held at the Gallery and externally, focused on further developing the skills of Gallery educators, volunteer guides, regional gallery staff, university trainee teachers and practicing teachers in the classroom. A total of 26 professional development programs for over 1200 teachers and educators were delivered.</p> <p>For more information see <i>Year in Review – Community, education &amp; regional</i> (p 40).</p>
<p>Inspire and explore artistic attitude and aspiration. [Objective 4]</p>	<p>Focus on quality of research, interpretation, publication, exhibition and events [at least two major collection-based publications – Aboriginal and Contemporary].</p>	<p><i>Contemporary: Art Gallery of New South Wales contemporary collection</i> is part of the ongoing commitment to publish the Gallery's collection in handbooks that are detailed, attractive and user friendly.</p> <p>Major exhibition titles published during 2006–07 included <i>Giacometti: sculptures, prints and drawings from the Maeght Foundation</i>; <i>Gifted: contemporary Aboriginal art, the Mollie Gowing Acquisition Fund</i>; <i>Goddess: divine energy</i> and <i>The arts of Islam: treasures from the Nasser D Khalili Collection</i>.</p> <p>For more information see <i>Year in Review – Publications</i> (p 36).</p> <p>A total of \$145 300 in prizes, scholarships and awards were presented during 2006–07 plus eight overseas tenancies in two Paris studios were also granted.</p> <p>For more information see <i>Appendix – Art prizes</i> (p 59).</p>
<p>Manage the Gallery operations effectively. [Objective 5]</p>	<p>Ensure visitor access and enjoyment; no disruptions to service.</p>	<p>The Gallery was fully operational 363 days of the year with no disruption to services.</p> <p>The total visitor number for 2006–07 was over 1.3 million, which was lower than last year's total by 388 000 primarily due to last year's level of interstate touring of major Gallery exhibitions.</p> <p>While in all other matters the Gallery had a very successful year, we also had an unwelcome incident with the theft of a valuable painting <i>A cavalier (self-portrait)</i> by a Dutch master Frans van Mieris I. For more information see <i>President's foreword</i> (p 14).</p>

Strategies	Key targets	Performance outcomes
<p>Meet customer needs by improving service levels. [Objectives 3 and 5]</p>	<p>Art After Hours (AAH) to be continued.</p> <p>Develop electronic educational programs.</p>	<p>The AAH evenings attract an average of 1200 visitors per week. In total the program attracted 62 226 visitors over the year. The AAH website had 36 549 visits and now has over 8600 subscribers to the weekly email newsletter. Audience numbers attending the 6.30pm celebrity talks throughout the year were in excess of 17 000 while 76 curatorial talks at 5.30pm engaged the visitors directly with the Gallery's exhibitions and attracted approximately 2800 participants.</p> <p>A completely new Education section (<a href="http://www.artgallery.nsw.gov.au/ed">www.artgallery.nsw.gov.au/ed</a>) was launched in July 2006. Structured like a website within a website, it features clearer navigation and richer content, making it easier for teachers and students to find information.</p> <p><i>myVirtualGallery</i>, the interactive, educational tool that allows anyone to create their own virtual exhibitions using the Gallery's collection, continues to grow in popularity and usage. Over half of the 50 077 visits in 2006–07 were people logging in to edit their own exhibitions.</p>
<p>Implement state-of-the-art technology and corporate systems. [Objective 5]</p>	<p>Digitisation of collection.</p>	<p>Over 15 332 images of collection works are now available for viewing via the Gallery's website (up from 9000 in 2005–06).</p> <p>The upgrade of the computerised records management system, to capture electronic records, continued to be rolled out during 2006–07.</p>
<p>Manage staff resources effectively to ensure high employee morale, high skill levels and support for continued expansion. [Objective 5]</p>	<p>High morale and professionalism with minimal industrial issues and staff grievances.</p> <p>Staff training and development.</p>	<p>Staff morale continues to be high; there were no major work disputes during the year and no time was lost to industrial disputation.</p> <p>Professional standards for staff were maintained but further development was limited again this year due to fiscal constraints and the proposed additional funding for training was not made available in 2006–07.</p>
<p>Effective use of government funding and improvement of government relations. [Objective 6]</p>	<p>Secure sustainable funding for core business operations via a three-year funding plan with agreed deliverables.</p> <p>Manage operations within budget.</p>	<p>A three-year service agreement with the NSW government has granted \$1 million of additional recurrent funding in 2006–07.</p> <p>The Gallery's core business continued to be a 'deficit' budget due to award salary increases. However, the shortfall was underpinned in 2006–07 by improved commercial earnings providing a net surplus overall.</p> <p>Sponsorship funding was significantly increased in 2006–07 to \$2.2 million (up from \$1.4 million).</p>
<p>Increase funding from commercial activities, bequests, donations and sponsorships. [Objective 6]</p>	<p>Develop and grow commercial and benefaction income.</p> <p>Strengthen funding base for acquisitions.</p>	<p>Improved commercial earnings underpinned core business operations as noted above. They also contributed towards art acquisitions.</p> <p>Another successful year of fundraising with donations and bequests of over \$16 million and exhibition, visitor services and other revenue totalling \$13.5 million.</p> <p>AGNSW Foundation capital base has reached \$26 million as at the end of June 2007.</p>
<p>Manage membership structures of all entities (Trust, Foundation, Art Gallery Society, Brett Whiteley Foundation, VisAsia and other fundraising programs). [Objective 6]</p>	<p>Maintain and increase membership of fundraising programs.</p>	<p>Fundraising entities – AGNSW Foundation, VisAsia and Brett Whiteley Foundation – all generated earnings and enhanced their capital base in 2006–07.</p>

## PRESIDENT'S FOREWORD

I am pleased to report that this was another successful year of achievement for the Art Gallery of New South Wales.

Our world-class exhibition program continued to produce strong results, especially our major exhibitions *Goddess: divine energy*, *Giacometti: sculpture, prints and drawings from the Maeght Foundation* and *The arts of Islam: treasures from the Nasser D Khalili Collection* and of course the annual Archibald, Wynne and Sulman prizes never fail to attract a strong following. *Goddess* and *The arts of Islam* received excellent reviews from the art critics and positive media coverage.

With the support of benefactors the Gallery bequests and donations income reached record levels this year at \$16 million in cash and artworks. The major item was the Yvonne Buchanan May Bequest, valued at \$4.9 million. The Art Gallery of New South Wales Foundation contributed over \$2 million for a major acquisition of a Fauve painting by Maurice de Vlaminck (France, 1876–1958) *Les voiles blanches à Chatou* 1906. Other significant contributions were received from the Art Gallery Society and major benefactors, such as Geoff and Vicki Ainsworth, the Belgiorno-Nettis family and the perennial Margaret Olley. This generosity will go a long way in enhancing the Gallery by providing resources to grow our art holdings and to support selected collection gallery spaces.

The Gallery's other activities, namely public programs, Art After Hours, the Gallery Shop and venue hire, all performed very well, with their success to some extent reflecting the energies of the exhibitions activity.

The Gallery had a most successful year with a large increase in sponsorship income, from \$1.4 million last year to \$2.2 million this financial year, primarily due to the support of the Gallery's principal sponsors for the past year: Ernest & Young, JPMorgan, Macquarie Bank, Myer, National Australia Bank, Qantas Airways, *The Sydney Morning Herald*, UBS and Westfield. Combined with the Gallery's business councils, the President's Council and VisAsia Council, the total income generated from the corporate sector was \$2.86 million. These funds sustain many of the Gallery's wonderful programs, in particular exhibitions, and underpin its core business. The councils also provide a vital source of business expertise and corporate networks. I look forward to working with them to further develop their level of engagement with the Gallery.

Overall I am pleased to report that in 2006–07 the Gallery generated over 50% of its funds from non-government sources.

In 2005, we entered a three-year service agreement with the NSW government which committed the Gallery to delivering some key performance outcomes in all its endeavours. I am pleased to say that we are well on track to achieve or exceed these targets and I thank the government for its confidence in providing sustainable funding to ensure the Gallery has a sound base for its operational activities.

### BOARD OF TRUSTEES

I would like to thank my fellow trustees, who give their time and expertise generously. Sandra McPhee's appointment as vice president, Guido Belgiorno-Nettis's appointment as trustee and my appointment as president, were effective from 1 January. In addition three of our fellow trustees, Peter Young, Imants Tillers and Janice Reid, had their terms renewed for another three years. To all of them and the others on the board, namely David Baffsky, Anne Fulwood, Irene Lee, Lindy Lee and John Schaeffer, I look forward to their support over the coming year.

It is indeed a pleasure in this report to record my appreciation of and thanks to my predecessor, David Gonski AC, who has given such outstanding service to the Gallery over the past 10 years as president of the Trust. David has made an extraordinary contribution to the Gallery; his work for and commitment to the Gallery has been acknowledged and appreciated by all and it is with due recognition of such service that I record my own appreciation. He has been, and remains, a great advocate for the arts in general and garnered political and private support for this Gallery, including his own very generous contributions. He established the Centenary Fund and grew the President's Council substantially over the period. The Gallery honoured David by granting him a life governorship, the highest accolade conferred by the Gallery's trustees on individuals, in recognition of their outstanding contributions. There have only been 27 people awarded this honour. I follow David as president of the Trust with my thanks for the role he has played and welcome his continued support and involvement with the Gallery.

### LOSS OF MAJOR BENEFACTORS

During the year the Gallery lost a dear friend and benefactor Franco Belgiorno-Nettis CBE AC, a Life Governor of the Gallery, who died in July 2006. He had served as a Trustee of the Gallery from 1974 to 1980 and, along with his wife Amina, was an original supporter of the Art Gallery of New South Wales Foundation. His sons Luca and Guido have continued this support through their membership of the President's Council and other support groups.

I would also like to thank the entire Belgiorno-Nettis family for their generous benefaction and in their honour the contemporary galleries on level 2 have recently been named the Franco and Amina Belgiorno-Nettis and Family Contemporary Galleries.

During the year we also lost our dear friend and benefactor James Agapitos. His friends and family attended the memorial service at the Gallery and gave generously in his honour, providing a lasting memorial to James, who cared so much about philanthropy and the Gallery.

Our thanks must also go to the late Yvonne Buchanan May, who left a major bequest of a property at Rose Bay. This will be sold and the proceeds put towards an annual art prize and the balance to the Art Gallery of New South Wales Foundation for the acquisition of artworks in the future.

### ART THEFT AND SECURITY

The Gallery has a long and successful security track record, but this year we suffered an unwelcome incident with the theft of a valuable work of art by a Dutch artist, Frans van Mieris I, titled *A cavalier (self-portrait)*. Since this time the Gallery has implemented recommendations from an external security review, particularly relating to operating practices. We are currently finalising a strategy to implement an upgrade to our security system, both in terms of new technology and the improved management structure of our security department. The Gallery is committed to implementing a sound security structure and will continue this upgrade progress into the next financial year.

### THE YEAR AHEAD

The Gallery plans several major exhibitions for 2007–08, in particular a superb Sidney Nolan exhibition scheduled to commence in November 2007.



Maurice de Vlaminck, *Les voiles blanches à Chatou* 1906, oil on canvas, 91 x 73 cm. Purchased with funds provided by the Art Gallery of New South Wales Foundation and the Margaret Hannah Olley Art Trust 2006 © Maurice de Vlaminck/ADAGP. Licensed by Viscopy, Australia

Among the many acquisitions planned for early 2007–08 I must make mention of two outstanding works that are, at the time of writing this report, in the final stages of being purchased. They are David Hockney's six-panel *A closer winter tunnel* 2006 and a Giorgio Morandi work *Natura morta* 1957. The former will be funded by donations from Geoff and Vicki Ainsworth, the Art Gallery of New South Wales Foundation, and the family of Florence and Bill Crosby. The latter will be funded by Rob and Jenny Ferguson, the Margaret Hannah Olley Art Trust and the Gallery's own acquisition funds. I would like to express a personal thank you to these very generous donors who have made these major acquisitions possible.

As indicated above, a major priority for the year will be to implement stronger security measures. Other priorities for 2007–08 will include securing funding for an off-site collection storage facility and the extension of the service agreement. The Gallery's collection space has grown to full capacity in its current location within the building. It is now necessary to establish an off-site secure collection store built to art environmental conditions that meet museum standards. This goal is in keeping with what other major galleries around Australia already have in place to protect their collections. The Gallery will develop a three-year service agreement for consideration by government.

One of my first initiatives as president has been the establishment of a strategy and development sub-committee to explore longer-term issues and opportunities facing the Gallery. Over the coming months and years this committee will be working to develop specific plans for enhancing the viability of the building and other resources to meet the future needs and opportunities of the Gallery.

## THANKS

I take this opportunity to thank the premier, Morris Iemma MP and Minister for the Arts, Frank Sartor MP and the former Minister for the Arts Bob Debus MP for their ongoing support of the Gallery and our endeavours.

I would also like to commend the director, Edmund Capon AM OBE, and all the staff at the Gallery for their commitment and professional skills, which are integral to the success of this Gallery today and in the future. Together with our beautiful collection and building, they create a vibrant environment full of excitement. My thanks are also extended to the director-general Department of the Arts, Sport and Recreation, Robert Aaby and deputy director-general of Arts NSW, Jennifer Lindsay.

Finally, may I add how glad I am to take up the role of president of this eminent organisation, and you can be assured that I will work with the Board of Trustees and staff of the Gallery to ensure the continued success of this Gallery.

## Steven Lowy

President

Art Gallery of New South Wales Board of Trustees

21 September 2007

## DIRECTOR'S STATEMENT

It should hardly come as a surprise to us, but this year we really have been confronted with managing a building that is bursting at the seams. The combination of ever-increasing levels of activity in terms of changing displays, growing collections, exhibitions, public programs, late openings, evening and weekend events and the whole parade of bells and whistles that are now deemed to be part of the life of a public art museum, with a limited budget and increasing audiences, is placing a huge strain on our resources. We seemed to feel the presence of these pressures more than ever this year. However, we've all had a great time, a healthy million and a quarter plus visitors, have by all accounts thoroughly enjoyed their time here and, as ever, the staff is brimful of ideas for the future. We are by no means in our cusps. But we do acknowledge that there are a number of urgent matters that we need to address. One of those is maintenance – all those tiresome things like escalators (my absolute *bête noire* – I think they are hideous, noisy and quite incompatible with the spirit of an art museum, but I'm told they are effective 'people movers'), lifts, mechanical services, lighting and such practical issues are uppermost in our minds; as one of our visitors recently noted in the comments book, 'noisy escalators – love the exhibitions on level 2 but the loud noise of the escalators grinding is very frustrating!' Not the most exciting and colourful aspects of art museum management, but crucial nonetheless. Our slightly less than exquisite and effective loading dock also causes us some concern, in that it is no longer capable of properly serving as a dock, a disabled entrance, a staff entrance and a delivery point for everything from Old Master paintings to the produce for the restaurant. Such prosaic, but essential matters, are engaging our attention.

Another aspect of basic Gallery functioning is that of security. We recently received an unwelcome and uninvited reminder of our responsibilities and our liabilities when, in June 2007, a small 17th-century Dutch painting by Frans van Mieris I was stolen from the Gallery walls. It is such untimely events that serve to remind us so convincingly of the need to maintain our vigilance with regard to all aspects of the building and its operations. Not surprisingly this particular incident has had its repercussions and the Gallery's security measures are now being upgraded.

Discussions and negotiations are also continuing with regard to the next enhancement of the Gallery which will, if all proceeds as we fervently hope and plan, provide an extra 1000 square metres of exciting new public display space for the modern and contemporary collections on level 2. This cause has been greatly encouraged by the very substantial donation of \$4 million from the Belgiorno-Nettis family. These funds will be applied to the conversion of the storage space to gallery space. In recognition of their huge generosity and their long association with the Gallery, our present contemporary galleries on level 2 have been named the Franco and Amina Belgiorno-Nettis and Family Contemporary Galleries. We enter the 2007–08 year with high hopes of progress towards achieving major new contemporary galleries, a new, safer and more effective loading dock, better security and thus an ever more fruitful experience for our visitors.

Amid our (as usual) busy program of memorable exhibitions were *Giacometti: sculptures, prints and drawings from the Maeght Foundation*; and a particularly spectacular Balnaves Sculpture Project of which the star performer was Nike

Savvas' entertaining installation *Atomic: full of love, full of wonder*, comprising some thousands of coloured balls dancing in the air; an exuberant delight for us, but a bit of a trial for our installation crew. The curator Wayne Tunnicliffe subsequently submitted this work for acquisition; how could we resist? We may have to bide our time for its next presentation; I for one look forward to that.

Every bit as colourful and entertaining, but with a very different flavour, was *Goddess: divine energy*, a ranging and spectacular show that was the brainchild of our head curator of Asian art, Jackie Menzies, assisted by our South and Southeast Asian curator, Chaya Chandrasekhar, which explored the manifold realms and manifestations of the goddess in Hindu and Buddhist art. It was an experience and every visitor departed the exhibition on clouds of ecstasy; not in tablet form though! It was an exhibition that attracted most generous and deserved critical acclaim; as *The Australian* newspaper exclaimed, 'Goddess gets my vote as exhibition of the year'. Towards the end of the year under review the program was dominated by contemporary events, again with plenty of variety, from the vivid imaginations of that icon of the Japanese cartoon, Tezuka, to the rococo grandeur of Anselm Kiefer. This latter show, which head curator Anthony Bond had worked on, was previously shown in London and included our two recent Kiefer acquisitions.

Which brings us to the matter of the development of the collections; that is, acquisitions. My first comment must as ever be to express our profound thanks to the many loyal supporters, donors, benefactors and groups who sustain this most crucial and fundamental of our responsibilities. Across all areas of the Gallery's collecting interests there was activity. I think, probably, the most substantial purchase of the year was something that I had been pursuing for 20 or more years, a genuine Fauve painting. Finally we have a major Fauve painting in the Gallery: Maurice de Vlaminck's *Les voiles blanches à Chatou*, dating from 1906 and painted at Chatou where he and Derain produced a number of absolutely classic moments of the short-lived but emphatic Fauve movement. In terms of colour, the hallmark characteristic of the Fauves, exuberant brushwork and bright breezy countenance, this is a perfect example. The acquisition was made possible with funds from the AGNSW Foundation and yet another generous contribution from our living national treasure, Margaret Olley. The Australian Department acquired a memorable work of James Gleeson entitled *Crater with revenant*, which the artist donated in memory of his life-long partner Frank O'Keefe; and the Art Gallery Society purchased two outstanding works, Jeffrey Smart's *Matisse at Ashford*, a painting which I had first seen when in its formative stages in Jeffrey's studio in Italy and which I immediately marked as a potential acquisition, and Tim Storrier's *Boys own modern*, an eloquent image of transience in the form of a paper dart looking more like a supersonic plane but made of newsprint.

There were plenty of contemporary acquisitions and apart from the already mentioned Nike Savvas, the star must be James Angus' spectacular if very sideways *Bugatti type 35*, a beautifully engineered and fabricated replica in traditional French racing blue of that legendary car, but here it has, like an automotive bonsai, been tortured into a severely sloping form. The windswept appearance is intriguing and in a way gives it an even greater impression of an object at speed or at least capable of speed. I must also mention Svetlana

Kopystiansky's *Correct figures/incorrect figures*, which appeals to my minimalist instincts; six black ink panels of forms that seem perfect and geometric but are not quite so.

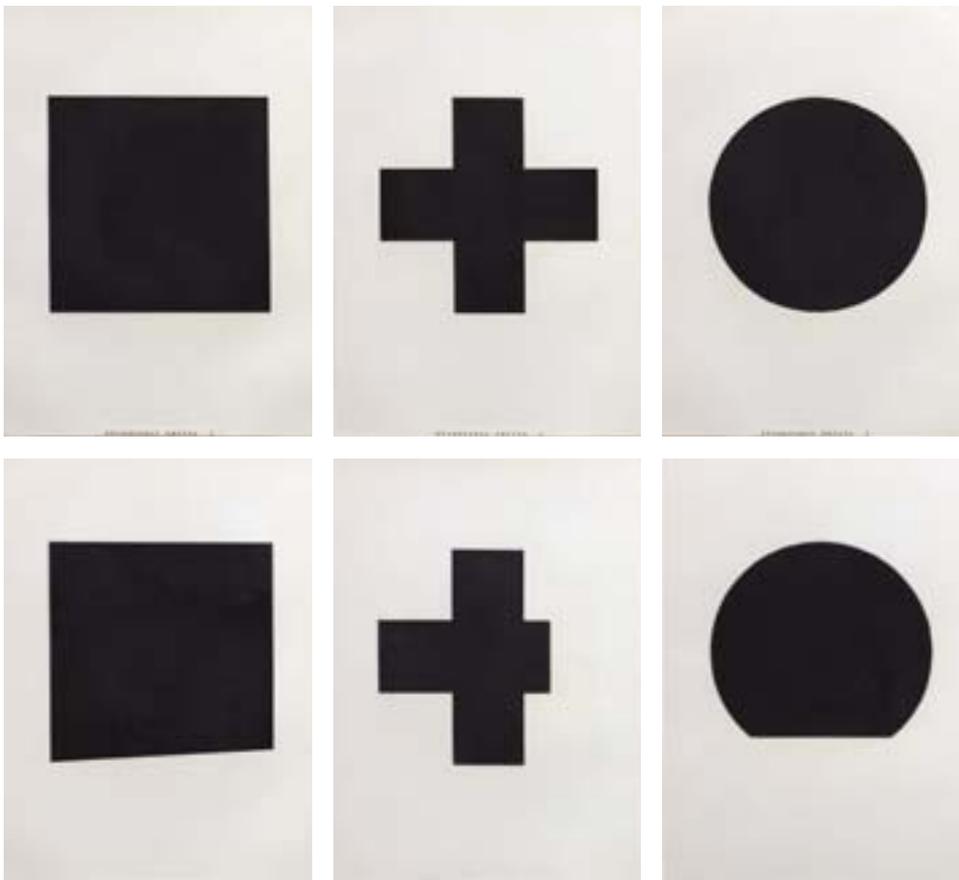
Our Asian collections did well too with some splendid acquisitions. Two Japanese works stand out: a Noh theatre costume with the kind of dramatic design that we expect from such objects, but this time in a very contemporary mode, and secondly a hanging scroll by Soga Shōhaku (1730–81), done entirely in black ink, of a dragon emerging from billowing waves. It is a painting of extraordinary beauty and dynamic. It excels in that curious mix of the conventional and the eccentric, which is a hallmark of much Japanese art. One other Asian acquisition which I must mention is a Chinese Buddhist sculpture that I first saw in London well over three years ago. I pleaded for patience on the part of the vendor. It is now finally here: a fine example of early 6th-century Chinese Buddhist sculpture carved from a hard dark grey limestone and dating from the late Northern Wei period, a time when the tradition reached its first flourish.

