Sponsors
at 30 June 2008

Avant Card: Support sponsor: general
City of Sydney: Support sponsor: Archibald 08; Sidney Nolan retrospective
Clayton Utz: disability access programs partner
Delta Electricity: Support sponsor: Sidney Nolan retrospective, Harold Cazneaux
Ernst & Young: Principal sponsor: Sidney Nolan retrospective
Host: Support sponsor: general
JCDecaux: Media sponsor: The arts of Islam, Sidney Nolan retrospective
Johnson Milton Walker: Exhibition design partner: The arts of Islam
JPMorgan: Principal sponsor: Brett Whiteley Studio
Macquarie Capital: Principal sponsor: Australian Collection Focus Room
Myer: Principal sponsor: Archibald, Wynne and Sulman Prizes
National Australia Bank: Principal sponsor: The arts of Islam
Porter’s Original Paints: Official paint supplier
President’s Council of the Art Gallery of NSW: Major exhibitions program partner
Qantas Airways: Principal sponsor: Yiribana Aboriginal and Torres Strait Islander Gallery, Official airline: The arts of Islam, Sidney Nolan retrospective
Softel Sydney Wentworth: Support sponsor: Archibald, Wynne and Sulman Prizes, Sidney Nolan retrospective
The Sydney Morning Herald: Media sponsor: Sidney Nolan retrospective
UBS: Contemporary galleries program partner
VisAsia Council: Asian exhibition program sponsor
Westfield: Principal sponsor: The arts of Islam

AO & Frank O’Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; Max Sandoval AM; John Schaeffer AC; Julie Schaeffer; Goldie and Edward Sternberg AM; Fred Street AM; Diana Walder OAM; Neville Wran AC QC; and John Yu AC.

Century Fund
Patrons of the Century Fund as at 30 June 2008:

Claire Armstrong; Alex & Vera Boyansky; Jillian Broadbent AO & Olew Rahm; Joanna Capon OAM; Judy Cassab OAM; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orli Wargon; In memory of Aida Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter & Sharon Inett; Nettle & Peter Joseph OAM; Anne Landa; Michelle & John Landerer CBE AM; Geoffrey & Deborah Levy; Elizabeth Longes; David Lowy; John & Jane Morschel; Roslyn Packer AO; Bridget Pirrie & Stephen Grant; Steven & Lisa Pongrass; John L Sharpe; Brian Sherman AM; Dr Gene Sherman; Geoffrey Susskind; Michael & Elenora Triguboff; Malcolm & Lucy Turnbull; and Philip Wolanski AM.

Masterpiece Fund
Patrons of the Masterpiece Fund as at 30 June 2008:

Geoff & Vicki Ainsworth; Antoineette Albert; Neil & Diane Bainsawes; Richard A Blair; Jillian Broadbent AO; The Chilteron Foundation; Rowena Danziger AM & Ken Coles AM; Brian & Philippa France; Chris & Judy Fullerton; The Greatorex Foundation; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy Paynter; Playoust Family Foundation; Susan & Gary Rothwell; John Schaeffer AO; Max & Nola Tegel; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM.

President’s Council
Members of the President’s Council as at 30 June 2008:

Steven Lowy, President.
Peter Young, ABN AMRO; David Baffsky AO, Accor Asia Pacific; Roger Allen, Allen & Buckenridge; The Hon Warwick Smith, ANZ Banking Group; John Symond AM, Aussie Home Loans; Bruce Fink, Bickham Court Group; Michael Illein, Brambles; Danny Goldberg, Dakota Corporation; Giam Sweegers, Delotite Touche; Tohmatsu: Chum Davrai, Deutsche Bank AG; Glenn Poswell, Elstoner Capital Limited; James Milar, Ernst & Young; David Kirk, Fairfax; Bruce K Cutler, Freethills; Clark Perkins, Goldman Sachs JBWere; Emmanuel Pohl, Hyperion Asset Management; David Gonski AC, Investec; Peter Ivany AM, Ivory Investment Group; Sir of O’Connor, JCDecaux Australia; Damian Roche, J.P. Morgan; Chris Jordan AO, KPMG; Gary Reidy, Korn/Ferry; John C Conde AO, MBF Australia; Scott Walters, Mercer Wealth Solutions; Bill Wavish, Myer; Paul O’Sullivan, Optus; Tony Harrington, PricewaterhouseCoopers; Geoff Dixon, Qantas Airways; Paul Fegan, St. George Bank; Jimmy Miller, Sotheby’s; Luca Belgiorno-Nettis, Transfield Holdings; Philip Coleman, UBS AG Australia; Ilana Atlas, Westpac Banking Corporation; and Bruce McComish.

VisAsia Council
Members of the VisAsia Business Council as at 30 June 2008:

John Yu AC, Chairman;
Mark Warren, Australia Post; Bill Ferris AC, CHAMP Private Equity; Philip Cox AO, Cox Richardson; Penny Bingham-Hall, Leighton Holdings; Nick Curtis, Lycas Corporation; Matthew Banks, Macquarie Bank; Seng-Huang Lee, Mulpha Australia; Stephen Knight, NSW Tcorp; Warwick Johnson, Optimal Fund Management; Terry Fern, Petsec Energy; Robyn Norton & Stephen MacMahon, The George Institute; John Saunders, The Linden Group; Jeffrey Riegel, The University of Sydney; David Goodman, University Technology Sydney; Michael Sternberg, Valiant Hire; William Clark; and Michael Hawker.

Bequests
The following bequests were received and/or notified during the financial year:

Susan Chandler’s bequest is estimated at $1.6 million and is intended to support the Australian Collection Focus Room; Thelma Jean Hill bequeathed artworks which will be assessed as potential acquisitions for the permanent collections; the Florence May Crosby bequest left the Gallery almost $1.1 million, which has been received; and the Gallery has been notified by the Estate of the late Margaret Mary Jones, but distribution of the bequest has not yet been finalised. The Estate of the late Yvonne Diana Buchanan May last year bequeathed a property in Rose Bay to the Gallery, with the condition that should it be sold, proceeds are to go to the AGNSW Foundation and a $10,000 annual art prize is to be established. The property was sold and the funds of $4 million were transferred to the AGNSW Foundation this year.

Grants
During the year the following grants were received:

Foundation – travelling expenses for the head curator, Asian Art, to visit Indonesia to scope collection loans for an exhibition of Southeast Asian art: $70,000
Department of Foreign Affairs and Trade – visit to Australia of Jens Hoffman to attend the Biennale of Sydney under the International Cultural Visits Program: $20,000
Department of Immigration and Citizenship – The arts of Islam schools project in New South Wales: $10,000
US Embassy – August Sander exhibition: $4576
ART PRIZES AND SCHOLARSHIPS

Art prizes
The Archibald, Wynne and Sulman Prizes, sponsored by Myer, were held in February 2008. A total of 1973 entries were received, 100 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in September 2007. Of the 515 entries received, 45 were selected for display.

ARCHIBALD PRIZE
The prize of $50 000 for portraiture was awarded to artist Del Kathryn Barton for her work ‘You are what is most beautiful about me, a self portrait with Kell and Arella’. The Archibald Prize: People’s Choice competition, which asks the viewing public to vote for their favourite entry, was won by artist Vincent Fantauzzo for his work ‘Health’. Fantauzzo received $2500 and a $1000 Myer gift card, as did the Gallery patron whose vote for the winning entry was drawn from a barrel containing all votes cast for the winning artist.

WYNNE PRIZE
The prize of $25 000 for an Australian landscape or figure sculpture was awarded to artist Joanne Currie Nalingu for her work ‘The river is calm’.

SIR JOHN SULMAN PRIZE
The prize of $20 000 judged by artist Robert Owen was awarded to artist Ana Fantauzzo for her work ‘Fantauzzo’. The prize of $50 000 for portraiture was judged by Colin Archibald for his work ‘Pollak’. The prize of $20 000 judged by SIR JOHN SULMAN was awarded to artist Rodney Pople for his work ‘Lanceley’. The prize of $20 000 judged by Bertram Mackennal and Sulman from $10 000 to $20 000; the prize of $1000 Myer gift card, as did the winning artist. The prize of $20 000 judged by Sir John Sulman was awarded to artist Robert Owen for his work ‘Pollak’.

ARCHIBALD 06 PRIZE
The 2007 prize of $1000 for the best landscape in oil by an artist student was awarded to Catherine Moore.

THE ROBERT LE GAY BRERETON MEMORIAL PRIZE
This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2007 prize of $800 was awarded to Nicole Kelly.

DYASON BEQUEST
Administered under the terms of the will of the late Miss Anthea Dyason, the bequest provides grants of $5000 to Australian artists who have already won travelling scholarships, to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. An award of $5000 was made to collaborative artists Wendy Wilkins and Wesley Hill.

BRETT WHITELEY TRAVELLING ART SCHOLARSHIP
This scholarship was established to provide young artists with an opportunity to travel to Europe and further their artistic interests. The scholarship includes a financial award and access to the Art Gallery’s Paris Studio for a period of three months. It is a memorial to the late Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to Beryl Whiteley, the artist’s mother, for providing the generous donation to fund the scholarship. The 2007 scholarship of $25 000 was awarded to artist Nathan Hawkes.

STUDIOS IN PARIS
The Gallery allocated tenancy to two artists, the Moya Durying Studio and the Dr Denise Hickey Memorial Studio, which it leases at the Cité Internationale des Arts in Paris.

AGNSW PUBLICATIONS FOR SALE

• Adam Cullen: let’s get lost. Tunnicliffe, pb $30
• Adventures with form in space: the fourth Balnaves Foundation Sculpture Prize. Tunnicliffe, pb $35
• An incomplete world: works from the UBS Art Collection. Tunnicliffe, pb $45
• Anne Landa Award 2006. Tunnicliffe, pb $25
• Archibald 05, pb $16
• Archibald 06, pb $16
• Archibald 07, pb $16
• Archibald 08, pb $16
• Asian collections, Menzies, pb $45
• Australian drawings, Kolenberg, pb $40
• Belle ile: Monet, Russell and Matisse in Brittany. Prunster, hb $25
• Bertram Mackennal, Edwards, pb $80
• Brett Whiteley: studio. Pellow, pb $45
• Caravaggio: darkness and light. Capon, pb $40
• Celtic silks: Chinese religious and court textiles, Rutherford & Menzies, pb $35
• Charles Conder, Galbally, pb $45
• Contemporary: Art Gallery of New South Wales contemporary collection, Tunnicliffe, hb $45
• Crossing country: the alchemy of western Arnhem Land art, Perkins, pb $50
• Crossing country: the alchemy of western Arnhem Land art, DVD, $30
• Dancing to the flute. Menzies, pb $44
• Dobell Drawing Prize, 2nd edition, Kolenberg, pb $22
• Giacometti: sculptures, prints and drawings, Capon, pb $45
• Gifted: Mollie Gowing Collection, Perkins, pb $12
• Goddess: divine energy. Menzies, pb $50
• Harold Cazneaux: artist in photography, Bullock, pb $45
• Jeffrey Smart, Capon & Pearce, pb $45, hb $66
• Let’s face it: history of the Archibald Prize, Ross, pb $50

ART GALLERY OF NSW APPENDICES 07–08 71
VISITOR NUMBERS

Monthly visitors

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>July</td>
<td>85 229</td>
<td>115 194</td>
<td>95 690</td>
<td>113 979</td>
<td>121 745</td>
</tr>
<tr>
<td>August</td>
<td>87 094</td>
<td>102 579</td>
<td>112 172</td>
<td>115 769</td>
<td>98 682</td>
</tr>
<tr>
<td>September</td>
<td>93 306</td>
<td>100 238</td>
<td>91 764</td>
<td>93 398</td>
<td>85 902</td>
</tr>
<tr>
<td>October</td>
<td>97 974</td>
<td>111 954</td>
<td>97 960</td>
<td>96 840</td>
<td>70 786</td>
</tr>
<tr>
<td>November</td>
<td>88 898</td>
<td>93 854</td>
<td>130 102</td>
<td>82 506</td>
<td>81 415</td>
</tr>
<tr>
<td>December</td>
<td>129 554</td>
<td>144 923</td>
<td>189 628</td>
<td>84 514</td>
<td>86 642</td>
</tr>
<tr>
<td>January</td>
<td>177 706</td>
<td>123 277</td>
<td>231 202</td>
<td>105 646</td>
<td>121 333</td>
</tr>
<tr>
<td>February</td>
<td>145 421</td>
<td>96 651</td>
<td>126 184</td>
<td>88 781</td>
<td>114 862</td>
</tr>
<tr>
<td>March</td>
<td>131 793</td>
<td>101 521</td>
<td>145 393</td>
<td>166 828</td>
<td>165 731</td>
</tr>
<tr>
<td>April</td>
<td>183 494</td>
<td>88 190</td>
<td>196 936</td>
<td>126 471</td>
<td>146 874</td>
</tr>
<tr>
<td>May</td>
<td>181 84</td>
<td>151 085</td>
<td>157 541</td>
<td>94 058</td>
<td>113 014</td>
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<tr>
<td>June</td>
<td>111 066</td>
<td>121 988</td>
<td>116 295</td>
<td>131 823</td>
<td>147 264</td>
</tr>
<tr>
<td>YTD TOTAL</td>
<td>1 512 819</td>
<td>1 351 454</td>
<td>1 690 867</td>
<td>1 300 413</td>
<td>1 354 250</td>
</tr>
</tbody>
</table>

Paid exhibition program

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Months</th>
<th>Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>The arts of Islam</td>
<td>July–Sept</td>
<td>69 630</td>
</tr>
<tr>
<td>Translucent world</td>
<td>Aug–Nov</td>
<td>13 080</td>
</tr>
<tr>
<td>Sidney Nolan</td>
<td>Nov–Feb</td>
<td>64 776</td>
</tr>
<tr>
<td>Archibald, Wynne &amp; Sulman prizes</td>
<td>March–May</td>
<td>151 900</td>
</tr>
<tr>
<td>Taishō chic</td>
<td>May–June</td>
<td>13 285</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>312 671</td>
</tr>
</tbody>
</table>

Annual total visitor numbers 1999 to 2008

Australian art museum benchmarks

The Council of Australian Art Museum Directors (CAAMD) * declared the 2007–08 financial year one of the most successful ever for Australia's ten leading state and national museums. This is the first year that CAAMD has benchmarked their art museums' combined achievements; something the directors plan to continue in the future.

In a year which included extraordinary instances of philanthropy and benefits, the biggest single gift to a gallery was the John Kaldor Collection gift to the Art Gallery of NSW.

KPI for 2007–08

<table>
<thead>
<tr>
<th>KPI</th>
<th>Combined</th>
<th>AGNSW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total visitations:</td>
<td>6.6 million</td>
<td>1.35 million</td>
</tr>
<tr>
<td>Total attendance at exhibitions toured by the museums</td>
<td>1.3 million</td>
<td>196 097</td>
</tr>
<tr>
<td>Total attendance at exhibitions held at major galleries (paid entry only)</td>
<td>3 million</td>
<td>312 671</td>
</tr>
<tr>
<td>Most popular paid exhibitions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andy Warhol, QLD</td>
<td>232,389</td>
<td></td>
</tr>
<tr>
<td>Turner to Monet, VIC</td>
<td>180,173</td>
<td></td>
</tr>
<tr>
<td>Archibald Prize 08, NSW</td>
<td>151,900</td>
<td></td>
</tr>
<tr>
<td>Total value of acquisitions added to collections</td>
<td>$64 million</td>
<td>$14.1 million</td>
</tr>
</tbody>
</table>

* CAAMD is the peak body for the state and national art galleries and comprises the National Gallery of Australia, National Portrait Gallery, National Gallery of Victoria, Art Gallery of NSW, Art Gallery of South Australia, Art Gallery of Western Australia, Queensland Art Gallery, Museum of Contemporary Art, Tasmanian Museum and Art Gallery and Museum, and Art Gallery of the Northern Territory.
### EXHIBITIONS LISTING

<table>
<thead>
<tr>
<th>Dates</th>
<th>Department</th>
<th>Venue</th>
<th>Location</th>
<th>Exhibition</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>03.07.07–02.12.07</td>
<td>Australian: Indigenous</td>
<td>Myer</td>
<td>Sydney, NSW</td>
<td>One sun one moon</td>
<td>816</td>
</tr>
<tr>
<td>07.07.07–14.10.07</td>
<td>Western</td>
<td>Manning Regional Art Gallery</td>
<td>North Coast, NSW</td>
<td>One sun one moon</td>
<td>8 330</td>
</tr>
<tr>
<td>16.07.07–27.09.07</td>
<td>Library</td>
<td>Grafton Regional Gallery</td>
<td>Grafton, NSW</td>
<td>Pop prints</td>
<td>7 353</td>
</tr>
<tr>
<td>28.07.07–14.10.07</td>
<td>Western: Photography</td>
<td>Bega Regional Art Gallery</td>
<td>Bega, NSW</td>
<td>The surreal aesthetic</td>
<td>2 553</td>
</tr>
<tr>
<td>16.07.07–14.10.07</td>
<td>Western: Works on Paper</td>
<td>Orange Regional Art Gallery</td>
<td>Orange, NSW</td>
<td>Modern British watercolours and drawings</td>
<td>3 694</td>
</tr>
<tr>
<td>17.08.07–04.11.07</td>
<td>Australian: Contemporary</td>
<td>National Gallery of Victoria</td>
<td>Melbourne, VIC</td>
<td>Claire Healy &amp; Sean Cordeiro: the paper trail</td>
<td>45 990</td>
</tr>
<tr>
<td>23.08.07–04.11.07</td>
<td>Australian</td>
<td>Broken Hill Regional Art Gallery</td>
<td>Broken Hill, NSW</td>
<td>Dobell Prize for Drawing 2007</td>
<td>2 422</td>
</tr>
<tr>
<td>07.07.07–14.10.07</td>
<td>Western: Contemporary</td>
<td>National Gallery of Victoria</td>
<td>Melbourne, Vic</td>
<td>Western: Contemporary</td>
<td>59 417</td>
</tr>
<tr>
<td>16.07.07–14.10.07</td>
<td>Library</td>
<td>Bendigo Art Gallery</td>
<td>Bendigo, Vic</td>
<td>Western: Contemporary</td>
<td>40 577</td>
</tr>
<tr>
<td>06.07.08–30.06.08</td>
<td>Queensland Art Gallery</td>
<td>Queensland Art Gallery</td>
<td>Brisbane, Old</td>
<td>Western: Contemporary</td>
<td>23 649</td>
</tr>
<tr>
<td>16.07.08–30.06.08</td>
<td>State Library of Queensland</td>
<td>Queensland Art Gallery</td>
<td>Brisbane, Old</td>
<td>Western: Contemporary</td>
<td>1 298</td>
</tr>
</tbody>
</table>