Mentioning just a few select exhibitions and acquisitions is really a quick skim over the surface for the Gallery, which has been as active as ever in all areas. We note daily and with great pleasure the number and the variety of our visitors, from happy throngs of schoolchildren to the daily busloads of tourists from Asia. It is a huge encouragement to us all in the Gallery that we play, I trust, such a significant role in the life of the community. I think our role in the community at large is

well reflected in the extraordinary contribution made to the life of the Gallery by our various volunteer groups – the Volunteer Guides, Task Force, Community Ambassadors and many others who give freely and willingly of their time and their enthusiasms to enhance our role, our image and above all the visitor experience. This is also achieved through the dedication of all the staff here and to everybody I express my thanks, and especially to our general managers, Anthony Bond, Anne Flanagan, Rosemary Senn, Belinda Hanrahan, and benefaction manager, Jane Wynter. I often have occasion to mention the contribution that our Board of Trustees make and the invaluable time, advice and guidance that they individually and collectively bring to the institution. No individual member of the board has done more than our retiring president, David Gonski, and I must take this opportunity to record my personal thanks to David for the wealth of understanding, appreciation, guidance and sheer toil that he has over 10 years as president of the board, brought to the Gallery. I regard myself as hugely fortunate in having had such a president, and look forward with equal enthusiasm to working with his successor, Steven Lowy. Thank you all.

**Edmund Capon AM OBE**  
 Director  
 Art Gallery of New South Wales

11 October 2007



Svetlana Kopystiansky, *Correct figures/incorrect figures* 1979, ink on paper with typewritten text, 6 panels: each 30 x 41.5 cm sheet; 61 x 47.5 x 2.5 cm frame. Mervyn Horton Bequest Fund 2006 © Svetlana Kopystiansky



## Collections

### AUSTRALIAN ART

The major painting acquisitions of the year were Jeffrey Smart's *Matisse at Ashford* 2004, Tim Storrier's *Boys own modern* 2006, Guy Warren's *Hidden memories, secret lives* 2006 and Angus Nivison's *Uncertain light* 2006. With the exception of Nivison, whose work is the first by the artist to enter the collection, these acquisitions all enabled updating of artists already represented in the collection.

Smart's *Matisse at Ashford* was the inaugural purchase of the newly formed Art Gallery Society 'Collection Circle' of donors. Perhaps the finest masterpiece of Smart's later years, its tight geometry and cool palette conspire to hold captive one of Matisse's most famous works as a magnificent specimen of his influence on the next generation of modernists. The Gallery has not acquired a painting by Smart since the artist himself donated a painting in 1998, making this a most timely acquisition. It is also one that marks the peak of the artist's career, adding a sense of definition of his achievement without peer among public collections in Australia.

Tim Storrier is one of Australia's most successful painters but has been undeservedly neglected by the Gallery. *Boys own modern* depicts a paper aeroplane with a burning tail, a symbol of transience and the folly of impractical ambition. It is one of Storrier's most exhilarating, romantically-charged images, and will enhance the presence in the collection not only of his fine technical skills but also the impeccable sense of light, space and distance which define his particular vision of the world. Acquisition was made possible through the generosity of donors – with funds for purchase once again donated by the Art Gallery Society's 'Collection Circle'.

Guy Warren has had a long and distinguished career in Sydney as a painter and teacher. Perhaps one of Australia's finest practitioners of watercolour, he has produced a body of paintings over half a century and is greatly respected by his peers. *Hidden memories, secret lives* is a tough, uncompromising composition of figures in the landscape, emerging from and about to be re-absorbed in layers of pigment, counter pointed against black modulations of a cave form, masking archaic histories of earth and forest. It is one of the artist's most mysterious and compelling conceptions, perhaps his masterpiece. Its purchase through the Patrick White Bequest Fund has enabled a rectification of the long neglect of his work in the collection.

Also purchased through the Patrick White Bequest Fund was Angus Nivison's powerful triptych *Uncertain light*. Purchased to complement this monumental bushfire-inspired painting was a major acrylic work on paper, *The light* 2006, to which the artist added two pastel studies as gifts. Born in 1953, Nivison trained in Sydney during the early 1970s but until recently was a dedicated grazier, his relationship with the land informing his imagery deeply as a painter since he began exhibiting in 1982. Nivison's paintings are a true reflection of experience; part of which perhaps is an inheritance of melancholic poetry from his Irish predecessors on this land, of which Nivison now sees himself as guardian, rather than owner.

Among gifts of paintings to the collection this year, the most important was James Gleeson's *Crater with revenant* 1966. Presented by the artist as a tribute to Frank O'Keefe, his

recently-deceased life partner and a co-benefactor of the Gleeson O'Keefe Foundation, this painting is considered to be one of the artist's finest paintings, where landscape and figure are in perfect accord.

A further welcome addition to the collection was the gift from Lex Aitken of two abstract paintings from the early 1960s by Tony Underhill. Underhill is scarcely known in Australia as a result of his departure to England as a young artist in 1948, but this outstanding colourist, whose work is held only at the National Gallery of Victoria, is deserving of recognition in the city of his birth.

Special mention should be made here of the promised gift of a large body of works by Albert Tucker, a major figure in 20th-century Australian art. The Gallery's representation of the depth and diversity of Tucker's robust vision will be greatly enhanced as a result. Selected by Australian department curators for the collection, eight paintings and 83 drawings from across the artist's career have been generously lent to the Gallery by his widow Barbara Tucker for an indefinite period. It is intended that the works remain as an inward loan to the permanent collection, and eventually be gifted to the Gallery.

### AUSTRALIAN PRINTS, DRAWINGS AND WATERCOLOURS

A highlight for the Australian prints and drawings collection was the purchase at auction of a study of one of the most loved of William Dobell's small paintings in the collection, *Study for 'Pearl'* c1940. Originally belonging to Pro Hart in Broken Hill, this drawing and the painting featured in the Gallery's Dobell exhibition *The painter's progress* 1997–98. In lively, freely-drawn lines of pen and brown ink, the sensuously-rounded forms of the female figure are accented in bold touches of charcoal. It is a delightfully modest, lyrical and inspiring drawing.

Other important purchases included Vera Blackburn's evocative linocut *Lake of swans* 1935, a masterly watercolour and study of an apartment building in Istanbul by the late Earle Backen *Façade* 1994 (and the study for it *The green house, Pera, Istanbul*), a recent etching by eminent printmaker Hertha Kluge-Pott *Face of a site with isolepis* 1999 and Anne Starling's recent linocut *Post-industrial landscape* 2006, together with the six original blocks from which it was printed.

A drawing by Allan Mitelman, entered in the 2006 Dobell Prize for Drawing, was purchased followed by a gift from the artist of two gouaches. Other purchases included Jörg Schmeisser's early series of Japanese landscape etchings *Hokkaido* 1974, Daniel Moynihan's *Mount Pelaco, Peter's house with angles* 2004 complemented by the gift of *Tiger town* 2004 by the artist, G W Bot's spare and elegant colour linocut *Grassland* 2006 and a sequence of delicate botanical etchings by Fiona Hall.

Important among many gifts to this area, was the winning drawing of the 2006 Dobell Prize for Drawing by Nick Mourtzakis, a brilliantly intense and brooding self portrait, which will complement the much larger self portrait with which he won the prize in 2000. Again there were many outstanding gifts by individuals: a watercolour by Len Annois from John Keightley, a group of four drawings by Frank Hodgkinson from Kate Hodgkinson, a series of studies by Carl Plate from Jocelyn Plate, 14 sketchbooks by John Coburn from Doreen Coburn, the *Sandy Bay* series of lithographs by Lloyd Rees from Alan and Jancis Rees, a self portrait by Pam Hallandal from Ross Phillips, prints by Earle Backen, Rod Ewins, Chris van Otterloo,



Tim Storrier, *Boys own modern* 2006, synthetic polymer paint on canvas, 106.5 x 305.3 cm stretcher. Purchased with funds provided by the Art Gallery Society of New South Wales Collection Circle 2006 © Tim Storrier

Jörg Schmeisser and Elaine Haxton from Akky van Ogtrop, and a sequence of abstract lithographs by Helen Eager from Christopher Hodges.

#### BRETT WHITELEY STUDIO

In the area of collection management, the project to catalogue all Brett Whiteley estate works currently held at the Brett Whiteley Studio under the Gallery's care was finalised. Funded by the Brett Whiteley Studio Foundation, this major undertaking, which began in July 2004, continued through the last two years and was completed in 2006. Almost 1800 works were catalogued and photographed by Natalie Wilson, the Gallery's assistant registrar, Australian art, with assistance from volunteer Paul Solly. This cataloguing will greatly facilitate the Gallery's role in custodianship and display of the Whiteley estate as part of its brief to manage the Brett Whiteley Studio.

#### IMAGE LIBRARY

A priority for the image library was the ongoing maintenance of the image collection, including the digital scanning of the entire slide collection. The largest holding of slides – Australian art images – has now been fully digitised.

#### STUDY ROOM FOR PRINTS, DRAWINGS, WATERCOLOURS AND PHOTOGRAPHS

Throughout the year approximately 1200 visitors utilised the Study Room in order to access the Gallery's permanent collection of over 17 000 works on paper in storage. Recognised as an important education and research facility for artists, students, museum and gallery professionals, and interested members of the public, the Study Room has become a key feature of the Gallery experience. It also continues to serve diverse groups from universities, TAFE and other colleges, community art centres, and primary and secondary schools.

#### ABORIGINAL AND TORRES STRAIT ISLANDER ART

##### Papunya Tula

A number of significant works were purchased this year for the Aboriginal and Torres Strait Islander art collection. Our strong collection of works from Papunya Tula artists was further enhanced through the acquisition of a pair of small works by Mick Namarari Tjapaltjarri from 1994 which will compliment the Gallery's later works by Namarari. In addition two large paintings by the leading female artists Yukultji Napangati and Walangkura Napanangka were purchased. Yukultji Napangati's intricate detailing and refined application of paint offers a sharp contrast to the work of the older generation of female artists which is exemplified by bold use of colour and textural,

liberal use of paint. It also builds on the minimal qualities of recent men's work which relies on the use of alternating bands of colour for optical effect. Walangkura Napanangka's works combine bold graphic elements and an explosion of colour. Napanangka is the widow of the founding Papunya Tula artist Uta Uta Tjangala and her works are reminiscent of his bold paintings which evidence a strong attachment to Pintupi country.

The Gallery was also able to secure a major work by the former Papunya Tula artist Fred Ward Tjungurrayi who after years of not painting is now working through Kayili Artists in Patjarr and the Warburton Art Centre which was established in September 2004. Ward's painting *Kurilkutjanya* 2004 epitomises the classic Tingari iconography of the Pintupi with vibrating concentric circles linked in an intricate web.

##### Mparntwe

Ngurratjuta Iltja Ntjarra is another new art centre operating in Mparntwe (Alice Springs). It caters for numerous artists from diverse language groups living in Alice Springs who would otherwise have no representation and be at the mercy of dubious dealers. Emma Daniel Nungurrayi is one Warlpiri artist represented by the centre. Daniel is a traditional custodian of Karrinyarra (Mount Wedge) and the Gallery is fortunate to have acquired a series of three of Daniel's paintings that depict the important site of Karrinyarra which lies to the north of Papunya, in southern Warlpiri country.

Another important art centre in Mparntwe is Mwerre Anthurre Artists or Bindi Inc, an organisation established to provide employment opportunities, support and advocacy for people with a disability, both Indigenous and non-Indigenous. Billy Benn Perrule is the most distinguished of the Bindi artists. Benn's vast desert panoramas had been painted from memory until recently when he returned (for the first time) to Artetyerre, his birthplace and the scene of the dramatic events of his early life. *Artetyerre* 2006 was painted following this visit and Benn's emotional response to the site is clearly evident in this melancholic work. *Artetyerre* shows a substantial development in Benn's practice and is the perfect counterpoint for the Gallery's earlier work *In the bush Barrow Creek way* c1996.

##### Warakurna

Carol Maayatja Golding is one of the leading artists at Warakurna Artists, which was established in March 2005 to service the remote communities of Warakurna, Wannarn and Tjukurla in the Ngaanyatjarra lands. *Warlu Tjukurrpa* 2006 is an exceptional example of Golding's work and is drawn from the first Sydney exhibition of works from Warakurna. In *Warlu Tjukurrpa* Golding offers an array of dotting techniques that



Mabel Juli, *Karngin Ngarranggarni* 2006, natural earth pigments on canvas, 182 x 152 cm stretcher. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2006 © the artist courtesy Warmun Arts Centre

enliven the canvas, celebrating the artist's intimate knowledge of the Warlu site and the richness of this desert environment.

#### Yulparji

Alma Kalaju Webou is a respected elder of Yulparija Artists based at Bidyadanga (La Grange). The Gallery has purchased two of her works based on the site of Pinkalarta which show the *mayl* (bush food) and *jila* (living water) of this region. These works are the first paintings to enter the collection from the Yulparija language group and also from the Bidyadanga community. Bidyadanga itself is on the land of the Karrajari people, but has been home to the Yulparija since the severe droughts of the 1960s forced them to leave their desert country and move to this coastal community. This has resulted in vibrant, energetic works that combine desert imagery with a bright coastal palette.

#### East Kimberley

The Gallery has added two exceptional works to its holdings from the East Kimberley. Mabel Juli's *Karngin Ngarranggarni* 2006 is a minimalist work dominated by strong iconographic forms seemingly floating in space. These forms are the distinctive elements of Juli's *Karngin Ngarranggarni* (Dreaming) which tells of Karngin (the moon man), his story of inappropriate love and his constant presence each month as the new moon. Patrick Mung Mung's richly coloured works set them apart from other artists working in Warmun today. In his work the viewer is offered sweeping aerial views of Ngarrgooroon, as if simultaneously flying over the landscape, while being grounded within it. Mung Mung's meticulously dotted and detailed hills are reminiscent of the work of the earlier generation of Gija artists including his father George Mung Mung, highlighting the artist's respect for these men who were his teachers.

#### Ernabella

Harry Tjutjana is an extremely talented emerging artist from Ernabella, South Australia who only started painting in the last few months of 2005. In addition to the three works by Tjutjana purchased in early 2006, the Gallery has purchased another two works by Tjutjana, one on paper and one on canvas. Tjutjana is in his late 70s and his work reveals his seniority and wealth of cultural knowledge. Tjutjana's works herald an exciting new development in art from Ernabella. Hitherto the Ernabella artists have been known for a distinctive regional style featuring 'paisley'-like motifs and decorative elements.



Patrick Mung Mung, *Ngarrgooroon country* 2006, natural earth pigments on canvas, 152 x 183 cm stretcher. Purchased with funds provided by Warawara Department of Indigenous Studies, Macquarie University 2006 © the artist courtesy Warmun Arts Centre

#### Wirrimanu

Kathleen Padoon Napanangka is one of a new generation of artists coming to the fore at Wirrimanu (Balgo). She is known for her predominantly red and white paintings and etchings of Nakarra Nakarra (the Seven Sisters), in which a patchwork of red and white dotted segments stretch across the work. With their simple composition and restricted palette they are in stark contrast to works by other artists from Wirrimanu. The Gallery has acquired a selection of three etchings by Padoon which will complement the Gallery's select group of etchings by Wirrimanu artists.

#### Collection gifts

In addition to the works acquired, the Gallery has received a number of significant gifts. Rabobank gifted the Gallery the limited edition print portfolio *Duyfken*, which was produced in July 2006 to commemorate the 400th anniversary of Dutch–Australian relations. The title of the portfolio is drawn from the name of the first Dutch ship to land on Australian shores, the *Duyfken* or Little Dove. The *Duyfken* portfolio brings together 10 Indigenous artists from across the country with diverse art practices, resulting in an important collection of works that explore the notion of 'first encounters' in a number of ways. The portfolio was launched at the Art Gallery by Crown Prince Willem-Alexander and Princess Máxima of the Netherlands.

Mr Peter Clemenger generously gifted the Gallery, *Kiwirrkura land claim painting* 2001 by Bobby West Tjupurrula. Tjupurrula is an important member of the Kiwirrkura community and one of the more political of the Papunya Tula artists. This work focuses on the Tingari Tjukurrpa site of Marawa and the surrounding areas which form a considerable part of the region subject to the Kiwirrkura Native Title claim. The determination of the Native Title claim was handed down on 19 October 2001, at the small community of Muyin, due to the early wet season flooding at Kiwirrkura and this work formed the backdrop to the landmark event, which finally granted the Pintupi people rights to their homelands.

Since 1998, Brenda L Croft has worked with digital media to create images that layer photographs and text, exploring more directly autobiographical subject matter. History and personal memory intersect in the series *In my father's house* 1998, where Croft uses family snapshots, religious imagery and language to consider her own experience of growing up in



the 'suburbs' with a white mother and an Aboriginal father who was stolen from his parents under government policy at the age of two. In these works Croft interrogates cultural difference in Australia and exposes the personal impact of this on her family. The artist generously gifted 17 works from this series to the collection.

#### INTERNATIONAL ART

##### European paintings pre-1900

No acquisition of paintings or sculpture was made this year, but a number of important items came in on loan. The Gallery benefited from the generosity of the National Gallery of Australia (NGA) who lent five important old masters. A 14th-century gold-leaf and tempera painting by Jacopo di Cione is now the earliest post-Classical European work in the building. The NGA's two Peter Paul Rubens paintings, a self portrait and the *Sketch for the triumphal entry of Henry IV into Paris, 22 May 1594*, add two outstandingly important 17th-century paintings, while a pair of seascapes by Joseph Vernet make a welcome addition to the display of 18th-century continental European art. Another highly important loan received this year from an anonymous private collection is Lord Leighton's marble version of *An athlete wrestling with a python*, one of only three full-scale examples of this seminal sculpture made by Leighton himself, and a work credited with originating the British New Sculpture movement of the late-19th century.

##### European prints, drawings and watercolours

Mr C John Keightley donated an engraved portrait, *Robert Janius 1654* by Cornelis de Visscher. Also during the year the Gallery purchased a full set of lifetime impressions of William Hogarth's most famous engraved series, *A harlot's progress* 1731; a complete set of 17 wood-engravings by the artist-poet William Blake, *The pastorals of Virgil* 1821; Auguste Rodin's *Portrait of Victor Hugo* 1885 drypoint; James Tissot's *The widower* 1877 etching, the painted version of which is in the Gallery's collection; Samuel Palmer's *The sleeping shepherd* 1857 etching; and Edouard Manet's *Olympia – small plate* 1867. A rare lithograph by Jean-Auguste-Dominique Ingres was purchased at auction in Paris, *Four portraits on one stone: Lady Glenberrie; Lord Glenberrie; The Hon Frederick Sylvester North Douglas; The Hon Frederick North* 1815. This lithograph is directly related to the Gallery's only drawing by Ingres, *The Hon Frederick North* 1815, which was presented by James Fairfax in 1992.

##### Modern and contemporary

A major acquisition for the international department this year was Maurice de Vlaminck's *Les voiles blanches à Chatou* 1906. The Gallery has long been looking for a great Fauve painting and now thanks to the generosity of the Art Gallery of New South Wales Foundation and the Margaret Hannah Olley Art Trust we have been able to secure a good early example.

Geoff and Vicki Ainsworth have continued their generosity to the Gallery by gifting Paul McCarthy's film *Painter* 1995. This film is a well-known example of the artist's parodic work which provides a lively edge to our more conceptual performance collection. The Ainsworths also gave the Gallery a set of boxed prints, *Drypoint on acid* 2006, by the up-and-coming American artist Barry McGee.

From the Biennale of Sydney we have acquired a large canvas, *Construction site* 2005–06, by the Yugoslavian artist now living in Singapore, Milenko Prvacki. We have also been able to acquire a set of watercolours *Correct figures/incorrect figures* 1979 by Svetlana Kopystiansky made while she and her artist husband were still living in the Soviet Union. This set of beautiful but ironic images provides a historical reference to earlier acquisitions by the Gallery of the film *Incidents* 1996–97 and the installation *Trainer* 1992. For many years we have noticed works by the Australian-born artist Lawrence Carroll appearing in major exhibitions around the world and yet he had never had a presence in his homeland. This year we have finally put this right by acquiring a significant example of his sculpted paintings, *Double sleeping painting* 2006.

The contemporary Australian collection was enhanced through major acquisitions which updated the representation of key artists, as well as introducing the work of artists new to the collection. Janet Laurence's poetic and evocative *In stance of memory* 2005 combines all the elements that have made her practice so distinctive and memorable over the last decade. Panels of clear material have poured and spilled chemicals and substances over photographic images of the claustrophobic courtyard spaces of the Jewish Museum in Berlin. It is a haunting work that evokes memory and tragedy.

A magnificent nine-panel painting by Tim Johnson's *Lotus born* 2006, was purchased. This work continues Johnson's visionary and often eclectic search for artistic and spiritual connections between cultures and countries. It will feature in the Tim Johnson survey exhibition that is being co-curated by the

from left:

Auguste Rodin, *Portrait of Victor Hugo* 1885, drypoint, 22.2 x 17.5 cm. Purchased with funds provided by John Schaeffer 2006

William Hogarth, *A harlot's progress: plate 2* 1732, engraving, 31.4 x 37.9 cm platemark; 47 x 59.2 cm sheet. Purchased 2006

Loretta Lux, *The waiting girl* 2006, Ifochrome print, 38 x 53 cm image. Purchased with funds provided by the Photography Collection Benefactors Program 2006 © Loretta Lux. Torch Gallery, The Netherlands



Gallery and the Queensland Art Gallery. Robert Rooney's painting *Petrouchka dead (or a bullet in the ballet)* 2004 from the series *Balletomania* finds inspiration in the radical modernist design employed in early 20th-century avant-garde theatre and ballet. Rooney paints in a flat, almost schematic style which sits between representation and hard-edge abstraction.

The Gallery also acquired the memorable and much-photographed room installation *Atomic: full of love, full of wonder* 2005 by Nike Savvas that was exhibited in *Adventures with form in space: the fourth Balnaves Foundation Sculpture Project*. This shimmering field of coloured balls which evoked the Australian landscape is one of the most popular contemporary artworks the Gallery has ever exhibited.

All these works were acquired with funds raised by the Contemporary Collection Benefactors (CCB) which continues to be the most important source of funding for acquiring contemporary Australian art.

The generous support of Andrew Cameron, along with the CCB and the Rudy Komon Memorial Fund, enabled the Gallery to buy James Angus's most ambitious sculpture to date, *Bugatti type 35* 2006. The winner of the Anne Landa Award for video and new media art, Monika Tichacek's darkly erotic work *The shadows* 2004, entered the permanent collection and Daniel von Sturmer's *Screen test* 2004, also exhibited in the Anne Landa Award exhibition, was acquired through the Rudy Komon Memorial Fund.

#### PHOTOGRAPHY

Due to generous gifts, especially from Lewis Morley, the Gallery's photography collection was able to grow substantially this year. Morley can now be represented in depth, which was not possible before. Contemporary Australian and international artists acquired this year who were not previously represented in the collection include Fiona Pardington, Elaine Campaner, Trent Parke, Roger Ballen, Petrina Hicks, Loretta Lux and Ben Cauchi. An important photograph by Man Ray's *Mathematical object* 1934–36, was acquired, as were photographs by Sue Ford, August Sander and Olive Cotton. The Cotton is a rare vintage print and is an important variation on *Interior (my room)* 1933, which is also held in the photography collection.

#### ASIAN ART

This year the acquisition of a number of significant Asian art works has added range and depth to the collections, and

enhanced the Gallery's ability to rotate its various displays more frequently. Many of these acquisitions were made with the assistance, financial and other, of the numerous donors and supporters to whom the Asian Art Department is particularly indebted.

The Asian Art Department was pleased to appoint Dr Khanh Trinh Pompili, formerly at the East Asian Museum in Berlin, as its curator, Japanese art. Apart from working on the research, conservation and display of its main collections of East, South and Southeast Asian art, this year members of the Asian Art Department also worked on its Islamic collections so they could be shown at the time of the splendid, temporary *Arts of Islam* exhibition. This project involved working with conservators and visiting exhibition curator, Charlotte Schriwer, to catalogue and conserve our small holdings of Middle Eastern ceramics and miniature paintings which had rarely been exhibited to date.

#### Chinese art

A very significant piece the Gallery acquired this year was the Chinese 6th-century Buddhist stele with Buddha and two Bodhisattvas. With the generous help of a number of donors including the Art Gallery of New South Wales Foundation, the Mary Eugene Tancred Bequest Fund, Jim & Janette Bain, Nick Curtis, Rowena Danziger AM & Ken Coles AM, Chum & Belinda Darvall and Isaac & Susan Wakil, the Gallery was able to purchase this exquisite leaf-shaped stele from the Northern Wei period. Skilfully sculptured from limestone and with a contemplative expression, the seated Buddha is dressed in voluminous robes and positioned between two Bodhisattvas. On the reverse of the stele, a similar grouping of figures, each on a lotus pedestal, is incised into the stone itself. The stele is in excellent condition and still has traces of original pigment evident on the surface. Incised on both sides of the stele are the names of the numerous donors who included monks, nuns and laymen. The sculpture is a beautiful example of the type of Buddhist stele important for worship during this period.

For the first time, the Chinese collection has been given a pair of husband and wife ancestor portraits, c 18th century, donated by Allan Brittain. Complimenting our already growing rank badge collection, these portraits give the viewer some idea as to how badges were worn on garments. The Chinese collection also had the welcome addition of a Qi Baishi painting, *Two mice and an oil lamp*, gift of Nancy and Terry Lee in memory of Nancy's husband Charles, father of Terry.



Painted in Qi Baishi's later years, the subject of two mice eating cherries on a table alludes to the simple life this artist experienced in his youth. The Chinese works on paper collection was enriched with a gift of seven early 20th-century woodblock prints from Suzhou (one New Year print; six scenes from Beijing operas), presented by Zhaoxian Ding.

#### Japanese art

Another Japanese Noh theatre costume has been sought for some time so that the magnificent textile tradition of Japan can always be represented in our Japanese displays, hence the acquisition of a robe dated from the early 1800s was a welcome addition. Purchased through funds raised at a successful VisAsia dinner, the costume, known as an *atsuita*, was a type of outer garment worn for male performers. The robe is resplendent with bold motifs such as whirlpools (*uzumoyo*), dragon roundels and the Bishamon diaper pattern, and is an excellent example of this type of Noh costume. Another addition to the Japanese collection, through the generous support of Ann and Warwick Johnson, was the dynamic painting by noted artist Soga Shōhaku (1730–81) *Dragon, An'ei era 1772–81*. Depicting in ink a fierce dragon emerging from mountainous waves, this hanging scroll is a fine example of the skilful technique, originality and power characteristic of Shōhaku's work.

The Reverend Muneharu Kurozumi continued to donate contemporary Japanese ceramics, thus enabling the Gallery to become the most important holder of Japanese contemporary ceramics in Australia. The donation this year of Bizen ware showcases the work of artists not yet represented in the collection, although a number of them are related to artists already in the collection. Thus the Gallery is developing a coherent representation of the dynastic connections of such pottery families in Japan. After the success of last year's *Zen mind Zen brush* exhibition, the Gallery felt privileged to receive two Japanese Zen paintings that had been in the show. *Kanzan and Jittoku* by JIUN Sonja and YUSHO Zakkean and *Zen horse* by Nakahara NANTENBŌ were given by Dr Kurt A Gitter, from whose collection the exhibition was compiled.

#### South and Southeast Asian art

The Indian collection is growing appreciably and the Gallery was able to acquire a notable Indian painting this year with the assistance of the Asian Collection Benefactors Fund. The Jain invitation scroll from Rajasthan, c1760, known as *vijnaptipatra*, is beautiful example of an invitation for a Jain monk to spend four months in the community of Sirohi. Depicted are scenes of the town and what he might expect to experience if he accepted the invitation. The Gallery purchased *Lotus-clad Radha and Krishna* c1700–10, a watercolour painting depicting the lovers Krishna and Radha at play dressed in pink lotus petals, referencing *phulasija* or flower dressing, a common religious practice for portraying venerated images. An early 18th-century example of Mankot painting and very similar to a work exhibited in the *Goddess: divine energy* exhibition, the painting is fresh and romantic. A Madhubani painting of the Ten Great Wisdoms (or goddesses) that was in the *Goddess* exhibition was a welcome gift from the Portvale Collection.

Andrew and Ursula Tompkins kindly donated works from Pakistan and Afghanistan, as well as a 20th-century manuscript (*kammavaca*) from Burma. Another gift was a beautiful Tibetan gilt bronze figure of Kubera from Sarah Mitchell in memory of her father Raymond Mitchell.



Japan, Noh theatre costume c1800, silk and gold, ikat dyed threads for the warp, brocade weave using flat strips of gilt paper, 134.5 x 137 cm. Purchased with funds provided by the VisAsia Dinner Fund to commemorate the *Goddess: divine energy* exhibition 2006

opposite:

China, *Buddhist stele with Buddha and two Bodhisattvas* 6th century, limestone with traces of pigment, h 68cm. Purchased with funds provided by the Art Gallery of New South Wales Foundation, the Mary Eugene Tancred Bequest Fund, Jim & Janette Bain, Nick Curtis, Rowena Danziger AM & Ken Coles AM, Chum & Belinda Darvall and Isaac & Susan Wakil 2006

Consistent with the Gallery's aim to develop its Southeast Asian collection, an Indonesian stone *Osa'osa seat*, c 19th century, was purchased. This seat from Nias was used for ceremonial purposes such as rites of passage. Its presence in the displays will offer the opportunity to understand customs and ceremonies prevalent in this specific part of Indonesia. Another addition provided by the Ed and Goldie Sternberg Southeast Asian Art Fund was a Burmese *Head of a Buddha* from the 18th–19th centuries. The modelling of this piece is in a style characteristic of later Burmese sculpture. Remains of original pigment reveal the stonework underneath.

The Southeast Asian collection grew further with some rare pieces given with the continuing generosity of Ross and Irene Langlands of Nomadic Rug Traders. Outstanding among their gifts is an imposing Penji memorial grave marker from East Sumba, Indonesia from the late 19th century. The work has engraved on it a number of symbolic narratives and of particular interest is the image of a weaver, complimenting the many textiles from the region already in the collection.

Over the years Judith and Ken Rutherford have been extremely kind donors to the Asian art collection. This year we were fortunate enough that they continued their donations with a number of very rare Vietnamese rank badges from the 19th and early 20th centuries. These badges, once assumed to be Chinese, have now been identified and acknowledged as belonging to the Vietnamese courts which followed customs in China but had their own distinctive style. With this gift and a number of other pieces from past years, the Gallery was able to exhibit the extensive range of rank badges in the Asian collection, the largest in an Australia public collection.

## Exhibitions and audiences

During the year the Gallery attracted over 1.3 million visitors, with over 308 000 participants in programmed events across all areas of the Gallery including the public programs accompanying the major exhibitions. This year's exhibition and audience program was the most complex and far-reaching in an Australian art museum.

### AUSTRALIAN ART

For the Australian Art Department, the year was one of research and preparations for major exhibitions on Sidney Nolan, Bertram Mackennal and Jan Senbergs scheduled for display later in 2007 and 2008. The majority of the exhibitions activity this year was centred on the collection – with two medium-sized displays and a lively program of Australian Collection Focus displays.

#### Project Space

The major collection exhibition for the year was *Australian etching and engraving 1880s–1930s*, held in the Gallery's Project Space on the entrance level. Drawn entirely from the Gallery's rich holdings, this exhibition of more than 130 prints afforded an ideal opportunity to showcase important works by Australian artists from a period when artists' prints were at a high point of activity, popularity and prestige.

The exhibition put many prints on display for the first time in decades, while some recent acquisitions were shown for the first time. A comprehensive online catalogue was produced and is available via the Gallery's website.

From December to February, the Project Space was hung with *Australian abstraction 1965–85: from the collection*. This exhibition featured a selection of paintings, sculpture and works on paper reflecting the abstractionist movement in Australian art from its zenith in the late 1960s until the mid 1980s when its dominance was challenged by the rise of conceptualism. As well as featuring some of the more prominent practitioners of the period, the display enabled several infrequently seen works by lesser known artists to be displayed in context with others of the period.

#### Dobell Prize for Drawing

The 2006 Dobell Prize for Drawing was judged by independent curator and former senior curator of prints and drawings at the National Gallery of Victoria, Irena Zdanowicz, on 24 September. Coordinated and hung by Australian Prints, Drawings and Watercolours staff, the exhibition opened on 29 September. The prize of \$20 000, sponsored by the Sir William Dobell Art Foundation, went to Melbourne artist Nick Mourtzakis for his drawing *nature insects plants flowers. shells fish corals. the microscopic creatures. dreams*. As a condition of the prize, the winning drawing automatically entered the Gallery's collection. The department also provided support for the annual Archibald, Wynne and Sulman prize exhibitions; particularly in the form of comments to the media and talks to various groups. This year Barry Pearce, head curator of Australian Art, was a judge for the Salon des Refusés, selected from the rejected Archibald and Wynne entries for display at the S H Ervin Gallery in Sydney.

#### Collection loans

Significant loans from the Gallery's permanent collections were made this year to both the National Gallery of Victoria and the National Gallery of Australia. The majority of the Gallery's



Mollie Gowling

iconic Heidelberg school paintings by Arthur Streeton, Tom Roberts, Charles Conder and Frederick McCubbin were lent to the *Australian impressionism* exhibition organised by the National Gallery of Victoria and our best George W Lambert paintings, to the National Gallery of Australia's George Lambert retrospective. This created a dramatic shortage of important works in Court 9 but provided a relatively rare opportunity of a temporary rehang with seldom-seen works from storage.

#### Australian Collection Focus

The Australian Collection Focus Room featured a richly varied program of displays with continuing support through sponsorship by Macquarie Bank. The year began with a display of European sketchbook drawings by Frank Hodgkinson, documenting his travels in Europe following World War II and featuring images of Italy (particularly Florence), Paris and England; a gift to the Gallery from the artist, shortly before his death in 2001. Following this was a display of works from the collection by Carl Plate. Plate's intuitive and expressive paintings, drawings and prints were founded in his interest in nature, landscape and organic forms, with a commitment to abstraction. His work shows a remarkable affinity for harmonious form and composition and, particularly, lyrical colour. The exhibition presented paintings, prints and drawings including a number recently acquired for the collection and not seen in public before.

During 2007 the Focus Room featured a selection from the promised gift of works by Albert Tucker. They were paintings and drawings lent to the Gallery by the artist's widow Barbara Tucker, intended as an eventual gift to the collection. Other displays included large-scale photographs by Anne Zahalka and a focus on Arthur Fleischmann, *Paradise then: Arthur Fleischmann in Bali 1937–39*. Fleischmann had intended to publish a book, *Bali through a sculptor's eyes*, following his move to Sydney during World War II, but it did not eventuate until this year when, through the efforts of his widow and son, it was published by Pictures Publishers in the Netherlands and launched by the governor Professor Marie Bashir, at a function hosted by the Art Gallery Society. The Focus display included several of the artist's exquisite sculptures, a recently acquired sketchbook and a selection of photographs.

Perhaps most colourful and crowd-pleasing among Focus displays this year was an installation exploring the inventive genius of Sydney artists Peter Kingston and Martin Sharp; two of the central figures of the infamous Yellow House in Kings



*Gifted: contemporary Aboriginal art, the Mollie Gowing Acquisition Fund exhibition (2 December 2006 – 24 June 2007)*

Cross during the 1960s. In those halcyon days of the hippy, anti-establishment era, these two artists produced images of satirical humour and pop imagery in which art, theatre, music and writing coalesced in a way that was entirely unique in Australian art. The title of the display, *Notes from the River Caves: Peter Kingston and Martin Sharp*, derived from their involvement with Luna Park in the late 1970s. Kingston and Sharp subsequently became more widely known as crusaders in their efforts to save and restore the iconic funfair.

#### **Artexpress 2007**

Artexpress, now in its 24th year, continued to present HSC excellence in the visual arts at the Gallery. Overall it attracted approximately 120 000 visitors, including 22 172 booked students, an increase of 9% on the previous year.

The innovative InsideARTEXPRESS mini-website, now in its third year, was further developed to incorporate education content that supports the exhibition, including years 7–12 inquiry questions, connections and investigations of the Gallery's collection, examples of exhibiting student visual art diaries, a virtual tour of the exhibition and, for the first time, a curator's podcast.

The website has had 36 528 visits in 2006–07, with 19 488 visits during the exhibition's display at the Gallery. This represents a growth of 40% on the previous year. The website continues to receive extremely positive feedback from students and teachers and has become a key resource for Sydney metropolitan and regional NSW schools and galleries, many of whom engage with Artexpress, both at the Gallery and in their local area through the Artexpress regional tour of NSW.

#### **Brett Whiteley Studio**

A varied and interesting selection of exhibitions and programs was presented at the Brett Whiteley Studio during the year. Following closure of *Ink: Whiteley and others* in August, *Seasons* highlighted drawings and paintings focusing on landscape and was followed by the 2006 display of finalists from the Brett Whiteley Travelling Art Scholarship. There were 119 entries for the 2006 Brett Whiteley Travelling Art Scholarship, which was awarded to Sydney artist Samuel Wade by the guest judge and artist Garry Shead, Edmund Capon, Gallery director and Barry Pearce, head curator of Australian Art.

In early December the studio showed *9 shades of Whiteley*, a mini-retrospective of key works from throughout Whiteley's career. This exhibition required additional space for the display of large works and provided an opportunity to bring *Alchemy*

1973 from display at the studio to display at the Gallery for the first time since 2000. A reprint of the *Alchemy* catalogue originally published by Whiteley in 1973 and a specially created *Alchemy* concertina card education kit were available to the public to coincide with this special display.

For the first time since the establishment of the Brett Whiteley Studio in 1995, the studio has secured substantial sponsorship: a three-year sponsorship from JP Morgan now provides free admission to the studio. Attendances reached a record 3799 for April to June 2007 when the free admission was introduced. Compared with the same three-month period in 2006, this represented a 48.6% increase.

Several of the other interesting events held for and on behalf of the studio included *Flamenco @ Whiteley* in conjunction with International Day of People with a Disability on Saturday 2 December 2006. Discussion tours and drawing workshops for primary and secondary schools, tertiary colleges and special interest groups were held on Thursdays and Fridays throughout four school terms. Studio Zoo (in association with Taronga Park Zoo Education Centre) continued to be highly successful with primary schools, and a very successful open house and talk was held at Wendy Whiteley's Lavender Bay home on Sunday 31 March 2007, organised by the Art Gallery Society and attended by the maximum capacity of 80 people. The Gallery would like to acknowledge and thank Wendy for her continued significant support and promotion of the studio.

#### **ABORIGINAL AND TORRES STRAIT ISLANDER ART**

The Aboriginal and Torres Strait Islander Art Department spent the year working on displays of the permanent collection in the Yiribana Gallery and planning for touring exhibitions from the National Gallery of Victoria and the National Gallery of Australia, *Kitty Kantilla* and *Michael Riley: sights unseen*, respectively. Two major exhibitions, one of portrait photography and the other a retrospective of a Western Desert artist's work, are in development. Also proposed is a survey of south-eastern Aboriginal art and a number of Focus exhibitions.

#### **Gifted: contemporary Aboriginal art, the Mollie Gowing Acquisition Fund**

In mid 2006 the Yiribana Gallery showcased a selection of works drawn from the Gallery's permanent collection, with subtle changes every few months as recent acquisitions were highlighted. *Gifted: contemporary Aboriginal art, the Mollie Gowing Acquisition Fund* was displayed in the Gallery from

December 2006 through to the end of June 2007. This collection-based exhibition brought together for the first time significant works the Gallery purchased through the support of long-time Indigenous art patron Mollie Gowing. The Mollie Gowing Acquisition Fund was established in 1992 and the inaugural purchase was the iconic work by Emily Kam Ngwaray, *Untitled (Alhalkere)* 1992. Since this time a staggering 380 works have been 'gifted' to the Gallery with funds provided by Mollie Gowing. This presentation of this collection paid tribute to one of the most significant champions of Indigenous art and her ongoing support for the Gallery. Works from across Australia and ranging in medium highlighted the diversity of Aboriginal and Torres Strait Islander art practices and include major acquisitions by Mawalan Marika, Ginger Riley Munduwalawala, Queenie McKenzie, Ken Thaiday and local artist Roy Kennedy. A number of these works were featured in a catalogue that accompanied the exhibition in the Yiribana Gallery.

A forum was held on the subject of collecting Indigenous art in June 2007 with presentations by Wally Caruana (former curator, National Gallery of Australia, and now independent art consultant), Greg Mallyon (Birrung Gallery) and Allan Fife (corporate collector, Fife Capital and ACB member). The forum was extremely popular and followed by afternoon tea hosted by the Aboriginal Collection Benefactors (ACB) group. A full page editorial feature on the program was published in the *Australian Financial Review*.

An Indigenous focus was also maintained on the ground floor with a changing display of selected works from the Aboriginal and Torres Strait Islander collection in the Australian and Entrance courts.