### Touring exhibitions

<table>
<thead>
<tr>
<th>Dates</th>
<th>Venue</th>
<th>Location</th>
<th>Exhibition</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.05.07–01.07.07</td>
<td>Myer</td>
<td>Sydney, NSW</td>
<td>Archibald Prize 07</td>
<td>816</td>
</tr>
<tr>
<td>08.07.07–12.08.07</td>
<td>Manning Regional Art Gallery</td>
<td>North Coast, NSW</td>
<td>Archibald Prize 07</td>
<td>8 330</td>
</tr>
<tr>
<td>16.08.07–23.09.07</td>
<td>Grafton Regional Gallery</td>
<td>Grafton, NSW</td>
<td>Archibald Prize 07</td>
<td>7 353</td>
</tr>
<tr>
<td>28.09.07–03.11.07</td>
<td>Bega Regional Art Gallery</td>
<td>Bega, NSW</td>
<td>Archibald Prize 07</td>
<td>2 553</td>
</tr>
<tr>
<td>09.11.07–16.12.07</td>
<td>Orange Regional Art Gallery</td>
<td>Orange, NSW</td>
<td>Archibald Prize 07</td>
<td>3 694</td>
</tr>
<tr>
<td>30.11.07–24.02.08</td>
<td>National Gallery of Victoria</td>
<td>Melbourne, VIC</td>
<td>Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project</td>
<td>45 990</td>
</tr>
<tr>
<td>21.12.07–31.01.08</td>
<td>Broken Hill Regional Art Gallery</td>
<td>Broken Hill, NSW</td>
<td>Archibald Prize 07</td>
<td>2 422</td>
</tr>
<tr>
<td>22.02.08–18.05.08</td>
<td>National Gallery of Victoria</td>
<td>Melbourne, Vic</td>
<td>Sidney Nolan retrospective</td>
<td>59 417</td>
</tr>
<tr>
<td>31.05.08–29.06.08</td>
<td>Bendigo Art Gallery</td>
<td>Bendigo, Vic</td>
<td>Sidney Nolan retrospective</td>
<td>40 577</td>
</tr>
<tr>
<td>06.06.08–30.06.08</td>
<td>Queensland Art Gallery</td>
<td>Brisbane, Old</td>
<td>Sidney Nolan retrospective</td>
<td>23 649</td>
</tr>
<tr>
<td>16.06.08–30.06.08</td>
<td>State Library of Queensland</td>
<td>Brisbane, Old</td>
<td>Indigenous connections: photographs by Axel Poignant</td>
<td>1 298</td>
</tr>
</tbody>
</table>

# Tour organised in association with Museums & Galleries NSW. * Exhibitions continued until 28 September 2008.
Visitors who are deaf and hearing impaired
The Gallery engages sign language interpreters for the regular advertised guided tours and in association with Deaf Awareness Week.
Groups of visitors who are deaf and who make bookings are provided with sign language interpreters free of charge.
The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory.
The Gallery provides free monthly Auslan guided tours. The Gallery conducts Signing Art, Auslan-interpreted free performances which incorporate mime, puppetry and improvisation to create vibrant and diverse educational entertainment. During the year, four of the Art After Hours 6.30pm celebrity talks were supported with Auslan interpreters.
The Domain Theatre is equipped with audio-induction loop facilities for all lectures and films.
An FM microphone system for hearing aid users is available on request for guided tours.

Children with an intellectual disability
The Gallery’s Da Vinci Program is an initiative involving a specially designed program for students with mild to moderate intellectual disabilities. This program provides students with the opportunity to experience art through stimulating and fun-filled workshops which include discussion, role-play and the use of sensory materials.

General Communications
The Gallery’s official website (www.artgallery.nsw.gov.au) can display large-print screen versions of all information.
The website incorporates myVirtualGallery, which enables the public to create their own online exhibition using works from the Gallery’s collections. This website provides people with limited mobility the opportunity to have an interactive arts experience.

Staff training
Information and awareness sessions are held for staff and volunteer guides, with particular reference to servicing visitors with special needs. Some volunteer guides and staff have undertaken introductory courses in sign language.
A designated education officer manages the Gallery’s accessible arts programs and facilities for people with disabilities.

Employment practices
The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2% have a disability and 0.4% require some form of adjustment to the workplace.
The Gallery organises many activities which are designed to introduce Aboriginal and Torres Strait Islander artists and culture.

**ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES**

The Gallery organises many activities which are designed to introduce Aboriginal and Torres Strait Islander artists and others to the history and culture of Indigenous peoples of Australia, including temporary exhibitions, public program events and the permanent collection on view in the Yiribana Gallery, the largest display focused on Aboriginal art in the Southern Hemisphere.

This year the Gallery mounted a significant number of exhibitions which celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia.

**Boomali** (1 September – 28 October 2007): to celebrate the 20th anniversary of the establishment of Boomali Aboriginal Artists Co-operative, this exhibition brought together works from the Gallery’s collection by founding members of the co-operative.

**One sun one moon** (3 July – 2 December 2007): this exhibition celebrated a complex and intriguing heritage, and one which is continually responsive to historical change and social circumstance.

**Kitty Kantilla** (7 December 2007 – 20 January 2008): this major retrospective from the National Gallery of Victoria paid tribute to the renowned Tiwi artist Kitty Kantilla (Kutuwalamu Purawarrumpa) and highlighted her extraordinary artistic vision, from works on paper and canvas to bark paintings and sculptures.

**Living black** (20 December 2007 – 16 November 2008): taking its title from the award-winning book of the same name by the late artist, playwright, poet and curator Kevin Gilbert, this exhibition explored the different experiences of ‘living black’ in contemporary Australia and featured new major acquisitions.

The Gallery conducted daily guided tours in conjunction with the Living black exhibition.

**Michael Riley: sights unseen** (22 February – 27 April 2008): this exhibition revealed the prolific talents of a quiet observer whose photomedia – including black-and-white portraiture, video, digital media and film – continues to have a profound effect on Australia’s contemporary representation and comprehension of Indigenous Australia. In conjunction with the exhibition, the Gallery screened a series of films dedicated to Aboriginal trackers and their relationship to early settlers and pioneers in Australia. This series was called Trackers, and films included *The proposition* (directed by John Hilotc), *One sun one moon* (directed by Rolfe de Heer, 2002), *Wind* (directed by Ivan Sen, 1999) and *One night the moon* (directed by Rachel Perkins, 2001).

**Selected highlights of staff and public activities**

The year 2008 has been particularly significant for the profile of Aboriginal culture. On 13 February 2008, Gallery staff attended a live screening of the National Apology to the Stolen Generations, held in the Centenary Auditorium.

On 3 April 2008, the Aboriginal flag was raised in front of the Gallery. It is now permanently flown in that prominent position.

Aboriginal and Torres Strait Islanders represent 1.7% of the Gallery’s workforce, which is just under the NSW government’s Two Ways Together public sector employment target of 2%.

One of the most remarkable events to have happened recently at the Gallery took place on Saturday, 14 June 2006, in association with Reconciliation Week and Living back. The Aboriginal dance troupe the Chooky Dancers (Indigenous men from Echidna Island in the Northern Territory) gave two performances of a collection of their dances, including a world-famous version of ‘Zorba the Greek’.

Sixteen hundred people crowded into the central court to watch the Chooky Dancers, and film of the event has been made available via the Gallery website and YouTube.

**Resources**

Last year the Gallery launched the Manioo workshop. ‘Manioo’ is an Eora word meaning ‘to pick up anything’. This free workshop has been designed by the Gallery specifically to support and encourage underachieving gifted K–6 students in an effort to meet their intellectual, artistic, social and emotional needs using the Gallery’s permanent collection as a key resource within this ‘special environment’. The workshop is designed for disadvantaged children from differing backgrounds, with a focus on Indigenous children.

Indigenous artists who have works in the Gallery’s permanent collection talked to students about their work and assisted them with art making.

Children’s Art Trails are an innovative and interactive education resource, combining looking at and interpreting specific artworks with drawing and writing activities. This year an art trail was designed in conjunction with the Living black exhibition.

A major Aboriginal art publication, *One sun one moon*, was launched in July 2007. More information about this wonderful book can be found in the ‘Publications’ section of this report.

Throughout the year, guided tours were conducted for Aboriginal people to assist in strengthening their appreciation of Aboriginal art and artists.

Several years ago, as part of Collection Character Tours, the character of Ngurru, the cheeky fruit bat, was created to take visitors on a lively tour of Aboriginal art, creating a greater understanding of key artworks from the collection. Unfortunately, due to lack of sponsorship funding for family programs, the character tours felt the pinch and have been pared back until a new funding source can be made available. However, Ngurru was revised and refreshed for NAIDOC Week in July 2008.

**Strengthening our archive of Indigenous art**, the Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists, as well as collect documentary materials on Indigenous art.

And, finally, the Aboriginal Collection Benefactors Group continued to raise funds specifically for the acquisition of Indigenous art.
ETHNIC AFFAIRS PRIORITIES STATEMENT

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the Community Relations Commission and Principles of Multiculturalism Act 2000.

The NSW government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

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

Ethnic affairs priority outcomes 2007–08

EXHIBITIONS

The following exhibitions included in the 2007–08 exhibitions program reflected and promoted cultural diversity.

The arts of Islam: treasures from the Nasser D Khalili collection
(22 June – 27 September 2007) was a major exhibition consisting of more than 350 rare and beautiful pieces of Islamic art from the Khalili Collection, including illuminated manuscripts and Qur’ans, colourful ceramics and enamelled objects. This significant exhibition, the finest display of the arts of the Islamic world ever seen in Australia, offered a rare opportunity to experience the rich and diverse artistic achievements of the 7th to the early 20th centuries.

The photographs of August Sander
(17 November 2007 – 3 February 2008) featured 158 photographs documenting Sander’s interest in typologies and his aim to produce a definitive ‘ atlas’ of the German people. The exhibition was shown only in Sydney.

Ishiuichi Miyako: mother’s
(24 May – 5 August 2007) showcased photographs by noted artist Ishiuichi Miyako, reconstructing the show he presented at the Japan Pavilion at the Venice Biennale in 2005. One of the Biennale’s highlights, it contained a series of moving photos of the artist’s deceased mother’s personal belongings.

Translucent world: Chinese jade from the Forbidden City
(29 August – 11 November 2007) was a unique presentation of Chinese jade from the outstanding collection of the Palace Museum, Beijing. The exhibition included more than 180 works representing all periods of Chinese jade carving, from Neolithic times to the Qing dynasty. The key object was a marvellous carved jade mountain, more than one metre high, depicting the nine elders of Huichang, commissioned by the Emperor Qianlong in 1787.

Intimate encounters: Indian paintings from Australian collections
(22 February – 4 May 2008) was drawn from collections throughout Australia, both public and private. The exhibition of approximately 70 objects surveyed the major schools of Indian painting, highlighting the rich interactions that inspired each tradition.

Taishō chic: Japanese modernity, nostalga and deco
(22 May – 3 August 2008) captured the balance between modernity and nostalga, the clash and the embrace. The exhibition featured paintings, prints, textiles and decorative arts from the period, ranging from prints of coolly sophisticated young women, to bold kimonos with abstract patterns that reinterpreted traditional motifs, to sleek glassware that represented the latest in art deco chic.

EDUCATIONAL AND ENTERTAINING PUBLIC PROGRAMS

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

• Art After Hours: special programs held every Wednesday night include performances, talks, films and music, with many of these events highlighting and exploring cultural diversity.

• Arts of Asia: this lunchtime lecture series invited leading curators and scholars to explore the inspiration and influence of the word in the arts of China and Japan.

• Decoding the Baroque: this sold-out lecture series continued to explore the development of Western culture through the examination of works by artists such as Bemini, Caravaggio and Velázquez.

• Education kits and language worksheets: this year the printed education kits included Adventures in Asia and the new language worksheet series Art speaks: Japanese and Art speaks: Italian.

The rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources.

There are now 34 online education kits freely available for download from the Gallery’s website at www.artgallery.nsw.gov.au/ed/resources/ed_kits

• Children’s Art Trails: this innovative development in interactive education for children combines looking at and interpreting specific artworks with drawing and writing activities. Current art trails for children include The arts of Islam, Goddess: divine energy, Giacometti and Picasso.

• Film: special film series were devised and presented in association with major exhibitions, including Translucent world: Chinese jade from the Forbidden City and Intimate encounters: Indian paintings from Australian collections. Particularly popular was the film series The Iranian new wave, which screened in conjunction with The arts of Islam exhibition.

PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, including Indian Link and Ozran. The Gallery regularly advertises on SBS in various languages, including Mandarin, French, Arabic, Hindi, Punjabi and Vietnamese.

The Gallery continues to provide management services support to VisAsia, which promotes and cultivates a better understanding and enjoyment of Asian arts and culture.

The Gallery’s guide maps were updated during the year and are available in Japanese, Mandarin and Korean, Italian, French, Spanish and German. This year the Gallery released an Arabic guide map in conjunction with The arts of Islam exhibition, which attracted a lot of first-time visitors to the Gallery.

GALLERY EMPLOYEES

This year, 27% of the Gallery’s employees identified as coming from non-English-speaking backgrounds, which exceeds the NSW government target of 20%.

A number of employees who speak community languages assist other staff and visitors, earning a Community Language Allowance.

As at 30 June 2008, the Gallery had staff officially designated as able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees’ commitments to meet their religious obligations.

Ethnic affairs priority goals for 2008–09

The Gallery’s 2008–09 program of major exhibitions and associated education programs will continue to reflect and promote cultural diversity and harmony.

• The lost Buddhas features superb stone sculptures, some dating to the 6th century. The discovery of these Buddhist figures at the site of a long-destroyed temple in China is considered an archaeological find on par with the First Emperor’s terracotta soldiers. Lost for over 800 years and on display for the first time outside of China, the sculptures will be on view only at the Gallery.

• Monet and the Impressionists includes 29 works by Claude Monet, alongside masterpieces by Cézanne, Degas, Pissarro, Renoir, Sisley and other artists. The Gallery will be the only Australian venue for this extraordinary exhibition of impressionist paintings from the Museum of Fine Arts, Boston.

• Genji: the world of the Shining Prince celebrates the 1000th anniversary in 2008 of Japan’s oldest novel, the Tale of Genji. This exhibition will feature approximately 70 works displaying the imaginative power of Japanese artists in adapting and translating this timeless and popular tale.

The Gallery will present public and education programs supporting both exhibitions and associated events in 2008–09, including the lecture series Arts of Asia: literature and legend 2: Monet’s world and Decoding the Baroque I as individual lunchtime and evening lectures. Art adventure tours will be conducted in conjunction with various exhibitions focusing on people and their cultural beliefs. The Gallery will continue to present a culturally diverse range of films. The Gallery will also continue to encourage staff to participate in the Community Language Allowance Scheme and to extend the range of languages currently represented.
OVERSEAS TRAVEL

Donna Brett, project officer, Curatorial Services
Europe, 27 July and 3–4 September 2007
Meetings to discuss exhibition loans and collections management.

Sun Yu, conservator, Asian Art
China, 6–16 August 2007
Condition report on works from the Translucent world exhibition on return to the Palace Museum.

Brian Ladd, head, Public Programs
Europe, 19–24 August 2007
Invited to speak at ICOM General Conference.

Natasha Bullock, curator, Contemporary Art
UK and Europe, 19 August to 14 September 2007
Courier return of Untitled (old woman in bed) and undertake exhibition research.

Terence Maloon, senior curator, Special Exhibitions
USA and Europe, 1 September to 9 November 2007
Research for Abstraction and Claude Monet exhibitions.

Kristel Smits, conservator, Paintings
UK, 11–22 September 2007
Courier two Millais paintings to TATE, London and courier to Sydney of works by Nolan for Nolan exhibition.

Liu Yang, curator, Chinese Art
Honolulu, 13–19 September 2007
Present research paper at international symposium on 19th- and 20th-century Chinese painting and calligraphy.

Tristan Sharp, senior coordinator, Education Programs
USA and Europe, 16 September to 2 October and 9–15 October 2007
Research leading art museum and school partnerships.

Charlotte Cox, registrar, Exhibitions
Abu Dhabi, 2–7 October 2007
Courier works from The arts of Islam exhibition.

Alan Lloyd, head, Conservation
Abu Dhabi, 7–14 October 2007
Courier works from The arts of Islam exhibition.

Charlotte Davy, senior registrar, Exhibitions
Abu Dhabi, 8–14 October 2007
Courier for works from The arts of Islam exhibition.

Khanh Trinh, curator, Japanese Art
Japan, 25 October to 7 November 2007

Jackie Menzies, head curator, Asian Art
Kuala Lumpur, Singapore and Indonesia, 27 October to 24 November 2007
Research an exhibition of early Javanese Buddhist and Hindu art; investigate venues for future Australian art.

Judy Annear, senior curator, Photography
Korea, 28 October to 7 November 2007
Courier Sander work.

Jacqueline Strecker, curator, Special Exhibitions
Germany, 2–24 November 2007
Research and develop an exhibition on the art of the Weimar Republic.

Charlotte Cox, registrar, Exhibitions
USA, 7–16 November 2007
Attend Australasian Registrars Symposium in Chicago.

Richard Beresford, senior curator, European Art
UK, 10 November to 3 December 2007
Inspect and, if satisfactory, courier proposed acquisition to Sydney; continue research on collection and research catalogue entries for proposed Devotion exhibition.

Karen Hancock, graphic designer
Hong Kong and China, 15–24 November 2007
Supervise printing of Brett Whiteley: studio handbook.

Sun Yu, conservator, Asian Art
China, 16–29 November 2007
Condition report on works from the Translucent world exhibition on return to the Palace Museum.

Charlotte Cox, registrar, Exhibitions
USA, 6–13 February 2008
Courier return of August Sander exhibition to the J Paul Getty Museum in Los Angeles.

Peter Raisis, curator, European Prints, Drawings and Watercolours
Europe, 11–28 February 2008
Courier Vlaminck’s The red roofs to Palais de Luxembourg, Paris and undertake research for two exhibitions.

Stewart Laidler, senior conservator, Paintings
Italy, 19–29 February 2008
Courier Francis Bacon’s Study for self-portrait to Palazzo Reale and Skira Editore.

Anthony Bond, head curator, International Art
Europe, 27 February to 20 March 2008
Research and development of two major exhibitions for 2011 and beyond.

Anne Flanagan, general manager, Exhibitions and Building
Europe, 15–28 April 2008
Present paper at the International Exhibition Conference in Bonn.

Terence Maloon, senior curator, Special Exhibitions
Europe and UK, 24 April to 29 May and 18–28 June 2008
Research, identify and negotiate loans for Paths to abstraction and conduct a tour for AGS.

Richard Beresford, senior curator, European Art
UK and The Netherlands, 4–23 May 2008
Courier return of painting by Sir John Everett Millais and continue research on collection.

Jacqueline Strecker, curator, Special Exhibitions
USA, 25 May to 13 June 2008
Research and develop an exhibition on the art of the Weimar Republic.

Denise Faulkner, book buyer, Gallery Shop
USA, 28 May to 4 June 2008
Attend Book Expo America and visit key museum stores in Los Angeles.

Belinda Hanrahan, director, Marketing
UK, Europe and USA, 20 June to 8 July 2008
Attend marketing conference in Venice and meet with heads of marketing in major galleries.

Chaya Chandrasekhar, curator, South and Southeast Asian Art
India, 23 June to 25 July 2008
Develop and research three exhibitions for the AGNSW.
COLLECTION – PURCHASES

Dates of works given in brackets are estimates. Titles in brackets are descriptions rather than titles assigned by artists.

Australian art

David Aspden (Australia, 1935–2006), 1 painting and 8 drawings: Loneliness of the long distance painter (1986), oil on canvas; Brazil revisited (late 1990s), synthetic polymer paint on white wove paper; Black light no 5 (1976), synthetic polymer paint on ivory wove paper; Breakaway no 2 (1976), synthetic polymer paint wash, black ink on paper; Silent music II (1976), synthetic polymer paint on white wove paper; Blues in three movements 1976, synthetic polymer paint on white wove paper; Red violin (1976), synthetic polymer paint on white wove paper; Drawing (yellow and orange) (1976), synthetic polymer paint on white wove paper; Untitled (muted Landscape) (c1972), synthetic polymer paint on white wove paper. Patrick White Bequest Fund 2008

Judy Cassab (Australia, b1920), Anandalam Ghat 2002, pencil, watercolour on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2007

eX de Medici (Australia, b1949), United spectres #3 2007, hard-ground etching, black ink on six sheets of white wove paper. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2007

Petr Herel (Australia, b1943), Jean Tardeau, the truth about monsters (letter to a visionary engraver) (2007), bound artist’s book: 19 leaves; 1 etching and aquatint; black and sepia ink; 13 leaves containing letterpress etching reproduction. Thea Proctor Memorial Fund 2008

Martin Lewis (Australia, 1881–1962), Street booth in Tokyo, New Years Eve (1927), drypoint, printed in black ink on cream wove paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2007

Kevin Lincoln (Australia, b1941), 1 drawing and 1 watercolour: Still life with box 1989, watercolour, charcoal, pastel on white Johnnott paper; House by a canal 5 2006, watercolour on paper. Kathleen Buchanan May Bequest Fund 2008

Sidney Nolan (Australia; United Kingdom, 1917–92), Hare in trap 1946, Ropilot enamel on hardboard. Purchased with funds provided by the Nelson Meers Foundation, the Margaret Hannah Olley Art Trust and the Art Gallery of New South Wales Foundation 2007


Tom Roberts (Australia, 1856–1931), Fog, Thames embarkment 1884, oil on paperboard. Purchased with funds provided by the Gleeson O’Keefe Foundation 2008

Clan Rodda (Australia, b1935), 2 drawings: Dancer 2005, pencil on off-white cartridge paper; Male dancer 2005, pencil on white laid paper. Thea Proctor Memorial Fund 2008

John Peter Russell (Australia, 1858–1930), Study for ‘Lot’s wife’ 1886, pencil, white chalk highlights on laid paper on thin card. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2007

Wendy Sharpe (Australia, b1960), Red dress 2007, charcoal, pastel on paper. Purchased with funds provided by the Gil & Shay Docking Drawing Fund 2007

SUB TOTAL 23 WORKS

Aboriginal and Torres Strait Islander art

Tony Albert (Australia, b1981), Headhunter 2007, synthetic polymer paint and vintage Aboriginal ephemera. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2007


Kresna Cameron (Australia, b1982), 3 photographs: No I never 2007, digital print lightbox; Come and sniff 2007, digital print lightbox; Help help help help 2007, digital print lightbox. Purchased with funds provided by the Warawara Department of Indigenous Studies, Macquarie University 2008

Lorraine Connelly-Northey (Australia, b1962), 4 woven string bags: Nanbong (string bag) 2008, rusted mesh fencing wire; Nanbong (string bag) 2007, rusted chicken-coupe tie wire; Nanbong (string bag) 2007, rusted exhaust pipe and fencing wire. Purchased with funds provided by the Women’s Art Group 2008

Destiny Deacon (Australia, b1957), Michael Riley (Australia, 1960–2004), I don’t wanna be a bludger 1999, colour DVD, sound, 30 minutes. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Jack Maranbuma (Australia, born c1932), Hollow log bone coffin, natural pigments on bark. Purchased with funds provided by the Warawara Department of Indigenous Studies, Macquarie University 2007

Doreen Reid Nakamarra (Australia, born c1955), Untitled 2007, synthetic polymer paint on canvas. Purchased with funds donated in memory of James Agapitos OAM 2007

Eubena Nampilijinju (Australia, born c1925), Kinyu 2007, synthetic polymer paint on canvas. Purchased with funds provided by the Patricia Bernard Bequest Fund and the Don Mitchell Bequest Fund 2007

Makinti Napanangka (Australia, born c1930), Untitled 2007, synthetic polymer paint on canvas. Purchased with funds donated in memory of James Agapitos OAM 2007

Marie Orsto (Australia, b1962), Miyunga jilamara 2008, dipitych: natural ochres on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2008

Greg Leong (Australia; Hong Kong, b1948), Opera frock for a giant Chinese Australian warrior diva 2003, various brocades and fabrics, heat transfer prints. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

Asian art

AUSTRALIA

Greg Leong (Australia; Hong Kong, b1948), Opera frock for a giant Chinese Australian warrior diva 2003, various brocades and fabrics, heat transfer prints. Roger Pietri Fund 2008

CHINA


Miao people, 4 pieces of jewellery, 5 textiles and 2 tools for batik making: Dragon ball necklace 1900s, silver; Embossed headress comb 1900s, silver; Large silver dress fastener hook with ornamentation 1900s, silver; Layered rounds of necklace 1900s, silver; Dark blue and purple embroidered baby carrier complete with original long straps 1900s, silk embroidery on cotton; Baby carrier embroidered with orange butterfly design 1900s, silk embroidery on cotton; Yellow embroidered cape 1900s, silk embroidery on cotton; Red diamond checks belt 1900s, silk embroidery; Shaman or leader’s robe with blue and white designs 1900s, silk embroidered on cotton; Pen for batik designs 1900s, wood, metal; Pen for batik designs 1900s, wood, metal. Roger Pietri Fund 2008

INDONESIA

Java, Cloth with Islamic inscriptions 1900s, blue ground cotton batik. Purchased with funds provided by the Viasia Dinner Fund to commemorate The arts of Islam exhibition 2008

SUB TOTAL 1 WORK

Wingu Tingima (Australia, b1930s), Minyma Tjuta Tjukurpa 2007, synthetic polymer paint on canvas. Purchased 2007

SUB TOTAL 27 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 50 WORKS

SUB TOTAL 1 WORK

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JAPAN

Iwasa Matabei School, Tale of Genji mid 1600s, Edo (Tokugawa period) 1615–1688, pair of six-fold screens, ink and colour on paper. Purchased with the assistance of the Diana Dorothea Bennett Fund 2008


SUB TOTAL 5 WORKS

KOREA
Seven star spirits (ch'ilseungsangtaeng) 1931, hanging scroll, ink and mineral colour on cloth. Purchased with the assistance of the Asian Collection Benefactors Fund 2008

SUB TOTAL 1 WORK

INDIA
North India, probably Uttar Pradesh, Folio from a dispersed series of the ‘Bhagavata Purana’ c1520–30, opaque watercolour on paper. Purchased 2008

Rajasthan, The levels of hell early 1800s, concertina album, gouache on paper; 62 folios comprising 58 full-page illustrations in red, blue, green, yellow, black and white plus 4 fly leaves, Prakrit in black. Devanagari script; bound in beige canvas cover with scalloped flap and tie. Purchased 2008

SUB TOTAL 2 WORKS

PAKISTAN
Swat Valley, ancient Gandhara, Reliquary stupa 1–200s, Kushan period c50 – early 400s, crystal, in 3 sections, with square gold parapet and 8 gold and pearl chains suspended from lowest parasol (chattras) of the six surmounting the drum, an additional cylindrical bronze container containing relics (one crystal drop, two gold rings, a gold stupa and a finely wrought gilt six-petal flower). Purchased 2007

Shahzia Sikander (Pakistan; United States of America, b1969), The Fabric Workshop and Museum (United States of America, est. 1977), The illustrated page (edition #2) 2005–07, gouache, gold leaf, silkscreen. Purchased with funds provided by the Vizia Asia Dinner Fund to commemorate The arts of Islam exhibition and the Asian Collection Benefactors Fund 2008

SUB TOTAL 2 WORKS

THAILAND
Northern Thailand, Black water bottle 1900s, earthenware. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

VIETNAM
Yao people, 2 textiles: Woman’s embroidered cross stitch garment with leaf pattern 1900s, cotton, beads; Embroidered Yao magician’s robe with numerous symbols 1900s, silk embroidered on cotton. Roger Pietri Fund 2008

SUB TOTAL 2 WORKS

VIETNAM/LAOS
Border of Vietnam and Laos, Co’tu area, Metal beaded woven textile 1900s, metal. Roger Pietri Fund 2008

SUB TOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 29 WORKS

European art pre-1900

Jacques Blanchard (France, 1600–38), Mars and the vestal virgin, oil on canvas. Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery of NSW 2007

Rodolphe Bresdin (France, 1822–85), The Right into Egypt 1855, lithograph. Purchased 2008

Jean-François Millet (France, 1814–75), The gleaners 1855–56, etching. Parramore Purchase Fund 2007

SUB TOTAL 3 WORKS

Modern and contemporary art


John Beard (Wales; Australia, b1943), Janet Laurence 2007, oil and wax on linen. Purchased 2007

Ian Burn (Australia; United States of America, 1939–93), ‘Artists think …’ no 1 1993, oil, card, wood (three parts). Rudy Komon Memorial Fund 2007


Neil Emmerson (Australia, b1969), wood nymph triptych (the heart is a lonely hunter) 3 2006, colour screenprint on Dutch etching paper. Contemporary Collection Benefactors 2008

Valie Export (Australia, 1947, oil on canvas, 6 panels. Purchased with funds provided by Geoff and Vicki Ainsworth and the Mervyn Horton Bequest Fund 2007

Rolf Neschin (Germany, 1939–1975), Ebchbaaschee 1931, drypoint. Purchased 2007


Anton Henning (Germany, b1964), Portrait no 236 2007, oil on canvas with lightframe. Purchased with funds provided by Geoff and Vicki Ainsworth and the Mervyn Horton Bequest Fund 2008

Roger Hilton (England, 1911–75), Figure 1970, charcoal. Purchased under the terms of the Florence Turner Blake Bequest 2007

David Hockney (England, b1937), A closer winter tunnel, Feb–Mar 2006, oil on canvas, 6 panels. Purchased with funds provided by Geoff and Vicki Ainsworth, the Florence and William Crosby Bequest and the Art Gallery of New South Wales Foundation 2007

Ruan Lewis (Australia, b1960), Paul Carter (Australia, b1981), Raft 1995, stencilled hexaglot text in pencil graphite on chalk gesso ground inscribed on rafters with underframes (28 sets, each 120cm square), silk drapes and audio soundtrack (42 minutes). Rudy Komon Memorial Fund 2008

Nigel Milson (Australia, b1975), 2 paintings: untitled (the incident) 2007–08, oil on linen; untitled (the incident) 2007–08, oil on linen. Contemporary Collection Benefactors 2008

Giorgio Morandi (Italy, 1890–1964), Still life 1947, oil on canvas. Purchased with funds provided by Rob and Jenny Ferguson and the Margaret Hannah Oalley Art Trust 2007

Bruce Nauman (United States of America, b1941), 2 DVs: Revealing upside down 1969, black and white single-channel video, sound, 61 minutes; Lip sync 1969, black and white single-channel video, sound, 57 minutes. Mervyn Horton Bequest Fund 2007

Rolf Neschin (Germany, 1939–1975), Ebchbaaschee 1931, drypoint. Purchased 2007


Gail Hastings (Australia, b1965), So she said 2007, enamel on plywood, acrylic on linen and canvas, framed watercolour and pencil on paper. Contemporary Collection Benefactors 2007

Anton Henning (Germany, b1964), Portrait no 236 2007, oil on canvas with lightframe. Purchased with funds provided by Geoff and Vicki Ainsworth and the Mervyn Horton Bequest Fund 2008
Julie Rrap (Australia, b1950), Body double 2007, DVD, silicon rubber and electronic components. Contemporary Collection Benefactors and Rudy Komon Memorial Fund 2007
Doris Salcedo (Colombia, b1958), Untitled 2007, wood, concrete, metal and fabric. Purchased 2007
Carolee Schneemann (United States of America, b1939), Meat joy 1964, single-channel video of 16mm colour film, sound, 6 minutes. Mervyn Horton Bequest Fund 2007
William Sharp (United States of America, b1936), Joseph Beuys (Germany, 1921–86), Joseph Beuys’ public dialogue 1974, black and white single-channel video, sound, 2 hours and 15 minutes. Mervyn Horton Bequest Fund 2007
KOGANEZAWA Takehito (Japan; Germany, b1974), Untitled 2007, neon, chair. Gift of Geoff and Vicki Ainsworth 2007
SUB TOTAL 27 WORKS

Photography

Jane Burton (Australia, b1966), Wormwood #3 from the series Wormwood 2006–07, type C photograph. Purchased with funds provided by John Armati, Robert & Vassily Skinner, and Suzanne Steigrad 2006
Jane Burton (Australia, b1966), Wormwood #10 from the series Wormwood 2006–07, type C photograph. Purchased with funds provided by John Armati, Rex Irwin Art Dealer, Tara Mackay, and Andrew Rotheny 2008
Olive Cotton (Australia, 1911–2003), Gwynneth Stone 1942, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2007
Maria Elvira Escallón (England; Colombia, b1954), 7 photographs and 1 DVD from the series From the inside 2003, printed 2008: From the inside #1 2003, printed 2008, type C photograph; From the inside #2 2003, printed 2008, type C photograph; From the inside #3 2003, printed 2008, type C photograph; From the inside #6 2003, printed 2006, type C photograph; From the inside #7 2003, printed 2008, type C photograph; From the inside #10 2003, printed 2008, type C photograph; From the inside #11 2003, printed 2008, type C photograph; From the inside 2003, colour video, sound, 12 hours. Mervyn Horton Bequest Fund 2008
Merilyn Fairskye (Australia, b1950), Aqua/Bay #1 from the series Aqua 2007, pigment print. Purchased with funds provided by the Photography Collection Benefactors Program 2007
Simryn Gill (Singapore; Malaysia; Australia, b1969), Run 2006, printed 2008, 6 gelatin silver photographs and 3 type C photographs. Purchased with funds provided by the Mordant family and the Photography Collection Benefactors Program 2008
Rebecca Ann Hobbs (Australia, b1978), High from the series Up with the fall, down on the diagonal 2006, printed 2008, lightjet print. Purchased with funds provided by the Photography Collection Benefactors Program 2008
Rebecca Ann Hobbs (Australia, b1978), Slip ’n slide from the series Up with the fall, down on the diagonal 2007, printed 2008, lightjet print. Purchased with funds provided by Cameron Williams 2008
Paul Ogier (New Zealand; Australia, b1974), Hauptbahnhof, Berlin 2007, archival pigment ink on cotton rag paper. Purchased with funds provided by the Photography Collection Benefactors Program 2008
Catherine Opie (United States of America, b1961), Justin Bond 1993, Chromogenic photograph. Gift of Geoff and Vicki Ainsworth 2008
Franz Roh (Germany, 1890–1965), Untitled c1930, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors Program 2007
Allan Sekula (United States of America, b1951), Mother and premature baby, Kassel 2006–07, type C photograph. Gift of Geoff and Vicki Ainsworth 2008
Tim Sloggett (Australia, b1974), untitled (tuvaluan triptych) 2007, 3 type C photographs, unique prints. Purchased with funds provided by the Photography Collection Benefactors Program 2008
Glenn Sloggett (Australia, b1964), Roadworker blues from the series Decrepit 2006, printed 2007, type C photograph. Purchased with funds provided by King St Gallery, Jane Whiston and the Photography Collection Benefactors Program 2008
Darren Sylvester (Australia, b1974), All you need to know you knew 2007, lightjet print. Purchased with funds provided by Bronwyn Doutreband, Egil Paulsen, Russell Skelton & Virginia Trioli, Sullivan & Strumpf and the Photography Collection Benefactors Program 2008
Glenn Sloggett (Australia, b1964), Dolphin from the series Decrepit 2005, printed 2007, type C photograph. Purchased with funds provided by Sandra Ferman and the Photography Collection Benefactors Program 2008

SUB TOTAL 26 WORKS
TOTAL WESTERN ART DEPARTMENT 56 WORKS
TOTAL ALL DEPARTMENTS 135 WORKS PURCHASED
KAREN ASPDEN


David Aspden (Australia, 1935–2005), 6 prints: Tantanara 1976, linocut, brown ink on ivory wove paper; Channels no 1 (1978), colour screenprint on Japanese paper; Channels no 2 (1978), colour screenprint on Japanese paper; Channels no 3 (1978), colour screenprint on Japanese paper; Cross current 1976, colour linocut, blue ink on ivory wove paper; Sub aqua (1976), colour woodcut, dark blue ink on cream wove paper

David Aspden (Australia, 1935–2005), 4 paintings: Brown flag 1968, synthetic polymer paint on canvas; Black music 2005, oil on canvas; Reef 1984, oil on canvas; Mountain scenery (1973), synthetic polymer paint on canvas

David Aspden (Australia, 1935–2005), 2 watercolours: untitled (Woolooloomooooloo) (1978–79), watercolour, ink wash on ivory wove watercolour paper; untitled (Woolooloomooooloo) (1979), watercolour, ink wash on ivory wove watercolour paper

BEQUEST OF EVELYN EDITH CARR
Ellis Rowan (Australia, 1848–1922), untitled (flannel flowers) 1879, watercolour, gouache on paper

JUDY CASSAB

Judy Cassab (Australia, b1920), Madras, India 2002, pencil, watercolour on white wove paper

NEILTON CLARKE

Netlon Clarke (Japan; Australia, b1965), Jumping Jack 1986, colour screenprint on cream wove paper