## INTERNATIONAL AND MODERN ART

### Modern and contemporary

The *Anselm Kiefer: Aperiatur terra* exhibition was a selection of very recent work that represented a new direction for Kiefer. This show (originally scheduled for 2008) was brought forward when it was realised that the works selected were to be shown at White Cube, an influential commercial gallery, in London in January 2007. Inevitably all the works would be dispersed to collectors worldwide and loans would prove very difficult to achieve given the fragility and vast scale of the works. The problem was solved when White Cube invited the Gallery's Anthony Bond, head curator of International art, to curate the exhibition in London and write the main catalogue essay in a hardback book associated with the exhibition both here and at White Cube. White Cube undertook to reserve all the works that sold on the understanding that they could come to Sydney. This is the most substantial exhibition of Kiefer's work ever shown in Australia and constituted a new direction which was more colourful than works seen before and had a strongly redemptive atmosphere. It also showcased the Gallery's outstanding collection of major works by Kiefer, probably as good a body of work by this artist as can be found in any public museum collection in the world.

The popular film series *Landscapes of the mind: the films of Werner Herzog*, attracting 3606 viewers, was held in conjunction with the *Anselm Kiefer* exhibition. A contemporary of Kiefer, Herzog was one of the key filmmakers in the new German cinema movement of the 1970s. Keenly aware of the legacy of Germany's recent past, both Herzog and Kiefer are romantic visionaries with an epic sense of chosen subjects.

A lecture was presented in conjunction with the Sydney Writers' Festival, titled *The book in art* and delivered by Andrea Stretton. The lecture explored the way many artists across the centuries have conveyed the potency of the book as a symbolic object, from surrealists and futurists of the early 20th century to Anselm Kiefer, Joy Hester and the text work of artists from the Chinese creative diaspora, including Xu Bing's extraordinary *A book from the sky*.

### An incomplete world: works from the UBS Art Collection

The Gallery also co-curated with the National Gallery of Victoria an exhibition from one of the world's finest corporate collections, *An incomplete world: works from the UBS Art Collection*. This exhibition presented the work of 31 international artists and explored ideas in art about our world as it is today and the ways in which we live in it. Works by Andy Warhol, Cindy Sherman, Lucian Freud, Damien Hirst, Gerhard Richter and many others reflected the broad thematic groupings of mapping place, the natural and built environments, and portraits and people. An enlarged version of this exhibition will also tour to the Mori Art Museum in Tokyo next year.

A well-attended contemporary art forum was held on 19 May 2007 in association with *An incomplete world* called *paper/scissors/rock: what makes the art world tick?* It was a roundtable discussion of the different social actors and professionals in the contemporary art world, and how they are all bound to each other; critic, dealer, artist, curator and collector were all represented. The panel included Petra Arends, collection executive of the UBS Art Collection; Edward Colless, head of visual art history and theory, University of Melbourne; Peter Hill, art critic, artist and head of painting, College of Fine Arts, UNSW; John Young, artist represented by Sherman Gallery, Sydney; Amanda Rowell, general manager, Roslyn Oxley9 Gallery, Sydney; and Wayne Tunnicliffe, the Gallery's senior curator, contemporary art; and was mediated by George Alexander, the Gallery's coordinator of contemporary art programs.

A new initiative in film at the Gallery was the introduction of an ongoing experimental film series made possible through the UBS sponsorship of the Gallery's contemporary art collection. Titled *Expansive cinema*, there were five full-day programs over the year held on Saturdays. These explored the enduring traditions and lasting influence of experimental and avant-garde filmmaking, and were curated into categories such as visual music, alchemy and found footage. Series 1–5 attracted an enthusiastic new audience of 1070 viewers who were drawn to these rare screenings, which demonstrated the crossover between visual art practices and cinema.

### Balnaves Foundation Sculpture Project

This year's Balnaves Foundation Sculpture Project featured the work of eight Australian artists – Hany Armanious, Damiano Bertoli, Claire Healy, Sean Cordeiro, Jonathan Jones, Nick Mangan, John Meade and Nike Savvas – and was titled *Adventures with form in space*. It explored how contemporary artists are creating formally inventive work in diverse materials and yet are still exploring ideas and concepts through their chosen media. The works included Nike Savvas' shimmering field of coloured balls, Damiano Bertoli's fractured and reconstructed iceberg, Hany Armanious' richly inventive objects that emulate everyday things and Nick Mangan's totemic constructions. This exhibition proved to be very popular with the public and had the highest press profile of any contemporary exhibition we have undertaken.





*Adventures with form in space: the fourth Balnaves Foundation Sculpture Project* exhibition (9 August – 13 September 2006).  
From top: Hany Armanious courtesy Roslyn Oxley9, Jonathan Jones and Nike Savvas

### Giacometti: sculptures, prints and drawings from the Maeght Foundation

Alberto Giacometti stands beside Pablo Picasso and Henri Matisse as one of the great masters of modern art. Best known for his unforgettable, hauntingly beautiful sculptures of the human figure, this was the first exhibition of Giacometti's work in Australia and was toured by the Gallery to Christchurch, New Zealand.

The *Facing Giacometti* forum – held in conjunction with the exhibition and in association with Pro Helvetia (Arts Council of Switzerland) – presented a range of leading experts to discuss aspects of Giacometti's sculpture and graphic work as well as the fascinating milieu in which this extraordinary artist lived and worked. Speakers included Edmund Capon, *Giacometti* exhibition curator and Gallery director; Isabelle Maeght, the Marguerite and Aimé Maeght Foundation; George Alexander, Gallery coordinator, contemporary programs; Professor Paul Carter, Faculty of Architecture, Building and Planning, University of Melbourne; Terence Maloon, the Gallery's senior curator of special exhibitions; Sylvia Lawson, adjunct professor, University of Technology, Sydney; Dr Jacqui Strecker, *Giacometti* exhibition coordinator; and Ursula Prunster, coordinator of public programs for the Gallery.

In an event partnered with Alliance Française, Edmund Capon and Isabelle Maeght discussed – in French – the *Giacometti* exhibition and their collaboration in bringing to Australia, for the first time, 35 sculptures and 44 graphic works by the artist.

*Devoured by space* was a drawing forum held in association with the exhibition whereby drawing practitioners were invited to discuss their work in relation to Giacometti's drawing. The forum included Elizabeth Cross, curator of NGV's *Edvard Munch* exhibition, and renowned Australian artists Mike Parr, Ken Unsworth, Euan McLeod, Peter Powditch and Nick Mourtzakis.

*Giacometti up close* was a program devised for tertiary students focusing on Giacometti's studio practice. This program incorporated drawing in the exhibition space in the hour before it opened to the public with an introductory talk by public programs staff. Ten well-attended *Giacometti* lectures and floor talks were held.

*Beautiful nightmares: Paris after the war*, a film series was held in conjunction with the exhibition, explored how filmmakers were affected by the sense of transition and uncertainty in post-war Paris. Stories tainted by war-time experiences explored death, imprisonment, fate, corruption and the fragile nature of existence. These rare screenings of imported 35mm prints from French archives attracted an enthralled audience of 5642, many of whom were seeing these classics of French cinema for the first time.

### Other contemporary projects

The Art Gallery of New South Wales Contemporary Projects series produced another stellar year of exhibitions, with projects by video installation artist Brendan Lee, painters Tony Clark and John Wolseley, new media artists Michele Barker and Anna Munster and an exhibition of sculptural situations by Gail Hastings. This proposal-based program places the Gallery at the cutting edge of contemporary art practice because it is able to respond to art as it is evolving.

Dr David Headon, cultural advisor to the National Capital Authority and director of the Centre for Australian Cultural



Giacometti: sculpture, prints and drawings from the Maeght Foundation (18 August – 29 October 2006)

Studies, delivered a lecture in association with the Gail Hastings, *Sculptural situations* exhibition, titled *In search of the ideal city: radical democracy in the Griffiths Canberra plan*.

A lecture by Dr John Gregory, author of the exhibition catalogue and lecturer from Monash University in Melbourne, was presented in partnership with the University of Sydney Art History and Theory Department as part of the *Howard Arkley* exhibition.

The biannual Anne Landa Award for video and new media arts featured the work of seven Australian artists – Philip Brophy, Daniel Crooks, James Lynch, Tony Schwensen, Grant Stevens, Daniel von Sturmer and Monika Tichacek – revealing the extraordinary breadth and depth of moving image art in this country. The works included Daniel Crooks' imaginative transformations of people and place liquefied into digital dimensions, Daniel von Sturmer's multi-channel video installation of objects falling through space, Monika Tichacek's breathtaking exploration of the eroticised body and Tony Schwensen's endurance performance in the packing room of the Gallery.

#### UBS sponsorship

A major undertaking for this year was the publication of the contemporary collection handbook, *Contemporary: Art Gallery of New South Wales contemporary collection*. This substantial publication features nine essays, 164 artists and 465 photographs of works. It was launched in September 2006 along with a new hang of the contemporary collection galleries, contemporary website, public programs, film programs and associated events. This launch heralded a new focus on the contemporary collection within the Gallery. This focus was made possible through the very generous sponsorship of the contemporary collection programs by UBS for three years.

#### PHOTOGRAPHY

The year began with the very popular exhibition *Lewis Morley*, which presented a comprehensive view of Morley's long career as a photographer. Morley generously donated the bulk of the photographs in the exhibition to the permanent collection at

the Gallery. This was the first time Morley's work had been thoroughly assessed by an Australian art museum.

A series of lectures and floor talks were programmed for the exhibition including speakers: Judy Annear, exhibition curator; Judith White, Art Gallery Society executive officer; Nicholas Pounder, bookseller; Mervyn Bishop, photographer; Robert McFarlane, photographer and critic; Kitty Hauser, research fellow, University of Sydney; and Gael Newton, curator, National Gallery of Australia.

*The British new wave* film series, held in conjunction with the *Lewis Morley* exhibition, examined the explosion of new energy in British cinema at the end of the 1950s. Young directors and a new breed of actors, many from working class backgrounds, united to create a socially conscious, aggressively working class cinema, trampling taboos of sex and class. The series attracted a total audience of 6139.

A solid program of collection exhibitions is now occurring on level 2. In late 2006 and early 2007 photographs from Bill Henson's various series were shown. This was followed in April 2007 by the very popular *Blossfeldt & the isolated object*, which focussed on European modernist photography and its influence on contemporary photography worldwide.

#### ASIAN ART

##### Goddess: divine energy

The biggest event of the year was the exhibition *Goddess: divine energy*, curated by Jackie Menzies, head curator of Asian art, with assistance from Chaya Chandrasekhar, curator of South and Southeast Asian art, and held in the Gallery's major exhibition space. Introducing goddesses from India, Tibet and Nepal dating from as early 2000 BCE, the exhibition presented the various forms the goddess could take, from Kali the dark goddess to Radha, Krishna's consuming love. The exhibition, with over 150 works gathered from around the world, attracted viewers both young and old from diverse backgrounds. The exhibition, the first of its kind in Australia to look at the divine goddesses in both Hindu and Buddhist art, was one of the largest held by the Gallery,



The goddess Durga was blessed in a traditional Hindu ceremony with offerings of flowers, incense and sweets, and celebrated with dance, drumming and a procession.

and was nominated 'exhibition of the year' by *The Australian* newspaper's art critic, Sebastian Smee.

The exhibition was accompanied by events, films, a major publication, a symposium, a commissioned music CD, and a month-long installation relating to the goddess Durga.

It was the focus of public programming for the summer of 2006–07. The exhibition opened with an extensive symposium running over two days and featured lectures by contributors of exhibition catalogue essays including John Guy of the Victoria and Albert Museum, Himalayan art expert Jane Casey and Madhu Khanna of the Indira Gandhi National Centre for the Arts.

There were many well-attended lectures, talks, tours and performances throughout the exhibition, which also introduced international visitors including Kali Ray, TriYoga founder from the US; Kulavadhuta Satpurananda, a tantra expert from Sikkim; and the Venerable Robina Courtin, a Tibetan Buddhist nun who directs the Liberation Prison Project.

A remarkable event took place during January 2007. *Durga: creating a goddess* engaged the Crafts Council of West Bengal to create the traditional icons for the Durga festival as celebrated in Calcutta. Three craftsmen started with forming the base of the sculptures in straw, covering them with layers of clay and, for completion, brightly painting and elaborately dressing the figures. Located in the café circulation area, the entire process was on view to the public and broadcast over the internet via a webcam. In Indian tradition the goddess is immersed in the Ganges, starting the cycle for the next year. The Indian community cooperated with the Gallery to offer an authentic celebration for Sydney. The goddess was blessed

in a Hindu ceremony with offerings of flowers, incense and sweets and celebrated with dance, drumming and a procession. The icons were driven to an idyllic location on the Parramatta River for the final immersion. The traditional drummers for the Durga celebrations from Bengal took part in the holiday performance program and the craftsmen also offered children's workshops.

The biggest success for this exhibition was an ambitious program of dance performances. These performances were held twice a day every Sunday, from October 2006 until the end of January 2007 and throughout the school holidays in January 2007 for a two-week season. The dances were performed by different dance schools each week, encouraging repeat visitation. A major appeal of this program was its ability to bridge all age groups and provide audiences with an opportunity to contextualise aspects of the *Goddess: divine energy* exhibition. Due to its success, further thematic programs will be developed for future holiday programs.

The Gallery's Public Programs Department also conducted *Teachings* which explored the cultural and religious beliefs associated with the goddess through a series of talks and ceremonies by local and international religious leaders and practitioners. These included 'Devi dance' by Kali Ray; 'Ten aspects of the Mother Goddess: Mahavidyas' by Kulavadhuta Satpurananda; 'Tara: Buddhist Mother Goddess' by Kulavadhuta Satpurananda; and 'Developing our Buddha nature' by the Venerable Robina Courtin.

The *Dreamgirls* film series (1 November 2006 – 28 January 2007), celebrating some of the goddesses of Asian and



*Goddess: divine energy* exhibition (13 October 2006 – 28 January 2007).

Western cinema in films from India and China as well as Western classics, was an outstanding success, attracting 8787 visitors.

#### Chinese art

The *Modern Chinese prints: from we to me* exhibition, curated by the Gallery's Liu Yang, curator of Chinese art, utilised Chinese prints from the permanent collection along with some works from the University of Sydney Art Collection. The works looked at the cultural changes occurring in China from the 1930s to the present. Addressing the societal issues pertinent to the collective masses during the Cultural Revolution and to the discovery of the individual self in society, the exhibition dealt with how such concerns were expressed in the art of the print. The exhibition also drew some attention to the earlier print works of artists who are now significant players on the contemporary Chinese art scene.

*Early Chinese bronze from the Luoyang Museum* was a unique presentation of Chinese bronze from the collection of the Luoyang Museum in Henan Province. The small group of seven superb bronze vessels was representative of a period of Chinese bronze casting from the Shang to the Warring States dynasties (c1600–c221 BCE). The show gave audiences a glimpse into the high quality, originality and beauty of unexcelled Chinese bronze artefacts, and provided insight into the history and development of one of China's most vibrant and enduring cultures.

#### Japanese art

The *Zen mind Zen brush* exhibition, which commenced in mid June 2006 and continued into this reporting year, was supported by public programs including an 'Experience Zen'

series of dharma talks, followed by artist demonstration screenings of a new documentary *A Zen life: D T Suzuki*. Visits from seven calligraphy artists attracted hundreds of curious visitors wanting to try writing with brush and ink. Brush and ink was also the focus for the children's holiday workshops led by Hiroko Nagafuchi.

A very successful exhibition curated by Philip Brophy was *Tezuka: the marvel of manga*, organised by the National Gallery of Victoria. It highlighted Japanese *manga* (comics) drawing works from the famous *manga* and *anime* artist Tezuka Osamu (1928–1989), who was most known in the west for the *Atom Boy* and *Kimba the white lion* television series. He was also recognised for his complex *manga* stories, which were to inform a generation of Japanese children and also adult readers, many of whom continue to read his *manga* stories to this day.

The *Studio Ghibli* film series, mounted in conjunction with this exhibition, represented the output of one of the world's foremost animation studios, and one of the most significant in Japan, which is dedicated to animation as an art form with continually expanding horizons. This series attracted a large youthful audience of 8828, many of whom were first-time visitors to the Gallery and attended the series regularly over its 10 weeks.

#### Contemporary Asian art

In line with maintaining a continued presence of contemporary Asian art, the Gallery presented the exhibition *Ishiuchi Miyako: mother's*, an exhibition originally shown for the first time at the 2005 Venice Biennale and curated by Michiko Kasahara of the



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قَالَ اللَّهُ تَبَتَ لِمَنْ هَذَا وَبَتَ لَهُمْ صُحُفُهُمْ وَلَهُمُ الْعَذَابُ الْأَلِيمُ

*The arts of Islam: treasures from the Nasser D Khalili Collection* exhibition (22 June – 23 September 2007)



Students visiting *The arts of Islam: treasures from the Nasser D Khalili Collection*

Tokyo Metropolitan Museum of Photography. These haunting photographs are of Ishiuchi's mother before her death and the desolate objects she left behind afterwards such as used lipstick case, shoes, undergarments. The exhibition gave a sense of voyeurism, perhaps sympathetic to what can be lost in life, yet at the same time conjured up impressions relating to a reminiscent past, held in those objects once used in a lifetime.

#### **The arts of Islam: treasures from the Nasser D Khalili Collection**

The end of the financial year saw the opening of the extensive and magnificent exhibition *The arts of Islam: treasures from the Nasser D Khalili Collection*. Held in the temporary exhibition space, this major exhibition of Islamic works comes from what has been recognised as the best private collection of its type in the world. Coming from London, the exhibition had some 350 works on display in the most significant exhibition of its kind to come to Australia. The diverse artistic traditions of the Islamic world were highlighted with works from as early as the 7th century up to the 20th century. While Professor Khalili and his staff wrote and compiled the impressive catalogue that accompanied the exhibition, in-house curatorial work at the Gallery was provided by Dr Charlotte Schriwer, a temporary appointment to assist with the mounting of this important and timely show.

Programs for this major exhibition were continuing at the end of the financial year and will be reported on fully in next year's annual report. However, early key events were successful, including the Arts of Islam International Symposium, which was held on Friday 22 June and attracted 320 participants. This informative and scholarly program included contributions from Professor Khalili, Professor JM Rogers and Nahla Nassar, and was chaired by the Gallery's head curator of Asian art, Jackie Menzies.

*The arts of Islam* community day was held on Saturday 23 June with a free program of events including recitation of the Qur'an, music by the Ensemble of the Golden Age, a lecture on the Qur'an by Professor Khalili. Afternoon activities included Arabic calligraphy demonstrations, Iranian and Kurdish music by Jamal Rekabi and Turkish Music Egzotik. Volunteers from the Muslim community provided a free information service called 101 Questions about Islam, where they answered questions from the general public about Islamic culture and religion.

In a special program, the former NSW premier Bob Carr interviewed Professor Khalili about his remarkable collection. This event was fully booked, attracting 320 participants.

*The arts of Islam* free lecture series on Fridays at 1pm presented local and international speakers on Islam's sophisticated traditions in philosophy, cosmology, architecture, design, the art of calligraphy and the sacred cultures of the book, and attracted a strong following.

A major 13-week series of Iranian films, *The Iranian new wave*, began screening in conjunction with *The arts of Islam* exhibition on 13 June 2007 and attracted huge public interest. Many of the rare films were imported from Iran for this special series. *The glories of Islam* daily video screenings in the Gallery's smaller 96-seat Centenary Auditorium were proving so popular in June that some visitors had to be turned away to avoid overcrowding.

#### **Asian art collection exhibitions**

In conjunction with the major exhibitions, the Asian Art Department has also been able to highlight some aspects of the collection through smaller exhibitions. This includes the exhibition of rank badges from China, Vietnam and Korea, showing the different types of badges produced in each region and also their influences on each other. As well, through the continuing support of Japanese sword expert Colin McDonald, the Gallery was able to maintain a dedicated display of Japanese swords. The Asian Art Department was also able to display its small holdings of Middle Eastern ceramics and miniature paintings which have rarely been exhibited and which complimented *The arts of Islam* exhibition.

## Publications

This year saw the publication of nine major new titles and one music CD.

Two titles published to support major exhibitions from the Asian program were of particular note. *Goddess: divine energy* and *The arts of Islam: treasures from the Nasser D Khalili Collection* both proved to be an invaluable part of the exhibition experience. *Goddess* has now sold out and *The arts of Islam* was reprinted during the life of the exhibition. Both have attracted strong orders from overseas publishers and have worldwide distribution. To accompany *The arts of Islam* exhibition, the Gallery also commissioned a music CD, *Ishq divine love*.

A key part of the Gallery's publishing program is the publication of ongoing series, in particular in the area of contemporary art. This year saw the publication of *Anne Landa Award 2006*, the second in the series, and *Adventures with form in space: the Fourth Balnaves Foundation Sculpture Project*. *Contemporary: Art Gallery of New South Wales contemporary collection* is part of the ongoing commitment to publish the Gallery's collection in handbooks that are detailed, attractive and user-friendly. This title has found a robust readership not only in the Gallery's visitors but also in schools, and has been taken up strongly by general bookstores in Australia.

Two other contemporary art titles were co-published with other organisations. *Anselm Kiefer: Aperiatur terra* was published with White Cube in London and sold out during the life of the exhibition. *An incomplete world: works from the UBS Art Collection* was published in conjunction with the major sponsor UBS.

*Giacometti: sculptures, prints and drawings from the Maeght Foundation* focused on works from the two most intense phases of the artist's career – the Surrealist period from 1929 to 1934 and the post-war period from 1947 to 1965 – spanning the full developmental range of his mature style. The inclusion of prints and drawings in this book emphasises the importance of drawing to the creation of his sculpture.

In Australian and Aboriginal art there were two smaller publications. *Archibald 07* continued the popular practice of publishing all the prize finalists in a catalogue. *Contemporary Aboriginal art from the Mollie Gowing Acquisition Fund* celebrated the wonderful benefaction of Mollie Gowing to the Yiribana Gallery.

Research for a proposed documentary series on Aboriginal art – *Art + Soul* – has begun with a view to start writing in the 2007–08 financial year. The series is being developed in association with Hibiscus Films and has been supported by the Australian Broadcasting Commission and the Australian Film Commission.

## TITLES PUBLISHED 2006–07

### *Goddess: divine energy*

Jackie Menzies

2006, 216pp, pb, 170 colour images

This lavish and engaging book surveys the imaginative expressions of the divine female found in the art of India, Tibet and Nepal. Countless images of the goddess in Hindu and Buddhist art depict her variously as seductive, benevolent, malevolent: a loving mother, a compassionate saviour or rage personified. With her male counterpart she can be the compliant consort, the passionate lover, or a symbol of the non-duality of ultimate reality.

### *The arts of Islam: treasures from the Nasser D Khalili Collection*

Michael Rogers

2007, 272pp, pb, over 350 colour images

The Nasser D Khalili Collection is the largest private collection of Islamic art in the world. In this beautifully produced catalogue a selection of the finest works are reproduced and give an overview of the achievement of Islamic arts in architecture, painting, metalwork, jewellery and textiles. The selection of works beginning in the 7th century not only provides a window into the history of Islamic art and culture, but also reflects its geographical diversity.

### *Ishq divine love: music for The arts of Islam*

2007, CD

This disc is not a traditional Islamic recording. It is made up of new compositions that respond to pictures and texts in *The arts of Islam*. It comes from the great traditions of Islamic music in scale, temperament, instrumentation and language.

### *Contemporary: Art Gallery of New South Wales contemporary collection*

Wayne Tunnicliffe

2006, 480pp, flexi, 200 colour images

This book is one of the few to provide an accessible introduction, in an easy-to-navigate format, to major topics in contemporary art over the last 30 years. Each of the 150 artists is individually listed along with key images and a 400-word explanatory text. The nine essays provide further development and explanation of key ideas and themes in contemporary art. While the book covers international contemporary art, it has a strong Sydney perspective, drawing on the Art Gallery of New South Wales contemporary collection, which serves to place Australian art in its international context.

### *Giacometti: sculptures, prints and drawings from the Maeght Foundation*

Edmund Capon

2006, 128pp, pb, 15 black and white images and 77 colour

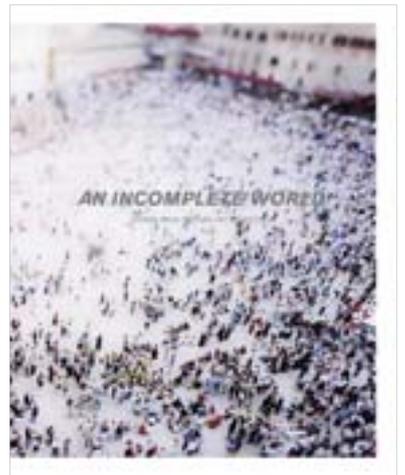
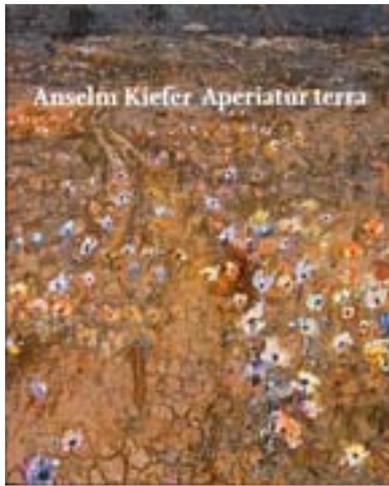
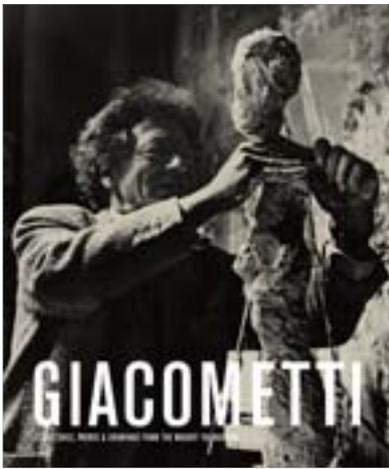
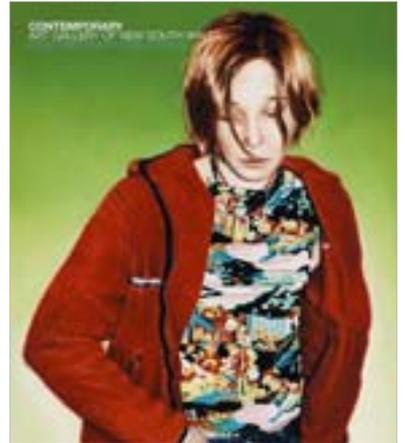
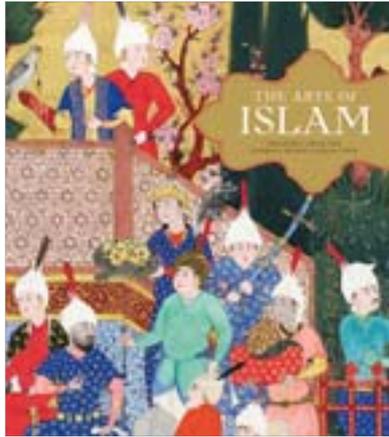
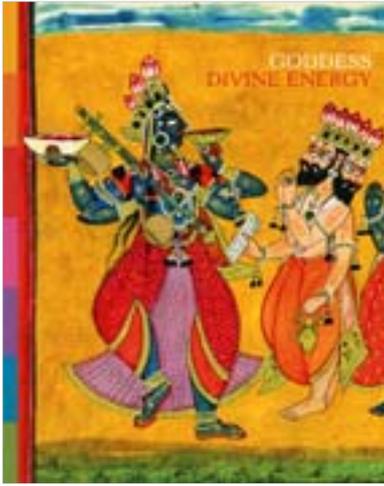
The book pays tribute to Alberto Giacometti as one of the most original and inventive artists of the 20th century. Each work is represented by a full-page reproduction. Giacometti's portraits of individuals and groups of figures are regarded as legendary achievements in representing the condition of humanity in the 20th century. More importantly, they affirm the power of the artist's imagination and creativity in transforming his observations of people into works which have extraordinary physical and emotional presence.

### *Anselm Kiefer: Aperiatur terra*

Anthony Bond

2007, 89pp, hb, 70 colour images

Anselm Kiefer is regarded as one of the most important and influential artists working today. This book reveals some of



the themes that Kiefer is currently exploring in his studio in France. One of these themes appears as a room dedicated to Palm Sunday, with painting and sculpture, using mixed media such as date palms, thorns, clay and red oxide.

#### *Archibald 07*

2007, 56pp, pb, 42 colour images

Now in its third year this complete catalogue of the hung entries in the Archibald Prize has proved extremely popular. With a full reproduction of each painting, an artist statement regarding the painting and short biography of the artist, it is both a souvenir and a permanent record of one of Sydney's favourite cultural events.

#### *Anne Landa Award 2006*

Wayne Tunnicliffe

2006, 56pp, pb, 33 colour images

The Anne Landa Award is an important part of the Gallery's programs, celebrating the strength and imagination of work being produced in the fields of video and new media arts. Video is undoubtedly a staple of contemporary artistic production and new media arts is now following suit. In the past few years there has been a burgeoning of interest in these fields of practice and they have received much critical and popular attention both in Australia and overseas.

#### *Adventures with form in space: the fourth Balnaves Foundation Sculpture Project*

Wayne Tunnicliffe

2006, 72pp, pb, 45 colour images

Part of the continuing series made possible by the Balnaves Foundation, this year's book focuses on the work of younger Australians including Hany Armanious, Damiano Bertoli, Claire Healy, Sean Cordeiro, Jonathan Jones, Nick Mangan, John Meade and Nike Savvas.

#### *An incomplete world: works from the UBS Art Collection*

Wayne Tunnicliffe

2007, 176pp, pb, 70 colour images

This publication presents the work of leading international artists including Andy Warhol, Roy Lichtenstein, Lucian Freud, Damien Hirst, Andreas Gursky, Gerhard Richter and Cindy Sherman. Drawn from one of the finest corporate art collections in the world, this is an opportunity to view great contemporary works of art. The works selected for *An incomplete world* consider how we have shaped the world and how the world we have created shapes us.

Several smaller exhibition catalogues were produced by the Gallery during the year including *Notes from the River Caves: Peter Kingston and Martin Sharp*; *A bird in the hand: Tony Clark and John Wolsley*; and *Brendon Lee: two birds with one stone*.

Also, *Contemporary Aboriginal art, the Mollie Gowing Acquisition Fund* pays tribute to Mollie Gowing, one of the most significant champions of contemporary Indigenous art. It included major works by Emily Kam Ngwarra, Ginger Riley Munduwalawala, Queenie McKenzie, Ken Thaiday and others.

## PUBLICATION AWARDS

The high quality of our publications, including temporary exhibition websites, was recognised during the year with the Gallery presented with the following awards:

### ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND AWARDS

2006 AAANZ University of Western Australia Prize for Best Small Catalogue

Winner

Dr Liu Yang, *The poetic mandarin*, with Edmund Capon and Dr James Hayes, Art Gallery of New South Wales

2006 AAANZ Power Institute Best Art Book Commendation

Deborah Edwards, *Margaret Preston: art and life*, with Rose Peel, Art Gallery of New South Wales

### AUSTRALIAN PUBLISHERS ASSOCIATION – AUSTRALIAN PUBLISHERS AWARDS

The Lamb Print (WA) Best Designed Exhibition Catalogue or Book

Winner

Art Gallery of New South Wales

*Sketchbook drawings by Kevin Connor in Sydney, Paris and London*

Designer: Mark Boxshall, Art Gallery of New South Wales

Highly Commended

Art Gallery of New South Wales

*Zen mind Zen brush: Japanese ink paintings from the Gitter-Yelen Collection*

Designer: Vivien Sung, Art Gallery of New South Wales

Commended

Art Gallery of New South Wales

*Lewis Morley*

Designer: Karen Hancock, Art Gallery of New South Wales

### MUSEUMS AUSTRALIA MULTIMEDIA AND PUBLICATION DESIGN AWARDS 2007

Exhibition Catalogue Major – Level C

Joint Winner

Art Gallery of New South Wales

*Sketchbook drawings by Kevin Connor in Sydney, Paris and London*

Designer: Mark Boxshall, Art Gallery of New South Wales

Highly Commended

Art Gallery of New South Wales

*Giacometti: sculptures, prints and drawings from the Maeght Foundation*

Designer: Analiese Cairis, Art Gallery of New South Wales

Book – Level C

Joint Winner

Art Gallery of New South Wales

*Contemporary: Art Gallery of New South Wales contemporary collection*

Designer: Analiese Cairis, Art Gallery of New South Wales

Website B – Level C

Winner

Art Gallery of New South Wales

*Goddess: divine energy* ([www.goddessart.com.au](http://www.goddessart.com.au))

Designer: Jo Hein, Art Gallery of New South Wales

#### Best in Show

(All winners from each category were assembled for judges to review)

#### Joint Winner

Art Gallery of New South Wales

*Sketchbook drawings by Kevin Connor in Sydney, Paris and London*

Designer: Mark Boxshall, Art Gallery of New South Wales

#### AUSTRALIAN REPORTING AWARDS

#### Silver Award

Art Gallery of New South Wales

*Art Gallery of New South Wales 2006 annual report*

Coordinator: Trish Kernahan.

#### EDUCATION KITS AND RESOURCES

The Education Department at the Gallery produced 11 education kits in 2006–07. This strategic mix of hardcopy and online formats continued to prove popular with over 8000 copies of these kits taken up by kindergarten to tertiary audiences.

Hardcopy education kits were produced to accompany the exhibitions *Goddess*, *Giacometti* and *Anselm Kiefer*. The hard copy kits remain a core, hands-on resource for education audiences, but are also made available to download from the Gallery's website. This strategy ensures that these resources, and through them the related exhibitions, are accessible to all education audiences, especially those in regional NSW. Collectively 3000 printed copies and 1327 downloads of the education kits were taken up by the audience.

Online education kits continue to fulfil an important role as an efficient, economical, accessible and highly valued resource for metropolitan students and teachers, as well as regional audiences unable to visit the Gallery. These valuable education resources are widely used within NSW and across Australia, and are now gaining international attention.

Seven education kits were presented solely online or in an extended format with a total of 2935 downloads by the audience. The continuing take up of online Gallery education kits is acknowledgment of their high-quality content and design, the growing importance of the internet in education and the audiences' interest in the Gallery.

The annual *Archibald Prize: portraiture and the prize* online education kit once again proved to be popular in 2007 for the duration of the exhibition. The important initiative to collaborate with leading K–6 and 7–12 teachers in the writing of the kit continued, as part of an ongoing strategy to incorporate the professional skills of classroom teachers into Gallery education resources. The project is an outcome of the continuing and successful partnership between the Gallery and Museums and Galleries NSW, the agency which tours the Archibald Prize regionally. The kit is also used as a key education and information resource at each NSW regional venue and Myers, Melbourne during the exhibition's tour.

Education kits (both hardcopy and online) have become a key component of the Gallery's touring exhibitions. As well as *Archibald Prize portraiture and the prize*, education kits for touring exhibitions included *Giacometti: sculptures, prints and drawings from the Maeght Foundation* (this went to Christchurch Art Gallery Te Puna O Waiwhetu) and

*An incomplete world: works from the UBS Art Collection* (which went to the National Gallery of Victoria).

The *9 shades of Whiteley* education kit became available online in December 2006. This coincided with the retrospective exhibition of Brett Whiteley's major works, and included curriculum-related questions and activities for students and teachers. It can be downloaded through the Gallery's education site or Whiteley website. Brett Whiteley's *Alchemy* online education kit had 1123 downloads over the year.

A series of teacher resource sheets examining strategies for looking at artworks, focusing on key works in temporary exhibitions and the Gallery's collection, were produced. These resource sheets were made available to all teachers and tertiary students attending events or lectures within education programming, with the aim of supporting the development of visual arts teaching for non-art specialists.

## Community, education and regional

The Gallery experienced another extraordinary year, with an array of ambitious and successful programs presented at the Gallery and the Brett Whiteley Studio and with outreach programs at Moree, Albury and Byron Bay. Highlights for education and general public audiences in 2006–07 included Art After Hours and Film at the Gallery, both now consolidated core audience activities.

The total attendances at public program events is summarised in the table below.

Programs	%	Program visitors
Art After Hours – celebrity speakers	5	17 140
Exhibitions & collection talks, including Art After Hours	1	2800
Exhibitions, lectures and symposia	1	4980
Film at the Gallery	13	39 654
Sunday Concerts	3	8392
Children and family programs	13	39 941
Access programs	1	1708
Tours by volunteer guides	19	59 251
Courses	6	20 408
Education – primary	9	26 209
Education – secondary	24	72 916
Education – tertiary	2	5357
Brett Whiteley Studio	3	9580
<b>Total</b>	<b>100</b>	<b>308 336</b>

### ART AFTER HOURS

Art After Hours (AAH) has become a prominent feature of the Sydney mid-week night-life calendar. The program continues to develop and engage new audiences for the Gallery's exhibitions and collections. The successful celebrity speaker program attracted a wide spectrum of community groups who are drawn to the Gallery by accessible programming, which enable them to engage more fully in the Gallery's exhibitions. The *Goddess: divine energy* and *The arts of Islam: treasures from the Nasser D Khalili Collection* exhibitions, in particular, have provided excellent opportunities to introduce the Gallery to a multicultural audience and to program events profiling cross-cultural exchange.

Art After Hours highlights this year included the well-attended 14-week *Goddess* celebrity speaker program which engaged wide-ranging audiences with some inventive new programs designed to illuminate different aspects of the exhibition. These included Hindu Diwali celebrations, a sari fashion parade, Bollywood dancing, yoga classes and speakers and performers. The program addressed diverse themes in the exhibition including philosophy and mythology of women in Hindu and Buddhist art. Speakers included Marcia Hines, Pru Goward, Kylie Kwong, Sarah Macdonald and Simon Borg-Olivier. The *Goddess* celebrity speaker program attracted an audience of 6210 people.

A ten-week celebrity speaker program for *Archibald Prize 07* attracted a total audience of 4260. Speakers such as H G Nelson, Margaret Throsby, Clover Moore, Neville Wran, Paul McDermott and Peter Garrett spoke with great enthusiasm for this popular prize. Particularly large audiences attended the talks given by Peter Garrett and Mandy Sayers, who both spoke of their experiences as sitters for Archibald portraits.

Art After Hours events associated with the *Lewis Morley* and *Zen mind Zen brush* exhibitions both drew appreciative audiences. Celebrity speakers included Lewis Morley, Tim Ferguson, Bill Henson, Noel Tovey, Kylie Kwong, Elena Katz-Chernin and Margaret Throsby. Also featured in AAH were the exhibitions *Gifted: contemporary Aboriginal art*, the *Mollie Gowing Acquisition Fund* and *An incomplete world: works from the UBS Art Collection* with speakers Peter Holmes á Court, accompanied by special appearances from South Sydney rugby league team members David Peachy and Nigel Vagan for the Aboriginal Collection exhibition *Gifted*. Myf Warhurst, Louis Nowra, Jennifer Byrne and Andrew Upton spoke in association with *An incomplete world*.

The Art After Hours 5.30pm curatorial talks program has attracted committed and diverse audiences. The audiences range from student to engaged general visitor, and the speakers have been selected for both their knowledge of the artworks and their ability to share their enthusiasm for the subject. During the year over 76 curatorial floor talks were delivered during Art After Hours. Curatorial floor talks were conducted for the temporary free and paying exhibitions, the Contemporary Project Space, the Australian Collection Focus Room, the modern and contemporary collections and the other permanent collection exhibitions. Due to the success of the 5.30pm curatorial talks they have been developed further into a specific program of collection talks and curatorial or artists' exhibition talks.

In the AAH ArtBar, special musical programs relating to the major exhibitions were presented throughout the year. Musicians included Pape Mbay, Stu Hunter, Sadool Singh, Marharshi Raval, Harry Sutherland, Sub Bass Snarl, Mr Percival, the Army Band and Davood Tabrizi.

### CHILDREN AND FAMILY

The popularity of Gallerykids programs continued in 2006–07 with the introduction of new programs for 3–5 year olds, commissioned performances for temporary exhibitions and new thematic approaches to holiday programs in 2007.

The regular 2.30pm Sunday and 1.30pm school holiday performances also remained popular and the choice of performers has been evaluated to meet the needs of the growing family audience with particular acts being offered more opportunities to perform regularly. Since January 2007 holiday events have been themed to compliment major temporary exhibitions. The positive effect of this move towards themed programs is evident in the increased visitor numbers for this time period. The audience is provided with a comprehensive series of experiences throughout their time in the Gallery which enhances their understanding of exhibitions and art.

New performances were commissioned for the Gallerykids program: Open Stage Productions designed interactive storytelling/drama and were incorporated as 'performers-in-residence' for contemporary exhibitions program in 2007. Open Stage also performed at special events for teachers in July 2006 and for a UBS 'Family Day' in May 2007.

The Etcetera Duo staged an ambitious portraiture-inspired 'one-man' performance based upon the Archibald Prize in April 2007, a revised version of their successful program from 2006. This performance attracted large and enthusiastic audiences and was held in the Gallery's central court.



'My experience as an Archibald sitter', Peter Garrett MP, AAH celebrity speaker in association with the *Archibald Prize 07* exhibition, 18 April 2007. The talk was signed in Auslan by Marcel Lenehan.

Collection Character Tours continue to attract large audiences to the permanent collections. Ngununy the cheeky fruit bat, the Queen of Sheba and the Tomb guardian performed in the period, each having a three-month run and some holiday seasons. A proposal for 2007–08 is to develop new scripts and tours of different artworks to further develop these characters as an integral part of family programming and to refresh their attraction for regular audiences.

Five full-colour children's trails were prepared for the 2006–07 exhibition program. These trails incorporate looking and interpreting with practical drawing activities for children aged five and older. Ideas for activities at home have also been included in every trail to encourage the memory of the Gallery to last beyond the day of the visit. All trails are made available on the Gallery's website and mini-sites as downloadable A4 sheets.

Workshops were held in all four of the holiday periods in 2006–07 and were fully booked. The programs were: Japanese Zen calligraphy paper scroll wall-hangings linked to *Zen mind Zen brush: Japanese ink paintings from the Gitter-Yelen Collection* in July 2006; figurative wire sculptures linked to *Giacometti: sculptures, prints and drawings from the Maeght Foundation* in October 2006; decorative jewelled crowns linked to *Goddess: divine energy* and traditional Bengali children's puppets and flowers with visiting artists from Bengal in January 2007; and collaged pop art homes linked to *Howard Arkley* in April 2007.

Family session workshops, which enable parents and children aged 3–5 to participate together in active learning experiences, have continued to be so popular that in July 2006 an innovative adventure tour, *Tours for Tots*, was introduced. This tour incorporates practical art-making activities and art appreciation as an interactive learning experience for both the child and adult. Tours are themed and use all aspects of the Gallery's collection as a stimulus. The program has also been used as an example of programming for young children in reports and assignments undertaken by trainee teachers and university students from the University of Technology, Sydney, with an article published May 2007 in the UTS magazine. The

program was initially held daily on the last Tuesday of every month, but as demand has been so great, from April 2007, the program is now offered twice on that day. It is sold out with a waiting list in anticipation of the new program for 2008.