KEVIN CONNOR

Kevin Connor (Australia, b1932), 31 drawings from the portfolio Andalusian drawings, c1967–69: Sand mirror of the moon and the house at Alhambra Bajo c1967–69, pen, brush and black ink on ivory wove paper; Dawn before the child play c1967–69, pen, brush, black and dark blue ink on ivory wove paper; Andalusian night c1967–69, pen and black ink, wash on ivory wove paper; Alhambra c1967–69, pen and black ink, wash on ivory wove paper; Alhambra c1967–69, pen, brush and black ink on ivory wove paper; Alhambra c1967–69, pen, brush and black ink on ivory wove paper; Alhambra c1967–69, pen, brush and black ink on ivory wove paper; Witches’ tale – Alhambra c1967–69, pen, brush and black ink on ivory wove paper; Portait – Alhambra Bajo c1967–69, pen and black ink on ivory wove paper; Alhambra c1967–69, pen, brush and black ink on ivory wove paper; Man on a donkey c1967–69, pen and black ink on ivory wove paper; Portrait of the fisherman of Almey Bajo c1967–69, pen, brush and black ink on ivory wove paper; Witches’ tale, Quadra 2 c1967–69, pen, brush and black ink on ivory wove paper; Witches’ tale, black ink on ivory wove paper; Cómptesa c1967–69, pen, brush and black ink on ivory wove paper; Cycle c1967–69, pen and black ink on ivory wove paper; Portrait – Alhambra Bajo c1967–69, pen, brush and black ink on ivory wove paper; Gypsy dancer c1967–69, pen, black and black ink on ivory wove paper; Gypsies dancing c1967–69, pen, brush and black ink on ivory wove paper; Rainbow harvest c1967–69, pen, brush and black ink on ivory wove paper; Blind man – Competa c1967–69, pen, brush and black ink on ivory wove paper; Gypsy dancer c1967–69, pen and black ink on ivory wove paper; Gypsy dancer c1967–69, pen, brush and black ink on ivory wove paper; Rider – Competa c1967–69, pen and black ink on ivory wove paper; Hombre de la montaña c1967–69, pen, brush and black ink on ivory wove paper; The sonnet c1967–69, pen and black ink on ivory wove paper; The vampire c1967–69, pen, brush and black ink on ivory wove paper; Gypsy dancer c1967–69, pen and black ink on ivory wove paper; Gypsy dancer c1967–69, pen, brush and black ink on ivory wove paper; Portrait – Velez de Malaga c1967–69, pen, brush and black ink on ivory wove paper; The shepherd c1967–69, pen, brush and black ink on ivory wove paper; The bull c1967–69, pen, brush and black ink on ivory wove paper; THE SIR WILLIAM DOBELL ART FOUNDATION

Ana Pollak (Australia), Mullet Creek 2007, graphite on rice paper

THE WILLIAM FLETCHER FOUNDATION

William Fletcher (Australia, 1924–83), 1 painting and 1 drawing; Olearia (c1969), oil on hardboard; Lambedia (in dappled sunlight) 1974, gouache on paper

JOHN KEIGHTLEY

Lyndon Dasswell (Australia, 1908–86), Figure studies 1960, pen, blue, black and brown ink and wash on lined exercise book page

RICHARD KING

Charles Conder (Australia; England, 1888–1919), 4 prints: Le tableau des tueurs (1903), transfer lithograph, sanguine ink on ivory laid paper; La peau de chagrin (c1903), transfer lithograph, sanguine ink on ivory laid paper; A pastoral fantasy from Carnival set (1904, printed 1906), transfer lithograph, sanguine ink on ivory laid paper; The maypole (c1905), lithograph, black ink on ivory laid paper

Adrian Feint (Australia, 1969–1971), 12 prints from a portfolio of 12 prints (1922–c1925, printed 1982): The balcony (1922, printed 1982), etching, brown ink on cream Arches paper; The three pines (1925, printed 1982), etching, brown/black ink on ivory Arches paper; La surprise (1923, printed 1982), etching, brown ink on cream Arches paper; The south wind (1923, printed 1982), etching, black ink on ivory Arches paper; Rendezvous (1923, printed 1982), etching, brown ink on cream Arches paper; The bathers (1922, printed 1982), etching, black ink on ivory Arches paper; The scarf dance (1924, printed 1982), etching, black ink on ivory Arches paper; The sonnet (1922, printed 1982), etching, brown ink on cream Arches paper; The dancer (c1925, printed 1982), etching, black ink on ivory Arches paper; The collector (1925, printed 1982), etching, black ink on ivory Arches paper

Conrad Martens (Australia, 1801–78), Study of a tree fern (mid 1850s, printed 1920), etching, black ink on ivory wove paper

Ralph Trafford Walker (Australia, 1912–2003), 2 watercolours and 3 drawings: five female nudes 1974, pencil, watercolour on white wove paper; mother and child, two nudes in background 1974, pencil,
watercolour on white wove paper; two female nudes 1971, pen and black ink, wash on ivory wove paper; two female nudes 1973, pen and black ink, wash on ivory laid paper; two nudes – woman and girl 1974, pen and black ink, wash on ivory wove paper

**PETER KINGSTON**


**LUCY LOANE**

Yvonne Boag (Scotland; Australia, b1954), Urban landscape II (2000), colour sugarlift and open bite etching on white Somerset paper

**JULIET LOCKHART**

MEMORY OF JOHN LOCKHART AO QC

**Hector Gilliland** (Australia, 1911–2002), Gravel works, Richmond NSW (1937), pencil, watercolour on ivory wove paper

**JENNY POLLACK**

David Barker (Australia, 1888–1946), 8 prints: Jerusalem (c1923), etching, black ink with plate tone on cream laid paper; untitled (kookaburra), etching, brown/black ink on thick ivory wove paper; untitled (sailing ships and seagull), drypoint, black ink with plate tone on thick white wove paper; The fig tree (c1923), etching, black ink with plate tone on thick, dark cream wove paper; The mill, Sussex (c1929), etching, fowl bit, black ink on ivory wove paper; untitled (trams in street) (c1929), drypoint, black ink on ivory wove paper; (Martin Place) (c1929), pencil, drypoint, black ink on cream wove paper; Bridge Street (1930), drypoint, black ink on ivory wove paper

**GARRY PURSELL**

Dick Watkins (Australia, b1937), October 1967, dipthych: synthetic polymer paint on canvas

**ALAN AND JANICE REES**

Lloyd Rees (Australia, 1895–1988), 21 prints and 1 drawing: The distant Devonport II 1933, transfer lithograph, black ink on ivory wove paper; Sunrise at Sandy Bay 1985, transfer lithograph, black, blue and yellow ink on ivory Velin Arches paper; Sunset at Sandy Bay 1985, transfer lithograph, black ink on white wove paper; Two female nudes 1937, black conté on white wove paper; Untitled (Tasman Bridge, Hobart) 1984, transfer lithograph, black ink on ivory Velin Arches paper; Untitled (The Derwent, Hobart) 1983, transfer lithograph, black ink on white Velouwe paper; Untitled 1983, transfer lithograph, black ink on white Velouwe paper; Untitled (Sunset, The Derwent, Hobart) 1984, transfer lithograph, black ink on white Velouwe paper; Untitled (The Derwent, Hobart) 1983, transfer lithograph, black ink on ivory Velin Arches paper; Untitled (The Derwent, towards the Tasman Bridge, Hobart) 1984, transfer lithograph, black ink on white Velin Arches paper; Untitled (The Derwent, Hobart) 1984, transfer lithograph, black ink, hand-coloured with watercolour on white Velin Arches paper; Untitled (The Derwent, Hobart) 1983, printed later, transfer lithograph, black ink on white Johannat paper; Boat in the bay (1982, printed later), transfer lithograph, black ink on cream wove paper; Untitled (Tasmania 1987, transfer lithograph, black ink on Velin Arches paper; Untitled (third version of Veteran tree) (c1988), transfer lithograph, black ink on ivory Velin Arches paper; Portrait of Evie Stokes (c1990), transfer lithograph, black ink on ivory Velin Arches paper; Untitled (c1988), lithographic crayon on transfer paper

**JAN RISKE**

Jan Riske (Australia, b1932), 12 drawings: Untitled 1990, pen and black ink on white wove paper, 12 all of the same name

**HANS AND PAMELA SCHUTTLER**

Chris Denton (Australia, b1960), Beyond the hyperdrome 4 1992, photo-etching, aquatint, dark green/black ink on white wove paper

**Euan Heng** (Scotland; Australia, b1945), Ne’erday 1991, linocut, black ink and hand-coloured with watercolour on white wove paper

**Timothy Ralph** (Australia, b1959), Goodbye Chiko 1989, drypoint, black ink on ivory wove paper

**GEORGE SUOTTER AND JOHN YU**

**Attrib. Alice Lee Brown** (Australia, 1898–1943), untitled (cranes by harbour) (c1937), wood engraving, black ink on cream Japanese paper

**Noel Counihan** (Australia, 1913–86), Mexican girl 1970, linocut, black ink on white Japanese paper

**Gladys Gibbons** (Australia, 1903–69), Daisies (c1933), linocut, black ink on ivory Japanese paper

**Weaver Hawkins** (United Kingdom; Australia, 1893–1977), 1 print and 1 watercolour: Maltese cart (1930), watercolour on ivory woodcut on ivory (Japanese?) paper; Untitled 1940, pencil, watercolour on white wove paper

**Frank hinder** (Australia, 1906–92), End at mealtime 1957, black conte on ivory paper

**Attrib. Adelaide Ironside** (Australia, 1831–67), untitled (figure with sheaf of wheat – Ruth?) (c1853), watercolour on ivory wove paper on card

**Bea Maddock** (Australia, b1934), Male I (1967), woodcut, black ink on ivory Japanese paper

**Eileen Mayo** (Australia; New Zealand; United Kingdom, 1906–84), 2 prints: Mantis (c1968), colour linocut, collograph; Mantis in the sun (c1968), colour linocut, collograph on white paper on cardboard

**Adelaide Perry** (Australia, 1881–1973), The Bridge, October 1929 (1930), linocut, black ink on thin cream paper on cardboard

**Algirdas Simkunas** (Latvia, Australia, 1927–72), 2 drawings: (Figure on horse), charcoal on ivory wove paper; (Cubist figure), charcoal on ivory wove paper

**Peter Upward** (Australia, 1932–83), 8 prints from the Sandura suite 1974–75, Sadewe’s servants are frightened by the presence of evil spirits 1974, colour screenprint on ivory wove paper; Guruda bird 1974, colour screenprint on ivory wove paper; Jungle near the Elephant Caves 1974, colour screenprint on ivory wove paper; Gamelan orchestra 1974, colour screenprint on ivory wove paper; Monkey savouring the moment before eating the louse found on the Barong 1974, colour screenprint on ivory wove paper; My old black billy 1974, colour screenprint on ivory wove paper; Lah deed dah 1974, colour screenprint on ivory wove paper; Bronce 1975, colour screenprint on ivory wove paper

**Meredith Stokes**

Nora Heysen (Australia, 1911–2003), Portrait of Evie Stokes 1935, brown conte on ivory wove paper

**Barbara Tucker**

Albert Tucker (Australia, 1914–99), Gift bearers 1965, oil on hardboard

**Anne Wienholt**

Godfrey Miller (Australia, 1893–1964), 2 drawings: Nude study, pencil on ivory machine-wove paper; Nude study, pencil on ivory machine-wove paper

**Staff of the Art Gallery of NSW**

Michael KEMPSON (Australia, b1961), Regret 2002, colour etching, aquatint, open bite, deep etch on cream Arches paper

**Sub Total 184 Works**

Aboriginal and Torres Strait Islander art

**Christopher Hodes and Helen Eager**

Casey Kemarre (Australia), Head c1990, synthetic polymer paint on wood

Queenie Kemarre (Australia, born c1923), 2 paintings: Bird c1990, synthetic polymer paint on wood; Figure c1990, synthetic polymer paint on wood

Janice Kngwarreye (Australia, born c1968), 2 paintings: untitled (figleat man) 1989, natural pigments on wood; Untitled c1990, synthetic polymer paint on wood

Lucky Kngwarreye (Australia, born c1962), 2 paintings: Untitled c1992, synthetic polymer paint on wood; Dog c1990, synthetic polymer paint on wood

Ruby Kngwarreye (Australia, b1968), Lizard c1990, synthetic polymer paint on wood

Mary Morton Kemarre (Australia, born c1925), Torso 1992, synthetic polymer paint on wood

Billy Morton Petyarre (Australia, born c1930), 2 paintings: Dog c1990, synthetic polymer paint on wood; Man figure c1990, synthetic polymer paint on wood
Louie Pwerle (Australia, born 1979), Kangaroo 1989, synthetic polymer paint on wood

Wally Pwerle (Australia, born 1962), Female figure c1990, synthetic polymer paint on wood

Unknown (Australia), Small figure 1989, synthetic polymer paint on wood

Unknown (Australia), Eagle c1990, synthetic polymer paint on wood

Unknown (Australia), Echidna c1990, synthetic polymer paint on wood

Unknown (Australia), Untitled c1990, wood

Unknown (Australia), Bird 1988, synthetic polymer paint on wood

MARGARET TUCKSON

Rosella Namok (Australia, b1979), That day 1999, synthetic polymer paint on canvas

SUB TOTAL 19 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 203 WORKS

Asian art

CHINA

RENA BRIAND

Export ware, Dish with two birds, blue and white porcelain

MRS H DRESNEDER

Bi disc decorated with dragons Qing dynasty 1644–1911, jade

MARY AND HENRY FUNG

3 sculptures and 1 ceramic: Rectangular bead ornamented with dragon motif Han dynasty 206 BCE – 220 CE, yellowish jade altered to brown in some areas; Tongue amulet of a cicada Han dynasty 206 BCE – 220 CE, greyish-white jade with stains of red pigment; A pair of ornaments 1800s, Qing dynasty 1644–1911, light green jadette; A pair of bowls with floral design 1920s, mid 1900s, porcelain with underglaze blue decoration

DR SINCLAIR GILLIES

Oriental cup early 1800s, porcelain

Export ware, 2 ceramics: Teapot 1700s, stoneware with gift and enamel decoration; Jug with raised floral and butterfly pattern 1700s, porcelain

MS NANOY LEE

LIANG Dingfen (China, 1859–1919), Poem in running script, ink on paper

Duanfang (China, 1861–1911), 2 rubbings; Ink rubbing taken from a Western Han dynasty (206–25 BCE) title with an inscription 1900, ink on paper and silk; Ink rubbing of the inscription cast on the lid of a ‘gui’ vessel of the late Western Zhou dynasty (c1000s–771 BCE), ink on paper and silk

TANG Hengwen (China, late 1800s–early 1900s), Ouyang Xu’s ‘On the cliche’ in regular script, ink on silk

DUAN Xu (China, 1864–1906), Poem in running script, ink on silk

SHANG Yanliu (China, 1875–1963), Huang Junbi (China, Taiwan, 1899–1991, Fan), With ‘Comment on painting’ in running script 1941, 1942, ink and colour on paper

YU Youren (China, 1878–1964), Poem in cursive script, ink on paper

FROM THE COLLECTION OF THE LATE AUDREY QUIGLEY, A GIFT FROM HER LOVING HUSBAND BARRY QUIGLEY

Water pipe c1900, brass with cotton tassel

JUDITH AND KEN RUTHERFORD

5 textiles: Double-sided cheat’s handkerchief, calligraphy on silk; Cheat’s handkerchief, calligraphy on silk; Cheat’s handkerchief, calligraphy on cotton; Cheat’s handkerchief, calligraphy on paper; Cheat’s handkerchief, calligraphy on paper

THE STORCH FAMILY IN LOVING MEMORY OF FREDDIE STORCH

Armchair with stone panel set on splat early 1900s, wood (huali), stone

BEQUEST OF FREDDIE STORCH

1 ceramic and 1 sculpture: Covered bowl with plum blossom and magpie design Guangxi 1875–1908, Qing dynasty 1644–1911, porcelain with yellow, blue, black enamel decoration Hebei Province, Bodhisattva dynasty 618–907, white marble, standing on a black base

JOHN YU AND GEORGE SOUTTER

Changsha ware, 2 ceramics: Kendi with straight spout Tang dynasty 618–907, earthenware decorated in yellow glaze; Kendi Tang dynasty 618–907, stoneware with yue-like glaze decorated with brown splashes

SUB TOTAL 27 WORKS

INDIA

ZENOBIA BOYCE

Krishnaji Howlaji Ara (India, 1914–85), untitled (still life) c1945, gouache on paper

Shivax Chavda (India, 1914–90), 1 drawing and 1 painting: Manipuri drummer 1963, ink and pencil on paper; Dancer 1961, acrylic on canvas

Sayed Haider Raza (India, b1922), untitled (village landscape) 1948, watercolour on paper

DR AND MRS D HODGKINSON

North India, Dagger (khanjar) Mughal c1526–c1857, steel with bone handle, pigment, blue scabbard

J A AND H D SPERLING

Double-handled punch-dagger (‘katar’) with cover, metal with gilt pattern on handle

SUB TOTAL 6 WORKS

INDONESIA

PETER COURT AND FAMILY IN MEMORY OF DEE COURT

East Timor, Granary door c1940s, carved wood

THOMAS MURRAY

Kalimantan, Bead panel, glass beads on cloth

JOHN YU AND GEORGE SOUTTER

5 textiles: Batik with rusak design c1900s, cotton, dyes; Batik with rusak design c1900s, cotton, dyes; Batik – kanjifang, cotton decorated with rasuk pattern; Batik – kanjifang c1940s, machine-woven cotton; Batik hanging, cotton

Aceh, Batik head cloth with stylised Islamic calligraphy design early 1900s, cotton, dyes

Cirebon, 3 textiles: Batik man’s head piece or Kepala mid 1900s, machine-woven cotton; Batik – kain panjang mid 1900s, machine-woven cotton, synthetic dyes; Batik – kain panjang 1950s–70s, machine-woven cotton, synthetic dyes

Eliza van Zuylen workshop (Indonesia, est. 1925, closed 1975), Batik – kain panjang, cotton

Oek Kek Hwa II (Indonesia), Eliza van Zuylen workshop (Indonesia, estab. 1925, closed 1975), Batik – kain panjang, cotton

SUB TOTAL 1 WORK

IRAQ

MAREA GAZZARD

Abbasid lustreware bowl 900s, earthenware painted in lustre on an opaque white glaze

SUB TOTAL 1 WORK

JAPAN

REV JOHN ADAMS

Shrine procession of the Tôshôgû post 1850, Edo (Tokugawa) period 1615–1868, Meiji period 1868–1912, illustrated book

ANONYMOUS GIFT

Tosa School, Quails and pampas grass 1700s, Edo (Tokugawa) period 1615–1868, single six-fold screen, ink and colour on gold ground
REV MUNEHARU KUROZUMI
YAGI Isao (Japan, 1894–1973), Flower vase, stoneware with dark green glaze

STEPHEN MENZIES
Utagawa Kunisada (Japan, 1786–1864), Chapter 2 Hahakigi from the series Romantic reminiscences of Genji 1857, woodblock print

JEAN FRANCES MICHAELIDES
Satsuma ware, Hodota (Japan, est. 1887), Plate with design of three women playing musical instruments early 1900s, earthenware, glazing, enamel

KLAUS NAUMANN
Suniyoshi Gueki (Japan, 1631–1705), Chapter Usugumo from the Tale of Genji with accompanying poem late 1600s, Edo (Tokugawa) period 1615–1868, 2 album leaves, mounted in a frame, illustration: ink, colour and gold on silk, calligraphy: ink on decorated paper

JOHN YU AND GEORGE SOUTTER
AKIYAMA Iwao (Japan, b1921), On the evil soldiers – the graphic table of fighting December 1866, paper collage, gouache and carbon ink

SAITÔ Kyosho (Japan, 1901–97), Signal (A) 1962, woodblock print, colour on paper

Rösen (active 1900s), Daruma 1924, Taishô period 1912–26, hanging scroll; ink on paper