Sunday Concerts were presented by students from the Australian Institute of Music, and held over three series during 2006–07. Each Sunday an average of 300 people experienced the ambience of the Old Courts and enjoyed the free performances. These music concerts will continue into 2007–08.

The Gallery also collaborated with the Chinese Youth League to present a day of free Chinese art and culture lectures as part of the City of Sydney Chinese New Year Festival. Four speakers covered recent developments in film, literature, art and architecture.

## EDUCATION

The overall participation rate for the education audiences in 2006–07 grew to 104 482, representing an increase of 14% over the 2005–06 result or a growth of 13 070 visitors. This figure is divided across the three categories: 26 209 in kindergarten to year 6 (K–6); 72 916 in secondary years 7–12; and 5357 tertiary students. These outstanding figures are the result of major quality exhibitions, careful strategic planning and programming, skilful marketing to the education audience and improved access to the collections through innovative, relevant programs and resources. These developments focused NSW education audiences on the Gallery as a major education site, enabling them to maximise their use of the Gallery and what it has to offer to the visual arts and many other curriculum areas.

The education programs strategy emphasised the visual arts curricula through the Gallery's collections and exhibitions, but also involved other diverse curricula including languages, history and science in 2006–07. Innovative outreach programs attracted students of other curricula areas including English, studies of religion and mathematics, and growing numbers of gifted and talented students, students with disabilities, and disadvantaged metropolitan and regional students.

Despite the success of attracting the largest ever education audience in 2006–07 and improvements made to our school bookings processes, constant challenges remain in working with this important audience, which need to be recognised. This includes the physical limitations of our building's fabric and space, and the human resources available to handle the large scale of the education audience visiting during peak periods.

At the core of the Gallery's education programs is our leadership role within the NSW visual arts education community. The Gallery has a valuable Critical Friends Teachers Advisory Group, consisting of eight K–6 and ten year 7–12 teachers selected from public and private, co-educational and single-sex, metropolitan and regional schools. The group meets once each school term, four times per year, to workshop new Gallery programs, resources and initiatives and provide advice, feedback and insights into current issues in classroom teaching practice and visual art education. Critical Friends regularly contribute to K–12 education programs through presentations at teacher professional development programs, participating in the gallery educator course and contributing material for resources, including education kits, and judging the student critical writing prize.

Enrichment days for primary school teachers were in demand in 2006–07 with booked out programs. A total of 52 teachers attended these days, which presented an in-depth investigation of exhibitions through lectures, floor talks from artists and K–6 Critical Friends, guided tours, discussion opportunities, practical workshops and education resources. Group sizes are strictly limited to allow Gallery staff to work closely with colleagues in the teaching sector, enabling a personal and focused engagement.

Teachers holiday workshops were a new initiative in 2006–07 to provide K–6 teachers with further opportunities for engagement with visual arts and the Gallery's major exhibitions, and to address the increasing challenge of teachers being restricted to the classroom during school term. This proved to be highly successful, allowing more flexible opportunities for K–6 teachers to continue their professional development in the visual arts.

Art Adventure Tours have continued to be popular in 2006–07, with 1911 tours for 13 265 K–6 students delivered by the volunteer children's guides. This highly-regarded education service explores the Gallery's collections and selected temporary exhibitions and incorporates looking and interpreting skills with practical art-making activities.

Professional development continues to be a core service with 932 enthusiastic secondary school teachers from a range of subject areas participating in major annual programs such as Focus Fest Conference 2006, a two-day education conference based on a key theme in the visual arts: this year 'Gods and goddesses, myths and meanings' and Artexpress Teachers' Day 2007.

In 2006–07 a partnership between the Gallery and Dulwich High School of Visual Art and Design, the state's first and only visual arts high school, was established. In line with similar innovations in the UK and US, the partnership aims to foster 'cooperative programming' which is delivered jointly at the school and the Gallery, utilising the Gallery's art collections and exhibitions as a core teaching and learning resource.

Four students from Dulwich High School of Visual Arts and Design, Granville South High School, JJ Cahill Memorial High School and Illawarra Sports High School participated in the Stage 3 Mentorship Program which was expanded this year to a total of 4.5 days. This stage of the program partnered them with a professional mentor of their choice within the Gallery and introduced them to the Sydney arts world through meeting and workshops. This was a beneficial and inspiring experience for the students and was documented by the students themselves in a PowerPoint presentation and a 10-minute film documentary.

The New Word Order, Critical Writing Prize was successfully launched in 2006–07. It was designed for year 11 and 12 visual arts students to enhance their critical writing skills in the visual arts. It is a partnership with the arts journal *Art & Australia*, and offers an annual prize which was judged by art critic Christopher Allen, editor of *Art & Australia* Katrina Schwarz, and Craig Malyon, head teacher, visual arts, MLC Burwood. The standard of writing was outstanding and six prizes were awarded with the inaugural first prize going to Kylie Cheng, year 11, Sydney Girls High School.

Asian Gallery Art Adventure Tours and discussion tours, along with Asian artist workshops for schools in tea ceremony, calligraphy, Indian dance and ink painting, drew a total education audience of 2500 students (600 primary and 1900 secondary).

Tertiary students studying a variety of studio practice, fine arts, education, arts administration, museum studies, ESL (English as a second language), Aboriginal studies and architecture courses, as well as a growing contingent of international studies courses from visiting American university groups constitute the core audience of tertiary programs. Twenty presentations and lectures were given to undergraduate students (early childhood, K–12 trainee teachers and the built environment), and post-graduate students (museum studies, arts administration and master of education).

*Giacometti up close* was a new initiative targeting tertiary art schools (TAFE and universities), offering special access to the exhibition *Giacometti: sculptures, prints and drawings from the Maeght Foundation*, with an early entry at 9am for one hour of drawing time in front of the major artworks before the Gallery opened to the general public at 10am. The response to this program was extremely positive with 215 students in 25 groups from diverse art schools, including the National Art School, Newcastle Art School and Enmore Design, St George, Meadowbank and Brookvale TAFEs. As a result, this initiative will be offered again with selected sculpture exhibitions which enable students to gain special insights into studio practice.

Tertiary student orientation sessions continued to be popular in 2006–07 with 344 undergraduate and postgraduate students participating in the program from a diverse range of faculties and institutions including the College of Fine Arts, Sydney College of the Arts, University of Sydney, University of Western Sydney, University of New South Wales and the National Art School. This program presents tertiary students with an introduction to the history of the Gallery, collections, exhibition programs, research and learning resources and other facilities as their key professional resources, targeted to the specific requirements of the students' course needs. Its delivery is facilitated by Gallery staff presentations from a diverse range of departments including library and archives, website, curatorial, public programs and education programs.





Accessible programs: the Gallery's director Edmund Capon presenting a certificate to a student from St Edmund's School

## ACCESS PROGRAMS

Access programs at the Gallery continue to develop in 2006–07 with a total of 1708 people accessing these services – 1143 people with a disability and 565 gifted and talented students – representing an 11% increase from 2005–06. Access programs incorporate Signing Art – Auslan-interpreted events for people who are deaf or hearing impaired, In Touch tours for people who are blind or vision impaired, the Da Vinci Project for students with an intellectual disability or who are gifted and talented, and the Manioo program for gifted and talented Indigenous students.

The Gallery secured funding for access programs for the next three years from law firm Clayton Utz. This enables the Gallery to employ an access coordinator for one full day per week and to consolidate, refresh and expand the successful existing programs. The new partnership was launched in May 2007 by Graeme Innes, Disability Discrimination Commissioner, Human Rights and Equal Opportunity Commission. Key stakeholders in the field of disability services attended, with the launch and sponsorship gaining significant media attention.

Signing Art – Auslan is the Gallery's longest running Access Program and attracts a loyal and growing audience to regular and changing events. In 2006–07 387 people (198 visitors who are deaf and 189 hearing visitors) attended this program. The successful integration of Auslan interpretation into selected Art After Hours celebrity talks was continued and expanded this year with 49 deaf audience members attending five events. Speakers including Paul Livingston (aka Flacco), Greig Pickhaver (aka H G Nelson) and Peter Garrett MP were accompanied by an Auslan interpreter enabling interested people who are deaf to attend and enjoy the vibrant and popular mainstream events while visibly and publicly supporting the Gallery's commitment to inclusiveness.

Gifted and talented holiday workshops were introduced to the Gallery in the last year expanding on the success of the existing Da Vinci Project – HOT art program. Targeting 8–13 year olds, one workshop is delivered each school holiday, focusing on a temporary exhibition. Seventy children participated during 2006–07.

Manioo: gifted and talented program for K–6 Indigenous students was initiated in March 2006. *Manioo* is an Eora word meaning 'to pick up anything'. This important program, funded from a Telstra Foundation grant, presents workshops with Indigenous artists whose work is held in the Gallery's

collection to targeted students in printmaking and painting, developing their skills and stronger connections to Indigenous arts and culture. The program has proved to be extremely successful with 220 students from 11 schools participating, many of whom have had minimal engagement with the Gallery. These students are targeted from schools identified as disadvantaged, all with high populations of Aboriginal students including Alexandria Park Community School, Darlington Public School, Our Lady of Mt Carmel Primary School, Waterloo, St James Forest Lodge, Katoomba North Public School and the new Guruwa Campus of St Andrew's Cathedral School, an Indigenous primary school. An ongoing relationship is being developed with this school in particular.

## VOLUNTEERS

The Art Gallery Society functions as an umbrella organisation for the Gallery's four volunteer bodies: Volunteer Guides, Task Force, Community Ambassadors and Contempo. Between them they numbered more than 400 people and contributed some 58 000 hours of labour in the course of the year, valued in-kind at \$1.6 million. A full list of our volunteers is included in the appendix, *Staff and Volunteers Listing*.

### Volunteer Guides

The Gallery is indebted to the enthusiasm and commitment of the volunteer guides, currently numbering 130. The guides provided wide-ranging expert tours of the permanent collection and all the major temporary exhibitions over the year, for the general public and school children years K–6, attracting 58 896 visitors. Adult audiences totalled 45 001 and included individual visitors to the Gallery, Art Gallery Society members, corporate clients, VIPs, visiting adult groups, tourists, people with disabilities and many others. During the year the children's guides provided Art Adventure Tours to 13 895 K–6 school children, and participated in teacher professional development programs.

*Archibald Prize 07* relied heavily on the volunteer guides for the artists' background research and daily exhibition tours. Complex major exhibitions such as *Goddess: divine energy* and *The arts of Islam: treasures from the Nasser D Khalili Collection* benefited hugely from the daily guided tours, which were provided by knowledgeable guides who always attracted large and appreciative audiences, keen to learn more about the unfamiliar works on display.

Over the year specially trained guides provided In Touch sculpture tours for people with visual impairment and assisted in the delivery of Da Vinci access programs for children with disabilities.

### Over 30 years of service

The volunteer guides have been in official operation for more than 30 years and special thanks go to the longest serving of the volunteer guides whose association with the Gallery dates back to the early 1970s: Judy Friend (1972); Lyla Rowe (1974); Lesley Miller and Carol Storch (1976); Anne Cohen, Betty Lloyd and Audre Pedder (1978); Gwen Ferguson (1979); and Licia Cattani and Mary Kavanagh (1981). Their combined contribution represents almost 300 years of superb service.

The volunteer management team that ensures the smooth running of the guides is Annabel Baxter, volunteer guides coordinator, Jenny Garden, children's guides coordinator, Shirley Lienthal, guides lecture coordinator, and Lisa Campbell, guides secretary/treasurer.

### Guide training program

The Gallery's Public Programs Department coordinators supported the volunteer guides throughout the year with ongoing training, including organising and providing regular lectures and workshops as well as a successful five-week guide training course, which included assessment. This short course was necessary to increase the number of adult guides and was devised and implemented in October and November 2006. It provided the Gallery's children's guides with the opportunity to expand their guiding repertoire to adults; 14 guides graduated. Other training included a series of bi-weekly workshops throughout the school year. In 2006–07 the theme 'back to basics' was adopted to revise core skills and fundamental guiding strategies. This incorporated peer training by experienced and novice guides, peer assessments and brainstorming activities. The volunteer guides also received training specifically focused on the Aboriginal and Torres Strait Islander collections and looked at many of the social and political issues surrounding the production of Indigenous art. This important training aims to ensure the guides are up to date with changing issues and to familiarise them with new acquisitions.

### Community Ambassadors

Our Japanese, Mandarin, Cantonese and Vietnamese speaking volunteers have offered regular tours of the Gallery and taken on special projects. Over the course of the year more than 1000 visitors attended Community Ambassador tours. The program was awarded a cultural grant of \$10 000 by the City of Sydney for training and promotion. The funds have provided speakers for monthly training sessions focused in particular on Aboriginal art. The highlight of promotion efforts is the recording and broadcast of several 'Light Conversation on the Arts' segments for SBS Radio's Cantonese language program.

### Task Force

The Task Force held its 25th anniversary in February 2007 and the invaluable service of eight founding members was acknowledged at the celebration: Annie Carlisle, Jean Downs, Enid Gordon, Patricia James, Buff Netherton, Hetti Penn, Zella Sandy and Anne Marie Stewart. Over the past year the Task Force volunteers have provided dedicated administrative and research assistance to the image library, the research library and archive, various curatorial departments, and the conversation studio.

### REGIONAL AND WESTERN SYDNEY

Museum educators from NSW regional galleries, other state galleries and international art museums consulted regularly with the Gallery's education coordinators, including staff from Artspace, Sydney, Maitland Regional Gallery, Gippsland Art Gallery, Victoria, and the Asian Civilisation Museum, Singapore, who participated in professional development programs, research and professional discussions. Also in the past year education coordinators consulted with, and gave presentations at, Albury Regional Gallery, Wagga Wagga Regional Gallery, Moree Plains Gallery and the Forty Eight Hours Visual Arts Festival, Byron Bay, on Gallery education programs and philosophy.

Artside-In Regional was a special program targeting disadvantaged high school students in the Moree region of NSW. The unique two-week program involved 22 visual arts teachers from the New England region participating in a special Art Teachers Day at the Moree Plains Gallery on

7 May 2007, followed by 45 year 10–12 students participating in a three-day Moree Art Camp at the regional gallery. The students then travelled to Sydney for one week, where they had an immersive experience in the professional art world. While in Sydney the students engaged with the Gallery and Brett Whiteley Studio, the Museum of Contemporary Art, National Art School, Sotheby's, Gallery Barry Keldoulis and artist Ben Quilty. The program will conclude in Moree in November 2007 when the Moree Plains Gallery presents an exhibition of the students' works which were produced at the Art Camp. This valuable program was made possible with special Arts NSW funding under the ConnectEd Program.

### HSC Study Days

This valuable three-day program saw 408 year 11 students and 49 teachers participating, drawn from 29 high schools across Western Sydney, South Western Sydney, the Hunter Valley and Central Coast. The annual HSC Study Days are a highly successful secondary education initiative. They provide intensive one-day programs targeting year 11 students who are disadvantaged in their preparation for the HSC visual arts written examination by their lack of access and proximity to direct experiences with art galleries, artists and works of art. One HSC Study Day was programmed for each of the three education regions: Western Sydney (137 students), South-Western Sydney (141) and Hunter/Central Coast (130). The program included workshops with Gallery educators, syllabus experts, the editor of *Art & Australia* and artist Ben Quilty, and aimed to assist students to develop their critical, analytical and writing skills.

### Loans to regional galleries

All regional galleries in NSW are included in the libraries exchange program whereby they receive the Art Gallery of New South Wales publications free of charge. During the year the Gallery approved over 250 loans of artworks to many NSW regional galleries including Hawkesbury Regional Gallery, Tamworth City Gallery, Dubbo Regional Gallery, Bathurst Regional Gallery, Orange Regional Gallery, Lake Macquarie City Art Gallery, Penrith Regional Art Gallery and Albury Regional Gallery, and we renewed furnishing loans of artworks to the Royal Alexandra Hospital for Children in Westmead.

The Gallery has continued negotiations with Armidale Dumaresq Council regarding a proposed half-custodianship of the painting *Mosman's Bay* by Tom Roberts. A submission by the council went before the Supreme Court in April 2007, and will continue with a second hearing in the new financial year.

## Corporate support

### BUSINESS DEVELOPMENT

In terms of sponsorship, the past year has been the Gallery's most successful to date, with a 59% increase in sponsorship income (from \$1.4 million last year to \$2.2 million this financial year). Combined with the Gallery's business councils, the President's Council and VisAsia Council, the total income generated from the corporate sector was \$2.86 million.

We are pleased to report a high increase in sponsorship retention, and the inclusion of several multi-year sponsorship agreements, ensuring a greater degree of continuity and stability for the Gallery. This year also saw some innovative new partnerships.

JPMorgan became principal sponsor of the Brett Whiteley Studio in Surry Hills. This three-year relationship enables free access to the studio, the development of a new website and the publication of the first comprehensive handbook of the studio containing many unpublished images of Whiteley at work together with details of his early working life.

UBS entered into a three-year relationship with the Gallery whereby they sponsor the contemporary galleries. In addition, the Gallery curated a contemporary art exhibition from the UBS Collection called *An incomplete world*. Exhibitions curated from the UBS Art Collection have previously been presented at the Museum of Modern Art, New York and Tate Modern, London.

Clayton Utz has become the Gallery's access partner for a three-year term. This initiative enables the Gallery to run a series of programs specifically for people with disabilities, encouraging more people to enjoy the cultural riches of the Gallery.

Delta Electricity joined the Gallery as a sponsor for the first time, and through a unique three-way relationship between Delta, the Gallery and our electricity supplier, are enabling the Gallery to significantly reduce our electricity spend.

A special initiative was developed between Westfield and NAB, two new sponsors of the Gallery, whereby they became co-principal sponsors of *The arts of Islam: treasures from the Nasser D Khalili Collection* exhibition.

The Gallery is tremendously grateful to our ongoing principal sponsors: Ernst & Young, for their second year as sponsor of the Art After Hours program; Macquarie Bank, for their third year of sponsorship of the Australian Collection Focus Room; and Myer, for their second year of sponsorship of the Archibald Prize. In addition, we thank our generous and loyal support sponsors: BNPP, City of Sydney, JCDecaux, Optimal Fund Management, Porter's Paints, SBS Radio, the Sofitel Wentworth Hotel and the *Sydney Morning Herald*. Finally a very special thanks to Qantas who are our longest serving sponsor, now in their 12th year supporting the Yiribana Gallery and major exhibitions.

Having achieved this significant increase in sponsorship support, the Gallery now plans to consolidate this level of corporate involvement, and to focus on sponsor retention in 2007-08.

### PRESIDENT'S COUNCIL

The President's Council was established in 1995 to offer companies a personal association with the Gallery. The President's Council furthers the tradition of corporate partnership and patronage, and aims to create a corporate network which attracts and retains the continuing support of the business community.

Funds raised through membership fees are devoted exclusively to the sponsorship of exhibitions and public programs. In recent years the President's Council has greatly contributed to the success of the Gallery's exhibition program and its ability to confidently plan extensive and stimulating exhibitions into the future.

In January 2007, as president of the Gallery's Board of Trustees, Steven Lowy has also assumed leadership of the President's Council, continuing the incredible level of passion and commitment begun by David Gonski, former president of the Board of Trustees.

At 30 June 2007 there were 33 President's Council members.

### VISASIA COUNCIL

Building on the successful model of the President's Council, the VisAsia Council was established in 2001 to connect companies with Asian art and culture. The Gallery has the largest specialist Asian art department of any art museum in Australia. The establishment of the VisAsia Council is an acknowledgment of Australia's proximity to and growing involvement with the cultures of Asia. It assists the Gallery with our commitment to promote and cultivate a better understanding and enjoyment of Asian art and culture within Australia.

During this financial year the VisAsia Council was chaired by John Yu AC. At 30 June 2007 there were 20 VisAsia Council members.

### ART GALLERY SOCIETY

The Art Gallery Society of New South Wales contributed over \$1.145 million in acquisitions to the permanent collection in the financial year. The purchases of Jeffrey Smart's *Matisse at Ashford* and Tim Storrier's *Boys own modern* were assisted by the Collection Circle, the new giving program for members, and in addition a final payment was made on Cy Twombly's *Three studies from the Temeraire*.

The society remains Australia's largest arts support organisation with a membership of 20 600 (33 291 cardholders). Members are exceptionally loyal to the Gallery, their renewal rate now standing at 89%, the highest level yet. Corporate membership numbers grew by 12% and corporate evening viewings drew large audiences to exhibitions. Contempo, the younger membership group, thrived with 1423 members and 1183 student members enjoying a lively program of social and contemporary art events.

The monthly *Look* magazine provided members with in-depth coverage of the Gallery's work, while database development facilitated the improvement of online marketing and communications with members.

Principal sponsors of the society's programs were Resimac, Taylors Wines, Qantas, Getronics, Lindsay Yates (Printers), 10 group, CPI Papers, GIO General and Lindt Chocolates.

The society's governing council under its president, Professor Michael Feneley, began a review of strategic directions for the organisation, while honorary treasurer Tze Masters, elected following the March 2007 annual general meeting, undertook a review of its investments and financial management. The society's council and management work closely with Gallery management to develop membership and build the collection, and anticipate further growth through the Sidney Nolan exhibition and the 2008 program.