Yamawaki Kôhô (Japan, active 1900s), Daruma and calligraphy 1900–50, hanging scroll; ink and colour on paper

SUB TOTAL 16 WORKS

VIETNAM
RENA BRIAND
1 piece of metalwork and 1 lacquerware: Cham bê, bronze; Lacquer tray, wood, mother of pearl inlays

FROM THE COLLECTION OF THE LATE AUDREY QUIGLEY, A GIFT FROM HER LOVING HUSBAND BARRY QUIGLEY
Cylindrical betel nut container c1900, mother of pearl inlay into Chinese hardwood, with metal rims

SUB TOTAL 3 WORKS

TOTAL ASIAN ART DEPARTMENT 93 WORKS

European art pre-1900

BEQUEST OF MISS DOROTHY SCHARF
John Constable (England, 1776–1837), Stoke-by-Nayland Church c1814, pencil

Thomas Gainsborough (England, 1727–88), Trees by a pool early 1750s, pencil

GEORGE SOUTTER AND JOHN YU
Frederick Christian Lewis (England, 1779–1856), after John Flaxman (England, 1755–1828), 8 prints and 5 duplicate prints from Acts of mercy 1831: Instruct the ignorant 1831, engraving; Feed the hungry 1831, engraving; Clothe the naked 1831, engraving; Visit the sick 1831, engraving; Comfort the afflicted 1831, engraving; Go to the house of mourning 1831, engraving; Comfort the fatherless and widow 1831, engraving; Deliver the captive 1831, engraving

SUB TOTAL 15 WORKS

Modern and contemporary

ANONYMOUS GIFT
Adam Cullen (Australia, b1965), John Travers 2003, synthetic polymer paint on canvas

ESTATE OF STEPHEN BIRCH
Stephen Birch (Australia, 1961–2007), 1 installation and 1 sculpture: Civic minded 1999, polyurethane, fibreglass, rubber, acrylic and oil; Untitled 2005, polyurethane, fibreglass, acrylic and oil

JANET BURCHILL AND JENNIFER MCC AMLEY
Janet Burchill (Australia, b1955), Jennifer McCamley (Australia, b1957), Temptation to exist (untitled) 1986, 6 type C photographs on aluminium

DENISE GREEN
Denise Green (Australia; United States of America, b1948), Curfew 1976, black ink on paper

SUB TOTAL 10 WORKS

TOTAL WESTERN ART DEPARTMENT 36 WORKS

Photography

BONITA ELY

RICHARD WOLDENDORP
Richard Woldendorp (Netherlands; Australia, b1927), 4833 Seawater leaching into Lake Macleod, north of Cnamara, Western Australia 2006, inkjet print

SUB TOTAL 10 WORKS

TOTAL ALL DEPARTMENTS 332 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2007–08: 467

GEORGE SOUTTER AND JOHN YU
Keith Vaughan (England, 1912–77), Boy by a dingy 1949, colour lithograph

SUB TOTAL 11 WORKS

George Soutter and John Yu

ANONYMOUS GIFT

RICHARD WOLDENDORP
Richard Woldendorp (Netherlands; Australia, b1927), 4833 Seawater leaching into Lake Macleod, north of Cnamara, Western Australia 2006, inkjet print

SUB TOTAL 10 WORKS

TOTAL WESTERN ART DEPARTMENT 36 WORKS

TOTAL ALL DEPARTMENTS 332 WORKS GIFTED

TOTAL WORKS PURCHASED AND GIFTED IN 2007–08: 467
COLLECTION –
LOANS

*Renewed loans

Works lent to the Gallery
The Gallery received a long-term loan of two major works by Bertram Mackennal from Tate Britain. Mackennal’s Earth and the elements 1907 and life-size marble Diana wounded 1907–08 were purchased from Mackennal for the British nation in the early 20th century and will become permanent features of our Gallery’s colonial display courts.

A work by the young Sydney-based Indigenous artist Daniel Boyd, Sir no beard 2007, has been offered to the Gallery on long-term loan from a private collector. Boyd will be the subject of a Sunday arts documentary for ABC Television in the coming year.

Colin McDonald has continued to provide the Gallery with a rotating loan of different Japanese swords, which have a permanent display cabinet in the Japanese galleries. This is one of the only permanent displays of such unique pieces in an Australian Gallery.

JOY FLEISCHMANN
Arthur Fleischmann, Bali woman with scarf (1940s), terracotta; Masked dancer (c1939), terracotta

COLIN MCDONALD
Sword: echizen kanenkata katana (plus koshira) 1681; Sword: kashu ikebana (plus koshira) 1661; Sword: hajoi masatsugu wakizashi 1716; Sword: kaimihara masakotoku katana 1532; Sword: monjo naginata-nakae (plus koshira) 1624; Sword: chu mihara tachi 1394; Sword: tachi-goshirae 1686–1912; Sword furniture: shibuchi o-kozuka; Sword guard: sentoku tontoyoshi (Mitto school); Sword guard: iron sendai (dragons); Sword furniture: iron shigebaru (fuchi-gashira); Sword furniture: shakudo menuki (shishi) mid-late Edo (Yanagawa); Sword furniture: shubuchi kozuka (cormorant); Sword furniture: sentoku (waves); Sword furniture: shakudo koigai (saddle); Sword furniture: iron fuchi-gashira (herons)

S MENZIES
Nakajima Shunkō, Beauties of modern city 1985, 12 woodblock prints bound in a concertina album

MICHAEL RILEY FOUNDATION
Michael Riley, Tracey 1985, hand-coloured gelatin silver photograph

PRIVATE COLLECTION
Daniel Boyd, Sir no beard 2007, oil on canvas
Sidney Nolan, Woman in lagoon 1957, polyvinyl acetate on hardboard

JOHN OLSEN
John Olsen, Loopy rivers, Cape York 2007, oil on canvas

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

LAURENCE FULLER
Lucian Freud, Reclining figure 1994, etching

TRUSTEES OF THE MINNAMURRA FOUNDATION
Maxime Maufra, Le Port de Sauzon, Belle-île-en-Mer 1905, oil on canvas

*ANONYMOUS
Circle of Raphael, A Franciscan saint, tempera on poplar panel
Sebastiano Ricci, The rest on the flight into Egypt c1710-11, oil on canvas
Pierre Paul Prud’hon, Portrait of a woman, oil on canvas
Arle de Vois, Portrait of a young man, oil on copper
Louis Léopold Boilly, Portrait of a man, oil on canvas

*PRIVATE COLLECTION, SYDNEY
Michael Riley, Untitled 2000, printed later, pigment print
Oskar Kokoschka, Landscape at Ulupalook 1945, oil on canvas
Jean Bellette, Greek girl 1975–76, oil on canvas
Ben Nicholson, Wharfesdale 1972, pencil and brown wash; Wharfesdale no 2 1972, pencil and blue wash

*PRIVATE COLLECTION, SOUTH AUSTRALIA
Horace Treenery, Pines, Aldinga c1945, oil on board

*BRUCE AND JOY REID FOUNDATION
Karel Dujardin, A fresh morning 1657, oil on canvas

*POWERHOUSE MUSEUM, SYDNEY
Jingdezhen ware, Armorial plate bearing the arms of Booth impaling Irvine of Drum c1723, porcelain with ‘rouge de fer’ enamel, gilt Altar vase (‘2un’) 1796–1820, porcelain, monochrome blue enamel glaze
Needleth jar, 3000 BCE–1700 BCE, earthenware decorated in iron-rich pigments of red-brown and black
YOSHINORI, Pair of stirrups, iron with gold and silver inlay
Seto ware teaka caddy 18th century, stoneware
Seto ware teaka caddy 18th century, stoneware
Seto ware teaka caddy 18th century, stoneware
Cup, Tang dynasty, earthenware with sancai (three-colour) glaze

Works lent by the Gallery
Significant loans from the Gallery’s permanent collections were made this year to the National Portrait Gallery, Parrhix Regional Gallery, the National Gallery of Australia and Queensland Art Gallery, each staging major exhibitions on Australian artists John Brack, Peter Upward, Richard Larmer and Kenneth Macqueen, respectively. Two touring exhibitions, Cuisine and country, commissioned by Orange Regional Gallery, and Harbourlife: Sydney Harbour form the 1940s to recent times, organised by Manly Regional Art Gallery and Museum, borrowed extensively from the Gallery’s 20th-century Australian art collections, requiring significant rehanging of the modern courts and providing an opportunity for the public to discover seldom-seen works from this collection. Three iconic paintings from the 19th-century courts – Arthur Streeton’s Fire’s on, W C Piguenit’s The Flood in the Darling 1890 1895 and Eugene von Guérard’s Milford Sound, New Zealand 1877–79 – were lent to the National Gallery of Australia for the exhibition Turner to Monet: the triumph of landscape.

QUEENSLAND UNIVERSITY OF TECHNOLOGY ART MUSEUM, QLD
Breaking new ground: Brisbane women artists of the mid-twentieth century 27.07.07 to 30.09.07
William Dobell, Margaret Olley 1945, oil on hardboard
Margaret Olley, Portrait in the mirror 1948, oil on cardboard

BALLARAT FINE ART GALLERY, VIC
Eye to: the self in recent art 01.08.07 to 28.10.07

HAWKESBURY REGIONAL GALLERY, NSW
BloodLines: art and the horse 02.08.07 to 14.10.07
Harold Cazneaux, Black horses 1920–30, bromoil photograph; Untitled (dray horses in lane) c1908, gelatin silver photograph
Ken Whisson, Australian light 1984, coloured crayons
Ethel Spowers, The plough 1929, wood engraving, black ink on thin ivory laid tissue paper
David Moore, Fairground horses c1953, printed 1997, gelatin silver photograph 1997

NATIONAL PORTRAIT GALLERY, ACT
John Brack portraits 24.08.07 to 18.11.07
John Brack, Barry Humphries in the character of Mrs Everage 1969, oil on canvas; Portrait of Fred Williams 1979–80, oil on canvas; Head and arms (Barbara Blackman) 1954, black conté on ivory wove paper

NEWCASTLE REGION ART GALLERY, NSW
Lucian Freud: about men 25.08.07 to 14.10.07
Bendigo Art Gallery, VIC 20.10.07 to 18.11.07
Lucian Freud, Self portrait: reflection 1996, etching on Somerset textured white paper; Man posing 1985, etching on Somerset Satin white paper; Man resting 1988, etching on Somerset Satin white paper

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THE DRILL HALL GALLERY, AUSTRALIAN NATIONAL UNIVERSITY, ACT
Creative fellows
The Drill Hall Gallery, Australian National University
09.08.07 to 16.09.07
Sidney Nolan, Desert storm 1966, synthetic polymer paint on hardboard

MUSEUM OF CONTEMPORARY ART, NSW
Julie Rrap
30.08.07 to 28.01.08
Julie Rrap, Harline crack 1992, Perspex and hair

CAMPBELLTOWN ARTS CENTRE, NSW
News from islands
01.09.07 to 28.10.07
Simryn Gill, Wonderlust 1996–98, Lee Weng Choy's shoes balanced on a pair of coconuts

CITY MUSEUM AT OLD TREASURY VIC
Melbourne bohemia: inside Melbourne artists' studios
05.09.07 to 25.11.07
A D Colquhoun, Annalie S Colquhoun 1948, oil on canvas

MANLY REGIONAL ART GALLERY AND MUSEUM, NSW
Artists as social commentators and activists 1946–2006
Manly Regional Art Gallery and Museum, NSW
06.09.07 to 28.10.07
Hawkesbury Regional Gallery, NSW
08.02.08 to 30.03.08
Weaver Hawkins, Atomic power 1947, oil on hardboard

Grace Cossington Smith, Sign in 1945, oil on paperboard

Roy Dalgaro, Young miner and the old workings 1984, synthetic polymer paint on canvas

Graeme Inson, Roderick Shaw 1956, oil on hardboard

Herbert McClintock, Dawnbreakers 1939, oil on canvas on hardboard; Street scene 1944, oil on paperboard

Hal Missingham, The barn, Essex (1935), oil on canvas on hardboard

Roderick Shaw, Cable layers 1946, oil on plywood

Roy Dalgaro, Miner drilling 1945, pen and ink on blue paper; The "Mike West" c1948, pen and ink; wash; Sheet worker c1948, pen and ink, wash

Herbert McCutcheon, Seated worker 1957, pen and black ink, watercolour on light grey laid paper

Michiel Dolk, Woolloomooloo mural project. Documentation of community art project 1982, 8 Cibachrome photographs; Woolloomooloo mural project. Documentation of community art project 1982, Cibachrome photographs

Merilyn Fairskye, Woolloomooloo mural project. Documentation of community art project 1982, 8 Cibachrome photographs

Merilyn Fairskye, Michiel Dolk, Woolloomooloo mural project. Documentation of community art project 1982

NATIONAL GALLERY OF AUSTRALIA, ACT
Black robe, white mist: art of the Japanese Buddhist nun Rengetsu 08.09.07 to 27.01.08

Ōtakaki RENGETSU, Calligraphy: (poem) 19th century, hanging scroll, ink on paper; Teabowl 19th century, stoneware with underglaze blue and black pigment on white slip

NATIONAL GALLERY OF VICTORIA, VIC
Gordon Bennett, a survey Ian Potter Centre: NGV Australia, VIC
24.06.07 to 03.01.08
Queensland Art Gallery, QLD
10.05.08 to 03.08.08
Art Gallery of Western Australia, WA
20.12.08 to 22.03.09

Gordon Bennett, Myth of the Western man (white man's burden) 1992, synthetic polymer paint on canvas

TATE BRITAIN, UK
Millaia
Tate Britain, UK
26.09.07 to 13.01.08
Van Gogh Museum, Amsterdam, Netherlands
15.02.08 to 16.05.08

Sir John Everett Millais, The captive 1882, oil on canvas

LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY, NSW
Frozen gestures: the art and philosophy of Peter Upward
20.10.07 to 02.12.07

Peter Upward, Surry Hills green 1960, oil, synthetic polymer paint on hardboard; (Abstract) 1960, oil on hardboard; New reality 1961, synthetic polymer paint on hardboard

CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM, VIC
Centenary celebration: first Australian exhibition of women's work 1907
21.10.07 to 09.12.07

Eirene Mort, Tablecloth with warratah design c1910, hand-stencilled and embroidered organzy

Elizabeth Söderberg, Tankard with frilled lizard, insect and gumleaf design c1906–c1908, beaten copper with chased and repoussé decoration; Candlestick with dolphin design c1910, brass with repoussé and chased decoration

Edith Cusack, Aline (1890s), pastel on linen

Constance Roth, Apples 1890, oil on cedar panel

Susan Gether, Wall panel with swan and landscape design c1908, handwoven wool

QUEENSLAND ART GALLERY, QLD
Kenneth Macqueen retrospective
01.11.07 to 05.05.08

Kenneth Macqueen, The boat builders c1948, pencil, watercolour; Sandhill and sea (c1945), pencil, watercolour on white watercolour paper; Twin hills 1935, pencil, watercolour on white watercolour paper; Cultivation paddocks on Mt Emlyn (c1953), pencil, watercolour; Mt Donnive (1945), pencil, watercolour

WHITNEY MUSEUM OF AMERICAN ART, USA
Lawrence Weiner: AS FAR AS THE EYE CAN SEE
Whitney Museum of American Art, USA
15.11.07 to 10.02.08

Museums of Contemporary Art, Los Angeles, USA
13.04.08 to 14.07.08
K21 Kunstsammlung Nordrhein-Wesfalen, Germany
27.09.08 to 04.01.09

Lawrence Weiner, (THIS AND THAT) PUT (HERE AND THERE) OUT OF SIGHT OF POLARIS 1990, synthetic polymer paint

NATIONAL GALLERY OF VICTORIA, VIC
Modern Britain 1900–1960
NGV, National Gallery of Victoria, VIC
15.11.07 to 24.02.08

Leonard Appelbee, Herrings 1946, oil on paper over cheesecloth on panel

John Bratby, Interior with fireplace and window at Greenwich 1957, oil on board

Edward Burra, Holy Week: Seville 1937, watercolour over pencil and black chalk

Merlyn Evans, The trial 1949, tempera on duck; Stone axe found in Scotland 1933, chalk (conté)

Spencer Gore, The icicle field 1912, oil on canvas

Tristram Hillier, Careening 1939, oil on canvas; Crietquet – fEsneval 1945, oil on canvas

Ivon Hitchens, Evening pool 1947, oil on canvas

Augustus John, Reverie c1914, oil on wood panel

David Jones, Self-portrait 1928, oil on canvas

Henry Moore, Sculptural ideas, hollow form 1938, pencil, pen and red and black ink, red and grey wash

Paul Nash, Mimosa wood 1926, oil on canvas; Sunflower and sun 1942, oil on canvas

Ben Nicholson, Still life (Alice through the looking glass) 1946, oil and pencil on canvas

Samuel Peploe, Melon c1906, oil on canvas; Still life: apples and jar 1912–16?, oil on canvas

Glyn Philpot, The draughtsmen 1923, oil on canvas, mounted on hardboard

William Roberts, The interval before round ten 1919–20, oil on canvas; Study for ‘The Prodigal sets out’ 1926–27, watercolour, pencil

William Scott, Frying pan and eggs 1949, oil on canvas

Walter Richard Sickert, Sketch for ‘The raising of Lazarus’ 1929–32, oil on canvas

Sir Stanley Spencer, Christ in Cookham 1931–62, oil on canvas; Cookham Lock 1935, oil on canvas; The scrapheap 1944, oil on canvas; Wheatfield at Starlings 1947, oil on canvas

Graham Sutherland, Devastation: burnt out offices 1941, watercolour, black, white and yellow chalks, over pencil

John Tunnard, Abstract 1944, watercolour and gouache

Percy Wyndham Lewis, Figure composition (man and woman with two bulldogs) 1912–13, pen and ink, watercolour, gouache

THE DRILL HALL GALLERY, AUSTRALIAN NATIONAL UNIVERSITY, ACT

Smile of the Buddha: image of enlightenment
02.11.07 to 17.12.07

Unknown, Seated Buddha 18th century, gilt bronze
MUSEUM OF CONTEMPORARY ART, NSW
Shahzia Sikander
27.11.07 to 17.02.08
Unknown, Portrait of Khuda-Banda Khan, son of Amiri-ul-umara c1720-50, watercolour on paper
Unknown, Portrait of a nobleman 1720-50, watercolour with gold on paper
Bhupat Das, Ibrahim Adham ministered by angels c1760, opaque watercolour with gold on paper
Unknown, Tod Chi Ragi in late 18th century, opaque watercolour with gold on paper
Unknown, Portrait of a Mughal courtier c1770, opaque watercolour on paper
Unknown, Kabir tending his loom c1740, opaque watercolour on paper
Unknown, Figure of a woman late 18th century, opaque watercolour with gold on paper
Unknown, Study for a portrait of a nobleman c1800, ink on paper
Unknown, Girl with flowers c1720-50, opaque watercolour on paper
Unknown, A rajah of Jodhpur in ceremonial procession c1820, opaque watercolour with gold on paper
MANLY REGIONAL ART GALLERY AND MUSEUM, NSW
Harbourlife: Sydney Harbour from the 1940s to recent times
Manly Regional Art Gallery and Museum, NSW 30.11.07 to 13.01.08
Macquarie University Art Gallery, NSW 23.01.08 to 08.03.08
Kevin Connor, Night road to the Harbour Bridge 1987, oil
Sali Herman, Sydney 1942-1981, oil on canvas
Fred Leist, Falling tide (1940s), oil on canvas on paperboard
John Olsen, Entrance to the seaport of desire c1855, watercolour and gold on paper
John Passmore, Miller’s Point, morning (1952), oil on hardboard; if you don’t believe me, ask the old bloke (1953), oil on hardboard
Lloyd Rees, The blue bay c1935-45, oil on canvas; The harbour from McMahons Point 1950, oil on canvas
Roland Wakelin, The bridge 1958, oil on hardboard
John Firth-Smith, Seaway 1988, oil on linen
Peter Kingston, Morning star 2002, hand-coloured sugarlift aquatint, black ink and gouache on white BFK Rives paper; Friday night at Kookaburra’s 2003, colour linocut printed in blue and black inks, hand-coloured in yellow and white gouache on cream laid tissue
Margaret Preston, Manly Harbour beach 1943, oil on canvas
Donald Friend, A view of the harbour (1981), pen and black and red ink, watercolour, gouache, pastel on buff wove paper
Brett Whiteley, Big orange (sunset) 1974, oil and collage on wood
NATIONAL MUSEUM OF AUSTRALIA, ACT
Emily Kame Kngwarreye
National Museum of Art, Osaka, Japan 26.02.08 to 13.04.08
National Art Centre, Tokyo, Japan 30.05.08 to 28.07.08
National Museum of Australia, ACT 22.06.08 to 12.10.08
Emily Kam Ngwarray, Untitled (Ahakere) 1992, synthetic polymer paint on canvas (not displayed at NMA); Untitled (Awelye) 1994, triptych: synthetic polymer paint on paper laminated to canvas
Louie Pwerle, Kangaroo 1989, synthetic polymer paint on wood
SOUTH AUSTRALIAN MUSEUM, SA
A travelling exhibition on frogs in Australia, mixing cultural and zoological knowledge 03.12.07 to 10.02.08
Yanggarnir Wunungmurra, Barama and Lany’ying: Yirritja creation story c1966, natural pigments on bark
NEWCASTLE REGION ART GALLERY, NSW
Tracing the meridian: the drawings of William Dobell 15.12.07 to 10.02.08
William Dobell, Study for ‘Emergency loading at night’ c1944, pen and black ink, white gouache; Study of a barrowman c1943, white gouache on black paper; Soldier’s uniform study (London genre) synthetic polymer paint on canvas; Landscape (gouaches), wash, gouache; Landscape with figure (gouaches), wash; (Untitled – abstract study), blue ballpoint pen on cream wove paper; (Untitled – abstract study), blue ballpoint pen on cream wove paper; Love song (1952), oil on hardboard; Nude 1931, oil on canvas on wood; Village scene, Mount Hagen (1953), oil on hardboard; The night of the pigs 1970, oil on hardboard
Eric Wilson, The artist and William Dobell, c1937, carbon pencil
PERTH INSTITUTE OF CONTEMPORARY ARTS, WA
Gail Hastings sculptural situations 07.02.08 to 30.03.08
Gail Hastings, So she said 2007, enamel on plywood, acrylic on linen and canvas, framed watercolour and pencil on paper
NEWCASTLE REGION ART GALLERY, NSW
Whiteley’s gardens 16.02.08 to 04.05.08
Brett Whiteley, Garden in Rome 1962, etching, aquatint, sugarlift; Lindfield gardens ll 1984, pen and brown ink on cream wove paper; Garden in Sarur, Bail (1980), colour screenprint on white wove paper
PALAZZO REALE, MILAN, ITALY
Francis Bacon 04.03.08 to 24.08.08
Francis Bacon, Study for self-portrait 1976, oil and pastel on canvas
MUSEUM OF CONTEMPORARY ART, NSW
Fiona Hall: force field City Gallery Wellington, NZ 28.06.08 to 19.10.08
Christchurch Art Gallery, NZ 04.12.08 to 01.03.09
Country of Contemporary Art, NSW 06.03.08 to 01.06.08
Fiona Hall, Cash crop 1998, 80 carved soap, painted bank notes in a vitrine; Untitled 1984, gelatin silver photograph, toned
NATIONAL GALLERY OF AUSTRALIA, ACT
The triumph of landscape: Turner to Monet 14.03.08 to 09.06.08
J M W Turner, High force, fall of the Tees, Yorkshire 1816, watercolour and scraping out
Samuel Palmer, Landscape with watermil c1855, watercolour and bodycolour with gum, with scraping out over black chalk underdrawing
Eugene von Guérard, Milford Sound, New Zealand 1877-79, oil on canvas
Claude Monet, Port-Goulphar, Belle-Île 1887, oil on canvas
Arthur Streton, Fire’s on 1891, oil on canvas
W C Piguenit, The flood in the Darling 1890 (1895), oil on canvas
MUSEE DU LUXEMBOURG, PARIS, FRANCE
Vlaminck. Un instinct fauve 20.02.08 to 20.07.08
Gordonne de Vlaminck, The red roofs (landscape) c1912-c1914, oil on canvas
HAZELHURST REGIONAL GALLERY AND ARTS CENTRE, NSW
Lines in the sand: Botany Bay stories from 1770 28.03.08 to 11.05.08
Gordon Bennett, Metaphysical landscape II 1990, oil on canvas
MUSWELLBROOK ART CENTRE, NSW
James Clifford: a retrospective 28.03.08 to 18.05.08
James Clifford, Untitled 1981, synthetic polymer paint on canvas; Adventures of the mind 1986; synthetic polymer paint on canvas
THE IAN POTTER MUSEUM OF ART, VIC
Vivienne Shark Lewitt survey show 03.05.08 to 20.07.08
DUNEDIN PUBLIC ART GALLERY, NZ
The colour of every day; the European watercolours of Frances Hodgkin 28.04.08 to 08.03.09
Frances Hodgkin, The window seat 1907, watercolour
BIENNALE OF SYDNEY LTD, NSW
Revolutions – forms that turn: 2008 Biennale of Sydney
Museum of Contemporary Art, NSW Cockatoo Island, NSW 18.06.08 to 07.09.08
László Moholy-Nagy, An outline of the universe 1930, gelatin silver photograph, vintage
Baccarat Glasshouse, Glass 1862, engraved glass
Pownall and Pilsbury, Frank Webb, The Carrington Jug c1880, engraved glass
Unknown, Tazza c1850, blown glass
Thomas Woodall, Thomas Webb & Sons, The Aurora vase c1880, cameo cut glass
Unknown, Saucer 1850–99, clear glass, enamel
Unknown, Saucer 1850–99, clear glass, enamel
Unknown, Tazza 1850–99, glass, enamel
Unknown, Dessert bowl 1850–99, clear glass, enamel
Thomas Webb & Sons, Vase – bird design c1880, engraved glass
Wedgwood, Jug with a monogram c1800, cream coloured earthenware
Derby, Vase 1810–15, porcelain with glaze, gilt
Derby, Sucrur 1785, porcelain with glaze, decorated blue, gilded
Unknown, Tea bowl and saucer c1785, porcelain with glaze, decorated blue, gilded
Unknown, Tazza 1850–99, blown glass
Unknown, Jug mid 19th century, porcelain
Michael Cardew, Teapot 1969, glazed stoneware
John Cappell, Tea bowl 1931–64, stoneware

Furnishing loans

*INDUSTRIAL RELATIONS COMMISSION
Sir Amesby Brown, August morning 1920, oil on canvas
Frederick McCubbin, Landscape 1914, oil on canvas
Roland Wakelin, Richmond landscape, Tasmania 1944, oil on paperboard
Marion Borgelt, Fire, wind and water 1989, triptych, oil on canvas
Michael Shannon, Autumn landscape, Heathcote no 1 1985, oil on canvas
Sydney Ball, Sabbath night 1982, oil, collage on paper

*OFFICE OF THE HON NICK GREINER
Kenneth Green, Fallen tree 1968, oil on hardboard
H Enslin Du Plessis, Snow in Highgate, oil on canvas

George Lawrence, River suburb 1948, oil on cardboard

*GOVERNMENT HOUSE, HISTORIC HOUSES TRUST OF NSW
Will Ashton, Building the bridge 1932, oil on canvas
Rupert Bunny, Flowers c1927–c1930, oil on canvas
Douglas Dundas, The towers of San Gimignano, oil on canvas
Adrian Feint, (Flowers) 1949, oil on canvas
Eloith Gruner, New England (1921), oil on canvas
Hans Heysen, A bowl of roses 1924, oil on canvas
Robert Johnson, Macleay River (1958), oil on canvas; Out west, oil on canvas
Clifton Pugh, Acacia and bush 1957, oil on hardboard; The eagle and the baobab trees 1957, oil on hardboard
Tom Roberts, Harrow Hill c1910–c1912, oil on canvas on plywood
Albert Sherman, Gordonias (1945), oil on canvas

*PREMIER’S OFFICE, GOVERNOR MACQUARIE TOWER
Paul Partos, Untitled (black-grey) 1990, oil on canvas

*CHIEF JUSTICE SPIGELMAN, SUPREME COURT OF NSW
Justin O’Brien, Little boy in costume (1967), oil on hardboard
Jean Appelton, Landscape (c1955), oil on hardboard; Bush landscape with rocks (1952), oil on hardboard
Will Ashton, Pont Phillipe IV, Paris, oil on canvas
Robert Campbell, Avenue du Maine, Paris c1930, oil on canvas
Douglas Dundas, Chianti country (1929), oil on canvas

Geoff Lawrence, Autumn morning, Hyde Park 1948, oil on paperboard
Seymour Lucas, The Gordon Riots, 1780 1879, oil on canvas
Sidney Nolan, Ned Kelly at the river bank 1964, oil on hardboard; Policeman floating in the river 1964, oil on hardboard; Kelly and policeman 1964, oil on hardboard
Justin O’Brien, Supper at Emmaus, oil on hardboard
Desiderius Orban, Village church in Hungary (c1925–c1926), oil on canvas on paperboard on plywood

Lloyd Rees, Dusk at North Ryde 1948, oil on canvas
Jeffrey Smart, Alma Mahler feeding the birds (1968), oil on canvas
Tony Tuckson, Interior with figures (1964), oil on canvas
Fred Williams, Lal-Lal Falls 1976, oil on canvas

*LOWY INSTITUTE
Lance Solomon, Country lane 1947, oil on canvas on hardboard
Dora Meeson, Thanes at Chelsea Reach, oil on canvas
Michael Knit, Woman and girl 1957, oil on hardboard
Charles Lloyd Jones, Afternoon light 1941, oil on canvas on paperboard
Max Ragless, Second valley 1964, oil on canvas
Douglas Pratt, The old toll house, Rushcutters Bay 1959, oil on canvas
Albert Rydge, Morning in Neutral Bay 1955, oil on hardboard
Eugene Claux, Street scene, oil on canvas
Sali Herman, Lane at the Cross 1946, oil on canvas on plywood
Howard Ashton, Jamesson Valley 1931, oil on canvas
John Brack, In the comer 1973, oil on canvas
Russell Drysdale, Rocky landscape (early 1960s), oil on hardboard
Sidney Nolan, Ant hills, Australia 1960, synthetic polymer paint on hardboard
Jeffrey Smart, Parkland 1950, oil on canvas
Kevin Connor, Man on stairs 1963, oil on hardboard
Will Ashton, Kascusko, oil on canvas
Lawrence Daws, Poinciana tree l 1991, oil on hardboard
Will Ashton, The Cornish coast 1932, oil on canvas
Charles Bryant, Quayside, St Ives, Cornwall, oil on canvas on paperboard; Low tide, St Ives, oil on canvas
Charles Bush, Landscape near Tarquinia, Italy 1952, oil on hardboard
Alun Leach-Jones, Monsoon 1979, synthetic polymer paint on canvas
Paqita Sabrafen, Australian wildflowers 1990, oil on canvas
Jan Senbergs, Structure with black peaks 1973, oil, screenprint on canvas

Criss Canning, Waratah in a green jug (1999), oil on canvas

*LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE
George Bell, Lady in black (c1923), oil on canvas
François Bossuet, La Place de la constitution 1880, oil on paper over masonite
J Browne, Landscape with view of Salisbury Cathedral 18th century, oil on canvas
Nora Heysen, Petunias 1930, oil on canvas
James R Jackson, The timber schooner, oil on canvas; The old road, South Coast, oil on canvas
James Ken-Lawson, Refugees returning to Cambrai under protection of an Australian trooper, oil on canvas
George W Lambert, The three kimonos (1905), oil on canvas
John Longstaff, Sir George Reid, oil on canvas
William Marlow, San Giorgio Maggiore, oil on canvas, relined; The Rialto Bridge, Venice, oil on canvas
John Masquerier, Warren Hastings (1732–1818) 1810, oil on canvas
Gion Pentei Molnar, Pears, oil on canvas
Tom Roberts, Sir Henry Parkes, c1894, oil on canvas
Arthur Streton, Beneath the peaks, Grampians 1921, oil on canvas
Dorothy Thornhill, Morning at Cremorne 1939, oil on canvas
Dora Toohey, How does your garden grow (1939), oil on canvas on paperboard
Charles Wheeler, The Upper Murray, oil on plywood

*OFFICE OF THE SPEAKER, NSW PARLIAMENT HOUSE
Arthur Boyd, Landscape at Munrubena c1968, oil on canvas
Sir William Dargie, La Perouse 1947, oil on canvas
H A Hanke, Low tide, Balmoral 1947, oil on canvas

*Royal Alexandra Hospital for Children, westmead
Sam Byrne, Mt Robe, highest peak, Banner Range, oil on hardboard
Lawrence Daws, Summer landscape 1954, oil on canvas
Sam Fullbrook, Ford on the Condamine with Jacaranda (c1985),
Guy Grey-Smith, Gascoyne River country 1958, oil on hardboard
Sidney Nolan, Broome sunset WA 1985, synthetic polymer paint on hardboard

*OFFICE OF THE SPEAKER, NEW SOUTH WALES PARLIAMENT HOUSE

Justin O’Brien, (Still life with fruit, flowers, evers and statue), oil on paper on hardboard
Arnold Shore, Still life 1940, oil on canvas

*OFFICE OF THE PRESIDENT OF THE LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE

James R Jackson, Little boats, Middle Harbour (1946), oil on canvas on paperboard
Rhys Williams, Ripples in the bay 1948, oil on canvas on plywood
Muir Auld, Winter morning 1935, oil on canvas on paperboard
Lance Solomon, Summer (1948), oil on canvas on hardboard
John Eldershaw, Tilba Tilba (NSW) (1938), oil on canvas

*OFFICE OF THE LEDER OF THE OPPOSITION, NEW SOUTH WALES PARLIAMENT HOUSE

Tom Roberts, Trawool landscape 1928, oil on canvas on cardboard
Seymour Lucas, The King’s rival 1901, oil on canvas

*OFFICE OF THE DEPUTY PREMIER, NEW SOUTH WALES PARLIAMENT HOUSE

Arthur Boyd, Middy, the Wimmama 1946–49, oil on canvas on plywood
James R Jackson, Summer day, Mona Vale (1937), oil on canvas on paperboard

*OFFICE OF THE PREMIER, NEW SOUTH WALES PARLIAMENT HOUSE

Sidney Nolan, Rek’s and Allen’s sluicing claim (c1894), oil on canvas on hardboard
Roland Wakelin, The bridge 1958, oil on hardboard
Pro Hart, At the trots 1977, oil on hardboard
Dora Meeson, Ville Franche-Sur-Mer 1927, oil on linen

*VAUCLUSE HOUSE, HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Giovanni Brilli after Carlo Dolci, Virgin and Child, oil
Costa Conti after Andrea del Sarto, The Annunciation, oil, La Madonna delle Arpie, oil
Unknown after Giovanni Biliverti, Angel refusing the gift of Tobias, oil
Unknown after Raphael, Madonna di San Sisto, oil

*ELIZABETH BAY HOUSE, HISTORIC HOUSES TRUST OF NEW SOUTH WALES

Charles Coleman, ST Peters at sunset from the Doria Pamphil Gardens, Rome c1865, oil on canvas
Unknown after Raphael, Madonna della Sedia, oil

*OFFICE OF THE DIRECTOR GENERAL OF CABINET, NEW SOUTH WALES PARLIAMENT HOUSE

John Brack, Out 1979, oil on canvas
Jeffrey Smart, The still race (1960), oil on plywood

OFFICE OF THE HON BOB CARR

John Coburn, Lirany 1958, oil on hardboard
William Salmon, The golden Charinga 1971, synthetic polymer paint on canvas; Six frames 1975, synthetic polymer paint on canvas
Margaret Woodward, Oranges on table 1982, oil on canvas on hardboard
Roy de Maistre, Magnolias in red vase, oil on hardboard
Sidney Nolan, Painted lady (red-necked Avocet) 1948, synthetic polymer paint on hardboard

*OFFICE OF THE HON JAN MACDONALD, GOVERNOR MACQUARIE TOWER

John Baird, Farm at North Ryde (1954), oil on canvas on paperboard

Clifford Hall, Maida Vale in snow c1947, oil on hardboard
Sali Herman, Sleeping cat 1983, oil on canvas
Jack Carlington Smith, Regatta, Sandy Bay 1949, oil on canvas
Newell Wyeth, Commodore Hombblower 1944, oil on board
Tennick Williams, The Rialto, Venice c1929, oil on canvas mounted on hardboard
Will Ashton, Old buildings, Sospel, France, oil on canvas on paperboard
Margaret Olley, Still life with leaves (c1960), oil on hardboard

*PREMIER’S OFFICE, NSW PARLIAMENT HOUSE

Frank Andrew, All night joint 1946, oil on hardboard
Arthur Boyd, Cattle on hillside, Shoalhaven c1975, oil on canvas
John Brack, Battle of the Etruscans 1975, oil on canvas
Milton Budge, Three and a half 1994, synthetic polymer paint on canvas
Rita Kunintji, Special law and ceremony ground, synthetic polymer paint on canvas
Marilyn McGrath, Palea 1975, bronze
Sidney Nolan, Broome – Continental Hotel 1949, synthetic polymer paint and red ochre oil paint on hardboard; Wounded Kelly 1969, synthetic polymer paint on hardboard
Max Ragless, Dust, Birdsville (1959), oil on hardboard
Fred Williams, Landscape 1969, oil on canvas
Bryan Westwood, South of Alice Springs after good rains 1982, oil on canvas
James Cook, Hikers 1957, oil on canvas
Lance Solomon, Winter shadows 1963, oil on canvas on hardboard
Max Ragless, Hobart waterfront (1950), oil on canvas