### ART GALLERY FOUNDATION

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

Since inception, the foundation has contributed over \$24 million to the Gallery's collection (which over the years has increased in value to more than \$50 million) and has accumulated over \$26 million in funds under investment. This is an astounding \$78 million of value brought to the Gallery as a result of the tireless efforts of foundation donors and benefactors, in particular the foundation trustees, past and present. The foundation publishes its own annual report where further details of its activities can be found. A copy is available on the Gallery's website in the 'About us' section ([www.artgallery.nsw.gov.au/aboutus/annual\\_reports](http://www.artgallery.nsw.gov.au/aboutus/annual_reports)).

### THE CENTENARY FUND

The Centenary Fund, which was established in the year 2000, comprises patrons who have pledged \$100 000 to enhance the Gallery's buildings. The amount pledged is payable in cash over a nominated period of time with the balance, if any, payable from the patron's estate.

The Centenary Fund's first project, the Centenary Auditorium, was opened in November 2001. Future projects include an extension to the research library and archive; and considerable enhancement to the prints, drawings, photography and watercolour study room.

A full list of fund patrons can be found in the *Sponsorship and Philanthropy* appendix (p 58).

### COLLECTION BENEFACTOR AND OTHER SUPPORT GROUPS

Many curatorial departments within the Gallery have their own support groups to help raise funds either for their collections or, in the case of the Library and Conservation Department, for special projects. Members of all groups who pledge a minimum commitment of \$1500 per year for four years are listed within the foundation. For a full list of foundation membership please see the *Sponsorship and Philanthropy* appendix.

The support groups are as follows:

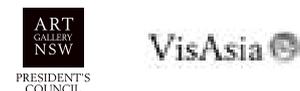
- Aboriginal & Torres Strait Islander Art Department: Aboriginal Collection Benefactors (ACB);
- Asian Art Department: VisAsia/acquisitions;
- Asian exhibition and education programs: VisAsia;
- Australian Art Department;
- Australian Contemporary Art Department: Contemporary Collection Benefactors (CCB);
- Australian Prints Drawings & Watercolours Department (PDW);
- Conservation Department: Friends of Conservation;
- Photography Department: Photography Collection Benefactors (PCB);
- Foundation: Art Gallery of New South Wales Foundation;
- International Art Department;
- Public Programs;
- Research Library and Archive: Friends of the Library.

Acquisitions made, or projects undertaken by, these groups are reported in the bi-annual foundation newsletter.

#### Principal sponsors



#### Exhibition program partners



#### Media partners



#### Ongoing support sponsors



#### Government partners



#### Project support sponsors

Bharatiya Vidya Bhavan Australia, Executive Channel, Incredible India, Indian Link, Taj Hotels, Madman Entertainment, Sandersons

#### Foundation partners

Australian Research Council, Gordon Darling Foundation, Japan Foundation, Pola Art Foundation

## Visitor services

### GALLERY SHOP AND MERCHANDISING

The Gallery Shop offers visitors a range of high-quality art books, catalogues and imaginative and affordable art-inspired merchandise such as prints and postcards representing the Gallery's collection as well as many other such items. The range of fine art titles is the one of the widest offered in Australia. Sales staff have expert knowledge of art and art publications and are trained in sourcing and ordering specialist titles. This service is especially popular with our customers, including artists, arts professionals and schools.

From time to time we also have an exhibition shop offering specialist merchandise in keeping with the theme of a major exhibition. This year the *Goddess: divine energy* exhibition shop appealed to customers, who responded very positively to its colourful and energetic merchandising. Some of the products were aimed at supporting guest speakers and film program which allowed visitors to enhance their experience with further reading and DVDS on the subject.

The Gallery Shop provides not only retail services but also product development, wholesale publications to other galleries and bookstores, corporate sales and e-commerce. These services are all managed in-house in order to meet the Gallery's strategic objectives.

The turnover from the Gallery Shop for 2006–07 year was \$3.9 million.

### FOOD AND BEVERAGE SERVICES

The Gallery provides a café and restaurant for our visitors and a kiosk in the Art Gallery Society lounge for members. We also hire out our function spaces, primarily to companies for their private functions. The food and beverage services for these activities are provided through a catering agreement with Trippas White Catering Ltd.

The café continued to be our busiest outlet throughout the year, averaging over 400 customers each day. Menus were adapted to suit different exhibitions and additional service points added to accommodate large crowds. The restaurant attracts many regular CBD patrons in addition to Gallery visitors. 'High tea' was introduced this year, providing Gallery visitors a more stylish afternoon tea and an opportunity for group events.

Over 290 venue-hire events were held during the year. The *Goddess: divine energy* exhibition proved extremely popular for corporate guests, particularly financial and legal firms, and state and federal governments. We entertained guests as diverse as European monarchy and federal politicians to runners enjoying breakfast before a local fun run.

Personal guided tours of exhibitions continue to be popular with both corporate and private groups. With such a diverse range of exhibitions, we looked after a number of new community groups as well as repeat business from our regulars. With large numbers during major shows such as *Archibald Prize 07*, we also started bringing in groups before regular opening hours to accommodate all guests comfortably.

The revenue/commission from these services to the Gallery for 2006–07 year was again over \$1 million.

## Environmental management

During 2006–07 the Gallery's heritage building attracted an average visitor rate of over 3250 people per day. The building's use of energy, and especially water, very much reflects the volume of general public activity in the building throughout the year and has definite peaks linked directly to major temporary exhibition periods.

Twenty-four-hour plant control is maintained through a computerised building management system ensuring the Gallery's building services staff have relevant building environmental information and react quickly to fluctuations in conditions, so that temperature and humidity are continually maintained and operations are as energy efficient as possible.

### WATER

In 2005–06 a water audit identified, as expected, that 46% of the Gallery's water usage was directly related to running the chillers that maintain the temperature and humidity levels within the building in keeping with essential international museum standards. The average kilolitre per day (kL/d) water usage fell from 125kL/d to 99kL/d during 2006–07. This reduction in usage corresponds with the decrease in overall visitor numbers for the same period.

### ELECTRICITY

The majority of electricity usage by the Gallery is for heating ventilation and air conditioning (63%) and lighting (35%), again in-line with the requirements of keeping the building's environmental conditions at international museum standard levels.

In accordance with NSW government policy the Gallery's electricity usage comprises a 6% green energy component. This year the maximum daily quantity (MDQ) for electricity consumption has been reduced to 146 MDQ (down from 147 in 2005–06). This amount is targeted for further reduction to 140 MDQ in 2007–08. Each MDQ of electricity reduced will result in an annual saving of \$436 per unit. Savings will be used to offset increasing electricity network charges.

### GAS

The Gallery will replace its main gas meter in early 2007–08, relocating it to a more secure and safer location outside the building.

### MOTOR VEHICLE FLEET

The Gallery has a very small fleet of only four cars (three sedans and one station wagon) and a one-tonne truck. Maintenance of the motor vehicle fleet is undertaken in accordance with the NSW government fleet management policy, including purchasing fuel-efficient cars.

The Gallery's motor vehicles procedures provide guidelines for environmentally sound driving and direct staff to use only unleaded petrol. From August 2007, staff will be directed to use E10 unleaded petrol when refuelling Gallery vehicles which will result in a reduction in greenhouse gas emissions as well as being more cost effective. Savings will be applied against the increased usage costs of fuel for the fleet.

There has been an increase in fuel usage of approximately 7% during 2006–07, primarily due to the consolidation of storage units at Padstow (previously partly-based in Beaconsfield) increasing the distance travelled from the Gallery to the off-site

store facility from five to 25 kilometres. Also the relocation of the processing of Archibald Prize artworks from the Gallery to the Padstow store contributed to the increased use the Gallery's truck.

#### REDUCTION OF THE GENERATION OF WASTE

The Gallery is investigating replacing halogen down lights within the administration offices with LED or LUXEON lights, which would last 100 000 hours as opposed to the current 5000–6000 hours. These lights do not generate heat, which would place less strain on the building's air-conditioning system.

The Gallery's intranet has been developed to replace the paper-based system and includes online workflow booking processes which allow staff to apply for leave and reserve resources such as meeting rooms and computer equipment. This user-friendly web-based system also allows easy access to a range of information including policies and procedures, downloadable forms and the staff contacts directory.

During 2006–07 the Gallery records management system TRIM was upgraded to Context and staff training is gradually being rolled out to departments. This upgraded system will allow staff to save their emails directly into the record management system rather than printing out paper copies for storage in files.

An e-newsletter, *Artmail*, replaces previous hardcopy notification to media outlets and is used as a cost-effective general public news source, replacing hardcopy advertising materials. *Artmail* currently has over 100 000 recipients, up from 85 000 subscribers last year.

#### RESOURCE RECOVERY INITIATIVES

During 2006–07 the Gallery has implemented and promoted to staff a new recycling system for batteries and compact disks.

A designated recycling mini-skip is located on the loading dock for recycling all paper products, including flattened cardboard boxes. Every office and workstation is issued with a recycling bin which is collected on a regular basis by the cleaners.

A total of 38 new temporary exhibitions were mounted in 2006–07 and wherever possible construction and display materials are reused. All excess steel, workshop materials and wire are sent to an external recycler and the Gallery's Conservation Department recycles its paper and cardboard off-cuts internally.

Used toner cartridges are sent for recycling with approximately 150 cartridges being recycled in the 2006–07 period. The research library and Gallery Shop reuse cardboard boxes for packaging interlibrary loans and filling visitor and e-commerce merchandise orders. All Gallery functions are handled by our on-site caterers, Trippas White, who ensure all glass bottles from the Gallery's food outlets and function events are recycled.

The IT Department participates in the *ReConnect.nsw* program, a whole-of-government initiative which enables the donation of redundant computers to not-for-profit organisations and disadvantaged individuals.

#### RECYCLED CONTENT

In conjunction with our caterers the Gallery is investigating the use of takeaway containers with recycled content. In early 2007–08 new more environmentally friendly takeaway cardboard cups will be the first recycled product to be introduced and will replace styrofoam cups used currently.

The Gallery continues to use other recycled paper products including toilet rolls and paper towels. We purchase plain A4 paper with 50% recycled content and all envelopes are recycled stock, which equates to over 5500 reams of paper. Toner cartridges purchased for printers have recycled components. The caterer ensures soft drinks and juices are purchased in recyclable glass containers (approximately 10 tonnes) and a number of suppliers are already delivering other products such as surface cleaners and detergents in refillable containers.

#### PERFORMANCE

The annual energy consumption and costs of fuels used by the Gallery for the 2005–06 and 2006–07 financial years are indicated in the following table generated from the NSW government environmental data gathering and reporting system EDGAR.

Fuel type	Total energy consumed GJ		Energy use % total		Greenhouse emissions (tonnes)		Greenhouse emissions % change between years
	2005- 06	2006- 07	2005- 06	2006- 07	2005- 06	2006- 07	
Automotive							
Diesel	136	164	0.19	.23	10	11	10.00
Petrol	339	352	.47	.50	22	23	4.55
Natural Gas	40 381	39 633	55.44	55.83	2 108	2 069	-1.85
Greenpower	1 919	1 850	2.63	2.61	-	-	-
Electricity	30 057	28 985	41.27	40.83	8 186	7 958	-2.79
TOTALS	72 832	70 984	100	100	10 326	10 061	-2.57

# CORPORATE GOVERNANCE

## Board of Trustees

The Board of Trustees of the Art Gallery of New South Wales is constituted under part 2 (sections 5–10) of the *Art Gallery of New South Wales Act 1980*. Section 6 stipulates that: ‘the Trust shall consist of 11 trustees who shall be appointed by the NSW Governor on the recommendation of the Minister for the Arts and at least two of whom shall be knowledgeable and experienced in the visual arts’. The two trustees that currently fulfil this requirement are Australian artists Lindy Lee and Imants Tillers.

Trustees are appointed for a term not exceeding three years and may be re-appointed following the expiry of the appointed term, but no trustee shall hold office for four consecutive terms. Trustees do not receive any remuneration for their board activities.

### PRESIDENT from 1 January 2007

#### Mr Steven M Lowy

B Comm (Hons)

Steven Lowy was appointed managing director of Westfield Holdings in 1997 and currently serves as group managing director of the Westfield Group. Prior to joining Westfield in 1987 he worked in investment banking in the US. Mr Lowy is a director of the Victor Chang Cardiac Research Institute; a director of the Lowy Institute for International Policy; and a member of the Prime Minister’s Business-Government Advisory Group on National Security. Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.



### PRESIDENT until 31 December 2006

#### Mr David Gonski

AC B Comm, LLB, SIA (Aff), FAICD, FCPA

David Gonski is a solicitor and was a partner at Freehills; is chair of Investec Wentworth Pty Ltd, Coca-Cola Amatil Ltd, Investec Group in Australia and Sydney Grammar School; a director of ANZ Banking Group Ltd, the Westfield Group and Singapore Airlines; chancellor of the University of New South Wales; member of the Prime Minister’s Community Business Partnership, the Takeovers Panel and the Chairmen’s Panel of the Business Council of Australia; former member of the Committee of Inquiry into Charitable and Related Organisations, and the Nugent Committee which examined the major arts organisations in Australia. He authored the Gonski Report into the Australian film industry. Initial date of appointment 1 January 1997; expiry of final term 31 December 2006.



### VICE PRESIDENT

#### Ms Sandra McPhee

Dip Ed, FAICD

Sandra McPhee has extensive experience as a non-executive director and senior executive in a range of consumer-oriented industries including retail, tourism and aviation, most recently with Qantas Airways Limited. Ms McPhee is a director of Coles Group Limited, Perpetual Limited, AGL Energy Limited, Australia Post and St Vincents and Mater Health; former deputy chairman of South Australian Water; and former director of Primelife Corporation, Tourism Council Australia and CARE Australia.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2007.



## MEMBERS

#### Mr David Baffsky

AO

David Baffsky is chairman of Accor Asia Pacific, which is the largest hotel management company in the Asia Pacific; director, Tourism Asset Holdings; director and life member of the Tourism Task Force; and director of the Indigenous Land Corporation. In 2004 Mr Baffsky was appointed to the federal government’s National Tourism Infrastructure Investment Consultative Group and the Business-Government Advisory Group on National Security. In June 2001 he was awarded Officer in the General Division of the Order of Australia. Mr Baffsky was awarded the Centenary Medal in 2003 and was the 2004 Asia Pacific Hotelier of the Year. In 2007 Mr Baffsky was appointed to the federal government’s Northern Australia Land and Water Taskforce and the Prime Minister’s Community Business Partnership. Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.



#### Mr Guido Belgiorno-Nettis

AM B Eng (Civil), MBA, MIE (Aust)

Guido Belgiorno-Nettis is the joint managing director, Transfield Holdings Pty Ltd and Associated Companies; director, Transfield Services Limited, Campus Living Pty Limited, and Middle Harbour Yacht Club; and joint chairman, Australian Chamber Orchestra. In 2005 he was awarded the Australian Graduate School of Management’s Distinguished Alumni Award for leadership and innovation in business services. Mr Belgiorno-Nettis was made a member of the Order of Australia in the General Division on Australia Day 2007 for service to the construction industry, particularly through the management of large infrastructure projects and to the arts in executive and philanthropic roles. Initial date of appointment 1 January 2007; expiry of current term 31 December 2009.



#### Ms Anne Fulwood

Anne Fulwood established her career in television journalism before moving into corporate and media consultancy. She has previously served on the Council for Australian Honours, the Film and Literature Board of Review, the National Film and Sound Archive (ScreenSound Australia) and the Luna Park Reserve Trust. She is a current board member of The Eye Foundation, a research funding initiative within the Royal College of Ophthalmologists. Her most recent appointment is by the prime minister to the role of Commonwealth Spokesperson for the APEC 2007 Taskforce in July 2007. Initial date of appointment 1 January 2002; expiry of current term 31 December 2007.



**Ms Irene Lee**

BA (History of Art), barrister-at-law

Irene Lee has held senior positions in investment banking and funds management over the past 20 years. Ms Lee is executive chairman of Mariner Bridge Investments Limited and a non-executive director of TEN Network Holdings Limited, QBE Insurance Group Limited and ING Bank (Australia). She is also a member of the Takeovers Panel, the Advisory Council of JPMorgan Australia and the Executive Council of the UTS Faculty of Business.

Initial date of appointment 1 January 2002; expiry of current term 31 December 2007.



**Mr Imants Tillers**

BSc (Arch), DLitt (*honoris causa*)

Imants Tillers is a visual artist, writer and curator. Since 1973 he has had solo exhibitions in Australia, Germany, Finland, Italy, Latvia, Mexico, New Zealand, Spain, Switzerland, the UK and USA, and in 2006 a major survey of his work, *Imants Tillers: one world many visions*, was held at the National Gallery of Australia. His public commissions include the dome of the Federation Pavilion in Centennial Park, Sydney, the Founding Donors commission at the Museum of Contemporary Art, Sydney, and *The attractor* and *Eight women* sculptures at Overflow Park, Sydney Olympic Park. Awards and international prizes include the Gold Prize at the Osaka Painting Triennale in 1993 and a Doctor of Letters *honoris causa* by the University of New South Wales in 2005 for 'his long and distinguished contribution to the field of arts'.

Initial date of appointment 1 January 2001; expiry of current term 31 December 2009.



**Dr Lindy Lee**

Dip Ed (Art, Secondary School), BA (Visual Arts), Post Grad Dip (Painting), PhD (Art Theory)

Lindy Lee is a senior lecturer, Sydney College of the Arts, University of Sydney. She is also an artist whose works are held in the collections of the National Gallery of Australia and the state galleries of New South Wales, South Australia and Western Australia, as well as major corporate collections. She has had many solo exhibitions since 1985, in Adelaide, Brisbane, Melbourne, Sydney and Singapore, and numerous group exhibitions since 1992 in Canada, China, Hong Kong, Japan, Malaysia and Australia. She is a former board member of Artspace and the Australian Centre of Photography; former president of the Asian Australian Artists Association; and former deputy chair of the Visual Arts and Craft Fund, Australia Council.

Initial date of appointment 1 January 2006; expiry of current term 31 December 2008.



**Mr Peter Francis Young**

BSc, MBA

Peter Young is senior adviser, ABN AMRO Group (Australia and New Zealand); chairman of Delta Electricity, Export Finance and Insurance Corporation, Transfield Services Infrastructure Fund, and AIDA Fund Ltd (London); director of Fairfax Media, Australian Business Arts Foundation, Sydney Theatre Company, and Great Barrier Reef Research Foundation. He was former chairman, National Rail Corporation; former director of the NSW State Transit Authority and NSW Maritime Services Board; and former member of the Takeovers Panel.

Initial date of appointment 13 August 2001; expiry of current term 31 December 2009.



**Professor Janice Reid**

AM FASSA, BSc, MA, MA, PhD

Janice Reid is vice-chancellor, University of Western Sydney; member of the UniSuper Ltd board, Salvation Army Greater Western Sydney Advisory Board, and governing board of the OECD program on Institutional Management in Higher Education (IMHE); member of the Kedumba Drawing Award Trust; former member Integral Energy Board and Federal Council on Australia-Latin American Relations; former chair Australian Institute of Health and Welfare; former trustee Queensland Museum; former deputy chair Queensland Institute of Medical Research; chair 1994-95 of the National Review of Nursing Education; recipient of the Wellcome Medal and Centenary Medal; and fellow of the Australian Academy of Social Sciences.

Initial date of appointment 1 January 2004; expiry of current term 31 December 2009.



**Mr John Schaeffer**

AO

John Schaeffer is a recipient of the Order of Australia (2003); member of the National Gallery of Australia and Foundation Board; former board member of the National Portrait Gallery; former president of the Australian Building Services Association and the World Federation of Building Service Contractors.

Initial date of appointment 13 August 2001; expiry of current term 31 December 2009.



## Trustee meetings

### ATTENDANCES AT BOARD OF TRUSTEE MEETINGS

There were six meetings of the Trust during the period July 2006 to June 2007. Trustee attendances were as follows: David Gonski, chair until December 2006 (3/3); Steven Lowy, chair from January 2007 (6/6); Guido Belgiorno-Nettis (3/3 from January 2007); David Baffsky (6/6); Anne Fulwood (6/6); Irene Lee (2/6); Lindy Lee (5/6); Sandra McPhee (6/6); Janice Reid (4/6); John Schaeffer (6/6); Imants Tillers (6/6); Peter Young (3/6).

### TRUST SUB-COMMITTEES

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

### ACQUISITIONS AND LOANS SUB-COMMITTEE

The Acquisitions and Loans Sub-Committee plays an important role in overseeing the Collections Policy. It considers curatorial proposals on acquisitions, gifts, inward and outward loans and (if applicable) deaccessions.

Trust members: Janice Reid (chair); Anne Fulwood; Irene Lee; Lindy Lee; John Schaeffer; Imants Tillers. External member: John Yu, former AGNSW Trust vice president. Staff: Edmund Capon, director; Anthony Bond, general manager, curatorial services; Donna Brett, project officer, curatorial services. There were six meetings of the Acquisitions and Loans Sub-Committee during 2006–07. Attendances were: Janice Reid (6/6); Anne Fulwood (3/6); Irene Lee (4/6); Lindy Lee (5/6); John Schaeffer (2/3); Imants Tillers (5/6); John Yu (5/6); Edmund Capon (6/6); Anthony Bond (5/6); Donna Brett (6/6).

### FINANCE AND AUDIT SUB-COMMITTEE

The Finance and Audit Sub-Committee oversees all financial aspects of the Gallery, including budgeting, monitoring performance and ensuring stewardship of the assets. All audit matters are also tabled with the sub-committee.

Trust members: Peter Young (chair); David Gonski (until 31 December 2006); Irene Lee, Steven Lowy (from 1 January 2007). External members: Jillian Broadbent, former AGNSW Trust vice president; Bruce Cutler, partner Freehills. Staff: Edmund Capon, director; Rosemary Senn, general manager, finance and management services. There were five meetings of the Finance and Audit Sub-Committee during 2006–07. Attendances were: Peter Young (5/5); David Gonski (3/3); Steven Lowy (1/2); Jillian Broadbent (2/5); Bruce Cutler (3/5); Irene Lee (0/1); Edmund Capon (5/5); Rosemary Senn (5/5).

### RISK MANAGEMENT SUB-COMMITTEE

The Risk Management Sub-Committee is responsible for overseeing and providing guidance on both strategic and operational risk management matters and submitting reports and recommendations to the main board to enable it to discharge its responsibilities in this regard.

Trust members: Steven Lowy (chair until January 2007); David Baffsky (chair from February 2007); Guido Belgiorno-Nettis (member from February 2007). External member: Bruce Cutler, partner Freehills from August 2007. Staff: Edmund Capon,

director; Anne Flanagan, general manager, exhibitions and building services; Rosemary Senn, general manager, finance and management services; Trish Kernahan, manager, administration and strategy. There were five meetings of the Risk Management Sub-Committee during 2006–07. Attendances were: Steven Lowy (2/3); David Baffsky (5/5); Guido Belgiorno-Nettis (1/1); Bruce Cutler (4/4); Edmund Capon (5/5); Anne Flanagan (5/5); Rosemary Senn (5/5); Trish Kernahan (5/5).

### SPONSORSHIP SUB-COMMITTEE

The Sponsorship Sub-Committee is responsible for supporting the Gallery's efforts in raising corporate funding for its various activities.

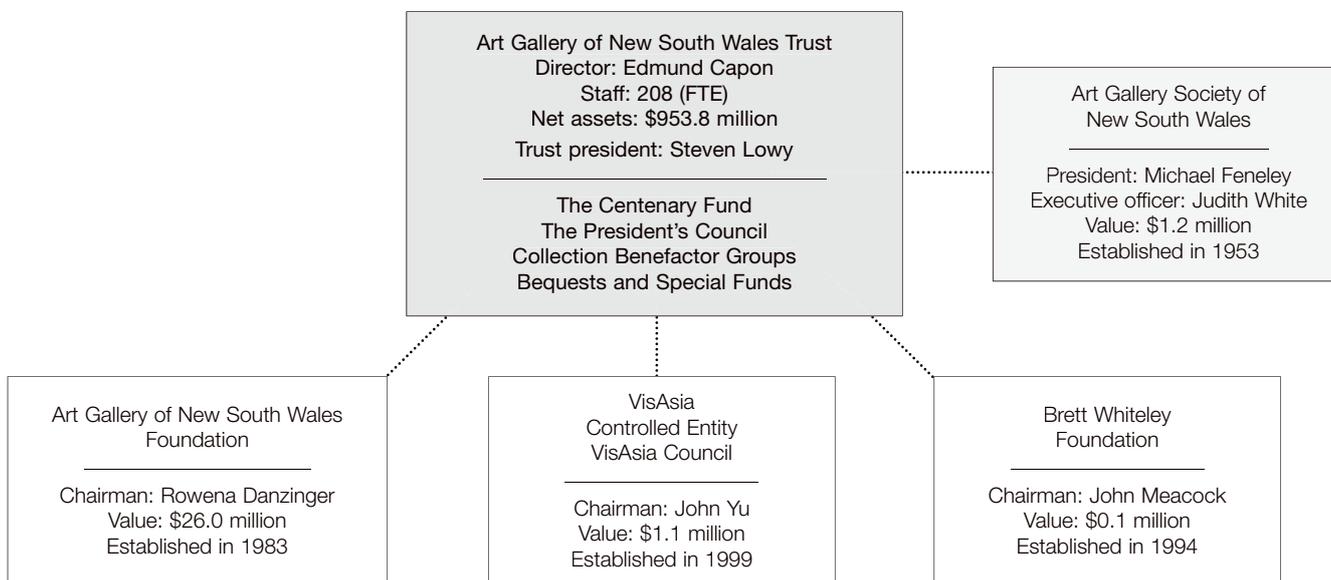
Trust Members: Anne Fulwood; Sandra McPhee; John Schaeffer; Peter Young. External members: David Gonski, partner, Freehills and former AGNSW Trust president (Chair); Deeta Colvin, director corporate relations and events, PBL Media; Daniel Gauchat former vice-president, Korn Ferry International; Scott Walters, financial advice leader, Mercer Wealth Solutions. Staff: Edmund Capon, director; Belinda Hanrahan, general manager, marketing; Leith Douglas, head of business development. There were five meetings of the Sponsorship Sub-Committee during 2006–07. Attendances were: David Gonski (5/5); Deeta Colvin (2/5); Anne Fulwood (1/5); Daniel Gauchat (3/5); Sandra McPhee (4/5); John Schaeffer (2/5); Scott Walters (4/5); Peter Young (0/5); Edmund Capon (5/5); Belinda Hanrahan (5/5); Leith Douglas (5/5).

### STRATEGY AND DEVELOPMENT SUB-COMMITTEE

The Strategy and Development Sub-Committee was established in February 2007 and takes over the role of the Building Sub-Committee (discontinued in 2004–05 after the completion of the major Asian galleries building extension project). This new committee will consider strategies for the long-term objectives of the Gallery as a major New South Wales cultural institution into the 21st century.

Trust members: Guido Belgiorno-Nettis (chair); Steven Lowy; David Baffsky. Staff: Edmund Capon, director; Anne Flanagan, general manager, exhibitions and building services. There has only been one meeting of the Strategy Development Sub-Committee. Attendances were: Guido Belgiorno-Nettis (1/1); Steven Lowy (1/1); David Baffsky (1/1); Edmund Capon (1/1); Anne Flanagan (1/1).

## Other Gallery entities



The Gallery is responsible for providing administrative support to three other entities, namely the Art Gallery of New South Wales Foundation, the Brett Whiteley Foundation and the VisAsia Council. Each of these entities has separate legal structures established by a Trust Deed or incorporated with a Memorandum and Articles of Association. Each has a board of trustees/directors as determined by its enabling legislation. The board meetings are generally held on a quarterly basis. The AGNSW Foundation also has a Finance Sub-Committee, which monitors the funds invested. The support provided by the Gallery includes management, finance, corporate secretariat and general administrative services.

### ART GALLERY OF NEW SOUTH WALES FOUNDATION

Non controlled entity.

Enabling legislation: Art Gallery of New South Wales Foundation Deed 1983 with subsequent amendments.

ABN/Gift Deductible status.

Purpose: To raise funds through donations and bequests, invest funds and use the income to acquire major artworks for the Gallery. Since inception, the foundation has contributed over \$24 million to the Gallery's collection and has accumulated over \$26 million in funds under investment.

Board of trustees comprise:

Art Gallery of NSW representatives: Rowena Danziger (chair), Jillian Broadbent (deputy chair), Michael Feneley, Julien Playoust, Denyse Spice and one vacant position.

NSW government representatives: Mark Nelson, Ray Wilson. Donor representatives: Geoff Ainsworth, Brian France, Fraser Hopkins, Catriona Mordant, Reg Richardson, Susan Rothwell, Isaac Wakil, Peter Weiss.

Finance Sub-Committee: Jillian Broadbent (chair), Geoff Ainsworth, Brian France, Mark Nelson.

The Art Gallery of New South Wales Foundation has its own published annual report which is available on the Gallery's website.

### BRETT WHITELEY FOUNDATION

Non controlled entity.

Enabling legislation: Brett Whiteley Agreements 1994; Incorporated entity.

ABN/Gift Deductible status.

Purpose: To promote and encourage knowledge and appreciation of the work of the late Brett Whiteley.

Board of directors comprise:

Independent representative: John Meacock (chair).

Art Gallery of New South Wales representatives: Brian Ladd, Barry Pearce.

Brett Whiteley Estate members: Wendy Whiteley, Anna Schwartz.

The Brett Whiteley Foundation has its own audited financial statements which are lodged with the Australian Securities and Investments Commission (ASIC).

### VISASIA

Controlled entity.

Enabling legislation: VisAsia Constitution 1999;

Incorporated entity.

ABN/Gift Deductible status.

Purpose: To promote Asian arts and culture.

Board of directors comprise:

Art Gallery of New South Wales representatives: John Yu (chair), Edmund Capon, Jackie Menzies, Sabrina Snow plus three vacant positions.

Director/member representatives: Steve Burdon, Philip Cox, Stephen Menzies, Judith Rutherford, Vicki Liberman.

VisAsia has its own audited financial statements which are lodged with the Australian Securities and Investments Commission (ASIC). Being a controlled entity it is also consolidated into the financial statements of the Art Gallery of New South Wales.

### ART GALLERY SOCIETY OF NEW SOUTH WALES

A separate legal entity controlled and operated by the society's council and members. The Art Gallery Society of New South Wales produces its own annual report. Edmund Capon and Janice Reid are AGNSW Trust representatives on the society's council.

## Senior management

**Edmund Capon** AM, OBE, M Phil  
Director

Edmund Capon took up his appointment as director of the Art Gallery of New South Wales in November 1978 following his arrival from London where, for the previous five years, he held the position of assistant keeper, Far Eastern Section, Victoria & Albert Museum. Mr Capon attained a Master of Philosophy degree in Chinese art and archaeology (including language) from the London University (Department of Oriental and African Studies) with his thesis 'The interdependence of Chinese Buddhist sculpture in bronze and stone from AD386 to 581', and is a recognised world expert in his particular field.

In 1994 Mr Capon was made a member of the Order of Australia and in 2000 was awarded a Doctor of Letters *honoris causa* from the University of New South Wales and a Chevalier of Arts and Letters from the French government. In 2004 he was appointed adjunct professor in the Department of Chinese and Indonesian Studies at the University of New South Wales. He is a member of the Council of Australian Art Museum Directors (CAAMD).



**Rosemary Senn** B Comm, FCPA, MAICD Dip  
General manager, finance and management services

Rosemary Senn joined the Gallery in 1998. She is a fellow of the Australian Society of Certified Practising Accountants and holds a Bachelor of Commerce from the University of Melbourne. She also holds qualifications in company directorship and taxation matters and spent several years in the commercial sector.

Ms Senn is the chief financial officer and company secretary for the Trust, the Foundation, VisAsia and the Brett Whiteley Foundation. She is also responsible for human resources management, strategic planning, corporate services, legal, administration and records, information technology, and visitor services, which includes the Gallery shop, venue hire and the management of the catering contract.



**Anthony Bond** OAM, B Ed (Hons)  
General manager, curatorial services

Anthony Bond joined the Gallery in 1984 as curator of contemporary art. In January 1995 he was appointed to the position of general manager, curatorial services to oversee the Gallery's curatorial staff and manage the curatorial services departments: Conservation, Registration, Public Programs, Research Library and Archive, the Photography Studio/Digitisation and Copyright. This is coupled with his role as head curator, Western Art, with special responsibility for 20th-century and contemporary international collections. He was formerly director of Wollongong City Gallery and assistant director of the Art Gallery of Western Australia.

Mr Bond's curatorial specialisation is in 20th-century and contemporary international art. His recent major projects include curating *Trace*, the inaugural Liverpool Biennial in England (1999); *Body*, an exhibition tracing aspects of realism in art from the mid 19th century; and last year the *Self portrait* exhibition in conjunction with the London Portrait Gallery.



**Belinda Hanrahan** B Comm  
General manager, marketing

Belinda Hanrahan joined the Gallery in November 1992 as marketing manager. Prior to this she worked in marketing management for Unilever and Johnson & Johnson for 10 years, later forming her own marketing training consultancy. She holds a Bachelor of Commerce from the University of New South Wales.

Ms Hanrahan is responsible for the Gallery's marketing department, which encompasses advertising, promotions and publicity.



**Anne Flanagan** Dip Int Design, Dip Ed, Dip Vis Arts  
General manager, exhibitions and building services

Anne Flanagan joined the Gallery in 1992. Her academic background includes visual arts, interior design and education. For the last 22 years she has worked within arts organisations, initially at the Crafts Council of NSW, Powerhouse Museum, Biennale of Sydney, Australian Bicentennial Authority and then at the Historic Houses Trust of New South Wales.

Ms Flanagan is responsible for the exhibition program including design, development and financial management, building services including capital and maintenance programs, publications and security services within the Gallery.



### SUMMARY SENIOR OFFICER POSITIONS

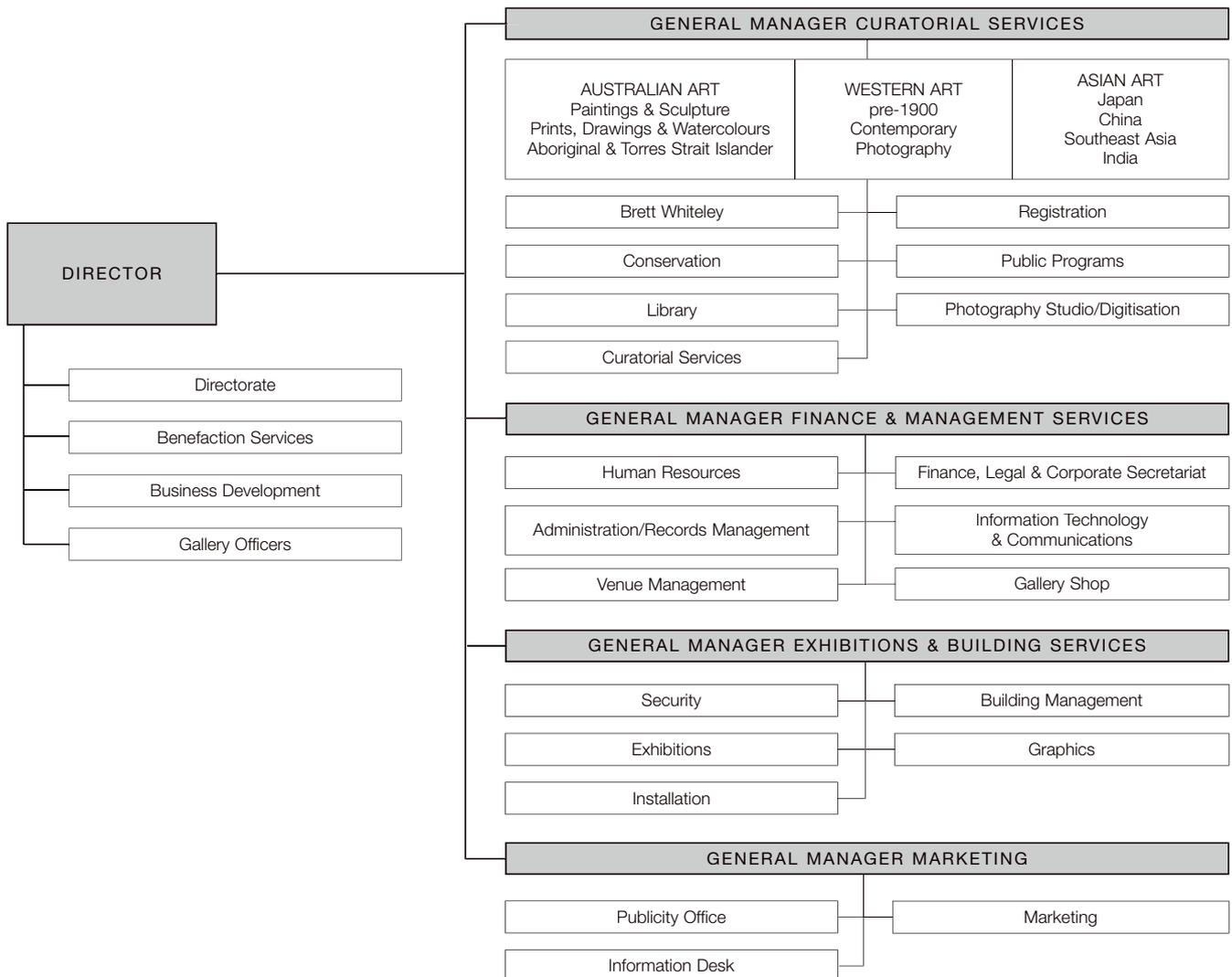
Year	Position level	No of senior positions	Positions held by women
2005-06	Senior executive service 4	1	0
	Senior officer 2	1	0
	Senior officer 1	3	3
2006-07	Senior executive service 4	1	0
	Senior officer 3	1	0
	Senior officer 2	2	2
	Senior officer 1	3	2

## Organisation structure

The Gallery has four major function divisions:

- Curatorial services
- Exhibition and building services
- Finance and management services
- Marketing

Each of these divisions is managed by a general manager who is a member of the Gallery's senior management team and reports to the director. Within these divisions activities are divided into departments, which are the responsibility of the relevant department head. Also reporting to the director are the department heads for benefaction, business development, staff within the directorate and Gallery officers.



### STAFF PROFILE

Average over 12 months	FTEs 30 Jun 03	FTEs 30 Jun 04	FTEs 30 Jun 05	FTEs 30 Jun 06	FTEs 30 Jun 07
Building services, security and gallery officers	57	60	59	60	60
Curatorial services	51	54	50	48	48
Curatorial	24	22	24	27	32
Exhibition/display	21	23	23	25	23
Finance and management services	21	18	18	18	18
Commercial services	15	14	15	16	14
Marketing and business development	11	13	14	16	13
<b>TOTAL</b>	<b>200</b>	<b>204</b>	<b>203</b>	<b>210</b>	<b>208</b>

This table shows full-time equivalent (FTE) staff numbers. Increases in recent years reflect higher casual staffing levels for exhibition-related activity and Art After Hours.

## Risk management

### RISK MANAGEMENT SUB-COMMITTEE

The Risk Management Committee, a sub-committee of the main board of trustees, identified a set of operations and strategic priorities for review over the next 18 months. During 2006–07 the committee has reviewed building asset maintenance (August); IT and communications disaster recovery (December); financial investment management (February); and a human resources risk analysis (April). Also during the year the committee recommended to the board the adoption of the AGNSW Risk Management Statement of Intent, which was approved at the Trust's February 2007 meeting. More information about membership, meeting attendance and the purpose of the committee can be found under *Trustee meetings* detailed above in the *Corporate governance* section.

### SECURITY REVIEW

As a direct result of the theft of the artwork by Dutch artist Frans van Mieris I from the Gallery on 10 June 2007, an urgent special committee was convened by the board to guide the activity following the incident. Urgent action was taken to secure other small works on display and an external review of security was undertaken to assess risks. The findings of the review led to certain actions being implemented immediately where feasible and a priority list of actions compiled for implementation over the course of the next year. Two key items were a review of the security/gallery officers staff structure and an assessment of the security technology which are currently underway. It is expected that senior positions in the new structure will be put in place in the next few weeks. The technology review will identify the requirements in context of a museum environment, taking into account benchmarks in other art galleries of international standing. An assessment of the cost/funding requirement from the security technology review will be made with a view to installing improved security technology.

### AUDITS

Internal audit reviews were conducted during the year on the CHRIS payroll/human resources system, workforce planning, inward and outward collection loans, and compliance with legislation and policy requirements. The audit findings were generally positive. Recommendations were carefully considered and implemented as appropriate, with a key finding being the need for a workforce succession plan, which has now been set as a priority for the Gallery in 2007–08.

During 2006–07 the above reviews were conducted by IAB Services and the cost of this program was borne by Arts NSW on behalf of all the arts portfolio agencies. Effective from 2007–08, Arts NSW has through a tender process selected Deloitte to undertake the internal audit functions in the future. The chairman of the Brett Whiteley Foundation, John Meacock, is a managing partner at Deloitte and while this is not expected to create an issue, it has nevertheless been declared to Arts NSW and the Department of Arts, Sport and Recreation.

### BUSINESS CONTINUITY PLANNING

The draft of the Gallery's Business-Wide Continuity and Disaster Recovery Plan was completed during the year. Development of back-up systems for the Gallery's key IT applications and desktop testing of the business continuity plan, which are critical for effective disaster recovery, will be undertaken in the 2007–08 year.

### INDUSTRIAL RELATIONS

There were no industrial disputes during 2006–07. The Gallery's Joint Consultative Committee (JCC), comprising management and staff representatives, continued to meet on a bi-monthly basis to address staff-related issues.

### INSURANCE

The Gallery as a NSW statutory authority is covered by the Treasury Managed Fund (TMF), a government self-insurance scheme. In 2006–07 there was one major claim against the scheme, being for the artwork stolen in June 2007. Liability has been accepted by TMF and accordingly brought to account in the Gallery's financial statements. The replacement of this artwork will be pursued, although such works are not readily available on the market and it may take several years to locate a work of similar quality in this genre.

The TMF insurance policy provides coverage at replacement cost of property which includes Gallery's permanent art collections, the artwork on temporary loan for major exhibitions commenced throughout the financial year, and our heritage building. It also covers public liability, workers' compensation, motor vehicle and other miscellaneous risks. The NSW Treasury directly funds the premium as part of the annual budget allocation.

### LEGAL

There were no legal matters or legislative changes during 2006–07 which impacted the Gallery's operations.

### OCCUPATIONAL HEALTH AND SAFETY

Number of work-related injuries:	6
Number of work related illnesses:	0
Prosecutions under the OH&S Act:	0

The Gallery's Occupational Health and Safety (OH&S) Committee is an internal advisory body that undertakes workplace inspections and reviews procedures and practices and, where appropriate, makes recommendations to management for improvements to minimum OH&S workplace risks. From 2007–08 workplace inspection reports and recommendations will also be forwarded to management and the Trust's Risk Management Committee.