*LEGISLATIVE COUNCIL, NSW PARLIAMENT HOUSE

Hans Heyser, Delphiniums and lilies 1924, oil on canvas

*SBS TELEVISION

Peter Schipperheyn, Maschera Maschio 1991, carrara marble; Maschera Femina 1991, carrara marble
Staff, Volunteers and Interns

Staff

as at 30 June 2008

Director

Edmund Capon, AM, OBE, M Phil

Executive personal assistant to the director

Lisa Franey BA (Hons)

Curator, Special Exhibitions

Terence Maloon BA (Hons), Dip Art & Design

Benefaction manager

Jane Wynter BA, LLB

Development coordinators

Lesley Anderson

Fiona Barbouttis BA, Dip Ed

Head, Business Development

Leith Brooke BA (Communications)

Business Development executive

Penny Cooper BA (Art History)

Assistant director, Curatorial Services

Head curator, Western Art

Curator, Twentieth Century International Art

Anthony Bond B Ed (Hons)

Registrar, Collections System Integration

Jesmond Calleja BA

Coordinators, Study Room

Matt Cox BA (Indonesian Studies), MA (Art History and Theory)

Deborah Jones BA Grad Dip (Museum Studies) (on leave)

Project officer, Curatorial Services

Donna Brett BA (Visual Arts), MA (Art History and Theory)

Rights & Image sales coordinator

MichelleAndringa BA (Art History), MA (Fine Arts)

Senior curator, European Art, pre-1900

Richard Beresford BA (Hons), MBA, PhD

Curator, European Prints, Drawings and Watercolours

Peter Raisis BA (Hons)

Senior curator, Contemporary Art

Wayne Tunncliffe BA (Hons), MA, M Art Admin

Assistant registrar (curatorial), Western Art

Judy Peacock BA, Grad Dip App Sc, M Art Admin

Curator, Contemporary Art

Natasha Bullock BA (Hons), Postgrad Dip (Art Curatorship & Museum Management), MA

Assistant curator

Naomi Flatt BA

Coordinator, Contemporary Collection Benefactor and Aboriginal Collection Benefactor

Bambi Blumberg B Econ, Dip Ed, Cert Teach English

Senior curator, Photography

Judy Annear BA

Assistant curator

Elizabeth Maloney BFA, Grad Dip Mus Studies

Head curator, Asian Art

Jackie Menzies OAM, BA (Hons), MA

Curator, Chinese Art

Yang Liu BA, MA, PhD

Curator, Japanese Art

Khanh Thinh Pompili BA, MA, PhD

Curator, South and Southeast Asian Art

Chaya Chandrasekhar BA, MA, PhD

Senior curator, Asian Programs

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

Assistant registrar (curatorial), Asian Art

Natalie Seiz BA (Hons), M Art Admin

Head curator, Australian Art

Barry Pearce Dip Art Ed

Senior curator, Australian Art

Deborah Edwards BA (Hons), M Phil

Assistant curators, Australian Art

Helen Campbell BA (Hons), Grad Dip (Museum Studies)

Caroline Geraghty

Anne Gerard

Denise Mimmocchi BA (Hons), MA (Art History & Theory)

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

Assistant registrar (curatorial), Australian Art

Emma Collelonta BA (Visual Arts), M Mus Studies

Senior curator, Australian Prints, Drawings and Watercolours

Hendrik Kollenberg

Curator, Australian Prints

Anne Ryan BA (Hons), M Art Admin (on leave)

Senior curator, Aboriginal and Torres Strait Islander Art

Hetti Perkins BA

Curator, Aboriginal and Torres Strait Islander Art

Cara Pinchbeck BA (Visual Arts), MA (Visual Arts) (on leave)

Coordinator, Aboriginal Programs

Jonathan Jones BA (Fine Arts)

Head librarian

Susan Schnooker BA, Dip Lib

Senior librarian/technical services

Kay Truelove BA, Dip Lib

Librarians

Richard Goodwin

Robyn Lowey BL Arch, Grad Dip IM (Lib) (on leave)

John Tse

Valerie Tring

Library technician

Vivian Huang B App Sc, LJM Assoc

Dip Arts

Archivists

Eniko Hidas BA (Fine Arts), EVA, Dip Lib Tech

Steven Miller BA (Hons), B Theol, Grad Dip IM (Arch) (on leave)

Head, Public Programs

Brian Ladd Dip Fine Art, Dip Ed

Senior coordinator, Public Programs and Art After Hours

Sheona White BA, Postgrad Prof

Art Studies & Visual Arts

Public Programs coordinator

Jethro Lyne BA (Hons), MA

Art After Hours assistant

Ashlie Pellow

Senior coordinator, Education Programs

Tristan Sharp BA MA (Arts Admin), Dip Art Ed (Secondary)

Manager, Information

Jonathan Cooper Dip Art Ed

Information assistant

Olivia Prunster

Administrative assistant

Naomi Morris

Museum educator, Contemporary Art

George Alexander BA (Hons)

Coordinator, K-6 Schools and Family Programs

Victoria Collings MA, BA (Hons), PGCE, Nat Dip

Museum educator

Danielle Giulotta

Coordinator, Gifted and Talented Programs

Sherryl Ryan M Ed (Gifted & Talented), PGD, FA, B Ed

Coordinator, Access Programs

Amanda Peacock BA Dip Ed

Coordinator, Secondary and Asian Education Programs

Leeanne Carr B Ed V Arts

Clerical manager

Liliana Torresan

Bookings officers

Sienna Brown

Patty Pattinson

Image librarians

Dot Kolentis Dip Visual Arts, Grad Dip Visual Arts

Meredith Robinson BA (on leave)

Coordinator, Brett Whiteley Studio

Alec George Dip Ed

Administrative assistant, Brett Whiteley Studio

Zoe Cooper

Manager, AV Services

Laurence Hall BA (Com)

Coordinators, AV Services

Brian Blackwell

Sun Shanthiretna

Coordinator, Film Program

Robert Herbert

Head, Conservation

Alan Lloyd

Senior conservators, Paintings

Paula Dredge B App Sc (Cons), BA (Fine Arts)

Stewart Laidler Dip Cons

Senior conservator, Works on Paper

Carolyn Murphy BA, Grad Dip (Museum Studies), B App Sc (Cons), MA (Writing)

Conservator, Works on Paper

Analeise Treacey BA (Hons), MA (Cons Fine Art)

Senior conservator, Objects

Donna Hinton MA Applied Science (Cons), Dip Museum Tech

Conservator, Objects

Kerry Head

Assistant conservator, Objects

Kristel Smits B App Sc (Cons), MA (Fine Arts)

Senior conservator, Frames

Malgorzata (Margaret) Sawicki BA (Cons), MA Applied Science (Materials Conservation)

Conservator

Lisa Charlestan

Conservators, Frames

David Butler

Barbara (Basia) Dabrowa MA (Cons)

Senior conservator, Asian Art

Sun Yu (Art History)

Conservator, Asian Art

Yang Yan Dong

Senior registrar, Collections

Emma Smith BA, Grad Dip

Decorative Arts

Assistant registrars

Clare Germaine BA, MA (Arts Admin) (on leave)

Amanda Green BA, Dip (Prehistoric and Historical Archaeology), Grad Dip (Museum Studies)

Paul Solly

Nick Strike BA (Visual Arts)

Brent Williamson BA (Visual Arts)
Volunteers

VOLUNTEER GUIDES
Pat Kreutzer, Guides Coordinator 2008
Dale Amir; Jan Angus; Margaret Anthony; June Armitage; Philippa Baird; Pamela Barr; Robyn Bathurst; Annabel Baxter; Janet Bell; Carolyn Bethwaite; Dale Bird; Jenny Bird; Rosalee Blackshaw; Vicki Brown; Cathy Cameron; Lisa Campbell; Norma Castaldo; Licia Cattani; Valerie Chidgey; Bella Church; Susie Clark; Anne Cohen; Ann Cole; Liz Crenigan; Sally Cullen; Ashenine Dan; Lorraine Davids; Jackie De Diana; Mary De Mestre; Ro Dermedy; Sue Dominguez; Jill Dunlop; Patricia Elliott; Diane Everett; Louise Fennell; Gwen Ferguson; Betty Floy; Judy Friend; Pam Fuller; Caroline Furniss; Jennifer Gardiner; Mary-Lou Gilbert; Deidre Greatorex; Anne-Maryke Grey; Joan Grimes; Alison Gross; Deirdre Greatorex; Anna-Maryke Grey; Joan Grimes; Jennifer Harrison; Annie Herron; Shirley Hillman; Helen Holmes; Roslyn Hunyor; Marie Huxtable; Margot Johnston; Diane Kempsen; Jill Kloster; Kay Knight; Dorothea Labone; Sharon Lawn; Meri Lane; Jenny Latham; Shirley Lilenthal; Sue Lowes; Fiona Loxton; Angela Lussi; Susan Ma; Wendy Matthews; Romola McConochie; Juliet McConochie; Frances McNally; Cherry McWilliam; Serene Miles; Lesley Millar; Norma Milne; Gwyneth Morgan; Janet Morise; Les Moseley; Maureen Murphy; Diana Northedge; Virginia Osborne; Dianne Oettle; Mandy Palmer; Wendy Payne; Philippa Penman; Carolyn Penn; Keith Potten; Caroline Presland; Dilsy Renham; Pamela Rex; Margaret Rich; Pam Rogers; Alison Ross; Christine Rustamzadeh; Louise Sanner; Ruth Sams; Pauline Saye; Lili Scott; Beverley Shea; Patricia Smith; Beatrice Sochan; Denysse Spice; Fiona Still; Caroline Storch; Dorinda Sullivan; Jennifer Sutton; Susan Swan; Jill Thompson; Pue Tod; Lee Tredinnick; Jan Tydd; Patricia Wilson; Mary Woodburne; Brenda Woods; Linda Zurnamer

VOLUNTEERS – TASK FORCE
Pearl Adiseshan; Betty Allerton; Robin Arm; Greta Archbold; Meredith Aveling; Julia Baldo; Alexandra Ballard; Linda Barnes; Julia Bate; Diana Berlyn; Wendy Beverly; Anne Blomfield; Georgie Blythe; Joyce Botta; Pamela Bough; W S Bough OAM; Shirley Brette; Valda R Brock; John Buchanan; Petah Burns; Wendy Canning; Annette Carlisle; Mary Casey; Faith Charity; June Chatfield; Maria Cicutto; Jill Clapin; Annie S Clarke; Lea-Ann Clarke; Anne Coles; Gabrielle Cousins; Patricia Anne Curtis; Beverley Darby; Ann Dawson; Francine De Valence; Gail Dendale; Lynette Denning-Franklin; Charlotte Denison; Ann Dodd; Margaret Doherty; Elizabeth Donnelly; Ruth Dornan; Jutta Dubiel; Judith Duff; Peter Eames; Caroline Eburn; Pam Ellis; Judy Embrey; Dale Falconer; Ingrid Farago; Eva Feher; Yvonne Fell; Coralie Fergus; Carol Forsythe; Val Freeman; Kitty Gassner; Yvette Geczy; Patricia Governor; Leonie Grahann; Lyn Gray; Sandy Green; Sheba Greenberg; Beverley Griffiths; Kirsten Gross; Aiko Hagwara; Ben Hall; Simon Hancock; Susan Hand; Averil Hargreaves; Jocelyn Harris; Eva Havas; Trish Hay; Frances Hellier; Ann Henderson; Mary Hillier; Margaret Hunt; Madeline Hunter; Pamela Hyles; Teresa Jakubowski; Marie James; Patricia James; Heather Jeffs; Jennifer Jenkins; Felicita Jennings; Patricia G Johnson; Karen Johnston; Margaret J Johnston; Nita Jones; Sandra Jones; Noel Jordan; Donna Kelly; Sue Kemp; Vere Kenny; Ursula Knight; Anneke Kunz; Egmont Lademann; Triny Lademann; Roslyn Luger; Kristine J Mackenzie; Lesley Mackintosh; Suzanne Maddison; Sue Mandelberg; Trish Mappin; Patrick Marco; Margaret Marshall; Barbara Martin; Jan McClelland; Raymond J McDonald; Robin McIntyre; Margaret McLellan; Marlene McPherson; Heather Mead; Mary Meppem; Sheila Milroy; Susan Mitchell; Barry Molloy; Denise Morris; Hilary Moxon; Gail Murphy; Sandra Myers; Peter Nichols; Kate Noble; Marila North; Brian Nugent; Petra O'Neill; Lyn Oliver; Elizabeth Oomens; Ruth Oser; Diana Page; Susan Pajor; Rebecca Pearson; Hetti Penn; Maryann Phillips; Dian Pitson; Michael Poole; Penny Porter; Judy Preshaw; Cynthia Pretty; Marie Puttigam; Hanne Raad; Margaret Radford; Patricia Reed; Joan Roberts; Astrid Robinson; Stana Rogac; Charles Rushton; Kim Sandford; Annette Seale; Cassie Sheehan; Margaret Sheppard; Irene Shillington; Penny Shore; Dana Skakavac; Ann Smith; Joyce Smith; Shirley Smyth; Lesley Sommerville; Merryln Sowell; Judith Stefanek; May Steinberg; Peter Strand; Marsha Svenson; Margaret Swinton; Joan Tasker; Irene Thom; Sue Thomas; Fay Thurlow; Susan Tompkins; Judith Twist; Mary Unwin; Ursula Ure; Jill Vaughan; Valerie Vogt; Julie Wallace; Olla Warne; Gail Watt; Carolyn Webb; Rita Weberbauer; Maggie Welely; Peter Whawell; Annie Wicks; Clarice Wilkins; Joanne Wilson; Jennifer Wood; Jill Wunderlich; Lisa Xu

VOLUNTEERS – CONTEMPO COMMITTEE
Mark Andrews, president
Lynn McColl, senior vice president
Renee Sirois, vice president
Kirby Weston, secretary/treasurer
Julie Flowers, volunteers coordinator
Members: James Edmondson; Simone Esamie; Melanie Goldwater; Martin Katzer; Chelli Kover; Emily Lees; Valerie Marteau; Alison McDonald; Lynleigh McPherson; Michael O'Neill; Yaeli Ona; Alicia Poppett; Kate Steel; Jacqui Tosi

Internships
Gallery internships took place across a range of departments, including Education and Public Programs, Curatorial, Exhibitions, Library and Archives, Registration, Conservation and Marketing.
Eighteen internship placements for undergraduate and post-graduate students from Australia and overseas took place in 2007–08, from faculties such as Museum Studies, Arts Administration, Art History and Theory, Visual Arts Education and Conservation Management.
Participating Australian institutions included the College of Performing Arts, University of New South Wales, University of Sydney, University of Western Sydney, University of Technology Sydney, University of Newcastle, Australian Catholic University and Academy of Performing Arts WA. Participating international universities included the British School of Athens (Greece), University of Bochum (Ruhr, Germany) and Northumbria University (UK).
STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Unless otherwise stated, all lectures and presentations were held at the AGNSW.

Abbreviations:
AAANZ: Art Association of Australia and New Zealand
AHA: Art After Hours
AGNSW: Art Gallery of NSW
AGS: Art Gallery Society of NSW
BoS: Biennale of Sydney
CoFA: College of Fine Arts, UNSW
MCA: Museum of Contemporary Art
NAS: National Art School
NGA: National Gallery of Art
NGV: National Gallery of Victoria
QAG: Queensland Art Gallery
SCA: Sydney College of the Arts
UQ: University of Queensland
USyd: University of Sydney
UTS: University of Technology, Sydney
USyd: University of Sydney
UWS: University of Western Sydney
VOL: Volunteer guides

George Alexander (Coordinator, Contemporary Programs)
Principal writer: Anselm Kiefer, education kit
Principal writer: Adam Cullen, education kit
Article: ‘Cue the sun’ (Peter Hill/Gail Hastings), ArtAsiaPacific, no 54, July/Aug 2007
Article: ‘Text messages’ (Zina Kaye/Stills), ArtAsiaPacific, no 56, Nov/Dec 2007
Article: ‘Text appeal’ (Maria Cruz/Adam Cullen), ArtAsiaPacific, no 58, May/June 2008
Australian desk editor: ArtAsiaPacific (Hong Kong/New York)
Book launch: John Conomos, Mutant media, Glebebooks, 1 Apr 2008
Bloomsday reading: Liverpool Library, 16 June 2007

Judy Anneur (Senior curator, Photography)

Richard Beresford (Senior curator, European Art pre-1900)

Anthony Bond (Head curator, International Art)

Donna Brett (Coordinator, Curatorial Project and Research)

Natalia Bullock (Curator, Education Programs)

Jesmond Calleja (Senior registrar, Collections Systems Integration)

Leeanne Carr (Coordinator, Secondary School and Asian Education Programs)
Barry Pearce (Head curator, Australian Art)
Author: Sidney Nolan, AGNSW, Sydney 2007
Author: Margaret Olley, Philip Bacon Gallery, Birkenhead 2007
Lectures and talks relating to Sidney Nolan retrospective: VG lecture, NGV, 19 Feb 2008; NGV staff guided tour, 20 Feb 2008; ‘In conversation: Frances Lindsay and Barry Pearce’, NGV, 23 Feb 2008; lecture for The Australia Club, Melbourne, 28 Feb 2008; media tour, QAG, 5 June 2008; QAG Foundation address, 6 June 2008; ‘In conversation: Frances Lindsay and Barry Pearce’, QAG, 7 June 2008
Advisor: forthcoming opera based on Sidney Nolan’s life, to be written by librettist Jason Prague
Advisor: forthcoming feature film on Brett Whiteley, produced by Prima Productions, Sydney
Advisor: New England Regional Art Museum, Armidale
Advisor: S H Ervin Gallery, Sydney
Advisor: Lismore Regional Gallery Opened: Sidney Nolan retrospective, QAG, 5 June 2008
Judge: Gosford Art Prize, Aug 2007
Judge: Portia Geach Memorial Award, Sept 2007
Judge: Paris Studio Scholarships, NAS, Oct 2007
Judge: Inaugural NSW Parliament Plein Air Painting Prize, May 2008
Hetti Perkins (Curator, Aboriginal and Torres Strait Islander Art)
Curator: One sun, one moon: Aboriginal art in Australia, 3 July – 2 Dec 2007
Curator: Boonmali: 20 years on, Project Gallery, 1 Sept – Oct 2007
Comrade: Revolutions – forms that turn, BoS, assistance to Michael Rakowitz
Author: One sun, one moon: Aboriginal art in Australia, AGNSW, Sydney 2007
Essay: ‘Something borrowed, something new’ in Australian graffiti: Christian Thompson, Gallery
Gabrielle Pizzi, Melbourne 2008
Book launch: Beyond sacred: recent paintings from Australia’s remote Aboriginal communities, June 2008
Lines in the sand: Botany Bay stories from 1770, Hazelhurst Regional Gallery and Art Centre, Mar 2008
Launch: Walungurru Community Pool, Walungurru, Northern Territory, Feb 2008
Book launch: Maccarone PEN Anthology of Aboriginal literature, Macquarie University City Campus, May 2008
Launch: James Agapitos OAM Memorial Fund acquisitions, Dec 2007
Panel discussion: Michael Riley: sights unseen, Museum of Brisbane, July 2007
Delegate: 2020 Summit, Parliament House, Canberra, Apr 2008
Interview: Michael Riley: sights unseen, documentary, Message Stick, ABC Television, Sydney
Interview: Sorglines to the Seine, documentary, SBSi and Arte, France
Interview: Indigenous Art Centre Operations Resource (IACOR) project
Director: Arts Law Centre of Australia Board, Sydney
Member: Artists in the Black reference group, Arts Law Centre of Australia, Sydney
Member: Public Art Advisory Panel, City of Sydney
Forum member: Sustainable Sydney 2020, City of Sydney
Member: Australian International Cultural Committee, Department of Foreign Affairs and Trade, Canberra
Member: Papunya Tula Reference Group, Maritime and Movable Heritage Section, Department of the Environment, Water, Heritage and the Arts, Canberra
Trustee: Charlie Perkins Children’s Trust
Director: Michael Riley Foundation
Peter Raisis (Curator, European Prints, Drawings and Watercolours)
Curator: Modern British watercolours and drawings, 29 July – 14 Oct 2007
Curator: Kathie Kollwitz and contemporaries, Mar–June 2007
Course: Royal Collection Studies, Windsor, UK, 2–11 Sept 2007
Interview: ‘Drawings from the Hinton Collection at NEHAM’, Armidale Express, Jan 2008
Anne Ryan (Curator, Australian Prints)
Curator: Judy Cassab, landscape watercolours from the collection, 29 May – 31 Aug 2008
Curator: Australian etchings and engravings 1880s to 1930s from the Gallery’s collection, 5 May – 22 July 2007
Author: Australian etchings and engravings 1880s to 1930s from the Gallery’s collection, AGNSW, Sydney 2007
Article: ‘Preview – Australian etchings and engravings 1880s to 1930s from the Gallery’s collection’ Imprint, vol 42, no 2, winter 2007, pp 4–9
Catalogue essay: ‘Andrew Antoniou’ in Andrew Antoniou, a rolling narrative, Wollongong City Art Gallery, 2008
Launch: Polarieties in print (Sydney Print Circle exhibition), Mosman Art Gallery, 1 June 2007
Curatorial advisor, committee member: NSW Parliament Plein Air Painting Prize 2008
Member: Dictionary of Australian Artists Online, chief investigator, 2005–present; editorial committee, 2007–present
Malgorzata Sawicki (Senior conservator, Frames)
Research: doctoral research, UWS – ‘Research into non-traditional gilding techniques as a substitute for traditional matte water-gilding’, finalising
Susan Schmocker (Head librarian)
Lecture: ‘Role and function of the Gallery’s research library and archive’, Information Management students, Charles Sturt University, 19 Sept 2007
Talk: Introduction to ‘Online resources at the research library and archive’, Master of Art Administration students, CoFA, 9 Apr 2008
Treasurer: AFLIS/ANZ NSW Chapter, 1993-present
Member: Dictionary of Australian Artists: Online advisory committee, Jan 2004 – June 2008

Natalie Seiz (Assistant registrar (curatorial), Asian Art)
Guest editor (with Leong Chan): TAASA Review, vol 17, no 1, Mar 2008
Seminar paper: ‘Making a space of one’s own: the Taiwan Women’s Art Association and its impact on contemporary Taiwan’, London–Taiwan Seminar Program, London School of Economics, Asia Research Centre, London, 6 Mar 2008
Management Committee member: The Asian Arts Society of Australia Research: PhD candidate, ‘Contemporary women artists in Taiwan’, School of Art History and Theory, USyd

Tristan Sharp (Senior coordinator, Education Programs)
Paper: ‘Sustainability within the arts: developing tomorrow’s audiences and artists’, Sydney Arts Management Group, Opera Centre, Sydney, May 2008
Launch: Artside-In Moree Student Exhibition, Moree Plains Gallery, Nov 2007
Launch: Art Show, Knox Grammar School, Aug 2007
Launch: Senior Art Exhibition, Kuring-Gai Creative Arts High School, Aug 2007
Judge: The Emanuel Archives, The Emanuel School Archibald Prize, Apr 2008
Judge: A central vision: student award and exhibition, Gosford Regional Art Gallery, Dec 2007
Scholarship: International Research into Innovative Gallery Programs for Youth and Teens, AGS Travelling Scholarship, Oct 2007
Member: Visual Arts Reference Committee, Museum and Galleries NSW, Sydney
Member: Sydney Arts Management Group Committee, Sydney Arts Management Advisory Group, Sydney

Emma Smith (Senior registrar, Collections)
Paper: ‘I’ll show you mine if you show me yours: dealing with international outward loans’, Sharing Collections: The Ins and Outs of Loans, Australasian Registrar’s Committee annual conference, Sydney, Mar 2008

Dr Jacqueline Strecker (Curator, Special Exhibitions)
Article: ‘The Mad Square’, Kultur, Goethe-Institut Australia, no 16, Apr 2008, p 11
Catalogue essay: ‘German expressionism 1913–1930’ in German expressionist prints, Rex Irwin Art Dealer, Sydney, June 2008
Launch: German expressionist prints 1898–1930, Rex Irwin Art Dealer, Sydney, June 2008

Valerie Tring (Librarian)

Khanh Trinh Pompili

Wayne Tunncliffe (Curator, Contemporary Australian Art)
Co-curator: contemporary collection: History and memory, 10 May – 26 Oct 2008
Curator and editor: Adam Cullen: let’s get lost, 15 May – 27 July 2008
Entries: ‘Yasumasa Morimura’, ‘Andreas Gursky’, ‘Walter Niedermayr’ and ‘Thomas Struth’ in Mami Kataoka (ed), Art is for the spirit: works from The UBS Art Collection, Mori Art Museum, Tokyo 2008
Launch speech: Planet Craft Gallery, Nov 2007
Advisor: Capp St residency, Watts Institute, San Francisco, Feb 2008

Sheona White (Senior coordinator, Public Programs)
Judge: Paris Studio Scholarships 2009

Natalie Wilson (Assistant curator, Australian Art)
Author: Indigenous connections, online exhibition catalogue, Australian Collection Focus Room, AGNSW, Sydney 2007
Member: Oceanic Art Society, Sydney
CUSTOMER COMPLAINTS

In accordance with our Pledge of Service, visitors are invited to leave praise, complaints and suggestions in the Gallery’s visitor comments book. During 2007–08, there were 446 comments recorded (109 compliments, 206 complaints and 131 suggestions). The comments book is regularly reviewed by the Gallery’s senior management for appropriate response and further action, if appropriate. The majority of praise comments are thanks for the wonderful volunteer guide services, which are provided free every day to highlight works from the Gallery’s collections, as well as the major temporary exhibitions. Also popular and well appreciated are the various public programs on offer, again many for free, especially on weekends and during school holidays.

The major areas of complaint reflect the high-volume activity of the Gallery’s business and heritage building. And, while all complaints are considered critically, the very small volume of complaints in relation to the total number of visitors – over one million annually – reflects the generally high rating of visitor enjoyment.

General areas of visitor concerns during 2007–08 include:

Chalk on outside of heritage building
As part of the Biennale of Sydney exhibition, one artwork was chalked drawings on the front of our heritage building. This particular temporary contemporary work was not popular with some of our visitors. However, the Gallery ensured that the chalk material used in the work would not cause any damage to the sandstone prior to permitting the work to be included in the exhibition, and it was promptly removed following the end of the exhibition.

Signage – too small; badly placed
The placement of labels and the size and font of text are considered for each new major exhibition. However, the low lighting often required for the conservation of artworks on display, especially for works on paper, makes reading labels more difficult for some people. The Gallery produces a free printed exhibition guide, which includes details of all works in each of the major temporary exhibitions.

Inadequate cloaking facilities
The Gallery has limited cloaking facilities and an ever-increasing visitor population. At the present time, we cannot accommodate the cloaking of heavy winter coats. Unfortunately, because we have a single front door, permanently expanding the cloaking facilities would require conversion of our heritage front foyer. However, during major exhibitions for which we anticipate high attendance, we installed temporary cloaking facilities that expanded into the heritage vestibule area. These additional facilities were available for the Sidney Nolan retrospective exhibition (our major 2007–08 summer show) and for the popular annual Archibald Prize.

Food services
The majority of visitor concerns are about the timeliness of service, or belief that prices are too high. Fast service is sometimes difficult to achieve during the Gallery’s busiest months, even with additional staff engaged for peak periods – especially during the Archibald Prize exhibition, when more than 262 000 visitors came to the Gallery in March and April 2008. In response to demand, the Gallery placed additional tables to temporarily expand the café area during this peak period; arranged for the caterer to operate dual cashiers; and introduced partial table services, whereby customers ordered at the counter and were given a table number to which their order was delivered.

These complaints and the ones relating to prices are forwarded to our contract caterers to assist them in planning future staff requirements and to consider their pricing points.

Lack of adequate disabled access and seating
This area of concern also includes complaints about lack of adequate pram access at the front of the heritage building, as well as seating throughout the building. The Gallery continues to explore better ways for disabled and pram entry into the building and has developed building plans for a second entrance on the northern side of the building. Unfortunately, lack of the significant capital funding required for implementation means that this issue remains problematic. Transferring the entry by school groups to the back of the building via the new education entrance has provided some relief to the congestion at the front door.
ELECTRONIC SERVICE DELIVERY

Our main website and its many subsites continue to grow in sophistication and richness of content, resulting in more people from throughout New South Wales, across Australia and around the world accessing information and interacting with the Gallery.

Overall visitation

The total number of actual visits for the year (to all Gallery websites) was 1,799,248 (over 454,000 more than in 2006-07), an average of 4,929 visits per day, peaking at 7,984 per day in March 2008.

The Gallery’s main website accounted for three-quarters of the overall visitation, followed by the Archibald Prize (10%), the Brett Whiteley Studio (4%) and the other five websites (between 1% and 3% each, a total of 11%). “Exhibitions” was the most visited section of the main website, but each has its own internal section at the Gallery, was used for 88 messages, while the website feedback form was used for 88 messages.

Website upgrade

The process of upgrading the main website to the next-generation content management system, MySource Matrix, continues. The basic design has been created, the site structure has been determined and more than 95% of the new content has been edited or rewritten. To reduce the amount of manual labour required to build the new site, a software tool that automatically copies across the structure and text content of selected portions of the existing site has been created.

myVirtualGallery

This interactive educational tool allows anyone to create their own virtual exhibitions using artworks from the Gallery’s permanent collections. The tool continues to grow in popularity and usage. There are now 2,475 people who have registered as exhibition creators and there are 1352 exhibitions (504 newly created during 2007-08). Over half of the 151,525 page-views in 2007-08 were from people logging in to edit their own exhibitions. In 2008, during the first seminar, myVirtualGallery was used as an assessment tool for the University of Newcastle.

New website content

Apart from regular updates to the principal website (particularly in the ‘Events’, ‘Exhibitions’ and ‘Press office’ sections), the following significant developments have occurred:

- Videos of key events, mostly Art After Hours celebrity talks and performances, have been posted to a new ‘videos and podcasts’ area of the main site, as well as the Art After Hours site. Selected videos have also been posted on YouTube.
- New ‘encapsulated mini-websites’ have been created for the exhibitions Bertram Mackennal and The photographs of August Sander, as well as the contemporary collection reinstallation. These are located within the ‘Exhibitions’ section of the main website, but also have their own internal navigation menus. The Bertram Mackennal mini-website has its own URL (www.mackennal.com.au).
- The website for The arts of Islam exhibition (www.artsofislam.com.au) was launched in late June 2007 and features images of the exhibition, which was on view through to September 2007. It also has interactive educational content on the history of Islam and Islamic art. This website was visited 17,161 times during 2007-08.
- A new website for the Sidney Nolan retrospective exhibition (www.sidneynolan.com.au) was launched in November 2007, complete with videos of the artist at work, commentary by the curator and an introduction by the director. It was visited 20,016 times during 2007-08.
- Inside ARTEXPRESS 08 (www.insideartexpress.com.au), celebrating 25 years of ARTEXPRESS at the Gallery, was launched in February 2008. In addition to the usual features (such as an interactive virtual walkthrough, downloadable process diaries and connections with the Gallery’s collection for six works), the site also includes 14 complete videos from the exhibition, viewable online. The site and its predecessor, Inside ARTEXPRESS 07, were visited 56,871 times during 2007-08.

Social media

In April 2008, the Gallery created a presence, in two different forms, on the popular social networking site Facebook. The Gallery’s own page is located at www.facebook.com/home.php#/pages/Sydney-Australia/Art-Gallery-of-New-South-Wales/25274327104. Members of the public can register as ‘fans’ and receive automatic notification of updates, including news, events and videos. The Gallery also participates, with 15 other art institutions (including the Tate Museum), in ArtShare: apps.facebook.com/artshare.

E-commerce

A total of 1,141 transactions (representing a turnover of more than $78,000) have been made with the Gallery’s online shop, an increase of approximately $30,000 from 2006-07. Exhibition tickets represented approximately 9% of the overall orders and 4% of the turnover.

Messaging via the websites

The ‘contact us’ form on the main website was used for 523 messages from the general public. Over one-third of all messages were for curators and 19% were general enquiries. The Research Library enquiry form was used for 227 messages, 45% for ‘general interest’, 31% for ‘professional research’ and the rest by students. The ‘frequently asked questions’ form for submitting new questions was used for 88 messages, while the website feedback form was used for 88 messages.
COMPLIANCE REPORTING

Major assets
The Gallery's major assets are its artwork collections, valued at $7195 million (as at 30 June 2008), and the perimeter land and building in the Domain, valued at $160.6 million (as at 30 June 2008).

Engagement and use of consultants
There were three consultancies in 2007–08, costing a total of $33 075. All of the consultancies were each paid less than $30 000. Two were engaged for security reviews and the other was in the management services category.

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

Major capital works

<table>
<thead>
<tr>
<th>Capital works project</th>
<th>Costs 2007–08</th>
<th>Completion date</th>
<th>Overrun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworks purchased</td>
<td>12 390</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Building works</td>
<td>2373</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Plant &amp; equipment replacement</td>
<td>446</td>
<td>ongoing</td>
<td>nil</td>
</tr>
<tr>
<td>Total</td>
<td>15 209</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Payment performance

Aged creditor analysis at the end of each quarter 2007–08

<table>
<thead>
<tr>
<th>Quarter ended</th>
<th>Current</th>
<th>Less than 30 days overdue</th>
<th>Less than 60 days overdue</th>
<th>Less than 90 days overdue</th>
<th>More than 90 days overdue</th>
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<tbody>
<tr>
<td>Sept 2007</td>
<td>164 482</td>
<td>–</td>
<td>–</td>
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<tr>
<td>Dec 2007</td>
<td>431 151</td>
<td>102 158</td>
<td>109 162</td>
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<td>Mar 2008</td>
<td>384 958</td>
<td>17 225</td>
<td>5 464</td>
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<tr>
<td>June 2008</td>
<td>384 958</td>
<td>42 165</td>
<td>3 107</td>
<td>7 734</td>
<td>–</td>
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</tbody>
</table>

Accounts paid on time each quarter 2007–08

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Target</th>
<th>Actual</th>
<th>Amount</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
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<td></td>
<td>%</td>
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<td>Sept 2007</td>
<td>90.00</td>
<td>99.92</td>
<td>7 912 979</td>
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<tr>
<td>Dec 2007</td>
<td>90.00</td>
<td>97.00</td>
<td>7 036 957</td>
<td>7 254 503</td>
</tr>
<tr>
<td>Mar 2008</td>
<td>90.00</td>
<td>99.54</td>
<td>6 030 243</td>
<td>6 058 357</td>
</tr>
<tr>
<td>June 2008</td>
<td>90.00</td>
<td>99.29</td>
<td>7 820 762</td>
<td>7 876 383</td>
</tr>
<tr>
<td>Total</td>
<td>90.00</td>
<td>98.94</td>
<td>28 800 941</td>
<td>29 108 415</td>
</tr>
</tbody>
</table>

Summary of land holdings
The following is a listing of land owned by the Art Gallery of NSW as at 30 June 2008:
Art Gallery of NSW
Address: Art Gallery Road, The Domain, Sydney NSW 2000

Land disposal
The Gallery did not acquire or dispose of any land in 2007–08.

Production costs 2008 annual report
The total external costs incurred in the production of the 2008 annual report are approximately $23 000 (this includes text editor, prepress, printing and copyright fees).

Freedom of information – statement of affairs
The following Statement of Affairs is presented in accordance with the Freedom of Information Act 1989, section 14 (1) (b) and (3). The Gallery's statement is correct as at 30 June 2008. The Gallery (FOI Agency no 376) received three (3) formal requests for information, all classified as ‘other’, under the Act during 2007–08. All requests were completed. No requests were carried over from the previous financial year. The Gallery regularly receives representations from the public concerning its operations.

Freedom of information procedures
Application for access to Gallery documents under the Freedom of Information Act 1989 should be accompanied by a $30 application fee and directed in writing to:
Human Resources Manager (FOI Coordinator)
Art Gallery of NSW
Art Gallery Road
The Domain, Sydney NSW 2000

We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

Documents held by the Gallery: Art Gallery of New South Wales Act 1980; accounts manual; administrative policies and procedures; agendas and minute of collection management policy and procedures; annual reports; EEO annual report; film and photography policy; strategic plan 2003–2008; financial reports; and human resources policies and procedures.

Documents available for purchase: The Gallery publishes a range of catalogues and art books (see appendix – AGNSW publications for sale). Publications prices are regularly reviewed by the Gallery Shop. Selected items are available from our website (www.artgallery.nsw.gov.au/shop). The Gallery publishes regular exhibitions and events bulletins.

The following table shows details of freedom of information (FOI) requests received by the Gallery:

<table>
<thead>
<tr>
<th>FOI requests</th>
<th>2007–08</th>
<th>2006–07</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Personal</td>
<td>Other</td>
</tr>
<tr>
<td>New applications</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Completed</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total processed</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Unfinished (carried forward)</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Results of FOI request

<table>
<thead>
<tr>
<th>Request details – Nil</th>
<th>2007–08</th>
<th>2006–07</th>
</tr>
</thead>
<tbody>
<tr>
<td>Granted in full</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Completed</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Request fee processed</th>
<th>2007–08</th>
<th>2006–07</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees received</td>
<td>0</td>
<td>$90</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type of discounts allowed – Nil</th>
<th>2007–08</th>
<th>2006–07</th>
</tr>
</thead>
<tbody>
<tr>
<td>Days to process</td>
<td>0–21 days</td>
<td>0</td>
</tr>
<tr>
<td>22–35 days</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Processing time</th>
<th>2007–08</th>
<th>2006–07</th>
</tr>
</thead>
<tbody>
<tr>
<td>0–10 hours</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Basis of internal review grounds on which requested access reviewed – Nil</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>